Phillip D. Payne, Ph.D.
2016-2017 Promotion & Tenure Review
Reports and Supporting Documents
# Table of Contents

2016-2017 Promotion & Tenure Review Documents .......... 5

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>9</td>
</tr>
<tr>
<td>III</td>
<td>10</td>
</tr>
<tr>
<td>IIIa</td>
<td>10</td>
</tr>
<tr>
<td>IIIb</td>
<td>11</td>
</tr>
<tr>
<td>IV</td>
<td>12</td>
</tr>
<tr>
<td>IVA</td>
<td>12</td>
</tr>
<tr>
<td>IVB</td>
<td>13</td>
</tr>
<tr>
<td>IVc</td>
<td>14</td>
</tr>
<tr>
<td>V</td>
<td>15</td>
</tr>
<tr>
<td>VA</td>
<td>15</td>
</tr>
<tr>
<td>VB</td>
<td>16</td>
</tr>
<tr>
<td>VC</td>
<td>21</td>
</tr>
<tr>
<td>VI</td>
<td>22</td>
</tr>
<tr>
<td>VII</td>
<td>24</td>
</tr>
</tbody>
</table>

TEVALS 2012-Present ........................................ 25

<table>
<thead>
<tr>
<th>Term</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall 2012</td>
<td>26</td>
</tr>
<tr>
<td>Spring 2013</td>
<td>31</td>
</tr>
<tr>
<td>Summer 2013</td>
<td>36</td>
</tr>
<tr>
<td>Fall 2013</td>
<td>40</td>
</tr>
<tr>
<td>Spring 2014</td>
<td>45</td>
</tr>
<tr>
<td>Summer 2014</td>
<td>51</td>
</tr>
<tr>
<td>Fall 2014</td>
<td>55</td>
</tr>
<tr>
<td>Spring 2015</td>
<td>60</td>
</tr>
<tr>
<td>Summer 2015</td>
<td>66</td>
</tr>
<tr>
<td>Fall 2015</td>
<td>70</td>
</tr>
<tr>
<td>Spring 2016</td>
<td>76</td>
</tr>
</tbody>
</table>

Supporting Documents ...................................... 82

Teaching Documents .......................................... 83

<table>
<thead>
<tr>
<th>Course</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDSEC 200/230/DED 075</td>
<td>85</td>
</tr>
<tr>
<td>Syllabi</td>
<td>86</td>
</tr>
<tr>
<td>Selected Projects/Rubrics</td>
<td>90</td>
</tr>
<tr>
<td>Selected Student Work</td>
<td>121</td>
</tr>
<tr>
<td>EDSEC 582</td>
<td>135</td>
</tr>
<tr>
<td>Syllabi</td>
<td>136</td>
</tr>
</tbody>
</table>
PHILLIP D. PAYNE, PH.D.
2016-2017 PROMOTION & TENURE REVIEW
REPORTS AND SUPPORTING DOCUMENTS
GUIDELINES FOR THE ORGANIZATION AND FORMAT OF TENURE AND PROMOTION DOCUMENTATION

KANSAS STATE UNIVERSITY

To provide a common format for reviewers at the College and University levels, these guidelines are being issued to summarize and organize tenure and/or promotion documentation. The guidelines are used by all Colleges at Kansas State University, but are not intended to direct departments or colleges in their determination of what is to be considered in evaluations for tenure and/or promotion.

Candidate's Responsibilities:

Candidates being considered for tenure and/or promotion need to provide accurate, thorough, and clear documentation of achievements for review at the departmental, College, and University levels. Since there is some variation in the documentation required by departments and Colleges, each candidate should contact the appropriate administrators to determine what must be included in his or her individual documentation package.

Sections I-IX of the package are used to summarize the candidate's achievements and justification for tenure and/or promotion. In this, Section II is to be completed by the Department Head so that the candidate has this written description of responsibilities prior to compiling the documentation package. The remaining sections described in the guidelines are to be completed by the candidate.

Any documentation not required by the candidate's department and College may simply be omitted. College and/or department requirements not covered by Sections I-IX should be included under Section IX - Other Summary Information Requested by the Department or College.

Detailed support - for example, student ratings of instruction, reprints and/or manuscripts, a detailed curriculum vita - should be presented under separate cover and labeled Supporting Documentation.

Department Head's and Dean's Responsibilities:

The Department Head will include his or her written recommendation and summary of the departmental faculty's recommendation(s) following Section I when the candidate's package is forwarded to the Dean. Similarly, the Dean will include his or her written recommendation when the package is forwarded to the Provost.
PROMOTION AND TENURE DOCUMENTATION

Kansas State University

I. Cover Sheet
   a. Recommendation by the Dean (to be completed by the Dean)
   b. Recommendation by the Department Head (to be completed by the Department Head)

II. Description of Responsibilities During Evaluation Period

III. Statement by Candidate
   a. Candidate’s statement of accomplishments (one page summary of why a candidate feels he/she should be promoted/tenured)
   b. Statement of five year goals

IV. Instructional Contribution
   a. Statement of activities (classes taught, student advisement, etc.)
   b. Evidence of instructional quality (student ratings, peer evaluations, evaluation of advisement, etc.)
   c. Other evidence of scholarship and creativity that promote excellence in instruction (multimedia presentations, computer-aided instruction, papers published or presented)

V. Research and Other Creative Endeavors
   a. One page statement
   b. Listing of research publications and creative achievements
   c. List of grants and contracts

VI. Service Contributions (two page summary)

VII. Cooperative Extension

VIII. External Letters of Evaluation

IX. Other Summary Information Considered Pertinent by the College

X. Supporting Documents
   a. Teaching Evaluations (last three years)
   b. Reprints and/or Manuscripts
   c. Other Materials
   d. Detailed Curriculum Vitae
Recommendation for Promotion and Tenure - SECTION I
(To be filled out by the Department Head)

Department/unit: School of Music, Theatre, and Dance

A. Name of Candidate: Dr. Phillip Payne

B. Current rank: Assistant Professor Year & Month Received Fall/2010

C. Average distribution of assignment:
   - Research: 10%
   - Instruction: 60%
   - Service: 30%
   - Cooperative Extension: NA
   - Administration: NA

D. Highest degree: PhD in Music Education
   - Date degree was received: 2009; Institution: University of Oklahoma

E. Years of professional experience prior to: KSU 1; at KSU; 5

I have reviewed the documents contained herein and it contains all of the materials I wish to submit.

Candidate's Signature ___________________________________

To be completed by the Department Head after departmental review

Faculty Recommendation:

<table>
<thead>
<tr>
<th></th>
<th>Tenure</th>
<th>Promotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number voting yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number voting no</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number abstaining</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number absent and not voting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Department/Unit Head recommendation: Yes No

Department Head's Signature ________________________________
DESCRIPTION OF RESPONSIBILITIES DURING EVALUATION PERIOD

SECTION II

To be completed by Department/Unit Head and signed by Candidate and Head.

Teaching:

Deliver undergraduate music education courses including:
- MUSIC 232
- MUSIC 511
- MUSIC 512
- MUSIC 670
- EDSEC 200/DED 074
- EDSEC 230

Teach graduate music education courses including:
- MUSIC 801
- MUSIC 805
- MUSIC 806
- MUSIC 807
- MUSIC 808
- MUSIC 810

Additional Instructional Activities:
Supervise Student Teachers through EDSEC 582
Supervise the staffing of the Music Technology Laboratory

Creative/Research:
15 Research and Scholarly Projects authored and coauthored leading to publication between 2012-16.
13 Technical Documents created for use in the Music Education Program at Kansas State between 2010-16.
65 Papers authored or coauthored and presented at state, regional, national, and international conferences 2009-16.
12 Appearances as a Guest Conductor in the state and regionally between 2011-16.
35 Instances of work as a Reviewer, Advisor, Adjudicator, and Guest Artist between 2009-15.

Service:
Chair – Music Education Division
Lead Advisor – All undergraduate students majoring in music education (@175 students)
Director – K-State Music Education Symposium
Member – Program Committee for Planning in Music (Chair)
Member – Course and Curriculum Committee for Music
Member – Music Department Committee to Merge CSTD and Music into SMTD
Collegiate Advisor – K-State National Association for Music Education Chapter
PhD Committee member for eight doctoral students
Master’s Committee Member for twenty students
Master’s Thesis Advisor for three students
Member – College of Education Student Affairs Committee
Member – University Graduate Council (Assessment Sub-committee)
Member – Three search committees for the Music Program within the School of MTD (Chair of 1)

___________________________  _______________________
Candidate's Signature  Department Head's Signature

Date _________  Date __________
International:
  I have presented peer-reviewed sessions at three international symposia. I presented a paper at the American Educational Research Association (AERA) conference in Vancouver, British Columbia on the impact of budget cuts on music education in the Midwest. The presentation was met with intrigue and the impact has continued to spread as follow-up studies stemming from the project have gone on to be published in national and state journals across the country. The second paper was presented at the International Society of Assessment in Music Education (ISAME) in Fredericksburg, VA, on the validity and reliability of ePortfolios in teacher education programs and the impact of their effectiveness in teacher evaluation. The third presentation was delivered in Glasgow, Scotland in July 2016 at the 32nd Meeting of the International Society of Music Education World Conference and focused on arts integration into the regular classroom and the pedagogy of providing these experiences and knowledge to pre-service teachers.

National:
  My chapter on using engagement theory to develop collaborations between public schools and universities within the collegiate environment was accepted for publication by Music Educators Journal, which has an acceptance rate of only 18%. The readership is estimated at 100,000. Over the course of the past five years I have had four articles accepted for publication in national journals within music education (Acceptance rates at 33% or below). Furthermore, I have written five peer-reviewed chapters for the *Teaching Music Through Performance in Band* Series for GIA Publishing (all invited). I have presented two sessions at the Biennial National Research Conference of the National Association for Music Education (NAfME) on topics ranging from recruiting to predictability of e-portfolios. I have also extended beyond music education into general education and presented on the topic of developing the identity of a teacher through curriculum construction at the National Professional Development Schools Conferences in Las Vegas, NV and New Orleans, LA. Currently, I am working on identifying schools to pilot the Model Cornerstone Assessment (MCA) in technology and am writing a chapter on how the new MCAs will connect with current entrance requirements for colleges and universities. I was also selected by the state music education association to serve on NAfME’s Advocacy Leadership Force as Kansas’ representative.

Regional:
  I have had numerous publications and presentations in regional journals and at the state Music Educators Conference (KMEA) over the past 5 years. Among the topics of both are personality and instrument choice, advocacy, teacher satisfaction, arts integration, critical thinking, and technology integration. I have had articles in the Kansas Music Review regarding teacher satisfaction and the impact of the current budget cuts on the profession in Kansas. I have been invited to serve as clinician for Honor bands in both Oklahoma and Kansas ranging from Middle School Bands to High School All-District Bands. I am currently working as a program advisor and researcher with the Kansas Alliance for the Arts in implementing a whole-school transformation model including arts integration called Kansas A+ Schools. I have also worked with the local school system on several projects through which we have presented in regional and national conferences. The most recent was music integration in the middle school classroom involving songwriting and film music.

University:
  I am currently the chair and lead advisor of the music education division where I oversee the curriculum, assessment, and implementation of the program and advise 155+ music education majors. In this position, I have successfully guided the Music Education Program through the rigors of accreditation for both the National Association of the Schools of Music (NASM) and the State Board of Education (three times), the latter requiring a biennial program report regarding the performance and assessment of the current program. As a program we received commendation from the state of Kansas for the development and implementation of more rigorous assessments to better report and measure our student learning outcomes as well as a validation of our current dynamic assessment practices. I have also led the program through a genesis of new courses to better align our curriculum with the philosophy of music teacher identity development. Furthermore, I was selected as a Program Reviewer by the Kansas State Department of Education where I regularly serve to review music programs and assessments across the state. Finally, I was awarded the Stamey Outstanding Advisor Award from the College of Arts and Sciences and Outstanding Faculty Award for the College of Arts and Sciences from the K-State Mortarboard Society.

Back to TOC
STATEMENT BY CANDIDATE

Statement of Five-Year Goals

SECTION III - B

Teaching:
I want to continue to evaluate and enhance the current course offerings to match that of the needs of the students at Kansas State University. I spend the intersessions revising courses and content to better prepare our students to face the realities of teaching in the public schools today. Our 100% placement rates indicate that the evaluation and adjustment process is successful. Moving forward it is important to continue refining the curriculum to move with the changing nature of public education as well as what we know about how students learn. Among these areas of consideration for curriculum refinement are technology, classroom management, and student assessment.

