

Handbook for Music Education Majors



2017 - 2018

Jordan College of the Arts
Butler University School of Music

Edited by
Penny G. Dimmick, D.A.

Preface

This Policy Manual is written as a guide to the music education major and represents an attempt by the music education faculty to put into print those principles and concepts that are used in the Music Education program at the School of Music on the campus of Butler University.

Please study the contents of this HANDBOOK carefully, as you will be held responsible for and expected to meet the requirements stated herein. You are also encouraged to refer to the College of Education Student Teaching Handbook, the School of Music Undergraduate Handbook (found on the SOM website), and to the University Bulletin, which is the official document for the university.

*"If we work upon marble, it will perish;
if we work upon brass, time will efface it...
but if we work upon immortal minds,
we engrave on those tablets something
which will brighten all eternity."
-Daniel Webster*

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ONLY A TEACHER?

Who dares to teach must never cease to learn.

- John Cotton Dana

THE MUSIC EDUCATION FACULTY

Dr. Daniel Bolin, Associate Professor of Music, received both his Bachelor's and his Master's degree from Butler University and his doctorate from Indiana University. An active participant in the musical life of the Indianapolis community, Dr. Bolin was an administrator for the Perry Township Schools in Indianapolis for twelve years. Prior to that, he was a music teacher, band director and music department chairman at Wood, Manual, Lebanon, and Southport High Schools. He served on the committee that established the Indiana State School Music Association, and is Past-Chairman of the Board of Young Audiences of Indiana. Dr. Bolin is the founder of the Great Lake Music Camps. At Butler, Dr. Bolin teaches graduate and undergraduate classes, and supervises student teachers.

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**Dr. Tim Brimmer**, Professor of Music holds a Bachelors of Music Education degree from Central Michigan University, a Masters of Music Education from Northwestern Michigan University and a Doctor of Arts in Conducting and Voice Performance from Ball State University. As former Director of Vocal Jazz at Butler, Dr. Brimmer and his vocal jazz students performed regularly at local and international festivals in North & South America, Central Europe and Asia. He is the Artistic Director of Hong Kong's International Jazz Festivals and his workshops, clinics and concerts include such diverse artists as *Elvis Costello*, *The Four Freshmen*, *Jonny Dankworth*, *Marvin Hamlisch*, *Cleo Lane*, *Bobby McFerrin*, *Manhattan Transfer*, *New York Voices*, *Paris Rutherford*, *The Real Group*, *Todd Rundgren*, *Rockapella*, *Kirby Shaw*, *Take 6* and *Steve Zegree*.

At Butler Dr. Brimmer teaches graduate and undergraduate courses in digital arts, music education, and the neuroscience of music. He is serving as Principal Investigator in a "neuroscience of music" project with a team of artists and scientists. As Director of the Jordan College of Fine Arts' Multisensory Learning Facilities (MLF), he uses emerging technologies to advance teaching and learning in the arts and in interdisciplinary curricula. Recognized as a leader in the digital arts, he is currently designing resources and technological solutions for arts education organizations on three continents. Dr. Brimmer is an Apple Distinguished Educator, Class of 2011, and serves as an Overseas Consultant and Visiting Scholar at the Hong Kong Institute of Education. For more, visit [web.me.com/tbrimmer](http://web.me.com/tbrimmer).

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Professor Michael J. Colburn joined the faculty as Director of Bands in fall 2014. Prof. Colburn most recently served as the 27th Director of "The President's Own" United States Marine Band. During his twenty-five years with "The President's Own," Col Colburn has served as principal euphonium, Assistant Director, and since July 2004, the Director who lead the Marine Band in its third century.

As Director of "The President's Own," Colburn was the music adviser to the White House. He regularly conducted the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also served as music director of Washington, D.C.'s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and was a member of the Alfalfa Club and the American Bandmasters Association. Colburn welcomed prominent guest conductors to the podium of "The President's Own," including Leonard Slatkin, José Serebrier, Gerard Schwarz, and renowned film composer John Williams. Col Colburn has worked to expand the Marine Band's educational outreach efforts by increasing master classes at schools throughout the nation during the band's annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from "The President's Own" to perform in Washington, D.C., area high schools.

Colburn graduated from Bellows Free Academy in St. Albans, Vt., in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor's degree in music performance in 1986. In 1991, Col Colburn earned a master's degree in conducting from George Mason University in Fairfax, Va., where he studied with Anthony Maiello.

Dr. Penny Dimmick, Professor of Music and Coordinator of the Music Education Department at Butler University joined the faculty of Butler University in 1991, where she teaches both undergraduate and graduate courses in music education. Prior to her appointment at Butler she taught public school general music and percussion for seven years, and was an adjunct faculty member in music education and percussion at Taylor University, Ball State University, and Marian University. She holds a Bachelor of Science degree in Music Education from Taylor University, and Master of Music and Doctor of Arts degrees in Music Education and Percussion Performance from Ball State University, where she also earned Orff Schulwerk certification (3 levels) and Kodaly certification. She has also completed First Steps in Music, Levels I and II in Conversational Solfege (F.A.M.E.) and Level I in the Teaching Guitar Workshops sponsored by GAMA and Duquesne University.

Dr. Dimmick's research interests include teacher preparation, arts integration, assessment in the arts, and curriculum development. She is a recipient of several teaching awards at Butler University and was named the Outstanding Alumnus at the School of Music at Ball State University.

Dr. Dimmick is a frequent clinician at state, national, and international music conferences focusing on music teacher education, elementary music education and arts integration, and applications of research in the musical brain in the K-12 classroom. She has served on the Board of Directors of the Indiana Music Education Association (IMEA), as Collegiate Chair of the North Central Division and on the National Collegiate Advisory Board of NAfME, the National Association for Music Education. She is also an evaluator and team chair of accreditation visits for the National Association of Schools of Music.

Dr. Dimmick is an Assistant Director with the Indianapolis Children's Choir, where she directs Levels I and II of the Preparatory Choirs, a part of the Early Childhood Division of ICC. She is also Director of Music and Worship at Sunnyside Road Baptist Church in Indianapolis.

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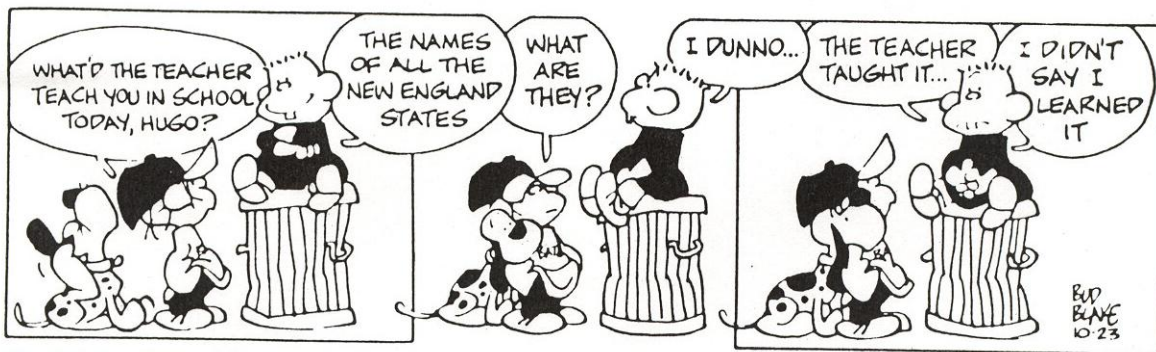
## THE MUSIC EDUCATION ADJUNCT FACULTY

**Amy Hoffman Hughley**, adjunct instructor in music education, teaches Secondary Methods courses to music education majors. Mrs. Hughley joined the artistic staff of the Indianapolis Children's Choir in the fall of 2014 as director of Bella Voce, ICC's high school women's ensemble and has recently been named the Assistant Artistic Director of the organization. In addition, she is a private piano instructor, serving students of many ages and abilities. From 2002 to 2012, Hughley taught choral music at Riverwood High School in Atlanta, GA, where she was named Teacher of the Year in 2011. From 2013 to 2014 she served as president of the Georgia American Choral Director's Association, and her choral articles have appeared in national and state ACDA publications. Mrs. Hughley received her Masters of Music Education from The University of Georgia and her Bachelor of Music degrees in Music Education and Piano Pedagogy from Westminster Choir College in Princeton, New Jersey.

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Elizabeth Levin

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**Catherine Radomski**

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It is much more important who is the music teacher in Kisvarda than who is the director of the opera house in Budapest.... For a poor director fails once, but a poor teacher keeps on failing for thirty years, killing the love of music in thirty generations of children.
Zoltan Kodaly



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Butler University

Jordan College of the Arts

Music Requirements

General Academic Regulations

In addition to the general university regulations, the following are applicable to students registered in the Jordan College of Fine Arts.

1. The music education degrees require 128 credit hours. The area music education degrees and the dual music education/performance degrees require 160 credit hours.
2. All students in the college must fulfill the core curriculum requirements of the university.
3. Forty upper division credit hours (300-400) are required for graduation.
4. Students must earn a grade of "C" or better in any course that is required for their degree.

Performance Attendance

As an essential component of a full and educational experience in the arts, undergraduate JCA majors are expected to attend performances in their discipline and related areas throughout their tenure at Butler. Specific requirements for the Performance Attendance Policy for music students can be found on the JCA website. Music students are not required to register in any special classes related to performance attendance, but records will be maintained in the JCA office.

Participation in Performing Organizations

All full-time music education majors are required to participate in a major vocal or instrumental ensemble each semester that they are registered as a full-time student (with the exception of the student teaching semester). Students are assigned to the appropriate ensemble for their major instrument following competitive auditions. Major ensembles include: University Choir, Chorale, Women's Choir, Butler Symphony Orchestra, and Wind Ensemble.

Recital Appearances

All students studying for credit beyond the sophomore level will be required to prepare and present either one-half or a complete junior recital, unless the faculty adviser and teacher initiate an exemption. (A minimum of one substantial composition is to be performed from memory on all required one-half or full recitals) Recital information packets are available on the music department's web site or outside of the music office.

Recital Program/Research Paper Style Manual

The music faculty has selected the publication entitled: Writing About Music by D. Kern Holoman, as the official style manual for all research papers and recital programs. Please consult this resource as you prepare such materials.