Furthermore, I am dedicated to exploring and infusing alternative approaches (guitar, film music, technology, etc.) to music education within the program with the intent of allowing our pre-service teachers to learn how to teach in their own classrooms using these concepts. Currently, we have addressed areas of co-equal technology integration, digital music production, and film music in our methods courses; however, I believe there are many more entry points where I can address these needs of future teachers. Among these are alternative ensembles (guitar ensembles, Mariachi ensembles, ukulele choirs, etc.), culturally relevant pedagogy, world music ensembles to name a few. My mission is to continue exploring and implementing these ideals program wide.

In terms of our summer master’s program, I want to continue refining and developing our elementary music track as well as seeing through the rebranding of our Music Education Symposium. Both are now designed to reach a population that has limited professional development opportunities within the state and we can continue to be a leader in this area.

Research:
I would like to continue to expand the footprint of Kansas State University in the area of Music Education Research. I plan to do this by publicizing our current program through presentations and networking at the national and international level. This will continue to impact the way that we develop our teachers. Our structure is unique to only a few schools in the nation and sharing our philosophies on teacher development will shed more light on our program at Kansas State University. I want to develop several research threads on teacher identity development and teacher training with data collected over the past 5 years during this program implementation. One thread that has started is a 4-year longitudinal cohort case study where I am following a freshmen class from first day to graduation. This study began in August 2015 and will lead to a book on best practices for music teacher preparation. Another thread is the development and implementation of an arts-based whole school transformational model (Kansas A+ Schools) that was implemented as a pilot program in August 2015 and will continue through 2018 at Cheney High School and Hiawatha Elementary School. Differences in students’ thoughts and actions have been observed in our teaching candidates, and this will be enlightening for all involved in the educational community.

Service:
First, I plan on continuing my service as Co-Chair of the Advocacy committee for Kansas Music Educators Association and my service as Kansas’ representative on the NAFME Advocacy Leadership Force. I am wanting to extend my connections in the Assessment SRIG of NAfME by serving as Chair of the SRIG. I am also on several ASPAs for music education and want to serve as chair of those as well. There are many leadership opportunities that are available for which I am interested. I want to continue developing our advising program here at K-State. Students have 18 years to develop their role as a student, but only 4 years to develop their role as a teacher. My role as advisor needs to continue evolve to meet the needs of the students and the university. I am constantly looking for ways to enhance the collegiate experience for our students in music education. I want to continue expanding our offerings of New Music Teacher Day, Music Education Symposium, and Future Music Educators Day. I continue to get favorable feedback on the latter, but I think I can continue to expand its impact from where it is right now. In terms of Music Education Symposium, I think the rebranding undertaken this past summer has put the event on track for significant contribution to music education in Kansas, but over the next five years I would like to see it grow back to its enrollment of years past. Finally, in terms of New Music Teacher Day, I would like to expand its impact by reaching more of our graduates and providing more constant contact beyond just one day on campus.
SUMMARY OF CANDIDATE'S INSTRUCTIONAL ACTIVITY

SECTION IV - A

Courses Taught:

Undergraduate:
- **EDSEC 200** Teaching as a Career, **EDSEC 230** Early Field Experience, **DED 075** Introduction to Teacher Education, **MUSIC 232** Fundamentals of Teaching Music,
- **MUSIC 511** Music in the Elementary Schools, **MUSIC 512** Music in the Secondary Schools, **MUSIC 670** Advanced Topics in Music Education

Graduate:
- **MUSIC 801** Introduction to Graduate Studies (Summer), **MUSIC 805** Theories of Music Teaching, **MUSIC 807** History and Philosophy of Music Education, **MUSIC 808** Introduction to Research in Music Education, **MUSIC 810** Curriculum and Assessment in Music Education

Students Advised:

As music education lead advisor, I currently advise about 160 music education students in the School of Music, Theatre, and Dance. I took over as lead advisor for music education in the Fall of 2012. Since then, I have created graduation plans and handbooks for each music education student on campus, including transfers and major changes. Each is revised at least once a semester, and I see their completion of Pre-Education work as well as their admission into the teacher education program. I also serve as the liaison to the College of Education where our program continues to set the bar for education majors at Kansas State University. Since taking over, we have had a significant decrease in students being turned down for admission and streamlined the admissions process from our end. I attribute this to the advising handbook that each student receives that has expected timelines for admissions and licensure as well as their personalized curriculum. Furthermore, I have been awarded the Stamey Advisor Award for Advising by the College of Arts and Sciences.

Thesis Supervision:

I have overseen 3 Master’s Theses and served on the dissertation Committees of 8 students. Of the three whom I oversaw their work, they each administered surveys ranging in topics from orchestra participation, to steel pan ensembles, to alternative approaches to music education. One of them recently finished her PhD in Music Education expanding on her master’s project and is now an Assistant Professor of Music Education at another Big XII University. Another has just started his DMA program in Percussion Performance. As for the dissertations, two are completed and the remaining 6 are each in various stages of development and implementation.

Other Examples:

In the Spring of 2016 I participated in the Peer Review for Teaching Program here at K-State. Through the process, I was able to view my course and my craft through several lenses allowing me additional opportunities to enhance the design, delivery and assessment of all of my current and future courses. I found this experience to be beneficial not only to my teaching but the impact that it will have on my students moving forward. Link to Portfolio

I work constantly to share our practices with our educational community and provide models for how teaching and creativity can co-exist in the classroom. Among these are presentations on arts integration in the CORE Classroom, Arts Integration as a School Transformation Model, and electronic documentation of student learning and portfolio development. The latter two have been presented at the local, state, and national levels with future presentations scheduled for 2016-2017.
SUMMARY OF CANDIDATE'S INSTRUCTIONAL QUALITY

SECTION IV - B

TEVALS

Below is a report of my TEVAL scores across the evaluation period regarding my overall effectiveness as a teacher. I have provided the current scores (Ranging from 1 to 5). Across the board, scores have been maintained or improved over the course of the evaluation period with scores consistently rating in the upper end of the 5-point Likert Scale. Over 40 evaluations across 11 courses, I have received an average rating of 4.79 for overall effectiveness with a standard deviation of 0.24. In other words, there is very little variation within the scores and they are all consistently high and at 4.7 or above will few exceptions. Viewing my TEVALs in the supplementary section will provide you the full context of my ratings. Each semester is reviewed and adjustments are made to assignments and delivery to provide the best course and assessment of student learning moving forward. Course assessment is always ongoing and a staple of my course offerings.

Averages for the following question are provided in the table below:

1. Overall Effectiveness of the Teacher

<table>
<thead>
<tr>
<th>Class</th>
<th>Fall 12</th>
<th>Spring 13</th>
<th>Summer 13</th>
<th>Fall 13</th>
<th>Spring 14</th>
<th>Summer 14</th>
<th>Fall 14</th>
<th>Spring 15</th>
<th>Summer 15</th>
<th>Fall 15</th>
<th>Spring 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 232</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>5.0</td>
<td>5.0</td>
<td>---</td>
<td>4.9</td>
<td>4.8</td>
</tr>
<tr>
<td>MUSIC 511</td>
<td>---</td>
<td>4.6</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>5.0</td>
<td>---</td>
<td>---</td>
<td>4.9</td>
</tr>
<tr>
<td>MUSIC 512</td>
<td>4.8</td>
<td>---</td>
<td>---</td>
<td>4.5</td>
<td>---</td>
<td>---</td>
<td>4.8</td>
<td>---</td>
<td>---</td>
<td>4.9</td>
<td>---</td>
</tr>
<tr>
<td>MUSIC 670</td>
<td>4.8</td>
<td>4.8</td>
<td>---</td>
<td>4.7</td>
<td>4.0</td>
<td>---</td>
<td>4.9</td>
<td>5.0</td>
<td>---</td>
<td>5.0</td>
<td>4.8</td>
</tr>
<tr>
<td>EDSEC 200</td>
<td>4.6</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>5.0</td>
<td>---</td>
<td>---</td>
<td>4.9</td>
<td>---</td>
<td>---</td>
<td>4.8</td>
</tr>
<tr>
<td>EDSEC 582</td>
<td>5.0</td>
<td>4.8</td>
<td>---</td>
<td>4.7</td>
<td>4.7</td>
<td>---</td>
<td>4.2</td>
<td>4.9</td>
<td>---</td>
<td>5.0</td>
<td>5.0</td>
</tr>
<tr>
<td>MUSIC 801</td>
<td>---</td>
<td>---</td>
<td>4.7</td>
<td>---</td>
<td>MU117 (4.8)</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>5.0</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>MUSIC 805</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>4.9</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>4.9</td>
<td>---</td>
</tr>
<tr>
<td>MUSIC 807</td>
<td>4.7</td>
<td>---</td>
<td>---</td>
<td>4.9</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>5.0</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>MUSIC 808</td>
<td>---</td>
<td>4.9</td>
<td>4.4</td>
<td>---</td>
<td>4.8</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>5.0</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>MUSIC 810</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>4.8</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>

- MUSIC 232 – Fundamentals of Music Teaching:
- MUSIC 511 – Music in K-6
- MUSIC 512 – Music in Junior/Senior High
- MUSIC 670 – Advanced Topics in Music Education
- EDSEC 582 – Student Teaching
- EDSEC 200 – Teaching as a Career (Intro to Music Ed)
- MUSIC 801 – Introduction to Graduate Studies
- MUSIC 805 – Theories of Music Teaching
- MUSIC 807 – History and Philosophy of Music Education
- MUSIC 808 – Introduction to Research in Music Education
- MUSIC 810 – Curriculum and Assessment in Music Education

Additionally, our placement rates of music educators upon graduation has held at over 99% during my tenure here at K-State despite a bleak budget outlook that has seen over 500 positions cut across the state. The preparation received in the curriculum and through the music education courses provide a foundation for future teachers that are highly marketable in the current job market. One principal remarked, “[K-State graduates] interview as well or better than 10-year teaching veterans. They are very impressive in an interview.” This is a direct correlation with the training and preparation they receive here in the department.

Advising Music Education Students

In advising music education students, I meet with them once a semester at a minimum to discuss curricula and upcoming courses. We also discuss career plans and various courses that might be most helpful. I try to diversify each student’s experience to match with who they are. We begin by creating a customized plan based on their career paths and interests. Overall, I work with each student to maximize their potential and musical output while here at K-State. Here are a few quotes from various advisees describing their experiences:

• “Dr. Phillip Payne makes being a Music education student easier with his willingness to listen, help, and emote.”,
• “Dr. Payne is the embodiment of the finest advisor Kansas State University has on their faculty...Most other professors I have worked with do not give nearly the same amount of time and dedication to their students as Dr. Payne does to his students.”,
• “Dr. Payne is caring, personable with his students, kind-hearted, has a passion for helping mold new music educators, and is ecstatic about his job making it easy to approach him.”,
• “He has seen many people go through this program and assures that no matter what kind of student you are, he never lets you slip through the cracks and become forgotten. No matter where you are in the [program], Dr. Payne makes that chapter of your career feel important.”

This approach has worked well and students are generally very happy with their advising in music education. Students continually comment on the impact On a scale of 1-4, 134 students in the AY 2014-2015 rated their overall experience a 3.99 (Out of 4) with 132 (of 134) students rating their experience a 4 (Out of 4). In all nine specific areas, I scored above the departmental, college, and university mean.

Awards

I was awarded the William L. Stamey Advising Award by the College of Arts and Sciences and the Outstanding Faculty Award in excellence in teaching by the Kansas State University Mortarboard Society. Both of these awards are supported by both my TEVAL scores reflecting my effectiveness as a teacher and my capacity to mold young professionals through my advising.
Instructions: Candidate is to provide any other evidence of scholarship and creativity that promote excellence in teaching such as multimedia presentations, computer-aided instruction, innovative teaching methods, instruction-related publication, presentations, etc. Summary is limited to the space provided below.

I work to keep the program on the cutting edge of music education in terms of programming and experience. I have made several additions to the curriculum that illustrates this ideal, including the development and implementation of MUSIC 232 (Fundamentals of Music Teaching). Across the curriculum, we provide teaching and learning experiences that include multimedia presentations and innovative teaching methods. Among these projects are the Cover Band Project, Garage Band Series, and Teaching Masterclasses.

In the Cover Band Project, students are prompted to select a tune covered by a popular artist and to use informal music learning to arrange their own version of that artist’s performance. They will then develop this arrangement with no standard notation or instrumentation as used in the current public school setting. This project extends the idea of what music education can be in the public schools as well as how our student interact with music outside of the classroom. The ultimate goal is to have our pre-service music teachers realize that we must first develop our understanding of how humans learn and conceive music to more effectively meet their students where they are (musically) to create musical learning experiences that are more impactful and lasting. The project also introduces the students to the idea of informal music making as described by Lucy Green in Music, Informal Learning, and the School. This is important as we often forget that exposure to music occurs every day in every facet of life. Students are exposed to music beyond our classroom walls, so we must teach our future teachers how to help their students develop their own awareness of the music around them.

In the Garage Band Series, students explore the Garage Band software and the impact that it can have in the music classroom. As they learn about the software, the students reflect on how they can use this tool in their own teaching and how it can supplement and enhance their students’ learning of music within their classroom. These connections are important to provide not only the skills to operate the software, but to establish the pathways necessary to use this information during their career. This project culminates with students developing two course proposals for their future teaching situations using GB or activities similar in nature.

The final project is the Teaching Masterclass. As part of the final semester on campus, students are to teach 16 hours in the music classroom as a practicum. Therefore, students digitally record themselves teaching and edit the recording down to two segments: 1 minute of effective teaching, and one minute of ineffective teaching. They then provide two masterclasses (one on each video segment). In this masterclass, they provide the context, age level, ability level, lesson taught, objectives, assessments, and reflection. They walk through the video for their colleagues and dissect their own performance and provide tips on creating environments conducive to student learning. We have seen immense growth in our students during the evolution of this project. Such experiences have prompted administrators interviewing our candidates to describe them as “seasoned” and “interviewing and discussing the profession as well or better than a 10-year veteran [teacher]”.

Our program concludes with all pre-service teachers going through a mock interview as a capstone experience here at K-State. During the interview, students converse with an administrator about what they have learned and what their music classroom will be like. Students are given immediate feedback from the interviewer and watch the interview afterward to reflect on ways to approach the content and the presentation at a higher level. Students regularly comment about how they are less apprehensive about the first interviews for jobs because of how well they are prepared going into the process. The level of reflection and preparation necessary to be successful is paramount in this process. The mock interview was one of my first additions to the curriculum when I arrived, and has developed into a staple of the curriculum.

I feel it is important to share these ideas with others; therefore, I am constantly presenting ideas and strategies that we use in our classroom locally, regionally, and nationally. I have presented on the development and implementation of each of these projects in some form at symposia nationwide. It is important that we continue to share the success of our program with others across our state and nation. I have shared several of these projects as well as others here at K-State (Manhattan and Salina campuses) [e-portfolios], Kansas Music Educators Association State In-Service Workshop [Syllabus Quiz, Student Assessment, and Technology Integration], and the International Society for Assessment in Music Education [eportfolios].
RESEARCH AND OTHER CREATIVE ACTIVITIES

SECTION V - A

Creative and research activities for music education fall into four areas: Publications, Technical Documents, Guest Conducting, and Presentations.

Publications:
My research has been primarily focused in two areas: teaching music and practical applications in music education. One manuscript which focused on community outreach and music education curriculum was recently accepted for publication by the Music Educators Journal, which has an acceptance rate of 18%. The article will be published in the September 2016 issue. I co-authored a book chapter on the validity and reliability of ePortfolios as a form of teacher assessment which was published in January 2016. I was also the lead author on a second paper that will be published toward the end of this year regarding the predictive ability of electronic portfolios on teaching effectiveness in the classroom. I have also had articles published in Journal of Band Research (National Journal for the American Band Association), Journal of Music Teacher Education, and Update: Applications of Research in Music Education over the past four years. Each of these has an acceptance rate of below 33%. Furthermore, I was invited to write and have written five peer-reviewed chapters in the Teaching Music through Performance in Band Series. This series has continued to grow both in level of scholarship and usefulness throughout the multiple volumes. The chapters have been written on selections from middle-school and high school band literature and have covered concepts from 20th century composition to teaching arrangements of Jazz standards. Additionally, I have had articles published in our state journal, Kansas Music Review, covering topics the following topics: the impact of budget cuts on music education and music teacher job satisfaction.

Technical Documents.
Technical documents are research-based documents that contribute directly to the execution of our music program as well as its local, state, and national accreditation. These documents are records of rigorous assessment and evaluation and have been reviewed by multiple panels prior to final approval. Among these documents are the assessments of final performances by our music majors (Jury Assessments), multicultural lesson plans, and program assessment and evaluation of the program provided for state and national accreditation (NASM and KSDE reports). The latter was commended by the KSDE Program review panel as rigorous and dynamic. These documents are critical for the operation of the music education program and its ability to stay accredited as a viable music education program.

Guest Conducting
Guest Conducting is critical as it allows me to practice the techniques and strategies that I teach on a daily basis. It also allows for creative expression that is not always available in the music education classroom. In preparing for a guest conducting performance, hours of work go into researching the piece, its structure, harmony, setting, balance and many other areas. Over the course of the past five years, I have guest conducted 11 ensembles ranging from middle school to university. These ensembles have been honor bands for state and district organizations performing a variety of programs. The performance is one part of the final project as well the satisfaction of the audience, but more importantly, the student learning and satisfaction of performance is the ultimate outcome of these projects. Furthermore, these creative activities allow me to stay on the forefront of current literature, interacting with multitudes of students, and practicing my craft to continue being effective in the classroom.

Presentations
Finally, presentations are critical to keeping the music education program on the forefront of music education in the United States. Sharing my ideas with others and implementing new strategies into our program is critical in this evolutionary process. I work to share the music education program at the local, regional, and national level on a regular basis. I have had presentations and/or posters at all of the national music education conferences (National Association for Music Education and Society for Music Teacher Educators), since I have arrived in August 2010. Furthermore, I have expanded our footprint into the general education conferences presenting at National Professional Development Conferences in Las Vegas and New Orleans. I also have scheduled presentations on arts integration in the rural public schools and a session on electronic portfolios for education programs in late 2016 in Columbus, OH and Grapevine, TX, respectively. The K-State Music Education program continues to be well received and I have been asked to again to present at a Middle Level Education (KMLE or AMLE) conference in the fall of 2016 to share about the ways music education is operating in the community.

Back to TOC
RESEARCH AND OTHER CREATIVE ACTIVITIES

SECTION V - B

Publications


Technical Documents


Payne, P. (2014). Kansas State University Student Learning Outcomes (SLO’s) for the Bachelor of Music and Bachelor of Arts in Music. [Peer-Reviewed]


Payne, P. (2014). Undergraduate Studio Rubric for Advancement from Upper Division to Lower Division. Kansas State University, Manhattan, KS. [Peer-Reviewed]


**Guest Conducting**

- Conductor, Honor Band for Kansas State University’s Concert Band Clinic, Manhattan, KS, January 2017
- Guest Conductor, Kansas State University Wind Symphony, Spring 2016
- Conductor/Guest Clinician, Northeast Band Directors’ Association Regional Honor Band, Bartlesville, OK, January 2016.
- Guest Conductor, Kansas State University Wind Symphony, Spring 2015
- Conductor, Kansas State University Wind Symphony, Spring 2014
- Conductor, Southeast Kansas Music Educators Association District Junior Honor Band, Chanute, KS, January 2014
- Conductor, Lyon County League High School Honor Band, Emporia, KS, March 2013
- Conductor, Honor Band for Rogers County Band Directors Association, Claremore, OK, January 2013
- Conductor, Honor Band for Kansas State University’s Concert Band Clinic, Manhattan, KS, January 2013
- Conductor, Freshman Honor Band for Kansas Music Educators Association Northeast District, Stillwell, KS, December 2011
- Conductor, Kansas State University Concert Band Manhattan, KS, October 2011

**Presentations: International**


Selected Presentations: National


Payne, P. & Getz, L. (2013). Flipping the Switch: Providing the Opportunities to Develop the Role of Teacher in Our Schools. Presentation at the Professional Development Schools’ National Conference in New Orleans, LA. [Peer-Reviewed]


Presentations: State


Payne, P. (2016). Mixing it up! Using the technology Model Cornerstone Assessment. Session presented at Kansas Music Educators Association State In-Service Conference, Wichita, KS. [Peer-Reviewed]

Payne, P. (2016). Integrating the Arts! The first year of Kansas A+ Schools. Session presented at Kansas Music Educators Association State In-Service Conference, Wichita, KS. [Peer-Reviewed]


Payne, P. & McCoy, M. (2013). Questioning the Text and Each Other: Using Student Created Quizzes to Assess Reading Assignments. Poster presented at The Institute for Student Learning Assessment at Kansas State University. [Peer-Reviewed]


Burrack, F. & Payne, P. (2013). Music Education Advocacy: Results from the past five years’ budget impact surveys. Session presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Burrack, F. & Payne, P. (2013). Documenting students’ individual progress associated with professional teaching standards through web-based portfolios. Poster presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Presentations: Local

Payne, P. (2015). Integrating Music into the Core Classroom. Invited presentation at the Kansas State University KNEA-SP Meeting. College of Education at Kansas State University. Manhattan, KS.


Payne, P. (2013). Going green: Alternative approaches to music education. Professional Development session presented at Kansas State University Concert Band Clinic in Manhattan, KS.
Instructions: Candidate is to provide a list of grants and contracts funded during the evaluation period. Include agency, funding level, duration, title, and collaborators. Candidate may provide a separate list of grants and contracts applied for, but not funded during the evaluation period.

**Grants**

August 2010 – Mockingbird Grant to start an afterschool music program.
- Applied - $10,000
- Denied

February 2015 – Tilford Grant from Kansas State University.
- *Applied for enhancement of Multicultural Music Education within the music education program.*
- Applied - $2000
- Awarded - $2000

October 2015 – University Small Research Grant
- *Applied for funds to support the Kansas A+ Schools Pilot as lead researcher*
- Applied - $4500
- Denied

February 2016 – Faculty Development Award
- *Applied for travel to present at International Symposium in Scotland*
- Applied - $3299
- Awarded - $3249

Back to TOC
SERVICE CONTRIBUTIONS

SECTION VI

National:
2014-Present  National Association for Music Education – Model Cornerstone Assessment Research Advisor.
2014-present National Association for Music Education Advocacy Leadership Force – Member
2013-present National Coalition for Core Arts Standards Committee – Member

Regional:
2011-present Kansas Music Educators Association – Advocacy Co-Chair
2011-Present Regional Solo and Ensemble Festival (KSHSAA) - Adjudicator
2011-Present State Solo and Ensemble Festival (KSHSAA) - Adjudicator
2010-Present Regional Large Ensemble Festival (OSSAA) – Adjudicator
2010-Present State Large Ensemble Festival (OSSAA) – Adjudicator
2010-Present Regional Solo and Ensemble Festival (OSSAA) – Adjudicator
2010-Present State Solo and Ensemble Festival (OSSAA) – Adjudicator
2011-Present Westmoreland Instrument Night – Director and Coordinator
2010-Present Clinician for various schools in the region

University:
2015-2016 Graduate Council - Member
2015-2016 Assessment and Review Subcommittee - Member
2010-Present Future Music Educators Day for Seniors, Director (Fall Only)
2011-Present Future Music Educators Day for Sophomores and Juniors, Director (Spring Only)
2010- Present New Music Teacher Day In-Service, Director
2011-2013 K-State Honors Recital – Departmental and Semi-Final Adjudicator
2010-2015 Served on the Program Committee on Planning – Music (formerly Department Committee of Planning)

2013-2014 Served on the Course and Curriculum Committee – Music
2015-2016 Served on the Course and Curriculum Committee – Music
2013-2014 Chaired the Search Committee for Elementary Music Education Specialist
2012 Served on Elementary Music Education Search Committee
2010-Present National Association of Music Education-Collegiate, Advisor
2010-Present Liaison to College of Education, Course and Curriculum Department
2013-Present Student Affairs Committee, College of Education – Member
2015-Present Portfolio Committee ReDesign Committee
2015-Present Graduate Committee – College of Education
2012 Department Merger and Naming Committee (for new SMTD)

Graduate Student Committees
PhD Committee Member
Bishop, Jeffrey
Brecht-Hadded, Daniel
Feyes, Andrew
Hale, Travis
Horton, Staci
Janssen, Brett
Wiggins, David
Wimmer, Alex

Masters Committee Member
Bernard-Stevens, David
Bennett, Susan Vice
Community:
2010-Present  First United Methodist Church and College Avenue UMC – *Performer*
2011-Present  Thundering Cats Big Band – *Performer*
2011-Present  Manhattan Municipal Band - *Performer*
2010-2014  Sunflower Trombone Quartet
2012-Present  Handel’s Messiah Performance – Wamego, KS - *Performer*
2012-Present  Masterclasses for Manhattan HS and Centennial League Honor Band
2011-Present  K-State Wesley Board of Directors – *Treasurer*
COOPERATIVE EXTENSION

SECTION VII

Instructions: Candidate is to provide a one-page summary of his/her cooperative extension record for the evaluation period. The statement should provide evidence of productivity, quality, creativity, and originality. A separate list of extension publications (including those accepted but not yet published), meetings, workshops, etc. may be provided.