Applied Music

The last year of major study must be earned in residence at the University. In all areas, whether the instruction is for major or secondary instruments, students are given a choice of instructor, dependent upon teacher load availability and approval of the department chair and area coordinator.

Applied Music Upper Divisional Examination

All students are required to pass an upper divisional examination during the last semester of 200 level study on their major instrument. Following are guidelines for the upper divisional:

1. A cumulative grade point average of 2.5 in all applied music study prior to the semester in which the exam is taken.
2. A “pass” on the examination to progress to 300 level study.
3. The examination will be repertoire-based. Students should consult the School of Music website for a repertoire list.
4. The examination will be given as the regular board during the last semester of 200 level study. Makeup examinations or re-tests may be taken when boards are normally given during the school year.
5. Students will be notified of approval, denial, or a required re-hearing, to be scheduled at a time of mutual agreement between the student, teacher, and area faculty.
6. Students may not play a junior recital unless they are studying at the 300 level.

Successful completion of the Applied Music Upper Divisional is a requirement for the Upper Divisional in Music Education.

Instrumental Techniques Waiver Policy (Instrumental and Area majors)

Instrumental music education students with advanced skills in a specific instrumental area may be able to substitute the appropriate instrumental proficiency exam for one semester of a required instrumental techniques class*. (String students must take String Techniques I, and may substitute ME 72 for String Techniques II). The instrumental proficiency exam consists of a performance proficiency on all instruments that were not covered in the techniques class that was taken, to be administered by the teacher of that class. Additionally, a written exam (usually the final exam) for the substituted class must be passed.

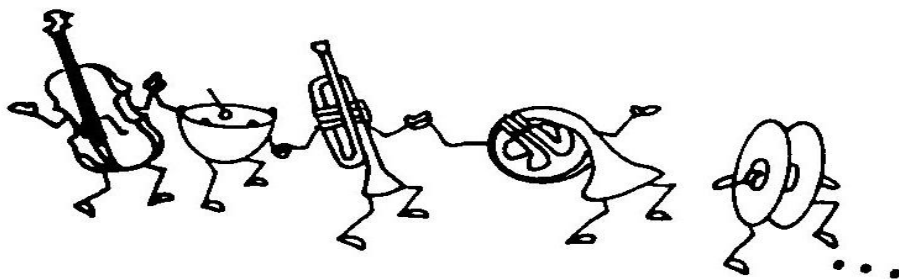
Students must register for the proficiency exams in the appropriate areas. (ME 70 Brass, ME 71 Woodwind, ME 72 Strings) These proficiencies are offered during the last week of classes in the fall and spring semesters.

Instrument Use and Rental

University owned band and orchestra instruments are available for students for a \$30.00 fee. This fee is assessed only once each semester for the multiple instruments utilized in the music education instrumental methods classes.

Ensemble directors and instrumental methods teachers reserve the right to waive this fee when a student is asked to play a university-owned instrument.

Students are responsible for the care of these instruments and will be charged the applicable insurance deductible should one of these instruments be lost or damaged while in their care.



ORGANIZATIONS FOR MUSIC EDUCATORS

NAfME The National Association for Music Education

The National Association for Music Education (NAfME) is the largest nonprofit organization dedicated to the advancement of music education at the national and local levels. NAfME's activities and resources have been largely responsible for the establishment of music education as a profession and for the promotion and guidance of music study as an integral part of the school curriculum. Music education majors at Butler University are required to be involved in the student chapter of NAfME on campus through attendance at chapter meetings, professional development workshops and conferences, and leadership positions. The purpose of NAfME collegiate membership is to afford students an opportunity for professional orientation and development while still in school. Specific goals for Butler's NAfME collegiate chapter as stated in our constitution are as follows:

1. Make available to members opportunities for professional development.
2. Acquaint students with the privileges and responsibilities of the music education profession.
3. Provide opportunities for members to become acquainted with leaders in the music education profession through participation in chapter, district, and national conferences.
4. Assist the school in various projects throughout the year.
5. Provide opportunities for contacts with NAfME student members at other schools.

As a member of NAfME, you are automatically a member of Indiana Music Educators Association (IMEA), and will receive monthly issues of the *Music Educators Journal* and *Teaching Music* (alternate months!), and quarterly issues of the *INFORM*. Students may also participate in National, division, and state conferences as well as campus activities. (Students are strongly encouraged to attend these conferences, especially the Indiana Music Educators Convention which is held annually in January. Announcements and registration take place every November!)

NAfME members also receive a 20% discount on all resources, including publications, videos, and other items covering a wide range of topics in music education.

Another valuable aspect of NAfME for students is the Job Referral Service. It is currently available on the NAfME home page on the World Wide Web. Look for it at: <http://www.nafme.org>.

<p>BUTLER'S NAfME Student chapter has won both state and national awards for the past six years including the OUTSTANDING CHAPTER IN INDIANA in 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2010, 2012, and 2014. Additionally, several music education students from Butler have received the Outstanding Future Music Educator Award from the Indiana Music Educators Association and the Professional Achievement Award from the National Association for Music Educators.</p>



www.nafme.org

MEMBERSHIP IN OTHER MUSIC ORGANIZATIONS

In addition to NAFME, several other organizations offer collegiate memberships and/or special rates for college students. Many of these organizations provide a student with journals and conferences in their particular area of music education. The following organizations are available to Butler students:

American Choral Directors Association (ACDA)*

Benefits of membership include: National Journals (12/year), Regional and State Journals (4/year of each), Student National Newsletter (Now and Then), reduced rates at the state and regional conventions, and you are eligible for World Youth Choir. (One month free travel and singing in Europe!)

American String Teachers Association (ASTA)

See string faculty for additional information.

Indiana Kodaly Educators (IKE)*

Local organization affiliated with OAKE (Organization of American Kodaly Educators) Journal: MKMEA Bulletin, Kodaly Envoy. Meetings/Workshops in Indpls. area 2 times a year. National convention: annually.

Indiana Orff Schulwerk Association (IOSA)*

Local organization affiliated with the American Orff Schulwerk Association. Journal: The Orff Echo, Indiana Orffbeat. Meetings/Workshops in Indpls. area 4 times a year. National convention: annually.

National School Orchestra Association (NSOA)

NSOA was founded in 1958 to support instrumental music teachers dedicated to the development of school orchestra programs. Benefits of membership include 4 issues of NSOA Bulletin, and graduates seeking teaching jobs are eligible for a national job listing service.

See the Music Ed. bulletin board across from room 242 for local meetings and workshop information.

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## MUSIC FRATERNITIES AND SORORITIES

|                       |                                                       |
|-----------------------|-------------------------------------------------------|
| Kappa Kappa Psi       | National Band Honorary Fraternity                     |
| Mu Phi Epsilon        | National Sorority for Women                           |
| Phi Mu Alpha Sinfonia | National Music Fraternity for Men                     |
| Pi Kappa Lambda       | National Music Honor Society for Faculty and Students |
| Sigma Alpha Iota      | International Music Fraternity for Women              |
| Tau Beta Sigma        | National Band Honorary Sorority                       |

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# College of Education

## Teacher Education

### Information For

## Music Education Students

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## COLLEGE OF EDUCATION TRANSITION POINTS FOR MUSIC EDUCATION STUDENTS

The College of Education has set four transition points for delineation and progress through the licensure/degree program.

### (MUSIC)ED CORE I and ED CORE II

Upon completion of 60 semester hours, it is expected that students will have met the following criteria:

1. Have a cumulative grade point average of 2.5 or better.
2. Completion of the following classes in the core curriculum with a grade of C or better:  
FYS 101, 102 (Students who do not take FYS must take COM102)  
Any grade of C- will have been removed by either repeating the class and obtaining a grade of C or above or by obtaining a grade of C or above in a comparable or higher level class.
3. Successful completion of **MUSED CORE I:**  
ME 101 Foundations in Music Education I  
ME 102 Foundations in Music Education II  
ME 325 General Music Methods Elementary  
CASA (or alternative – see section on CASA – p. 22)  
Disposition Assessment
4. \*Successful completion of **ED CORE II:**  
ED 299 Integrated Core II Block  
Disposition Assessment
5. Successful completion of the following music education requirements:  
Upper Divisional in Music Education (Including piano and sight singing proficiency)  
Upper Divisional on Major Instrument

Students who fail to meet this criteria may appeal in writing to the Admission and Retention Committee of the College of Education and may be asked to appear in person before the Committee.

**\*Note that students may not enroll in ED CORE II classes  
until they have satisfied the CASA (or alternative)  
requirement.**

### Apply to Teacher Education (end of ED CORE II)

In the second semester of the sophomore year any student who wishes to be admitted to the Teacher Education Program must complete the application available in JH 171 and meet the following criteria:

1. Recommendation by the College Committee of the Music Education Area
2. Cumulative grade point average of 2.5
3. Completion of approved professional educational courses with a grade point average of 2.5 or better and no grade less than a C (C- is not acceptable) These courses are:  
ED 299, ME 101, 102
4. Satisfactory completion of appropriate clinical and field experiences.
5. A grade of C- in the major, or any education course must be repeated or with the advisor's permission, a class may be substituted and a grade of C or above obtained.



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## (MUSIC)ED CORE III

### PROGRAM SPECIFIC

To enter (MUSIC)ED Core III the student must be admitted to Teacher Education based on the aforementioned criteria and must have at least a **CONDITIONAL PASS** on the Music Education Upper Divisional. Decision is made by the music education area for admittance to ED CORE IV: Student Teaching and is based on disposition, assessment rubrics, and grades – you must have earned a grade of C or better in all your required music courses.

### **Qualifications for Student Teaching**

All students are advised that they are subject to the Zachary check and the Criminal Background Check. (See information on Criminal Background Check and Zachary's Law at the end of this section.) It is the responsibility of each student to follow expected procedures for each district in which they are student teaching.