Not Applicable
TEVALS

ACADEMIC YEAR 2012-PRESENT
TEVALS

FALL 2012
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 2 6 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 3 5 0</td>
<td>0.5 4.6</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

| 1. Overall effectiveness as a teacher                    | Raw: 4.8 Adjusted: 4.1           | Comparative Status: H M |
| 11. Increased desire to learn about the subject          | Raw: 4.9 Adjusted: 4.0           | Comparative Status: H M |

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 2 6 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 2 1 5 0</td>
<td>0.9 4.4</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>A. Establishing a Learning Climate</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 1 0 7 0</td>
<td>0.7 4.8</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Facilitating Student Learning</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 2 6 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Item</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Lecture, Skills/Activity, Field Experience</td>
</tr>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>2-3</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Teval Report: Student Ratings of Instruction

**Center for the Advancement of Teaching and Learning | Kansas State University**

**Faculty Member:** Payne, Phillip  
**Course Name:** Student Teaching  
**Course #:** EDSEC 582  
**Hr./Days:** 800 MTWUF  
**College:** Arts & Sciences  
**Term:** Fall 2012  

Responses from 5 of the 6 enrolled (83%)  
Offered: 11/26/12 - 12/14/12

---

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

**Statistics**

<table>
<thead>
<tr>
<th>Averages and Comparative Status</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.3</td>
<td>H HM</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>5.0</td>
<td>4.4</td>
<td>H HM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>5.0</td>
<td>4.4</td>
<td>H HM</td>
</tr>
</tbody>
</table>

---

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

**Instructional Styles**

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 5 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 1 0 4 0</td>
<td>0.8 4.6</td>
</tr>
</tbody>
</table>

---

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Description of Class</th>
<th>Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Field Experience</td>
</tr>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Very high</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1 **STANDARD DEVIATION**  
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
Responses from 5 of the 11 enrolled (45%)  

**Overall Effectiveness**

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Averages and Comparative Status**

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>H</td>
</tr>
</tbody>
</table>

**Ratings of Student Attributes and Instructional Styles**

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Instructional Styles**

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Instructor's Description of Class**

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th>Lecture,Seminar,Skills/Activity,Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>H</td>
</tr>
</tbody>
</table>

---

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 1 0 6 0</td>
<td>0.7 4.7</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th>1. Overall effectiveness as a teacher</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.7</td>
<td>H</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.9</td>
<td>H</td>
<td>HM</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.9</td>
<td>H</td>
<td>HM</td>
<td></td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 2 5 0</td>
<td>0.5 4.7</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>A. Establishing a Learning Climate</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 1 0 2 4 0</td>
<td>1.0 4.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 1 0 6 0</td>
<td>0.7 4.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Facilitating Student Learning</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 1 0 2 4 0</td>
<td>1.0 4.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 1 0 6 0</td>
<td>0.7 4.7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 1 0 2 4 0</td>
<td>1.0 4.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 1 0 0 6 0</td>
<td>1.0 4.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 1 0 2 4 0</td>
<td>1.0 4.3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

| A. Type of class | Lecture,Seminar |
| B. Class size | About right |
| C. Physical facilities | Satisfactory |
| D. Previously taught this course? | 2-3 |
| E. Approach significantly different this term? | No |
| F. Description of teaching load? | Heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Cooperatively- I was one of a team |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | Moderate; neither high nor low |
| K. Student effort to learn | Satisfactory |
| L. Additional comments? | No additional comments |

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Teval Report: Student Ratings of Instruction  
Center for the Advancement of Teaching and Learning | Kansas State University

Faculty Member: Payne, Phillip  
Course Name: Teaching as a Career  
Course #: EDSEC 200  
Hr./Days: 1800 M  
College: Arts & Sciences  
Term: Spring 2013

Responses from 28 of the 42 enrolled (67%)  
Offered: 04/29/13 - 05/17/13

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Raw</td>
<td>Adjusted</td>
<td></td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.6</td>
<td>4.5</td>
<td>HM</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.1</td>
<td>3.9</td>
<td>HM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.1</td>
<td>3.8</td>
<td>M</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>A. Establishing a Learning Climate</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Facilitating Student Learning</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Skills/Activity, Laboratory, Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
</tr>
<tr>
<td>C. Physical facilities</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
</tr>
<tr>
<td>L. Additional comments?</td>
</tr>
</tbody>
</table>

---

1 STANDARD DEVIATION

2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>[VL=1, VH=5]</td>
<td></td>
</tr>
<tr>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>-------</td>
<td>---</td>
</tr>
<tr>
<td>Obtained Responses</td>
<td></td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.2</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
<td>3.9</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>5.0</td>
<td>4.3</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>[VL=1, VH=5]</td>
<td></td>
</tr>
<tr>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>-------</td>
<td>---</td>
</tr>
<tr>
<td>Relevant Student Attributes</td>
<td></td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

| Instructional Styles | | |
|----------------------| | |
| A. Establishing a Learning Climate | | |
| 2. Made the course goals and objectives clear | 0 | 0 | 0 | 2 | 4 | 0 | 0.5 | 4.7 |
| 3. Well prepared for class | 0 | 0 | 0 | 1 | 5 | 0 | 0.4 | 4.8 |
| 4. Explained the subject clearly | 0 | 0 | 0 | 1 | 5 | 0 | 0.4 | 4.8 |
| 6. Stimulated thinking about the subject | 0 | 0 | 0 | 1 | 5 | 0 | 0.4 | 4.8 |
| 7. Made helpful comments on student work | 0 | 0 | 0 | 1 | 5 | 0 | 0.4 | 4.8 |
| 8. Grading procedures fair and equitable | 0 | 0 | 0 | 1 | 5 | 0 | 0.4 | 4.8 |
| 9. Realized when students did not understand | 0 | 0 | 0 | 1 | 5 | 0 | 0.4 | 4.8 |

### Instructor's Description of Class

| | |
|--------------------------| |
| A. Type of class | Field Experience |
| B. Class size | Too large |
| C. Physical facilities | Satisfactory |
| D. Previously taught this course? | 4 or more |
| E. Approach significantly different this term? | No |
| F. Description of teaching load? | Heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Yes- I was responsible for all decisions |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | Very high |
| K. Student effort to learn | Excellent |
| L. Additional comments? | No additional comments |

---

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 1 4 10 0</td>
<td>0.6 4.6</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>2 0 2 1 10 0</td>
<td>1.4 4.1</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>1 0 2 0 12 0</td>
<td>1.1 4.5</td>
</tr>
</tbody>
</table>

### Statistics

#### Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>2 1 3 3 6 0</td>
<td>1.4 3.7</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 1 1 6 7 0</td>
<td>0.9 4.3</td>
</tr>
</tbody>
</table>

### Instructional Styles

##### A. Establishing a Learning Climate

| 2. Made the course goals and objectives clear                                             | 0 0 3 3 9 0                     | 0.8 4.4     |
| 3. Well prepared for class                                                               | 0 0 1 2 12 0                    | 0.6 4.7     |

##### B. Facilitating Student Learning

| 4. Explained the subject clearly                                                        | 0 0 2 3 10 0                    | 0.7 4.5     |
| 6. Stimulated thinking about the subject                                                 | 0 1 2 2 10 0                    | 1.0 4.4     |

### Instructor’s Description of Class

**A. Type of class** Seminar, Skills/Activity, Laboratory

**B. Class size** Too large

**C. Physical facilities** Less than adequate

**D. Previously taught this course?** 2-3

**E. Approach significantly different this term?** No

**F. Description of teaching load?** Heavy

**G. Attitude toward teaching this course** I was really enthusiastic

**H. Control of course decisions** Yes- I was responsible for all decisions

**I. Differences in student preparation** Not a problem

**J. Student enthusiasm** Moderate; neither high nor low

**K. Student effort to learn** Excellent

**L. Additional comments?** No additional comments

---

<sup>1</sup> STANDARD DEVIATION

<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 4 0</td>
<td>0.4 4.8</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
<th>Comparative Status&lt;sup&gt;2&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.3</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
<td>4.2</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.8</td>
<td>4.4</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 2 3 0</td>
<td>0.5 4.6</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 1 0 4 0</td>
<td>0.8 4.6</td>
</tr>
</tbody>
</table>

#### Instructional Styles

| A. Establishing a Learning Climate                                                | 0 0 0 2 3 0                     | 0.5 4.6        |
| 2. Made the course goals and objectives clear                                     | 0 0 0 2 3 0                     | 0.5 4.6        |
| 3. Well prepared for class                                                        | 0 0 0 1 4 0                     | 0.4 4.8        |
| 5. Interest in helping students learn                                              | 0 0 0 0 5 0                     | 0.0 5.0        |
| 10. Willingness to help outside of class                                          | 0 0 0 0 5 0                     | 0.0 5.0        |
| B. Facilitating Student Learning                                                  | 0 0 0 0 5 0                     | 0.0 5.0        |
| 4. Explained the subject clearly                                                  | 0 0 0 1 4 0                     | 0.4 4.8        |
| 6. Stimulated thinking about the subject                                          | 0 0 0 0 5 0                     | 0.0 5.0        |
| 7. Made helpful comments on student work                                          | 0 0 0 0 5 0                     | 0.0 5.0        |
| 8. Grading procedures fair and equitable                                          | 0 0 0 1 4 0                     | 0.4 4.8        |
| 9. Realized when students did not understand                                      | 0 0 0 0 5 0                     | 0.0 5.0        |

### Instructor's Description of Class

| A. Type of class                                                                   | Seminar, Skills/Activity, Laboratory, Field Experience |
| B. Class size                                                                      | About right                                           |
| C. Physical facilities                                                             | Satisfactory                                          |
| D. Previously taught this course?                                                 | 4 or more                                              |
| E. Approach significantly different this term?                                    | Yes                                                   |
| F. Description of teaching load?                                                  | Heavy                                                 |
| G. Attitude toward teaching this course                                           | I was really enthusiastic                             |
| H. Control of course decisions                                                    | Cooperatively- I was one of a team                    |
| I. Differences in student preparation                                             | Not a problem                                          |
| J. Student enthusiasm                                                              | High                                                  |
| K. Student effort to learn                                                        | Satisfactory                                          |
| L. Additional comments?                                                            | No additional comments                                |

<sup>1</sup> STANDARD DEVIATION  
<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
TEVALS

Summer 2013
## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Averages and Comparative Status</th>
<th>Raw</th>
<th>Adjusted^3</th>
<th>Comparative Status^2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw</td>
<td></td>
<td>Raw</td>
<td>Adjusted^3</td>
</tr>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>4.7</td>
<td>4.9</td>
<td>H</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>4.5</td>
<td>4.9</td>
<td>H</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>4.7</td>
<td>4.9</td>
<td>H</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

### Relevant Student Attributes

<table>
<thead>
<tr>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

#### A. Establishing a Learning Climate

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

#### B. Facilitating Student Learning

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th>Lecture, Seminar, Skills/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Lecture, Seminar, Skills/Activity</td>
</tr>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Exceptionally good</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>2-3</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Average</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

^1 STANDARD DEVIATION

^2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

^3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
# Teval Report: Student Ratings of Instruction

## Center for the Advancement of Teaching and Learning | Kansas State University

### Faculty Member: Payne, Phillip  
Course Name: History and Philosophy of Music  
Education  
Course #: MUSIC 807  
Hr./Days: 1800 WUF  
College: Arts & Sciences  
Term: Summer 2013

Responses from 13 of the 16 enrolled (81%)  
Offered: 08/05/13 - 08/26/13

## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 12 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 12 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

## Averages and Comparative Status

<table>
<thead>
<tr>
<th>Averages and Comparative Status</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
<th>Comparative Status&lt;sup&gt;2&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>4.9</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>4.9</td>
<td>5.0</td>
<td>H</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 4 8 1 0</td>
<td>0.6 3.8</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 4 9 0</td>
<td>0.5 4.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 6 7 0</td>
<td>0.5 4.5</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 12 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 12 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 1 12 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 1 12 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 13 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 0 13 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 13 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 2 11 0</td>
<td>0.4 4.8</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th>Lecture, Seminar</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Lecture, Seminar</td>
</tr>
<tr>
<td>B. Class size</td>
<td>Too large</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>2-3</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>Yes</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Average</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

<sup>1</sup> STANDARD DEVIATION  
<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
Teval Report: Student Ratings of Instruction
Center for the Advancement of Teaching and Learning | Kansas State University

Faculty Member: Payne, Phillip Course Name: Research in Music Education Course #: MUSIC 808
Hr./Days: 1800 MTW College: Arts & Sciences Term: Summer 2013

Responses from 11 of the 12 enrolled (92%) Offered: 08/05/13 - 08/26/13

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 10 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 4 7 0</td>
<td>0.5 4.6</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 5 6 0</td>
<td>0.5 4.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Averages and Comparative Status</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>H</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.6</td>
<td>H</td>
<td>4.9</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.5</td>
<td>H</td>
<td>4.8</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 6 5 0 0</td>
<td>0.5 3.5</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 2 3 6 0</td>
<td>0.8 4.4</td>
</tr>
</tbody>
</table>

### Instructional Styles

A. Establishing a Learning Climate
   - Made the course goals and objectives clear                                     | 0 0 0 1 10 0                    | 0.3 4.9    |
   - Well prepared for class                                                        | 0 0 0 1 10 0                    | 0.3 4.9    |
   - Interest in helping students learn                                              | 0 0 0 1 10 0                    | 0.3 4.9    |
   - Willingness to help outside of class                                            | 0 0 0 0 11 0                    | 0.0 5.0    |

B. Facilitating Student Learning
   - Explained the subject clearly                                                  | 0 0 0 4 7 0                     | 0.5 4.6    |
   - Stimulated thinking about the subject                                          | 0 0 0 2 9 0                     | 0.4 4.8    |
   - Made helpful comments on student work                                          | 0 0 0 0 11 0                    | 0.0 5.0    |
   - Grading procedures fair and equitable                                          | 0 0 0 1 9 1                     | 0.3 4.9    |
   - Realized when students did not understand                                      | 0 0 0 4 7 0                     | 0.5 4.6    |

### Instructor's Description of Class

A. Type of class                                                                  Seminar,Skills/Activity,Laboratory
B. Class size                                                                     About right
C. Physical facilities                                                             Satisfactory
D. Previously taught this course?                                                 2-3
E. Approach significantly different this term? No
F. Description of teaching load?                                                   Average
G. Attitude toward teaching this course                                            I was really enthusiastic
H. Control of course decisions                                                     Yes- I was responsible for all decisions
I. Differences in student preparation                                              Not a problem
J. Student enthusiasm                                                             Moderate; neither high nor low
K. Student effort to learn                                                         Excellent
L. Additional comments?                                                            No additional comments

---

<sup>1</sup> STANDARD DEVIATION

<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Responses from 3 of the 6 enrolled (50%)

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 2 0</td>
<td>0.5 4.7</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 0 3 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 0 3 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

**Statistics**

- **Comparative Status**
  - Raw
  - Adjusted

### Averages and Comparative Status

1. Overall effectiveness as a teacher: Raw 4.7 Adjusted 4.0 - H M
2. Increased desire to learn about the subject: Raw 5.0 Adjusted 4.1 - H HM
3. Amount learned in the course: Raw 5.0 Adjusted 4.3 - H HM

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 0 3 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 0 3 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

**Instructional Styles**

- **A. Establishing a Learning Climate**
  - 2. Made the course goals and objectives clear: Raw 0 0 1 0 2 0 - 0.9 4.3
  - 3. Well prepared for class: Raw 0 0 0 1 2 0 - 0.5 4.7
  - 5. Interest in helping students learn: Raw 0 0 0 0 3 0 - 0.0 5.0
  - 10. Willingness to help outside of class: Raw 0 0 0 0 3 0 - 0.0 5.0

- **B. Facilitating Student Learning**
  - 4. Explained the subject clearly: Raw 0 0 1 0 2 0 - 0.9 4.3
  - 6. Stimulated thinking about the subject: Raw 0 0 0 0 3 0 - 0.0 5.0
  - 7. Made helpful comments on student work: Raw 0 0 0 0 3 0 - 0.0 5.0
  - 8. Grading procedures fair and equitable: Raw 0 0 0 0 3 0 - 0.0 5.0
  - 9. Realized when students did not understand: Raw 0 0 0 0 3 0 - 0.0 5.0

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Field</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Field Experience</td>
</tr>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Very high</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

| Number Responding | [VL=1, VH=5] | Statistics | Comparability Status
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
<td>M</td>
</tr>
<tr>
<td>Obtained Responses</td>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.5</td>
<td>4.4</td>
<td>HM</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.7</td>
<td>4.5</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.7</td>
<td>4.5</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevant Student Attributes</td>
<td>12. Interest in the course before enrolling</td>
<td>1</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

| A. Establishing a Learning Climate | 2. Made the course goals and objectives clear | 1 | 0 | 1 | 2 | 11 | 0 | 1.1 | 4.5 |
| B. Well prepared for class | 3. Well prepared for class | 0 | 1 | 0 | 1 | 13 | 0 | 0.8 | 4.7 |
| C. Interest in helping students learn | 5. Interest in helping students learn | 1 | 0 | 0 | 2 | 12 | 0 | 1.0 | 4.6 |
| D. Willingness to help outside of class | 10. Willingness to help outside of class | 0 | 0 | 0 | 3 | 12 | 0 | 0.4 | 4.8 |

### Instructor's Description of Class

| A. Type of class | Seminar,Skills/Activity,Field Experience |
| B. Class size | Too large |
| C. Physical facilities | Less than adequate |
| D. Previously taught this course? | 2-3 |
| E. Approach significantly different this term? | No |
| F. Description of teaching load? | Heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Yes- I was responsible for all decisions |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | High |
| K. Student effort to learn | Excellent |
| L. Additional comments? | No additional comments |

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>raw</th>
<th>adjusted</th>
<th>comparative status(^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>----------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.7</td>
<td>4.2</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.7</td>
<td>4.0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.7</td>
<td>4.0</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

A. Establishing a Learning Climate

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

B. Facilitating Student Learning

<table>
<thead>
<tr>
<th></th>
<th>VL</th>
<th>L</th>
<th>M</th>
<th>H</th>
<th>VH</th>
<th>OMIT</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>0</td>
<td>0.5</td>
<td>4.7</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>7</td>
<td>0</td>
<td>0.4</td>
<td>4.8</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>0</td>
<td>0.5</td>
<td>4.7</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>6</td>
<td>0</td>
<td>0.5</td>
<td>4.7</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>6</td>
<td>0</td>
<td>0.7</td>
<td>4.6</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively - I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

\(^1\) STANDARD DEVIATION

\(^2\) RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

\(^3\) ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Number Responding</th>
<th>VL</th>
<th>L</th>
<th>M</th>
<th>H</th>
<th>VH</th>
<th>OMIT</th>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td></td>
<td>0.5</td>
<td>4.4</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td></td>
<td>1.4</td>
<td>3.6</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>0</td>
<td></td>
<td>0.8</td>
<td>4.4</td>
</tr>
</tbody>
</table>

**Averages and Comparative Status**

| 1. Overall effectiveness as a teacher | 4.4 | 4.7 | HM | H |
| 11. Increased desire to learn about the subject | 3.6 | 3.8 | M | M |
| 14. Amount learned in the course | 4.4 | 4.3 | HM | HM |

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Number Responding</th>
<th>VL</th>
<th>L</th>
<th>M</th>
<th>H</th>
<th>VH</th>
<th>OMIT</th>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td></td>
<td>1.2</td>
<td>3.6</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>3</td>
<td>0</td>
<td></td>
<td>0.5</td>
<td>4.6</td>
</tr>
</tbody>
</table>

**Instructional Styles**

| 2. Made the course goals and objectives clear | 0  | 0 | 0 | 2 | 3 | 0 | | 0.5 | 4.6 |
| 3. Well prepared for class | 0  | 0 | 0 | 2 | 3 | 0 | | 0.5 | 4.6 |
| 5. Interest in helping students learn | 0  | 0 | 0 | 1 | 4 | 0 | | 0.4 | 4.8 |
| 10. Willingness to help outside of class | 0  | 0 | 0 | 1 | 4 | 0 | | 0.4 | 4.8 |
| 4. Explained the subject clearly | 0  | 0 | 2 | 0 | 3 | 0 | | 1.0 | 4.2 |
| 6. Stimulated thinking about the subject | 0  | 0 | 0 | 3 | 2 | 0 | | 0.5 | 4.4 |
| 7. Made helpful comments on student work | 0  | 0 | 2 | 1 | 2 | 0 | | 0.9 | 4.0 |
| 8. Grading procedures fair and equitable | 0  | 0 | 0 | 3 | 2 | 0 | | 0.5 | 4.4 |
| 9. Realized when students did not understand | 0  | 0 | 0 | 2 | 3 | 0 | | 0.5 | 4.6 |

### Instructor's Description of Class

| A. Type of class | Lecture, Seminar, Skills/Activity |
| B. Class size | About right |
| C. Physical facilities | Satisfactory |
| D. Previously taught this course? | 4 or more |
| E. Approach significantly different this term? | No |
| F. Description of teaching load? | Heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Yes- I was responsible for all decisions |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | Moderate; neither high nor low |
| K. Student effort to learn | Excellent |
| L. Additional comments? | No additional comments |

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

**Number Responding** [VL=1, VH=5]  
<table>
<thead>
<tr>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Obtained responses**

1. Overall effectiveness as a teacher: 24 responses
   - VL: 0, L: 0, M: 0, H: 22, VH: 0
   - SD: 0.6, AVG: 4.6

11. Increased desire to learn about the subject: 24 responses
   - VL: 0, L: 0, M: 2, H: 22, VH: 0
   - SD: 0.3, AVG: 4.9

14. Amount learned in the course: 24 responses
   - VL: 0, L: 2, M: 6, H: 16, VH: 0
   - SD: 0.6, AVG: 4.6

**Averages and Comparative Status**

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.0</td>
<td>4.6</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>4.9</td>
<td>4.4</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>4.6</td>
<td>4.2</td>
<td>H</td>
<td>HM</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

**Number Responding** [VL=1, VH=5]  
<table>
<thead>
<tr>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Relevant Student Attributes**

12. Interest in the course before enrolling: 24 responses
   - VL: 0, L: 0, M: 2, H: 17, VH: 0
   - SD: 0.6, AVG: 4.6

13. Effort to learn in the course: 24 responses
   - VL: 0, L: 0, M: 1, H: 15, VH: 0
   - SD: 0.6, AVG: 4.6

**Instructional Styles**

A. Establishing a Learning Climate
   - Made the course goals and objectives clear: 24 responses
     - VL: 0, L: 0, M: 1, H: 3, VH: 20
     - SD: 0.5, AVG: 4.8
   - Well prepared for class: 24 responses
     - VL: 0, L: 0, M: 0, H: 1, VH: 23
     - SD: 0.2, AVG: 5.0
   - Interest in helping students learn: 24 responses
     - VL: 0, L: 0, M: 0, H: 24, VH: 0
     - SD: 0.0, AVG: 5.0
   - Willingness to help outside of class: 24 responses
     - VL: 0, L: 0, M: 0, H: 1, VH: 23
     - SD: 0.2, AVG: 5.0

B. Facilitating Student Learning
   - Explained the subject clearly: 24 responses
     - VL: 0, L: 0, M: 0, H: 3, VH: 21
     - SD: 0.3, AVG: 4.9
   - Stimulated thinking about the subject: 24 responses
     - VL: 0, L: 0, M: 0, H: 1, VH: 23
     - SD: 0.2, AVG: 5.0
   - Made helpful comments on student work: 24 responses
     - VL: 0, L: 0, M: 0, H: 4, VH: 20
     - SD: 0.4, AVG: 4.8
   - Grading procedures fair and equitable: 24 responses
     - VL: 0, L: 0, M: 0, H: 1, VH: 23
     - SD: 0.2, AVG: 5.0
   - Realized when students did not understand: 24 responses
     - VL: 0, L: 0, M: 4, H: 20, VH: 0
     - SD: 0.4, AVG: 4.8

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Type of class</th>
<th>Seminar, Skills/Activity, Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class size</td>
<td>About right</td>
</tr>
<tr>
<td>Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>Previously taught this course?</td>
<td>2-3</td>
</tr>
<tr>
<td>Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>Additional comments?</td>
<td></td>
</tr>
</tbody>
</table>

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 3 7 0</td>
<td>0.5 4.7</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 2 8 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th>1. Overall effectiveness as a teacher</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4.7</td>
<td>4.0</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
<td>3.8</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.9</td>
<td>4.2</td>
<td>H, HM</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 0 10 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 2 8 0</td>
<td>0.4 4.8</td>
</tr>
</tbody>
</table>

#### Instructional Styles

| A. Establishing a Learning Climate                                               | 0 0 0 3 7 0                     | 0.5 4.7    |
| B. Made the course goals and objectives clear                                    | 0 0 0 1 9 0                     | 0.3 4.9    |
| C. Well prepared for class                                                       | 0 0 0 2 8 0                     | 0.4 4.8    |
| D. Interest in helping students learn                                            | 0 0 0 1 9 0                     | 0.4 4.8    |
| E. Willingness to help outside of class                                          | 0 0 0 1 9 0                     | 0.4 4.8    |