Acceptance into student teaching, the final phase of the teacher education, requires the demonstration of readiness and the completion of the following:

- (MUSIC)ED CORE I and III and ED CORE II and full admission to Teacher Education.
- Recommendation by the program for admittance to ED CORE IV: Student Teaching. (No grade below C will be accepted for licensure in the major, minor or professional education.)
- Senior or graduate standing.
- A cumulative grade point average of 2.5 or better, and a GPA of 2.75 in the teaching content major and a GPA of 2.5 in all education courses.
- At least 15 semester hours at Butler University to qualify for admission to Teacher Education and Student Teaching.
- Attendance at one of the 4-6 posted Student Teaching Information Sessions prior to submission of the application in January. (January of the year prior to student teaching)
- Submission of the Student Teaching Application to the advisor for his/her approval and signature in December.
- One copy of the *completed (2 page)* Student Teaching Application with your unofficial transcript attached submitted (by the student) to the Director of Student Personnel Services at the start of the spring semester in January of the year prior to student teaching.
- The completed Student Teaching Questionnaire submitted in January along with the application.

### **Placement of Student Teachers**

Teacher education candidates should apply for student teaching by the posted date in December of the academic year prior to student teaching. Applications for student teaching are available on the College of EDUCATION website.

Student teaching placements are made in terms of providing the best experience possible. Students will have two placements that offer diverse experiences. Final decision for placement is based on a variety of factors. Student teaching assignments will not be made where conflicts of interest exist, such as:

- in schools attended by the student teacher or from which the student teacher graduated within the previous 15 years,
- in school buildings where the student teacher has substitute taught for more than 20 days during the previous year prior to placement,
- in school buildings where the student teacher has been employed within 5 years prior to placement,
- with cooperating teachers who were former teachers of the student teacher or are close relatives,
- in school buildings where relatives work and/or school corporations where relatives hold a position of authority (i.e., administrator, board of directors, etc.),
- in school buildings where close relatives (i.e., children, siblings, nieces/nephews, grandchildren, etc.) are currently attending, or
- in school buildings/corporations where there is another conflict of interest that could potentially reduce the quality of the student teaching experience.

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Exceptions to this policy should be discussed with the Director of Student Personnel Services. The Director of Student Personnel Services in cooperation with program faculty will make all final determinations. The College of Education at Butler University with the cooperation of public schools places student teachers in public, private or parochial school classrooms in the greater Indianapolis metropolitan area. This area could include Marion and the contiguous counties.

### **Length of Assignment**

Student teaching begins on the first day of Butler's classes (fall placements) or when Butler resumes in January (spring placements) and in accordance with the school corporation's calendar. If the school is on a balanced calendar, the start date may vary. Any changes in student teaching dates must be approved by the cooperating teacher, the administration of the school corporation, the coordinator of music education and the COE Director of Student Personnel Services.

Music education students are considered Middle/Secondary student teachers by the COE, and hence complete a full semester of student teaching with two placements of 8 weeks each. The Director of Student Personnel Services in conjunction with program faculty must approve exceptions to the length of any student's assignment.

### **Length of Day**

Student Teachers are expected to keep the same daily schedule as a regular full-time teacher and specifically, the same schedule as their cooperating teacher.

### **Absences**

Daily attendance is required. There are no excused absences from student teaching other than the 2 university sanctioned Teacher Candidate Interview Days in the spring semester. All absences may be required to be made up in consultation with the university supervisor and cooperating teacher. The student teacher is responsible for notifying the cooperating teacher, university supervisor and, if necessary, the building principal, if he/she will be absent.

### **Enrollment in Additional Courses during Student Teaching**

Student teaching is the student's primary responsibility and should be viewed as the full semester load. Other college activities should not interfere with teaching responsibilities. Most student teachers find that it is difficult to take additional classes during this experience. Therefore, student teachers are strongly advised not to attempt additional coursework during this period. Under exceptional circumstances students will be permitted to register for additional credit hours upon approval of the music education faculty. If it appears that the additional course load beyond student teaching is jeopardizing the success of the student teaching experience, the student will be given the option of dropping either the additional course(s) or student teaching.

### **Employment during Student Teaching**

Student teaching is the student's primary responsibility and should be viewed as a full-time job. Students are strongly urged to arrange their schedules so that they are not employed during student teaching.

### **Required Seminars**

After the initial orientation meeting, student teachers will have various required seminars during the semester. These will be in addition to the courses that are part of the student teaching program. Attendance and active participation are required of all student teachers.

### **Disruption of Instructional Processes**

During disruptions of instruction (i.e., student unrest, bomb threats, etc.), student teachers should comply with the policies and procedures of the school corporation and the directives of law enforcement officials. A student teacher should report any disruptions to his or her university supervisor for direction as soon as is practical. Should such circumstances cause a disruption to the point that the student teaching assignment must be terminated, the procedures under "Termination of Placements" will be followed.

In the event of a teacher strike, the student teacher is not to report to the school, but instead, should contact the university supervisor or Director of Student Personnel Services for direction.

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## Substitute Teaching

Student teachers are students of Butler University and are not employees of the school corporation for any purpose. Whenever the cooperating teacher is absent, the school must provide a substitute teacher, another fully licensed teacher, or administrator in the building to oversee the student teacher in carrying out his/her planned responsibilities.

## Process for Placing a Student on Academic Contract for Completion of Student Teaching

The cooperating teacher and/or the university supervisor should notify the program faculty and the Director of Student Personnel Services as early as possible when a student teacher is experiencing difficulties in meeting satisfactory ratings in one or more areas during the student teaching placement. Each case/situation will be handled individually. The student teacher who is determined to not be making sufficient progress as determined by the cooperating teacher and university supervisor may be put on a specific student teaching contract. This contract may include:

- specific areas of needed improvements,
- strategies for implementation,
- specific outcomes expected
- assessment tools that will be used to monitor performance,
- specified persons responsible for assessing outcomes,
- a timeline with specific deadlines,
- consequences for not completing the plan adequately, and
- date and signature of the student teacher, university supervisor, cooperating teacher and the Director of Student Personnel Services. The student teacher, university supervisor, cooperating teacher and Director of Student Personnel Services will each receive copies of the plan.

Strategies for implementation of the contract may include but are not limited to:

- added contact between the university supervisor and the student teacher through increased journaling and/or other appropriate assignments and additional observations/conferences,
- added contact between the university supervisor and the cooperating teacher to monitor progress and provide for additional interventions,
- observation and/or evaluation by qualified individuals such as the cooperating principal or university faculty,
- referral to appropriate areas for testing and/or counseling,
- requirement of additional coursework or tutoring,
- modifications and/or accommodations that are deemed appropriate.

The university supervisor, cooperating teacher and Director of Student Personnel Services will document ALL interactions in the process. This documentation must include a description of major points of discussion, conclusions reached, and dates.

Possible outcomes from the steps outlined above include:

- The student teacher satisfactorily meets the requirements of the contract and is allowed to complete the student teaching experience.
- The student teacher makes significant progress but does not make adequate progress in some or all identified areas for improvement. The Director of Student Personnel Services in consultation with cooperating teacher, university supervisor, and faculty/university/program representation may choose to extend this student teaching experience with the agreement of the cooperating teacher, cooperating principal, and university supervisor or may assign the student to an additional student teaching experience in the same or subsequent semester. In the latter case, a grade of "I" (incomplete) will be assigned until the completion of the additional student teaching experience.
- The student teacher makes little or no progress in remediating the identified area(s) of concern. Under these circumstances, the student teaching assignment will be terminated and the Director of Student Personnel Services and other appropriate university personnel will discuss consequences (regarding grades, future enrollment options, degree options, etc.) and other options (i.e., personal counseling, career counseling, degree, etc.) with the student teacher.
- The student teacher may decide to withdraw from student teaching. Under these circumstances, the Director of Student Personnel Services and other appropriate university personnel (i.e., university supervisor,

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cooperating teacher, program faculty and/or others) will discuss consequences and options (i.e., personal counseling, career counseling, the Bachelor of Education degree without licensure, etc.) with the student teacher.

### **Termination of Placements**

The Director of Student Personnel Services may terminate a student teaching assignment under the following situations:

- Cooperating teacher or cooperating principal requests termination.
- University supervisor recommends termination.
- The student teacher requests withdrawal.
- A major disruption at the school hinders completion of the assignment.
- It is determined that the presence of the student teacher is an impediment to the education of the pupils in the assigned teaching classroom.
- The student teacher has made little or no progress in remediating identified area(s) of concern.
- Other good cause is determined.

The Director of Student Personnel Services will place a notice of termination in the student teacher's file and send a written statement concerning the termination to:

- the student teacher,
- the cooperating teacher,
- the cooperating principal,
- the university supervisor, and
- the Dean of the College.

A candidate is dismissed from the program by the consensus of the program faculty.

A candidate is not permitted to enroll more than twice for student teaching in order to pass with validation.

### **Appeal and Reinstatement**

The Administrative Council, with the Associate Dean acting as chair, is the appeals body of the College of Education. A student who wishes to appeal a decision of the College of Education, such as dismissal from student teaching, should write a letter of appeal to the Associate Dean in which the student clearly specifies a rationale for the appeal. The Associate Dean then convenes and chairs the Administrative Council that considers the appeal.

A final appeal may then be addressed to the Dean of the College if the student so chooses. It is the student's responsibility to initiate the appeal and meet all deadlines.

### **Grading**

Student teaching is graded on a P/F basis. In order to be recommended for licensure a candidate must receive a PV – pass with validation. A grade of P indicates that the candidate passed the experience, but will not be recommended for licensure. In this case, credit is earned toward graduation. An F indicates that the candidate does not pass and does not receive credit.

### **Qualifications for Recommendation for Initial Licensure**

In order for student teachers to successfully complete Butler University's program with a recommendation for initial licensure in the state of Indiana, candidates will:

- Meet all university requirements for graduation or completion of a non-degree graduate licensure program.
- Receive favorable final evaluations from the cooperating teacher and university supervisor with a grade of Pass with Validation (PV) assigned by the appropriate faculty member.
- Document basic skills competency at the time of admission to the teacher preparation program, and attain passing scores on the appropriate exams and any other standardized tests that are required.
- Complete and submit all license application materials including the required CPR/Heimlick/AED certification online at <http://www.doe.in.gov/licensing>

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## Criminal Background Check

1. Candidates are advised that they will be required to obtain and submit to the School Corporation the results of a criminal history check prior to beginning their placement. In addition, some districts may require that you submit a full Criminal History Check or Local Criminal History Check. No student will be permitted to start student teaching until they have complied with the district policy on criminal background checks.
2. Candidates are advised that persons who have been convicted of a felony that does not result in the inclusion on the Indiana Sex and Violent Offenders Registry may not, in the long term, be eligible for a license to teach in the State of Indiana or, in the immediate term, be accepted for placement in an Indiana School Corporation.
3. Students are advised that if during the course of the placement the student is convicted in Indiana or any other jurisdiction of any of the following offenses: Murder; causing suicide; assisting suicide; voluntary manslaughter; reckless homicide; battery; aggravated battery; kidnapping; criminal confinement; a sex offense under I.C. 35-42-4; carjacking; arson; incest; neglect of a dependent; child selling; contributing to the delinquency of a minor; an offense involving a weapon under I.C. 35-47 or I.C. 35-47.5; an offense relating to controlled substances under I.C. 35-48-4; an offense relating to material or a performance that is harmful to minors or obscene under I.C. 35-49-3; an offense relating to operating a motor vehicle while intoxicated under I.C. 9-30-5; an offense that is substantially equivalent to any of the offenses listed in this subsection in which the judgment of conviction was entered under the law of any jurisdiction or an attempt to commit anyone of the foregoing offenses, the student must immediately notify the University and the School Corporation of such fact."