#### B. Facilitating Student Learning

| 4. Explained the subject clearly                                                 | 0 0 0 2 8 0                     | 0.4 4.8    |
| 6. Stimulated thinking about the subject                                         | 0 0 0 2 8 0                     | 0.3 4.9    |
| 7. Made helpful comments on student work                                         | 0 0 0 2 8 0                     | 0.4 4.8    |
| 8. Grading procedures fair and equitable                                         | 0 0 0 2 8 0                     | 0.4 4.8    |
| 9. Realized when students did not understand                                     | 0 0 0 1 9 0                     | 0.7 4.5    |

### Instructor's Description of Class

| A. Type of class                                                                 | Field Experience |
| B. Class size                                                                   | About right      |
| C. Physical facilities                                                          | Satisfactory     |
| D. Previously taught this course?                                               | 4 or more        |
| E. Approach significantly different this term?                                  | No               |
| F. Description of teaching load?                                                | Very heavy       |
| G. Attitude toward teaching this course                                          | I was really enthusiastic |
| H. Control of course decisions                                                  | Yes- I was responsible for all decisions |
| I. Differences in student preparation                                           | Not a problem    |
| J. Student enthusiasm                                                           | Very high        |
| K. Student effort to learn                                                      | Excellent        |
| L. Additional comments?                                                         | No additional comments |

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 2 4 29 2</td>
<td>0.5 4.8</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 1 2 7 25 2</td>
<td>0.7 4.6</td>
<td></td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Comparative Status²</th>
<th>Raw</th>
<th>Adjusted³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.3</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>4.6</td>
<td>3.9</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>4.6</td>
<td>4.2</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
<td></td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 1 2 2 2 30 2</td>
<td>0.7 4.7</td>
<td></td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 1 3 31 2</td>
<td>0.4 4.9</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 3 32 2</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 1 2 4 28 2</td>
<td>0.7 4.7</td>
<td></td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
<td></td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 1 3 31 2</td>
<td>0.4 4.9</td>
<td></td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 3 32 2</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 1 2 32 2</td>
<td>0.4 4.9</td>
<td></td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 1 2 4 28 2</td>
<td>0.7 4.7</td>
<td></td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 1 0 2 31 3</td>
<td>0.5 4.9</td>
<td></td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 1 1 33 2</td>
<td>0.4 4.9</td>
<td></td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 1 0 3 31 2</td>
<td>0.6 4.8</td>
<td></td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 1 5 29 2</td>
<td>0.5 4.8</td>
<td></td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>1 0 0 4 30 2</td>
<td>0.7 4.8</td>
<td></td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Skills/Activity,Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>None</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td></td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively- I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 1 5 3 9 0</td>
<td>SD(^1) AVG</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 3 4 4 7 0</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 2 4 5 7 0</td>
<td></td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

| 1. Overall effectiveness as a teacher                                              | Raw: 4.1 Adjusted\(^3\): 4.1 | Comparative Status\(^2\): M |
| 11. Increased desire to learn about the subject                                    | Raw: 3.8 Adjusted\(^3\): 3.6 | Comparative Status\(^2\): M |
| 14. Amount learned in the course                                                  | Raw: 3.9 Adjusted\(^3\): 3.5 | Comparative Status\(^2\): M LM |

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 4 6 8 0</td>
<td>SD(^1) AVG</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>1 0 1 5 11 0</td>
<td></td>
</tr>
</tbody>
</table>

#### Instructional Styles

| 2. Made the course goals and objectives clear                                     | 1 3 4 4 6 0                    | SD\(^1\) AVG     |
| 3. Well prepared for class                                                        | 0 0 3 4 11 0                   |                  |
| 5. Interest in helping students learn                                              | 0 1 3 2 12 0                   |                  |
| 10. Willingness to help outside of class                                           | 0 1 3 4 10 0                   |                  |

#### B. Facilitating Student Learning

| 4. Explained the subject clearly                                                  | 0 1 5 6 6 0                    | SD\(^1\) AVG     |
| 6. Stimulated thinking about the subject                                          | 0 2 5 4 7 0                    |                  |
| 7. Made helpful comments on student work                                          | 0 3 4 2 9 0                    |                  |
| 8. Grading procedures fair and equitable                                          | 0 1 0 6 11 0                   |                  |
| 9. Realized when students did not understand                                      | 1 1 6 3 7 0                    |                  |

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>Too large</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>2-3</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

\(^1\) STANDARD DEVIATION  
\(^2\) RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
\(^3\) ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 1 0 2 2 0</td>
<td>1.1</td>
<td>4.0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 1 1 1 2 0</td>
<td>1.2</td>
<td>3.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 1 1 2 0</td>
<td>1.2</td>
<td>3.8</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

| 1. Overall effectiveness as a teacher | Raw: 4.0 | Adjusted: 3.9 | Raw: M | Adjusted: M |
| 11. Increased desire to learn about the subject | Raw: 3.8 | Adjusted: 3.3 | Raw: M | Adjusted: LM |
| 14. Amount learned in the course | Raw: 3.8 | Adjusted: 2.9 | Raw: M | Adjusted: L |

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 2 3 0</td>
<td>0.5</td>
<td>4.6</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 1 4 0</td>
<td>0.4</td>
<td>4.8</td>
</tr>
</tbody>
</table>

#### Instructional Styles

**A. Establishing a Learning Climate**
- 2. Made the course goals and objectives clear | 0 1 1 1 2 0 | 1.2 | 3.8 |
- 3. Well prepared for class | 0 1 0 3 1 0 | 1.0 | 3.8 |
- 5. Interest in helping students learn | 0 1 0 1 3 0 | 1.2 | 4.2 |
- 10. Willingness to help outside of class | 0 1 0 2 2 0 | 1.1 | 4.0 |

**B. Facilitating Student Learning**
- 4. Explained the subject clearly | 0 1 1 0 3 0 | 1.3 | 4.0 |
- 6. Stimulated thinking about the subject | 0 0 1 1 3 0 | 0.8 | 4.4 |
- 7. Made helpful comments on student work | 1 1 1 1 1 0 | 1.4 | 3.0 |
- 8. Grading procedures fair and equitable | 0 0 1 2 2 0 | 0.7 | 4.2 |
- 9. Realized when students did not understand | 0 1 2 0 1 1 | 1.1 | 3.3 |

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th>Seminar, Skills/Activity, Laboratory, Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Seminar, Skills/Activity, Laboratory, Field Experience</td>
</tr>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively - I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Very high</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Responses from 11 of the 15 enrolled (73%)

Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 10 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 4 7 0</td>
<td>0.5 4.6</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 6 5 0</td>
<td>0.5 4.5</td>
</tr>
</tbody>
</table>

Averages and Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted³</th>
<th>Raw</th>
<th>Adjusted³</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.6</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.5</td>
<td>4.8</td>
<td>H</td>
</tr>
</tbody>
</table>

Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>1 0 5 5 0 0</td>
<td>0.9 3.3</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 1 7 3 0</td>
<td>0.6 4.2</td>
</tr>
</tbody>
</table>

Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 5 6 0</td>
<td>0.5 4.5</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 10 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 0 11 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 1 10 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 2 9 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 11 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 1 1 9 0</td>
<td>0.6 4.7</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 3 8 0</td>
<td>0.4 4.7</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 1 2 8 0</td>
<td>0.6 4.6</td>
</tr>
</tbody>
</table>

Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th>Lecture, Seminar, Skills/Activity</th>
<th>About right</th>
<th>Satisfactory</th>
<th>Yes</th>
<th>Average</th>
<th>I was really enthusiastic</th>
<th>Yes-I was responsible for all decisions</th>
<th>Not a problem</th>
<th>Moderate; neither high nor low</th>
<th>Satisfactory</th>
<th>No additional comments</th>
</tr>
</thead>
</table>

¹ STANDARD DEVIATION
² RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
³ ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 3 9 0</td>
<td>0.4  4.8</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 5 7 0</td>
<td>0.5  4.6</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 1 5 6 0</td>
<td>0.6  4.4</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.8</td>
<td>4.9</td>
<td>H</td>
<td>H</td>
</tr>
<tr>
<td>4.6</td>
<td>5.0</td>
<td>H</td>
<td>H</td>
</tr>
<tr>
<td>4.4</td>
<td>4.8</td>
<td>HM</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>1 2 4 4 1 0</td>
<td>1.1  3.2</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 2 5 5 0</td>
<td>0.7  4.3</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 1 3 8 0</td>
<td>0.6  4.6</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 11 0</td>
<td>0.3  4.9</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 0 12 0</td>
<td>0.0  5.0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 1 11 0</td>
<td>0.3  4.9</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 4 8 0</td>
<td>0.5  4.7</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 1 11 0</td>
<td>0.3  4.9</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 2 10 0</td>
<td>0.4  4.8</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 3 9 0</td>
<td>0.4  4.8</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 3 9 0</td>
<td>0.4  4.8</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Lecture, Seminar, Skills/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Average</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 2 9 0</td>
<td>0.4</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 1 4 6 0</td>
<td>0.7</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 1 4 6 0</td>
<td>0.7</td>
</tr>
</tbody>
</table>

#### Statistics

<table>
<thead>
<tr>
<th>Comparative Status[^2]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw</td>
</tr>
<tr>
<td>Raw</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 3 5 3 0</td>
<td>0.7</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 3 8 0</td>
<td>0.4</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 0 11 0</td>
<td>0.0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 0 11 0</td>
<td>0.0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 0 11 0</td>
<td>0.0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 1 9 1</td>
<td>0.3</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 2 9 0</td>
<td>0.4</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 1 10 0</td>
<td>0.3</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 1 10 0</td>
<td>0.3</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 11 0</td>
<td>0.0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 3 8 0</td>
<td>0.4</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
</tr>
<tr>
<td>B. Class size</td>
</tr>
<tr>
<td>C. Physical facilities</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
</tr>
<tr>
<td>L. Additional comments?</td>
</tr>
</tbody>
</table>

---
[^1]: STANDARD DEVIATION
[^2]: RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
[^3]: ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
Responses from 5 of the 7 enrolled (71%)

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.2</td>
<td>3.9</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.0</td>
<td>3.3</td>
<td>M</td>
<td>LM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.4</td>
<td>3.6</td>
<td>HM</td>
<td>LM</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

| A. Type of class                                                                 | Field Experience |
| B. Class size                                                                   | About right      |
| C. Physical facilities                                                          | Satisfactory     |
| D. Previously taught this course?                                                | 4 or more        |
| E. Approach significantly different this term?                                   | No               |
| F. Description of teaching load?                                                 | Heavy            |
| G. Attitude toward teaching this course                                          | I was really enthusiastic |
| H. Control of course decisions                                                   | Cooperatively- I was one of a team |
| I. Differences in student preparation                                            | Not a problem    |
| J. Student enthusiasm                                                            | Very high        |
| K. Student effort to learn                                                       | Excellent        |
| L. Additional comments?                                                          | No additional comments |

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL</td>
<td>L</td>
<td>M</td>
</tr>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
<th></th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>4.1</td>
<td>H</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>4.8</td>
<td>3.6</td>
<td>H</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>4.5</td>
<td>3.9</td>
<td>H</td>
<td>M</td>
<td></td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL</td>
<td>L</td>
<td>M</td>
</tr>
<tr>
<td>Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL</td>
<td>L</td>
<td>M</td>
</tr>
<tr>
<td>Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>None</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td></td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively- I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

<sup>1</sup> STANDARD DEVIATION  
<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE

Responses from 4 of the 19 enrolled (21%)  
Offered: 12/01/14 - 12/19/14
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL 0 L 0 M 0 H 2 VH 10 OMIT 0</td>
<td>SD 0.4 AVG 4.8</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>VL 0 L 0 M 2 H 1 VH 9 OMIT 0</td>
<td>SD 0.8 AVG 4.6</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>VL 0 L 0 M 0 H 8 VH 8 OMIT 0</td>
<td>SD 0.5 AVG 4.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Statistics</th>
<th>Comparative Status</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.9</td>
<td>H</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.6</td>
<td>4.5</td>
<td>H</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.7</td>
<td>4.4</td>
<td>H</td>
<td>HM</td>
<td></td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Attribute</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL 0 L 1 M 2 H 3 VH 6 OMIT 0</td>
<td>SD 1.0 AVG 4.2</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>VL 0 L 0 M 0 H 2 VH 10 OMIT 0</td>
<td>SD 0.4 AVG 4.8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructional Style</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>VL 0 L 0 M 0 H 3 VH 9 OMIT 0</td>
<td>SD 0.4 AVG 4.8</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>VL 0 L 0 M 0 H 0 VH 12 OMIT 0</td>
<td>SD 0.0 AVG 5.0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>VL 0 L 0 M 0 H 2 VH 10 OMIT 0</td>
<td>SD 0.4 AVG 4.8</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>VL 0 L 0 M 0 H 0 VH 11 OMIT 0</td>
<td>SD 0.3 AVG 4.9</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