### Zachary's Law

1. Candidates are advised that persons who have been convicted of a felony that results in their inclusion on the Indiana Sex and Violent offenders Registry shall not, in the long term, be eligible for a license to teach or to hold a teaching position in the State of Indiana and, in the immediate term, be accepted for placement in an Indiana school corporation.
2. The University shall immediately notify the School Corporation and shall terminate its activities with regard to placing a prospective Student Teacher or Participant or shall offer its assistance in removing a currently placed Student Teacher or Participant from the placement if the Director of Student Teachers learns that a Student Teacher or Participant is on the Indiana Sex and Violent Offenders Registry.

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"If you are planning for a year, sow rice; if you are planning for a decade, plant trees; if you are planning for a lifetime, educate people."
-- Chinese proverb

Jordan College of the Arts School of Music

Music Education Requirements and Expectations

UPPER DIVISIONAL IN MUSIC EDUCATION

At the conclusion of the sophomore year, (or prior to enrolling in general music methods courses), all music education students must submit a developmental portfolio and must successfully complete an interview/audition with the music education faculty, which includes a piano and a sight-singing proficiency.

The upper divisional shall include academic, musical and communication expectations, all of which are documented in the Professional Teaching Portfolio. Refer to APPENDIX I for forms and evaluation tools for the Upper Divisional.

Upper Divisional Expectations

I. Academic Expectations

Academically, the student is expected to have fulfilled all of the requirements for admission to Teacher Education. (See page 6)

II. Musical Expectations

A. Students should have passed the upper-divisional in their major applied area. (Applied faculty may submit a letter of explanation if this has not yet been accomplished!)

B. **KEYBOARD SKILLS** Students are expected to pass a piano proficiency for MUSED majors. The Keyboard Skills Proficiency is divided into five sections as follows:

- Perform “America,” “America the Beautiful,” or “The Star Spangled Banner” (prepared in advance).
- Read any two or three parts from a four part vocal score.
- Transpose a melody line on sight; up or down as requested.
- Harmonize from a lead sheet on sight, using appropriate left-hand accompaniment patterns such as waltz, alberti, etc. (Simply blocking root position chords on downbeats is not appropriate.)
- Sight-read a simple piano accompaniment from a music textbook. Examples will be taken directly from a K-8 music textbook.

C. **AURAL SKILLS** Students must have earned a GPA of 2.67 in their Aural Skills classes. (4 semesters) Additionally, students will be asked to sight sing from a basal music series - specific materials and skills necessary for success in the public school music classroom today.

Students who do not pass the Keyboard Skills or the Aural Skills Proficiencies may be required to take remedial courses and must re-take the parts of the tests they did not successfully pass.

III. Communication Expectations (Teaching/Interpersonal Skills)

A. Written: Examples of Philosophy of Music Education and copies of other written work

B. Verbal: The student will also interview with the music education faculty, and present their portfolio to the faculty at that time.

IV. Field Experiences

Documentation of successful field experiences involving children. (This could include summer camp work or teaching experiences, field experiences connected with coursework at Butler, or other appropriate experiences.) Documentation should include a written description of the work (including the age of the students, the number of students involved, the number of hours spent with the students, and the type of activities you did with the students), along with an evaluation of your work by a supervisor. Pictures and videos are also encouraged. (The student must demonstrate the ability to communicate as a leader of a group - preferably in a teaching setting.)

V. Professional Development Log

The Professional Development Log (found in Appendix II) is an important part of the Upper Divisional Portfolio. Students will be expected to show documentation of appropriate and meaningful professional development experiences completed in their first two years in the music education program. See p. 19 for additional information.

The Professional Teaching Portfolio*

Your professional portfolio should include the following:

1. A current resume
2. Your Philosophy of Music Education
3. A current transcript
4. Completed MUSED Proficiency Checklist (Appendix I A)
5. Completed Professional Development Logs (Appendix II)
6. Documentation of completed field experiences and completed Field Experience Evaluation form (refer to field experience requirements in Section IV and Appendix E)
7. A recommendation from your applied instructor (Appendix I B)
8. A recommendation from your academic advisor (Appendix I C)
9. A list of solo and chamber repertoire you have completed (in your major applied area) since coming to Butler

****This portfolio must be in a digital format – please see the Director of the MLF (Multisensory Learning Facility) for specific guidelines.***

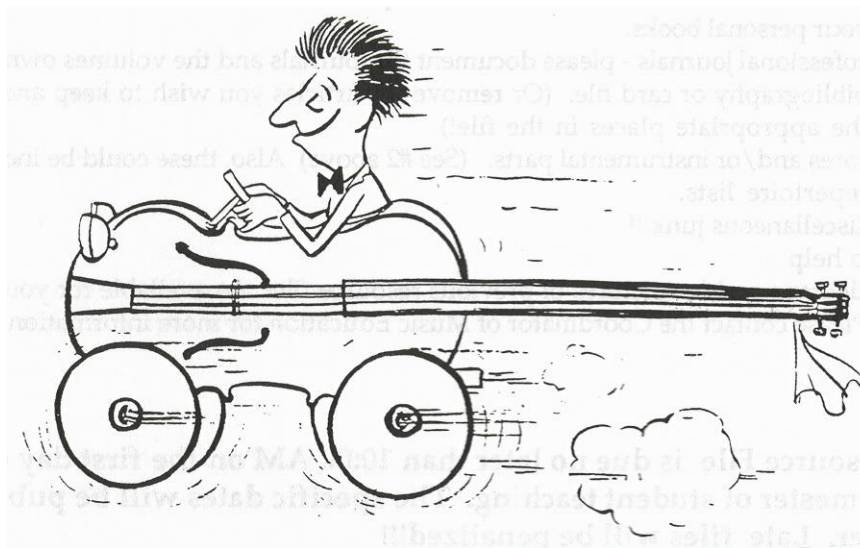
Upper Divisional Evaluation

Students taking the Upper Divisional in Music Education will receive one of the following recommendations:

1. Pass - continuation in the Music Education program
2. Conditional pass - Student may continue in the music education program while making up deficiencies as specified by the music education faculty. **The student will not be certified to apply for student teaching until these deficiencies are made up.**
3. No Pass - the student is encouraged to pursue other areas of study.

Please refer to the Upper Divisional Assessment form. (Appendix I E).

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*"It's not what you can do, it's what you will do that makes you a leader."*  
Tim Lautzenheiser

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## MUSIC EDUCATION ELECTIVES

Music education electives are elective credits built into the music education curriculum guides; 4 credits for the choral and instrumental music education degrees and 8 credits for the area degrees. These courses allow the student to mold and/or enrich their curriculum to meet their individual interests and to strengthen any perceived weaknesses. These courses are offered every other year or once every four semesters. In order to determine when these courses will be offered, please check the School of Music website for a course rotation schedule.

| Instrumental focus |                                                 | Choral focus |                                                  |
|--------------------|-------------------------------------------------|--------------|--------------------------------------------------|
| ME 411             | Marching Band Techniques (U/G) (2 cr.)          | ME 335       | Vocal Jazz Pedagogy and Literature (2 cr.)       |
| MH 430             | History and Literature of the Wind Band (3 cr.) | ME 432       | Kodaly and Orff in the Classroom (U/G) (2 cr.)   |
| ME 443             | Wind Instrument Repair (1 cr.)                  | ME 380       | "Showchoir, Musicals, Madrigals: How To" (2 cr.) |

Additional courses that fulfill MUSED elective requirements:

- ME 160, 360, 560 Practicum in Music Education (1 cr.)
- ME 161, 361, 561 Practicum in Music Education (2 cr.)
- ME 346 Advanced Digital Arts for Music Educators (2 cr.)
- ME 413 Teaching the Young Singer (2 cr.)
- ME 415 Jazz Pedagogy Practicum (U/G) (2 cr.)
- MH 408 History and Literature of Jazz
- MT 244 Jazz Improvisation (2 cr.)
- MH 408 History & Literature of Jazz (3 cr.)
- MT 333 Jazz Theory and Ear Training (2 cr.)
- MT 339 Jazz Arranging (2 cr.)
- ES 119, 319, 519 Marching Band\* (1 cr.)
- ES 124, 324, 524 Jazz Ensemble\* (1 cr.)
- ES 127, 327, 527 Jazz Combo\* (1 cr.)
- ES 104, 304, 504 Jordan Jazz\* (1 cr.)
- ES 105, 305, 505 Madrigals singers\* (1 cr.)
- ES 106, 306, 506 Percussion Ensemble\* (1 cr.)
- AM 130 World Drumming\* (1 cr.)
- AM 193, 393 Secondary Applied Jazz Studies\* (1 cr.)
- AM 293, 493 Applied Jazz Studies\* (2 cr.)
- AM \_\_\_ Secondary Applied lessons on any instrument that is NOT your major instrument or not required in your degree plan.

Choral Repertoire courses:

- MH 440 Survey of American Musical Theatre (3 cr.)
- MH 442 Special Studies in Vocal Literature (3 cr.)
- MH 441 Special Studies in Opera Literature (3 cr.)

Other courses include Special Seminars, foreign language or diction classes, additional classes in COE, and appropriate study abroad courses. These classes must receive approval from the MUSED faculty!

*\*These courses may count only 1 time as a MUSED elective.*

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## SITE BASED EXPERIENCES

### OVERVIEW

The music education program at Butler University provides early site based experiences for music education students. The program is designed for prospective teachers to have early and significant site based experiences throughout their professional development from freshman through the senior year.

The goal of beginning field experiences is for the student to assess or reaffirm his/her commitment to the teaching profession. The sequence of experiences is designed to be developmental, beginning with observations and continuing through beginning teaching tasks, in preparation for the full time student teaching role.

The program is designed cooperatively by university faculty and school personnel. All observations and activities attempted in the public and private schools must be accomplished professionally without interrupting or interfering with the school program. **University students are guests in the host school.**

### PROFESSIONALISM

On site experiences provide the student with the opportunity to display a professional attitude toward teaching and the education profession.

#### Attitude

As a pre-professional in education, the student should view the field-based observation as an opportunity to gather first-hand information concerning the duties and responsibilities of the professional educator. The participant in this situation is no longer in the role of a student, nor has he/she attained the position of professional educator. Lodged between these two roles, the student will be expected to evidence an attitude that is demonstrably pleasant, cooperative, alert, and appropriate.

#### Attendance/Absences

Attendance expectations for site based experiences are the same as for any other university course. It is important to keep in mind that the assistance of practicing teachers is voluntary and in the interest of their chosen profession and pre-professional student's development. It is expected that each student arrive at or before the scheduled time that has been prearranged with the teachers. It is common courtesy to notify your university professor and site based teacher if you will be absent from a site based program. It is important for the student to maintain the highest professional standards with regard to punctuality, dependability and professionalism.

#### Classroom Conduct

On the first day of the field experience, the student should arrive early, check in at the office, and make proper introduction to the school administration and staff. Some schools require the student to sign in each time he/she is in the school.

The university student should be aware that as a pre-professional he/she is expected to follow the rules and policies of the host school. If requested to participate in classroom discussion, carry out routine procedures, operate audio visual equipment, assist with record keeping or help in the preparation of materials or lessons, the student should provide as much assistance as possible.

#### Appropriate Attire

The student should dress appropriately. Campus fashions such as ragged jeans, shorts, sweat pants, and T-shirts are not appropriate. Appropriate dress for both women and men is "casual business attire." Students must also consider the expectations of their particular teaching setting as they consider their attire, (ex. In an elementary general music setting, the student teacher will frequently be sitting on the floor with the students; conductors must be able to raise their arms comfortably and without showing skin!) The student should observe faculty members with whom they will be working for appropriate dress. Students assigned to secondary schools should realize that their dress may help to distinguish them as professionals rather than as pupils in the school.

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## Professional Ethics

The student should be aware that under the code of professional and ethical behavior it is inappropriate under any circumstances to discuss any issues related to the classroom students with anyone except the teacher at the school site, the university supervisor or school administrators.

If there is a problem between the student and the site based teacher, it should only be discussed with the university supervisor, the Coordinator of Music Education and/or the Director of Field Experiences. They will suggest a course of action.

## Procedures for arranging a Practicum or an Internship in Music Education.

There will be many times throughout your career at Butler where you will desire to or will be expected to complete an internship or a practicum in a K-12 school music setting. It is your responsibility to set this up and to make sure that you fulfill all the expectations for these experiences. Following are some suggestions to facilitate this process.

1. When identifying an appropriate site for this experience, ask your professors and your upper-class peers (including current student teachers) for recommendations. Try to be specific as to what kind of experience you are seeking. (Urban, suburban, socio-economic demographics, etc...)
2. When you have identified teachers you might wish to work with, contact them via email (their school email) and introduce yourself. **For the initial contact, ask if you might come and OBSERVE them – do not ask about an internship/practicum right off the bat!** (Sometimes you may find that the teacher or the teaching setting is not a good fit for you, and if you have already asked about a long term experience it will be uncomfortable to back out of that.)
3. If both you and the classroom teacher are comfortable with the situation, finalize arrangements for the semester.
4. Complete the appropriate Criminal History Check for the school district.
5. Fill out any necessary paperwork with the Coordinator of Music Education. The Petition for the Practicum in Music Education can be found in Appendix II B.

*Education is not the filling of a pail but the lighting of a fire.*  
*William Butler Yeats*

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## PROFESSIONALISM IN THE PUBLIC SCHOOLS

### **Expectations**

1. The Butler student, in site based experiences, is expected to support and enhance the educational program of the school, the music education program and the College of Education of Butler University.
2. The Butler student will recognize the building principal and extend a personal thank you to this administrator for hosting these experiences.
3. The Butler student should remember that the classroom teacher is legally responsible for the class.
4. The Butler student should refrain from imposing religious or political views upon pupils and should exhibit a broad-minded, tolerant attitude.
5. Any information the Butler student receives about pupils in the class or school must be kept confidential.
6. The Butler student should support the classroom teacher in matters of school discipline.
7. The Butler student will be a willing member of the educational team.
8. The Butler student will be positive and accept supervision and suggestions from the professional staff.
9. The Butler student will wear appropriate attire at the field assignment.
10. In case of illness or necessary absence it is the Butler student's responsibility to notify the cooperating school principal and field-based teacher.
11. The Butler student will always be prepared for classroom assignments.

**Questionable behavior may result in immediate expulsion from the education program at Butler.**

**BE PROFESSIONAL IN YOUR ATTITUDE, APPEARANCE,  
AND ACTIONS WHENEVER YOU ARE IN SCHOOL SETTINGS.  
THE TEACHERS AND PRINCIPAL YOU MEET MAY SOMEDAY  
CONSIDER YOU FOR A POSITION IN THEIR SCHOOL!!**

### PROFESSIONAL DEVELOPMENT EXPECTATIONS

Music education students are expected to participate in professional development experiences throughout their career at Butler University. These experiences may include: NAfME chapter meetings, the IMEA Professional Development Conference, state, regional or National conferences of the National Association for Music Education, professional conferences in their respective fields (see p. 4 for a listing of those organizations,) and other experiences as approved by the music education faculty. Students must document these experiences using the form on page 37 (feel free to photocopy the form as additional space is needed.) This form is a part of your Music Education Upper Divisional Portfolio

**Opportunity is missed by most people because it is dressed  
in overalls and looks like work.     Thomas A. Edison**

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## THE STUDENT TEACHING EXPERIENCE

It is the consensus among educators, especially those of us at Butler University, that student teaching is of prime importance in the preparation of educators. In order to create a successful student teaching experience, the student, the cooperating teacher, and the university supervisor(s) must work together to make the experience a cooperative venture which has as an objective the optimum growth of the student teacher as an individual and as a professional educator.

Music Education majors who are student teaching **shall not** register for any courses, other than the required concurrent courses, except by permission of the Music Education Faculty. Further, music education majors **shall not** schedule a recital appearance during the student teaching semester except by permission of the Faculty. It is expected that your first priority is with your public school setting.

Student teachers are required to turn weekly schedules and reflections to their JCA and their COE supervisors, and to their seminar instructor!! Failure to comply will effect your grade for student teaching. The music supervisor is to visit a **minimum** of three times during the each phase, with the first visit taking place no later than week three.

### The Cooperating Teacher

Cooperating teachers are the professionals with whom the student teacher will be most closely associated during this student teaching experience. You are in the classroom **by their invitation**. The added responsibility to the cooperating teacher requires much time and effort; therefore, it is imperative that you give evidence of being willing to share the extra burden of your presence.

### The University Supervisor

The university supervisor is a source of information, support, and the liaison between the student teacher and the cooperating teacher, as well as the school and the university. The student should not hesitate to seek advice from the supervisor in making certain that no misunderstandings arise pertaining to responsibilities in the student teaching program.



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## MUSIC EDUCATION PATHWAY TO CERTIFICATION

**Admit to JCFA**

|                          | <b>Instrumental/General<br/>Major</b>                                                                                                                                                                                                                               | <b>Area majors must complete<br/>requirements of both<br/>degrees</b> | <b>Choral/General<br/>Major</b>                                                                                                                                                                                         |
|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Freshman<br/>Year</b> | <ol style="list-style-type: none"> <li>1. Successfully pass courses on curriculum guides.</li> <li>2. Demonstrate progress on major and secondary instruments</li> <li>3. Pass instrumental proficiencies</li> <li>4. Fulfill state testing requirements</li> </ol> |                                                                       | <ol style="list-style-type: none"> <li>1. Successfully pass courses on curriculum guides.</li> <li>2. Demonstrate progress on major and secondary instruments</li> <li>3. Fulfill state testing requirements</li> </ol> |

**CASA (or alternative) must be passed  
before the start of the sophomore year!**

|                           |                                                                                                                                                                                                                     |                                                                                                                                                                                                                 |
|---------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Sophomore<br/>Year</b> | <ol style="list-style-type: none"> <li>1. Successfully pass courses on curriculum guides.</li> <li>2. Successfully pass upper divisional on major instrument</li> <li>3. Pass instrumental proficiencies</li> </ol> | <ol style="list-style-type: none"> <li>1. Successfully pass courses on curriculum guides.</li> <li>2. Successfully pass upper divisional on major instrument</li> <li>3. Pass keyboard proficiencies</li> </ol> |
|---------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**Upper Divisional in MUSED**

**Professional Ed courses to be completed:  
ED 299 and music methods**

**Admit to Teacher  
Education**

|                        |                                                                                                                                                                                |                                                                                                                                                                                |
|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Junior<br/>Year</b> | <ol style="list-style-type: none"> <li>1. Successfully pass courses on curriculum guides</li> <li>2. Apply and admit to Student Teaching</li> <li>3. Junior Recital</li> </ol> | <ol style="list-style-type: none"> <li>1. Successfully pass courses on curriculum guides</li> <li>2. Apply and admit to Student Teaching</li> <li>3. Junior Recital</li> </ol> |
|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                        |                                                                                                                                             |                                                                                                                                             |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Senior<br/>Year</b> | <ol style="list-style-type: none"> <li>1. Student Teach</li> <li>2. Successfully pass all remaining courses on curriculum guides</li> </ol> | <ol style="list-style-type: none"> <li>1. Student Teach</li> <li>2. Successfully pass all remaining courses on curriculum guides</li> </ol> |
|------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|

**Take licensure tests  
MUSED &  
PEDAGOGY**

**License issued by State, Educational  
Placement**

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## REQUIRED TESTS FOR TEACHER EDUCATION

In order to qualify for licensure in Indiana, students are required to demonstrate proficiency in basic skills – reading, writing, and mathematics. Appropriate proficiencies are as follow:

- ACT with a score of at least 24 based on Math, Reading, Grammar, and Science
- SAT with a score of at least 1100 based on Critical Reading and Math  
(ACT and SAT scores do not include writing!)
- GRE score of 1100 based on verbal and quantitative.