- **A. Type of class**: Seminar, Skills/Activity, Field Experience
- **B. Class size**: Too large
- **C. Physical facilities**: Satisfactory
- **D. Previously taught this course?**: 4 or more
- **E. Approach significantly different this term?**: Yes
- **F. Description of teaching load?**: Heavy
- **G. Attitude toward teaching this course**: I was really enthusiastic
- **H. Control of course decisions**: Yes - I was responsible for all decisions
- **I. Differences in student preparation**: Not a problem
- **J. Student enthusiasm**: High
- **K. Student effort to learn**: Satisfactory
- **L. Additional comments?**: No additional comments

---

<sup>1</sup> STANDARD DEVIATION  
<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Responses from 8 of the 15 enrolled (53%)

## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 1 3 4 0</td>
<td>0.7 4.4</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 1 2 5 0</td>
<td>0.7 4.5</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>1. Overall effectiveness as a teacher</th>
<th>Raw</th>
<th>Adjusted&lt;sup&gt;3&lt;/sup&gt;</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.9</td>
<td>H</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>Raw</td>
<td>Adjusted&lt;sup&gt;3&lt;/sup&gt;</td>
</tr>
<tr>
<td>4.4</td>
<td>HM</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>Raw</td>
<td>Adjusted&lt;sup&gt;3&lt;/sup&gt;</td>
</tr>
<tr>
<td>4.5</td>
<td>H</td>
<td></td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 1 2 1 4 0</td>
<td>1.1 4.0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 4 4 0</td>
<td>0.5 4.5</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>0 0 2 1 5 0</td>
<td>0.9 4.4</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>0 0 0 5 3 0</td>
<td>0.5 4.4</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 2 6 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 3 5 0</td>
<td>0.5 4.6</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

| Instructor's Description of Class | | |
|----------------------------------|-------------|
| A. Type of class | Seminar, Skills/Activity, Field Experience |
| B. Class size | Too large |
| C. Physical facilities | Satisfactory |
| D. Previously taught this course? | 4 or more |
| E. Approach significantly different this term? | Yes |
| F. Description of teaching load? | Heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Cooperatively - I was one of a team |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | High |
| K. Student effort to learn | Satisfactory |
| L. Additional comments? | No additional comments |

<sup>1</sup> STANDARD DEVIATION

<sup>2</sup> RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

<sup>3</sup> ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>0 0 0 4 23 0</td>
<td>0.4 4.9</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td></td>
<td>0 1 1 5 20 0</td>
<td>0.7 4.6</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td></td>
<td>0 0 2 9 16 0</td>
<td>0.6 4.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Averages and Comparative Status</th>
<th>Raw</th>
<th>Adjusted¹</th>
<th>Raw</th>
<th>Adjusted³</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>4.5</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.6</td>
<td>4.2</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.5</td>
<td>4.2</td>
<td>H</td>
<td>HM</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL L M H VH OMIT</td>
<td>0 0 3 8 16 0</td>
<td>0.7 4.5</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td></td>
<td>0 1 0 16 10 0</td>
<td>0.7 4.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>VL L M H VH OMIT</td>
<td>0 1 1 7 18 0</td>
<td>0.7 4.6</td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td></td>
<td>0 1 0 3 23 0</td>
<td>0.6 4.8</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td></td>
<td>0 0 1 4 22 0</td>
<td>0.5 4.8</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td></td>
<td>0 0 1 4 22 0</td>
<td>0.5 4.8</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td></td>
<td>0 1 1 4 21 0</td>
<td>0.7 4.7</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 2 4 21 0</td>
<td>0.6 4.7</td>
<td></td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 1 4 22 0</td>
<td>0.5 4.8</td>
<td></td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 1 2 7 17 0</td>
<td>0.8 4.5</td>
<td></td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 4 23 0</td>
<td>0.4 4.9</td>
<td></td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 3 7 17 0</td>
<td>0.7 4.5</td>
<td></td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

| A. Type of class                  | Seminar, Skills/Activity |
| B. Class size                    | About right              |
| C. Physical facilities           | Satisfactory             |
| D. Previously taught this course?| 4 or more                |
| E. Approach significantly different this term?                                | Yes                      |
| F. Description of teaching load? | Heavy                    |
| G. Attitude toward teaching this course| I was really enthusiastic |
| H. Control of course decisions   | Cooperatively - I was one of a team |
| I. Differences in student preparation | Not a problem           |
| J. Student enthusiasm            | High                     |
| K. Student effort to learn       | Excellent                |
| L. Additional comments?          | No additional comments  |

¹ STANDARD DEVIATION
² RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
³ ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>[VL=1, VH=5]</td>
<td>SD(^1), AVG</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted(^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>4.4</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.9</td>
<td>4.2</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>5.0</td>
<td>4.5</td>
</tr>
</tbody>
</table>

### Comparative Status\(^2\)

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted(^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>H</td>
<td>H</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>[VL=1, VH=5]</td>
<td>SD(^1), AVG</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

#### A. Establishing a Learning Climate

|  |  |  |  |  |  |  |  |  |  |
|-------------------|------|----------------|
| 2. Made the course goals and objectives clear | 0 | 0 | 0 | 2 | 9 | 0 | 0.4 | 4.8 |
| 3. Well prepared for class | 0 | 0 | 0 | 1 | 10 | 0 | 0.3 | 4.9 |
| 5. Interest in helping students learn | 0 | 0 | 0 | 1 | 10 | 0 | 0.3 | 4.9 |
| 10. Willingness to help outside of class | 0 | 0 | 0 | 0 | 11 | 0 | 0.0 | 5.0 |

#### B. Facilitating Student Learning

|  |  |  |  |  |  |  |  |  |  |
|-------------------|------|----------------|
| 4. Explained the subject clearly | 0 | 0 | 0 | 2 | 9 | 0 | 0.4 | 4.8 |
| 6. Stimulated thinking about the subject | 0 | 0 | 0 | 0 | 11 | 0 | 0.0 | 5.0 |
| 7. Made helpful comments on student work | 0 | 0 | 0 | 1 | 10 | 0 | 0.3 | 4.9 |
| 8. Grading procedures fair and equitable | 0 | 0 | 0 | 1 | 10 | 0 | 0.3 | 4.9 |
| 9. Realized when students did not understand | 0 | 0 | 0 | 1 | 10 | 0 | 0.3 | 4.9 |

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Skills/Activity, Laboratory, Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively- I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Very high</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

\(^1\) STANDARD DEVIATION

\(^2\) RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

\(^3\) ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL L M H VH OMIT SD</td>
<td></td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Statistics</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Raw</td>
<td>Adjusted</td>
</tr>
<tr>
<td></td>
<td>Raw</td>
<td>Adjusted</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>4.5</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.9</td>
<td>4.2</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.9</td>
<td>4.6</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL L M H VH OMIT SD</td>
<td></td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 3 5 0</td>
<td>0.5 4.6</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 2 1 5 0</td>
<td>0.9 4.4</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL L M H VH OMIT SD</td>
<td></td>
</tr>
<tr>
<td>A. Establishing a Learning Climate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 1 7 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 0 8 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>1</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively - I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
**Teval Report: Student Ratings of Instruction**

**Teaching and Learning Center | Kansas State University**

**Faculty Member:** Payne, Phillip  
**Course Name:** Music in the Schools K-6  
**Course #:** MUSIC 511  
**Hr./Days:** 930 F  
**College:** Arts & Sciences  
**Term:** Spring 2015

Responses from 12 of the 20 enrolled (60%)  
Offered: 04/27/15 - 05/15/15

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>5.0</td>
<td>4.5</td>
</tr>
<tr>
<td>5.0</td>
<td>4.4</td>
</tr>
<tr>
<td>4.9</td>
<td>4.6</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>A. Establishing a Learning Climate</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Facilitating Student Learning</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Skills/Activity/Laboratory</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>Too large</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Less than adequate</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

1 STANDARD DEVIATION  
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 0 4 0</td>
<td>0.0 5.0</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 0 4 0</td>
<td>0.0 5.0</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 0 4 0</td>
<td>0.0 5.0</td>
<td></td>
</tr>
</tbody>
</table>

Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>4.6</td>
<td>H HM</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>5.0</td>
<td>4.4</td>
<td>H HM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>5.0</td>
<td>4.4</td>
<td>H HM</td>
</tr>
</tbody>
</table>

Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 1 3 0</td>
<td>0.4 4.8</td>
<td></td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 0 4 0</td>
<td>0.0 5.0</td>
<td></td>
</tr>
</tbody>
</table>

Instructional Styles

| Instructional Styles |   |   |   |
| A. Establishing a Learning Climate | 0 0 0 0 4 0 | 0.0 5.0 |   |
| B. Well prepared for class | 0 0 0 0 4 0 | 0.0 5.0 |   |
| 5. Interest in helping students learn | 0 0 0 0 4 0 | 0.0 5.0 |   |
| 10. Willingness to help outside of class | 0 0 0 0 4 0 | 0.0 5.0 |   |

B. Facilitating Student Learning

| Instructional Styles |   |   |   |
| 4. Explained the subject clearly | 0 0 0 0 4 0 | 0.0 5.0 |   |
| 6. Stimulated thinking about the subject | 0 0 0 0 4 0 | 0.0 5.0 |   |
| 7. Made helpful comments on student work | 0 0 0 0 4 0 | 0.0 5.0 |   |
| 8. Grading procedures fair and equitable | 0 0 0 0 4 0 | 0.0 5.0 |   |
| 9. Realized when students did not understand | 0 0 0 0 4 0 | 0.0 5.0 |   |

Instructor's Description of Class

|   |   |   |   |
| A. Type of class | Seminar, Skills/Activity, Laboratory, Field Experience |   |
| B. Class size | About right |   |
| C. Physical facilities | Satisfactory |   |
| D. Previously taught this course? | 4 or more |   |
| E. Approach significantly different this term? | No |   |
| F. Description of teaching load? | Heavy |   |
| G. Attitude toward teaching this course | I was really enthusiastic |   |
| H. Control of course decisions | Cooperatively - I was one of a team |   |
| I. Differences in student preparation | Not a problem |   |
| J. Student enthusiasm | High |   |
| K. Student effort to learn | Satisfactory |   |
| L. Additional comments? | No additional comments |   |

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
TEVALS

Summer 2015
# Teval Report: Student Ratings of Instruction

**Teaching and Learning Center | Kansas State University**

**Faculty Member:** Payne, Phillip  
**Course Name:** Intro to Grad Studies  
**Course #:** MUSIC 801  
**Hr./Days:** 600 MTW  
**College:** Arts & Sciences  
**Term:** Summer 2015

Responses from 7 of the 12 enrolled (58%)  
Offered: 06/12/15 - 06/30/15

## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>SD(^1) AVG</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 0 7 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 1 0 4 2 0</td>
<td>0.9 4.0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted(^3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.6</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.0</td>
<td>M</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevance of Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL L M H VH OMIT</td>
<td>SD(^1) AVG</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 4 3 0</td>
<td>0.5 4.4</td>
</tr>
</tbody>
</table>

### Instructional Styles

#### A. Establishing a Learning Climate

<table>
<thead>
<tr>
<th>Instruction</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>VL L M H VH OMIT</td>
<td>SD(^1) AVG</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 0 7 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 1 0 6 0</td>
<td>0.7 4.7</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 0 7 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

#### B. Facilitating Student Learning

<table>
<thead>
<tr>
<th>Instruction</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>VL L M H VH OMIT</td>
<td>SD(^1) AVG</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 1 0 6 0</td>
<td>0.7 4.7</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 1 6 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Lecture, Seminar, Skills/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Exceptionally good</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>2-3</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I wanted to</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