Education students who have not met this criteria prior to coming to Butler must take the Core Academic Skills Assessment (CASA) test and earn a score of at least 220 on the Reading, Writing and Math tests. Information on CASA can be found at [http://www.in.nesinc.com/TestView.aspx?f=HTML\\_FRAG/IN001\\_TestPage.html](http://www.in.nesinc.com/TestView.aspx?f=HTML_FRAG/IN001_TestPage.html)

|                                                                                                                                                                                                                   |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| This requirement must be met before a student may be admitted to the Teacher Education Program at Butler University. Additionally, students may not enroll in ED 299 if they have not fulfilled this requirement. |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

**REMEMBER - IT IS YOUR RESPONSIBILITY TO SATISFY THIS REQUIREMENT IN A TIMELY FASHION. DO NOT EXPECT SOMEONE TO DO IT FOR YOU AND DO NOT EXPECT SOMEONE TO REMIND YOU OF THIS REQUIREMENT!!**

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>If you are thinking about teaching outside the state of Indiana, you must contact the teacher-licensing agency in the appropriate state for their requirements. The sooner you do this, the easier it will be for you to accommodate any requirements that other states may have! Contact information for all other states can be found on the Indiana Department of Education website.</i></p> <p><i><a href="http://www.doe.state.in.us/">http://www.doe.state.in.us/</a></i></p> |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

A mind once expanded by a new idea never returns to its original dimensions.  
Oliver Wendell Holmes



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## APPENDIX I

A. Music Education Upper Divisional Proficiency Checklist

B. Field Experience Evaluation

C. Applied Instructor Recommendation

D. Academic Advisor Recommendation

E. Music Education Upper Divisional Assessment Form

F. Keyboard and Sight-Singing Proficiency Rubric



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|                                                                                                         |
|---------------------------------------------------------------------------------------------------------|
| <p style="text-align: center;"><b>UPPER DIVISIONAL IN MUSIC EDUCATION<br/>PROFICIENCY CHECKLIST</b></p> |
|---------------------------------------------------------------------------------------------------------|

1. \_\_\_\_\_ Current resume
2. \_\_\_\_\_ Philosophy of Music Education
3. \_\_\_\_\_ Current transcript
4. \_\_\_\_\_ Professional Development Logs
5. \_\_\_\_\_ Documentation of completed field experiences
6. \_\_\_\_\_ Applied instructor recommendation
7. \_\_\_\_\_ Advisor recommendation
8. \_\_\_\_\_ Other written samples
9. \_\_\_\_\_ Solo & chamber repertoire completed on major instrument at Butler
10. \_\_\_\_\_ Other materials enclosed (Please list)

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|----------------------------------------------------------------------------|
| <b>UPPER DIVISIONAL IN MUSIC EDUCATION<br/>FIELD EXPERIENCE EVALUATION</b> |
|----------------------------------------------------------------------------|

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Students Name \_\_\_\_\_ Date \_\_\_\_\_

Inclusive dates of field experience    From \_\_\_\_\_ to \_\_\_\_\_

Field Experience Supervisor\* and title \_\_\_\_\_

*\*In the event that there is no direct supervisor for this field experience, please arrange to have your work evaluated by a member of the music education faculty or a designee.*

Please assess the student's overall performance on a scale of 1-5 in the following areas:

*(5 is high; 1 is low) (0 = no chance to observe)*

\_\_\_\_\_ Attendance

\_\_\_\_\_ Punctuality

\_\_\_\_\_ Cooperation

\_\_\_\_\_ Enthusiasm

\_\_\_\_\_ Creativity

\_\_\_\_\_ Organization

\_\_\_\_\_ Communication Skills

\_\_\_\_\_ General Knowledge

\_\_\_\_\_ Musical Knowledge

Potential as a Future Teacher \_\_\_\_\_

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Other comments \_\_\_\_\_

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\_\_\_\_\_  
Supervisor's Signature

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**UPPER DIVISIONAL IN MUSIC EDUCATION  
APPLIED INSTRUCTOR RECOMMENDATION**

Students Name \_\_\_\_\_ Instrument \_\_\_\_\_

Instructor \_\_\_\_\_ Date \_\_\_\_\_

Length of study with current instructor (dates) \_\_\_\_\_ From \_\_\_\_\_ to \_\_\_\_\_

Applied music grades: Semester 1 \_\_\_\_\_ Semester 2 \_\_\_\_\_

Semester 3 \_\_\_\_\_ Semester 4 \_\_\_\_\_

*Please rate the student on a scale of 1-5 with 5 being high.*

- \_\_\_\_\_ 1. Overall playing
- \_\_\_\_\_ 2. Technical ability
- \_\_\_\_\_ 3. Sight reading ability
- \_\_\_\_\_ 4. Intonation
- \_\_\_\_\_ 5. Musicality
- \_\_\_\_\_ 6. Practice ethic
- \_\_\_\_\_ 7. Commitment to their improvement as a musician
- \_\_\_\_\_ 8. Understanding of the teaching/learning process
- \_\_\_\_\_ 9. Dependability
- \_\_\_\_\_ 10. Public performance rating
- \_\_\_\_\_ **Total score**

Comments:

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\_\_\_\_\_  
Applied Instructor's Signature

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**UPPER DIVISIONAL IN MUSIC EDUCATION  
ACADEMIC ADVISOR RECOMMENDATION**

Students Name \_\_\_\_\_ Instrument \_\_\_\_\_

Advisor \_\_\_\_\_ Date \_\_\_\_\_

How long have you advised this student? (dates) From \_\_\_\_\_ to \_\_\_\_\_

Semester GPA: Semester 1 \_\_\_\_\_ Semester 2 \_\_\_\_\_

Semester 3 \_\_\_\_\_ Semester 4 \_\_\_\_\_

Please assess the student's overall performance on a scale of 1-5 in the following areas:

*(5 is high; 1 is low) (0 = no chance to observe)*

|       |                      |
|-------|----------------------|
| _____ | Responsible          |
| _____ | Organized            |
| _____ | Cooperative          |
| _____ | Communication Skills |
| _____ | Motivation           |
| _____ | Attention to details |
| _____ | Professionalism      |

Comments: \_\_\_\_\_

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\_\_\_\_\_  
Advisor's Signature

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**UPPER DIVISIONAL IN MUSIC EDUCATION  
ASSESSMENT SUMMARY**

Students Name \_\_\_\_\_

Date \_\_\_\_\_

Advisor \_\_\_\_\_

Instrument \_\_\_\_\_

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Faculty Assessment Committee :


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*Please rate the student in each area (PASS or FAIL)*

**A. PORTFOLIO/PRESENTATION**

1. \_\_\_\_\_ Academic
2. \_\_\_\_\_ Musical
3. \_\_\_\_\_ Communication
  
4. \_\_\_\_\_ Portfolio
5. \_\_\_\_\_ Professional Dev.
- \_\_\_\_\_ RATING (SECTION A)

**B. FIELD EXPERIENCES**

1. \_\_\_\_\_ Quality
2. \_\_\_\_\_ Quantity
- \_\_\_\_\_ RATING (SECTION B)

**C. MUSICIANSHIP**

1. \_\_\_\_\_ Piano
2. \_\_\_\_\_ Sight Singing
3. \_\_\_\_\_ Applied Upper Div.
- \_\_\_\_\_ RATING (SECTION C)

Overall student rating:

\_\_\_\_\_ Pass

\_\_\_\_\_ Conditional Pass

\_\_\_\_\_ No pass

Comments \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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## UPPER DIVISIONAL IN MUSIC EDUCATION

### KEYBOARD/SIGHT SINGING PROFICIENCY

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The Upper Divisional Proficiency Exam is taken upon completion sophomore standing and passed prior to pursuing upper divisional coursework in Music Education. Each portion of the keyboard/sight singing proficiency is to be performed with musicality. Musicality, as such, is indicated by a steady tempo throughout, correct pitches/harmonies, and with expressions and articulations appropriate for the PreK-12 music classroom.

|                                       |                                    |
|---------------------------------------|------------------------------------|
| Name_____                             | Date_____                          |
| Keyboard Skills Grades (Average)_____ | Aural Skills Grades (Average)_____ |

**Piano Rating** (circle the highest level of achievement)

The student pianists performance of the prepared song – America, America the Beautiful, or The Star Spangled Banner:

- 5 was accurate with precise tempo, meter, and melodic rhythms.
- 4 was nearly accurate, minimum of imprecise rhythms and pitches/harmonies
- 3 consistent tempo, recognizable meter, some inaccurate pitches/harmonies
- 2 portions of consistent tempo/meter/rhythms, portions of accurate pitches/harmonies
- 1 inconsistent tempo/meter/rhythms, inaccurate pitches/harmonies

**The student pianists performance of the open score reading:**

- 5 was accurate with precise tempo, meter, and melodic rhythms.
- 4 was nearly accurate, minimum of imprecise rhythms and pitches/harmonies
- 3 consistent tempo, recognizable meter, some inaccurate pitches/harmonies
- 2 portions of consistent tempo/meter/rhythms, portions of accurate pitches/harmonies
- 1 inconsistent tempo/meter/rhythms, inaccurate pitches/harmonies

**The student pianists performance in transposition:**

- 5 was accurate with precise rhythms and melodies.
- 4 was nearly accurate, minimum of imprecise rhythms and melodies.
- 3 consistent tempo, recognizable meter, some inaccurate rhythms and melodies.
- 2 portions of consistent tempo/meter/rhythms, portions of accurate rhythms and melodies.
- 1 inconsistent rhythms and melodies.

**The student pianists performance of the harmonization from a lead sheet:**

- 5 was accurate with precise melody and harmonies, with appro.LH accompaniment
- 4 was nearly accurate, minimum of imprecise melody and harmonies, with appro.LH accompaniment
- 3 consistent tempo, recognizable meter, some inaccurate melodies and harmonies, with inappropriate LH accompaniment
- 2 portions of consistent tempo/meter/rhythms, portions of accurate pitches/harmonies inappropriate LH accompaniment
- 1 inconsistent tempo/meter/rhythms, inaccurate pitches/harmonies, accompaniment



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**The student pianists performance of the sight reading of a simple piano accompaniment:**

- 5 was accurate with precise tempo, meter, melody and harmonies.
- 4 was nearly accurate, minimum of imprecise rhythms and pitches/harmonies
- 3 consistent tempo, recognizable meter, some inaccurate pitches/harmonies
- 2 portions of consistent tempo/meter/rhythms, portions of accurate pitches/harmonies
- 1 inconsistent tempo/meter/rhythms, inaccurate pitches/harmonies

**Total Piano Rating:** \_\_\_\_\_ **(25 possible)**

**Comments/recommendations:**

~~~~~

Sight Singing Rating (circle the highest level of achievement)

The student vocal performance – piece #1:

- 5 was accurately sung with precise pitch
- 4 was nearly accurate but included a minimum of imprecise pitches
- 3 included the maintenance of pitch center and a general sense of melodic direction
- 2 included the use of the singing voice and a general sense of melodic direction
- 1 did not include the use of singing voice

The student vocal performance – piece #2:

- 5 was accurately sung with precise pitch
- 4 was nearly accurate but included a minimum of imprecise pitches
- 3 included the maintenance of pitch center and a general sense of melodic direction
- 2 included the use of the singing voice and a general sense of melodic direction
- 1 did not include the use of singing voice

Total Sight singing Rating: _____ **(10 possible)**

Comments/recommendations:

Faculty committee:

APPENDIX II

Music Student Teacher Check-sheet

Practicum in Music Education Application

Practicum in Music Education Log

Practicum in Music Education Assessment

Professional Development Log

Butler University: Jordan College of the Arts
Music Education Checklist for Student Teaching

(To be completed and turned in to your advisor with your student teaching application – see p. 14)

Name _____ Date _____

Academic Advisor _____ Initials _____

Applied Instructor _____ Initials _____

Recital Credits Completed: Music _____ Theatre _____ Dance _____ T-Comm _____

Upper Divisional in Music Education

(Please indicate the date each portion of the upper divisional was passed)

Portfolio/Interview _____ Piano Proficiency _____ Sight singing _____

Upper Divisional on Applied Instrument

Date passed _____

Admission to Teacher Education

Date of admission _____ COE Req. needed _____

Basic Skills Proficiency: SAT _____ ACT _____ GRE _____ CASA _____

Instrumental Proficiency Examinations

Instrumental/Area majors complete the following

(Please indicate the date each portion of the instrumental proficiency was passed OR the semester that the class was passed)

Brass: _____ Woodwind: _____

Strings: _____ Percussion: _____

Student Teaching Placement Request:

(Please rate your preference for your student teaching placement)

Instrumental:

• BAND: H.S. _____ M.S. _____ Elementary/beginning _____

• ORCHESTRA: H.S. _____ M.S. _____ Elementary/beginning _____

Choral/General:

• CHOIR: H.S. _____ M.S. _____ Elementary/beginning _____

• GEN. MUSIC H.S. _____ M.S. _____ Elementary/beginning _____

Other placement: _____

BUTLER UNIVERSITY**SCHOOL OF MUSIC****PETITION FOR PRACTICUM IN MUSIC EDUCATION**

The Practicum in Music Education is designed to facilitate observation and participation in a teaching setting with K-12th grade students under the supervision of an approved instructor. ME 160, 360, and 560 require a minimum of 12 lab hours at the school setting, and ME 161, 361, and 561 require a minimum of 24 lab hours at the school setting, spread out over the course of the semester.

Practicum Student _____ Advisor _____ Degree _____

Course/Section No. _____ Semester _____ Credit Hours _____

Date of submission of this form* _____ Applied Instructor _____

~~~~~  
Practicum Teacher \_\_\_\_\_ School \_\_\_\_\_

School Corporation \_\_\_\_\_ Principal \_\_\_\_\_

Class/Grade level \_\_\_\_\_ Day/time \_\_\_\_\_  
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PRACTICUM REQUIREMENTS

The practicum student is expected to maintain a journal and to collect resources pertaining to that specific teaching setting. On the last day of classes of the semester of enrollment, the practicum student must submit a Practicum Portfolio, which contains the completed journal, lesson plans, observations, and any other information pertaining to the practicum. Additionally, this portfolio must contain a log listing the specific dates and times spent at the teaching setting. The practicum (public/private school) teacher will be expected to complete a Practicum Assessment form and confer with the coordinator of music education in assessing the work of the practicum student.

Additional comments:

REQUIRED SIGNATURES

_____	Practicum Student
_____	Practicum Teacher
_____	Coordinator of Music Education
_____	Chair, School of Music

*This form must be turned in within one week of the start of classes on the semester of enrollment.

Music Education Practicum Record (1 cr.)

Name _____ School _____

Cooperating Teacher _____ Inclusive Dates _____

	Date	Times	Class & Activity	Reflection Submit date
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				

TOTAL TIME @ SCHOOL _____ (Hours & Minutes)

Please be specific regarding the classes observed – include grade levels and homeroom teachers (if known) & the activity/focus of the lesson. Feel free to copy this sheet for additional submissions.

Music Education Practicum Record (2 cr.)

Name _____ School _____

Cooperating Teacher _____ Inclusive Dates _____

	Date	Times	Class & Activity	Reflection Submit date
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				

16				
17				
18				
19				
20				
21				
22				
23				
24				
25				

TOTAL TIME @ SCHOOL _____ (Hours & Minutes)

Please be specific regarding the classes observed – include grade levels and homeroom teachers (if known) & the activity/focus of the lesson. Feel free to copy this sheet for additional submissions.

Music Education Practicum Assessment

Practicum Student _____	Date _____	Course _____	Credit Hours ____
Practicum Teacher _____	School _____		
Class/Grade level _____	Day/time _____		

- (4) **Distinguished** – The practicum student is highly proficient with this skill at this point in his/her development and demonstrates it frequently and with ease.
- (3) **Proficient** – The practicum student performs this skill competently at this point in his/her development and continues to develop in this area.
- (2) **Basic** – The practicum student performs this skill at an acceptable or basic level for a teacher at this point in his/her development but needs to continue to grow in this area.
- (1) **Emerging** – The practicum student may be showing this skill occasionally but struggles with it or he/she should have demonstrated the skill, but did not. Performance is not at the anticipated level for this point in his/her development and still needs much improvement.
- N/A – this is an area that was not observed, is not applicable or should not be assessed at this time.

	Descriptors (The practicum student...)	Rating
PROFESSIONALISM	Demonstrates professionalism in appearance, punctuality, and ethical conduct.	
	Demonstrates professionalism in both written and oral communication.	
	Demonstrates appropriate interaction with students.	
	Demonstrates appropriate interaction with school administrators, faculty, staff, and parents.	
CONTENT KNOWLEDGE & MUSICAL SKILLS	Demonstrates accurate content knowledge.	
	Demonstrates accurate and appropriate physical skills on major instrument.	
	Demonstrates accurate and appropriate general musical skills on piano and voice.	
	Explains skills and concepts clearly and is able to restate concepts in several ways when appropriate/needed.	
CREATION OF POSITIVE LEARNING ENVIRONMENT	Creates a positive learning environment for all students.	
	Clearly communicates standards of conduct for the classroom.	
	Organizes and prepares the classroom for instruction.	
	Anticipates, stays aware of, and defuses inappropriate student behavior with minimal interruption to learning.	
PLANNING	Plans lessons that are developmentally appropriate and motivating.	
	Selects teaching strategies based on professional knowledge.	
	Selects teaching strategies that connect to students' prior knowledge.	
	Consistently writes lesson plans that are organized and clear so that another professional could implement them.	
INSTRUCTIONAL DELIVERY	Gains and maintains the attention of all students (prior to and during teaching.)	
	Gives all students an opportunity to participate in instruction.	
	Implements appropriate teaching strategies for the content area being taught.	
	Utilizes critical thinking while teaching and is able to make spontaneous decisions and adjust lessons in progress when necessary to accommodate students' needs.	

CANDIDATE STRENGTHS:

GROWTH AREAS:

ADDITIONAL COMMENTS:

Butler University Music Education Program
Professional Development Log

Student's Name _____

Degree Than _____

NAMM Membership # _____

Dates of NIAID enrollment^a

[illegible]

- Please complete all information in a specific and concise manner. Verification must be completed (initialed) either by the session presenter or by the presenter/faculty member presenting.
- Submit this completed form at your Upper Divisional in Mysore Education, at the end of your sophomore year, and again with your Resourcer File when you start to teach.
- Fall music education majors are required to be members of CNAADL each semester of enrollment as a MUSED major at Butler University.

APPENDIX III

The National Standards in Arts Education: Music
(1994 & 2014 versions)

INTASC Standards

Music Standards (summary) from IPSB

Course Registration Worksheet

THE NATIONAL STANDARDS FOR ARTS EDUCATION: MUSIC

What Every Young American Should Know And Be Able to Do in the Arts

The National Standards were developed to articulate what students should know and be able to do in the arts as a result of instruction in grades K-12. They reflect the views of organizations and individuals representing educators, parents, artists, professional associations in education and in the arts, public and private educational institutions, philanthropic organizations, and leaders from government, labor, and business. Standards have been developed in music, visual arts, theatre and dance. Below are listed the music standards that were adopted in 1994.

1994 Content Standards

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

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### **National Standards in the Arts (2014 adoption date)**

(See: <http://www.nationalartsstandards.org/> for complete information)

#### **Introductory statements:**

*The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these new, voluntary National Core Arts Standards are framed by a definition of artistic literacy that includes philosophical foundations and lifelong goals, artistic processes and creative practices, anchor and performance standards that students should attain, and model cornerstone assessments by which they can be measured. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students in the real world of the school.*

*The National Core Arts Standards are built around evidence—not just evidence of student learning, but also research-based discoveries that helped writers and reviewers determine best-practice methods for the presentation of the standards as well as their content. In addition to research compiled by the National Coalition for Core Arts Standards (NCCAS) member organizations, the standards writers have benefited from research efforts of the College Board.*

*The current set of arts standards emerge from the Artistic Processes of Creating, Performing/Presenting/Producing, Responding, and Connecting. Each artistic process branches into two or three anchor standards. The performance standards, which describe student learning in each of the specific arts disciplines, align with anchor standards. Collectively, the design reflects a cohesive and aligned system that allows for commonality across the disciplines and specificity within each discipline, therefore establishing the appropriate level of breadth and depth required for national standards. The following model represents a portion of the full design.*

| National Core Arts Standards<br>Artistic Processes and Anchor Standards                                                                                                           |                                                                                                                                                                                                                                                                                              |                                                                                                                                                                           |                                                                                                                                                                                                     |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Artistic Processes                                                                                                                                                                |                                                                                                                                                                                                                                                                                              |                                                                                                                                                                           |                                                                                                                                                                                                     |
| <b>Creating</b><br>Definition:<br>Conceiving and developing new artistic ideas and work.                                                                                          | <b>Performing/Presenting/Producing</b><br>Definitions:<br><b>Performing:</b> Realizing artistic ideas and work through interpretation and presentation.<br><b>Presenting:</b> Interpreting and sharing artistic work.<br><b>Producing:</b> Realizing and presenting artistic ideas and work. | <b>Responding</b><br>Definition:<br>Understanding and evaluating how the arts convey meaning.                                                                             | <b>Connecting</b><br>Definition:<br>Relating artistic ideas and work with personal meaning and external context.                                                                                    |
| Anchor Standards                                                                                                                                                                  |                                                                                                                                                                                                                                                                                              |                                                                                                                                                                           |                                                                                                                                                                                                     |
| Students will:<br><br>1. Generate and conceptualize artistic ideas and work.<br><br>2. Organize and develop artistic ideas and work.<br><br>3. Refine and complete artistic work. | Students will:<br><br>4. Select, analyze, and interpret artistic work for presentation.<br><br>5. Develop and refine artistic techniques and work for presentation.<br><br>6. Convey meaning through the presentation of artistic work.                                                      | Students will:<br><br>7. Perceive and analyze artistic work.<br><br>8. Interpret intent and meaning in artistic work.<br><br>9. Apply criteria to evaluate artistic work. | Students will:<br><br>10. Synthesize and relate knowledge and personal experiences to make art.<br><br>11. Relate artistic ideas and works with societal, cultural and historical context to deepen |

### Performance standards

Performance standards are discipline-specific (dance, media arts, music, visual arts, theatre), grade-by-grade articulations of student achievement in the arts PK-8 and at three proficiency levels in high school (proficient, accomplished and advanced). As such, the performance standards translate the anchor standards into specific, measurable learning goals. Performance standards can be found online (<http://www.nationalartsstandards.org/>) and teachers are encouraged to download standards that are appropriate for their particular teaching setting.





## **Indiana Academic Standards for Music**

The Indiana Academic Standards for Music are organized into nine recurring standards. As students progress through their academic careers, the rigor and complexity of music instruction increases. The **nine content standards** for music provide teachers and students a clear picture of the disciplinary knowledge and skills required. The nine recurring standards for music education are:

1. PERFORMING MUSIC: Singing alone and with others.
2. PERFORMING MUSIC: Playing an instrument alone and with others.
3. CREATING MUSIC: Improvising melodies, variations, and accompaniments.
4. CREATING MUSIC: Composing and arranging music within specific guidelines.
5. RESPONDING TO MUSIC: Reading, notating, and interpreting music
6. RESPONDING TO MUSIC: Listening to, analyzing, and describing music.
7. RESPONDING TO MUSIC: Evaluating music and music performance.
8. RESPONDING TO MUSIC: Understanding the relationships between music, the other, arts, and disciplines outside the arts
9. RESPONDING TO MUSIC: Understanding music in relation to history and culture

## **Goals of the Fine Arts**

The ultimate goal of a fine arts curriculum is to enable students to be proficient creators, performers, critics, listeners, and observers of the arts. Students who attain academic standards in the fine arts will be able to use the arts to think and learn independently, know themselves and the world around them, and communicate in the art forms studied. To ensure that students attain these standards and capabilities, they must be immersed in numerous opportunities to learn about, perform, create, and evaluate the fine arts. In order to promote student literacy in the fine arts, the goals for students in grades K-12 are to:

- value the arts
- become confident in one's artistic abilities
- communicate in and through the arts
- develop one's artistic skills
- become creative problem solvers
- exhibit knowledge of the historical and cultural backdrop of the arts
- exhibit the ability to critique the arts
- exhibit the development of aesthetic awareness in the arts



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# INTASC STANDARDS

## Interstate New Teacher Assessment and Support Consortium

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### **Learner and Learning**

#### **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.*

### **Content Knowledge**

#### **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.*

### **Instructional Practice**

#### **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.*

### **Professional Responsibility**

#### **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.*



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## Indiana Content Standards for Educators

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### **Fine Arts - Instrumental and General Music**

<http://www.doe.in.gov/sites/default/files/licensing/fine-arts-instrumental-and-general.pdf>

Instrumental and general music teachers are expected to have a broad and comprehensive understanding of the knowledge and skills needed for this educator license, and to use that knowledge to help students prepare for the challenges and opportunities of the twenty-first century. This requires the ability to identify, comprehend, analyze, synthesize, and evaluate the basic principles, fundamental concepts, and essential content defined in these standards, and to apply that knowledge to the tasks of planning and delivering effective instruction and assessment.

#### **Standard 1: Musicianship**

Instrumental and general music teachers have a broad and comprehensive understanding of essential listening, sight-singing, and keyboard skills.

#### **Standard 2: Music Theory**

Instrumental and general music teachers have a broad and comprehensive understanding of the materials and procedures of common practice era and post-tonal music.

#### **Standard 3: Composing, Arranging, and Improvising**

Instrumental and general music teachers have a broad and comprehensive understanding of techniques for composing, arranging, and improvising.

#### **Standard 4: History, Literature, and Culture**

Instrumental and general music teachers have a broad and comprehensive understanding of music history and culture.

#### **Standard 5: Conducting and Repertoire**

Instrumental and general music teachers have a broad and comprehensive understanding of conducting techniques, rehearsal techniques, and repertoire for band, orchestra, and other school instrumental ensembles.

#### **Standard 6: Instrumental Performance Techniques**

Instrumental and general music teachers have a broad and comprehensive understanding of instrumental performance techniques and solo repertoire for band and orchestral instruments.

#### **Standard 7: Music Pedagogy**

Instrumental and general music teachers have a broad and comprehensive understanding of music methodologies.

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## **Fine Arts - Vocal and General Music**

<http://www.doe.in.gov/sites/default/files/licensing/fine-arts-vocal-and-general-music.pdf>

Vocal and general music teachers are expected to have a broad and comprehensive understanding of the knowledge and skills needed for this educator license, and to use that knowledge to help students prepare for the challenges and opportunities of the twenty-first century. This requires the ability to identify, comprehend, analyze, synthesize, and evaluate the basic principles, fundamental concepts, and essential content defined in these standards, and to apply that knowledge to the tasks of planning and delivering effective instruction and assessment.

### **Standard 1: Musicianship**

Vocal and general music teachers have a broad and comprehensive understanding of essential listening, sight-singing, and keyboard skills.

### **Standard 2: Music Theory**

Vocal and general music teachers have a broad and comprehensive understanding of the materials and procedures of common practice era and post-tonal music.

### **Standard 3: Composing, Arranging, and Improvising**

Vocal and general music teachers have a broad and comprehensive understanding of techniques for composing, arranging, and improvising.

### **Standard 4: History, Literature, and Culture**

Vocal and general music teachers have a broad and comprehensive understanding of music history and culture.

### **Standard 5: Conducting and Repertoire**

Vocal and general music teachers have a broad and comprehensive understanding of conducting techniques, rehearsal techniques, and repertoire for band, orchestra, and other school instrumental ensembles.

### **Standard 6: Instrumental Performance Techniques**

Vocal and general music teachers have a broad and comprehensive understanding of instrumental performance techniques and solo repertoire for band and orchestral instruments.

### **Standard 7: Music Pedagogy**

Vocal and general music teachers have a broad and comprehensive understanding of music methodologies.

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**BUTLER UNIVERSITY MUSIC DEPARTMENT:  
COURSE SCHEDULING WORKSHEET**

**SEMESTER:** \_\_\_\_\_

**Name:** \_\_\_\_\_ **Advisor:** \_\_\_\_\_.

**ID #:** \_\_\_\_\_ **Phone:** \_\_\_\_\_.

**Major:** \_\_\_\_\_ **Applied Instructor:** \_\_\_\_\_.

| Course # | Pplsft. # | Course name | Instructor | Day/Time | Cr. |
|----------|-----------|-------------|------------|----------|-----|
|          |           |             |            |          |     |
|          |           |             |            |          |     |
|          |           |             |            |          |     |
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|          |           |             |            |          |     |
|          |           |             |            |          |     |
|          |           |             |            |          |     |
|          |           |             |            |          |     |
|          |           |             |            |          |     |

| Time  | Monday | Tuesday | Wednesday | Thursday | Friday |
|-------|--------|---------|-----------|----------|--------|
| 8:00  |        |         |           |          |        |
| 9:00  |        |         |           |          |        |
| 10:00 |        |         |           |          |        |
| 11:00 |        |         |           |          |        |
| 12:00 |        |         |           |          |        |
| 1:00  |        |         |           |          |        |
| 2:00  |        |         |           |          |        |
| 3:00  |        |         |           |          |        |
| 4:00  |        |         |           |          |        |
| 5:00  |        |         |           |          |        |
| 6:00  |        |         |           |          |        |
| 7:00  |        |         |           |          |        |





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# Only a Teacher?

I AM A TEACHER! What I do and say are being absorbed by young minds who will echo these images across the ages. My lessons will be immortal, affecting people yet unborn, people I will never see or know. The future of the world is in my classroom today, a future with the potential for good or bad. The pliable minds of tomorrow's leaders will be molded either artistically or grotesquely by what I do.

SEVERAL future presidents are learning from me today; so are the great writers of the next decades, and so are all the so-called *ordinary* people who will make the decisions in a democracy. I must never forget these same young people could be the thieves and murderers of the future.

ONLY a teacher? Thank God I have a calling to the greatest profession of all! I must be vigilant every day lest I lose one fragile opportunity to improve tomorrow.