\(^1\) STANDARD DEVIATION  
\(^2\) RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
\(^3\) ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE; SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[VL=1, VH=5]</td>
<td>SD</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 1 8 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 3 6 0</td>
<td>0.5 4.7</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 3 6 0</td>
<td>0.5 4.7</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted³</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>H</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>4.7</td>
<td>H</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>4.7</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 3 5 1 0</td>
<td>0.6 3.8</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 3 6 0</td>
<td>0.5 4.7</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>B. Establishing a Learning Climate</th>
<th>A. Made the course goals and objectives clear</th>
<th>0 0 1 0 8 0</th>
<th>0.6 4.8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Well prepared for class</td>
<td>0 0 0 0 9 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td></td>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 8 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td></td>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 0 9 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td></td>
<td>B. Facilitating Student Learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. Explained the subject clearly</td>
<td>0 0 0 0 9 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td></td>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 9 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td></td>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 1 8 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td></td>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 9 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td></td>
<td>9. Realized when students did not understand</td>
<td>0 0 0 1 8 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Lecture, Seminar, Skills/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>Moderate; neither high nor low</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Excellent</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1 STANDARD DEVIATION  
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td></td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 5 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>H</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
<td>H</td>
<td>4.8</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>5.0</td>
<td>H</td>
<td>4.8</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td></td>
<td>0 0 1 3 2 0</td>
<td>0.7 4.2</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 1 5 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 0 5 1</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 0 0 6 0</td>
<td>0.0 5.0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

| A. Type of class                                  | Lecture, Seminar, Skills/Activity |
| B. Class size                                    | About right                       |
| C. Physical facilities                           | Satisfactory                      |
| D. Previously taught this course?                | 2-3                               |
| E. Approach significantly different this term?   | No                                |
| F. Description of teaching load?                 | Heavy                             |
| G. Attitude toward teaching this course          | I was really enthusiastic         |
| H. Control of course decisions                   | Yes- I was responsible for all decisions |
| I. Differences in student preparation            | Not a problem                     |
| J. Student enthusiasm                            | High                              |
| K. Student effort to learn                       | Excellent                         |
| L. Additional comments?                          | No additional comments            |

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
TEVALS

Fall 2015
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Raw</td>
<td>Adjusted</td>
<td></td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>5.0</td>
<td>5.0</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>5.0</td>
<td>4.7</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>C. Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>D. Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>E. Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>F. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>G. Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

- **A. Type of class**: Practicum
- **B. Class size**: About right
- **C. Physical facilities**: Satisfactory
- **D. Previously taught this course?**: 4 or more
- **E. Approach significantly different this term?**: No
- **F. Description of teaching load?**: Very heavy
- **G. Attitude toward teaching this course**: I was really enthusiastic
- **H. Control of course decisions**: Cooperatively - I was one of a team
- **I. Differences in student preparation**: Not a problem
- **J. Student enthusiasm**: Very high
- **K. Student effort to learn**: Excellent
- **L. Additional comments?**: No additional comments

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 2 8 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
</tr>
</tbody>
</table>

Averages and Comparative Status

<table>
<thead>
<tr>
<th>Averages</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raw</td>
<td>Adjusted</td>
</tr>
<tr>
<td>Raw</td>
<td>Adjusted</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.9</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.9</td>
</tr>
</tbody>
</table>

Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevant Student Attributes</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 4 6 0</td>
<td>0.5 4.6</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 1 2 2 5 0</td>
<td>1.0 4.1</td>
</tr>
</tbody>
</table>

Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
<td></td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 3 7 0</td>
<td>0.5 4.7</td>
<td></td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 0 10 0</td>
<td>0.0 5.0</td>
<td></td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 1 1 8 0</td>
<td>0.6 4.7</td>
<td></td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 1 9 0</td>
<td>0.3 4.9</td>
<td></td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 1 2 7 0</td>
<td>0.7 4.6</td>
<td></td>
</tr>
</tbody>
</table>

Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Field Experience, Practicum</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>Too large</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively- I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
## Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Raw</th>
<th>Adjusted(^3)</th>
<th>Comparative Status(^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.9</td>
<td>4.5</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.7</td>
<td>4.1</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.7</td>
<td>4.4</td>
<td>H</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Lecture, Seminar, Laboratory, Field Experience, Practicum</td>
</tr>
<tr>
<td>B. Class size</td>
<td>Too large</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Less than adequate</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>Yes</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

\(^1\) STANDARD DEVIATION

\(^2\) RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%

\(^3\) ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Teval Report: Student Ratings of Instruction
Teaching and Learning Center | Kansas State University

Faculty Member: Payne, Phillip  Course Name: Advanced Topics in Music Education  Course #: MUSIC 670
Hr./Days: 1030 TU  College: Arts & Sciences  Term: Fall 2015

Responses from 7 of the 13 enrolled (54%)

Offered: 11/30/15 - 12/18/15

### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 0 6 1</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted³</th>
<th>Raw</th>
<th>Adjusted³</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>4.8</td>
<td>H</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
<td>4.5</td>
<td>H</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.8</td>
<td>4.4</td>
<td>H</td>
<td>HM</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 1 1 4 1</td>
<td></td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 0 6 1</td>
<td></td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 0 6 1</td>
<td></td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 0 6 1</td>
<td></td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 1 0 5 1</td>
<td></td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 1 5 1</td>
<td></td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 0 1 0 5 1</td>
<td></td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

| A. Type of class | Lecture, Seminar, Skills/Activity, Field Experience, Practicum |
| B. Class size | About right |
| C. Physical facilities | Less than adequate |
| D. Previously taught this course? | No |
| E. Approach significantly different this term? | No |
| F. Description of teaching load? | Very heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Cooperatively- I was one of a team |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | High |
| K. Student effort to learn | Satisfactory |
| L. Additional comments? | No additional comments |

¹ STANDARp DEVITION
² RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
³ ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL L M H VH OMIT</td>
<td>SD</td>
<td>AVG</td>
</tr>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Item</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall effectiveness as a teacher</td>
<td>5.0</td>
<td>4.3</td>
<td>H</td>
</tr>
<tr>
<td>Increased desire to learn about the subject</td>
<td>5.0</td>
<td>4.1</td>
<td>H</td>
</tr>
<tr>
<td>Amount learned in the course</td>
<td>5.0</td>
<td>4.3</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL L M H VH OMIT</td>
<td>SD</td>
<td>AVG</td>
</tr>
<tr>
<td>Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Effort to learn in the course</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL L M H VH OMIT</td>
<td>SD</td>
<td>AVG</td>
</tr>
<tr>
<td>Made the course goals and objectives clear</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Interest in helping students learn</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Explained the subject clearly</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th>Lecture, Seminar, Skills/Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of class</td>
<td>Lecture</td>
</tr>
<tr>
<td>Class size</td>
<td>Seminar</td>
</tr>
<tr>
<td>Physical facilities</td>
<td>Skills/Activity</td>
</tr>
<tr>
<td>Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>Control of course decisions</td>
<td>Yes- I was responsible for all decisions</td>
</tr>
<tr>
<td>Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th></th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Raw</td>
<td>Adjusted</td>
<td>Raw</td>
</tr>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.6</td>
<td>H</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.7</td>
<td>4.3</td>
<td>H</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.7</td>
<td>4.5</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>A. Establishing a Learning Climate</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Facilitating Student Learning</th>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Explained the subject clearly</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>Much too large</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Less than adequate</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>Yes</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Yes - I was responsible for all decisions</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overview of the Report

**Teval Report: Student Ratings of Instruction**

**Teaching and Learning Center | Kansas State University**

**Faculty Member:** Payne, Phillip  
**Course Name:** Student Teaching  
**Course #:** EDSEC 582  
**College:** Arts & Sciences  
**Term:** Spring 2016

---

**Overall Effectiveness**

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>0 0 0 0 5 1</td>
<td>0.0 5.0</td>
<td></td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 0 5 1</td>
<td>0.0 5.0</td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 0 5 1</td>
<td>0.0 5.0</td>
<td></td>
</tr>
</tbody>
</table>

**Averages and Comparative Status**

| 1. Overall effectiveness as a teacher | 5.0 | 4.5 | H | HM |
| 11. Increased desire to learn about the subject | 5.0 | 4.3 | H | HM |
| 14. Amount learned in the course | 5.0 | 4.5 | H | H |

---

**Ratings of Student Attributes and Instructional Styles**

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 0 1 4 1</td>
<td>0.4 4.8</td>
<td></td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>0 0 0 1 4 1</td>
<td>0.4 4.8</td>
<td></td>
</tr>
</tbody>
</table>

**Instructional Styles**

| A. Establishing a Learning Climate | 2. Made the course goals and objectives clear | 0 0 0 1 4 1 | 0.4 4.8 |
| 3. Well prepared for class | 0 0 0 0 5 1 | 0.0 5.0 |
| 5. Interest in helping students learn | 0 0 0 0 5 1 | 0.0 5.0 |
| 10. Willingness to help outside of class | 0 0 0 0 5 1 | 0.0 5.0 |

| B. Facilitating Student Learning | 4. Explained the subject clearly | 0 0 0 0 5 1 | 0.0 5.0 |
| 6. Stimulated thinking about the subject | 0 0 0 0 5 1 | 0.0 5.0 |
| 7. Made helpful comments on student work | 0 0 0 0 5 1 | 0.0 5.0 |
| 8. Grading procedures fair and equitable | 0 0 0 0 5 1 | 0.0 5.0 |
| 9. Realized when students did not understand | 0 0 0 0 5 1 | 0.0 5.0 |

---

**Instructor's Description of Class**

| A. Type of class | Field Experience |
| B. Class size | About right |
| C. Physical facilities | Satisfactory |
| D. Previously taught this course? | 4 or more |
| E. Approach significantly different this term? | No |
| F. Description of teaching load? | Very heavy |
| G. Attitude toward teaching this course | I was really enthusiastic |
| H. Control of course decisions | Cooperatively- I was one of a team |
| I. Differences in student preparation | Not a problem |
| J. Student enthusiasm | Very high |
| K. Student effort to learn | Satisfactory |
| L. Additional comments? | No additional comments |

---

1 STANDARD DEVIATION
2 RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3 ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE

---

Responses from 6 of the 12 enrolled (50%)  
**Offered:** 04/25/16 - 05/13/16
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>0 0 0 2 10 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>0 0 0 2 10 0</td>
<td>0.4 4.8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Averages and Comparative Status</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>4.8</td>
<td>4.2</td>
<td>H</td>
<td>M</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>4.8</td>
<td>4.1</td>
<td>H</td>
<td>HM</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>4.8</td>
<td>4.5</td>
<td>H</td>
<td>H</td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>0 0 1 2 9 0</td>
<td>0.6 4.7</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>1 0 2 3 6 0</td>
<td>1.2 4.1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Establishing a Learning Climate</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>0 0 0 1 11 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>0 0 0 1 11 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>0 0 0 2 10 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>0 0 1 2 9 0</td>
<td>0.6 4.7</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>VL L M H VH OMIT</td>
<td>SD AVG</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>0 0 1 2 9 0</td>
<td>0.6 4.7</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>0 0 0 1 11 0</td>
<td>0.3 4.9</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>0 1 0 0 11 0</td>
<td>0.8 4.8</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>0 0 0 2 10 0</td>
<td>0.4 4.8</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>0 1 0 3 8 0</td>
<td>0.9 4.5</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

| A. Type of class                                                                 | Lecture, Seminar, Skills/Activity, Field Experience |
| B. Class size                                                                   | About right                                         |
| C. Physical facilities                                                          | Less than adequate                                  |
| D. Previously taught this course?                                               | 4 or more                                            |
| E. Approach significantly different this term?                                  | No                                                  |
| F. Description of teaching load?                                                | Very heavy                                          |
| G. Attitude toward teaching this course                                         | I was really enthusiastic                           |
| H. Control of course decisions                                                  | Cooperatively - I was one of a team                |
| I. Differences in student preparation                                          | Not a problem                                        |
| J. Student enthusiasm                                                           | Moderate; neither high nor low                     |
| K. Student effort to learn                                                      | Satisfactory                                        |
| L. Additional comments?                                                         | No additional comments                              |

---

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
### Overall Effectiveness

<table>
<thead>
<tr>
<th>Obtained Responses</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Overall effectiveness as a teacher</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
</tbody>
</table>

#### Averages and Comparative Status

<table>
<thead>
<tr>
<th>1. Overall effectiveness as a teacher</th>
<th>Raw</th>
<th>Adjusted</th>
<th>Comparative Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>11. Increased desire to learn about the subject</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Amount learned in the course</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Relevant Student Attributes</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>12. Interest in the course before enrolling</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>13. Effort to learn in the course</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
</tbody>
</table>

#### Instructional Styles

<table>
<thead>
<tr>
<th>Instructional Styles</th>
<th>Number Responding</th>
<th>[VL=1, VH=5]</th>
<th>Statistics</th>
<th>SD</th>
<th>AVG</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Made the course goals and objectives clear</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>3. Well prepared for class</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>5. Interest in helping students learn</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>10. Willingness to help outside of class</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>B. Facilitating Student Learning</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>4. Explained the subject clearly</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>6. Stimulated thinking about the subject</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>7. Made helpful comments on student work</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>8. Grading procedures fair and equitable</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
<tr>
<td>9. Realized when students did not understand</td>
<td>VL</td>
<td>L</td>
<td>M</td>
<td>H</td>
<td>VH</td>
</tr>
</tbody>
</table>

### Instructor's Description of Class

<table>
<thead>
<tr>
<th>Instructor's Description of Class</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Type of class</td>
<td>Seminar</td>
<td>Skills/Activity</td>
<td>Laboratory</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Class size</td>
<td></td>
<td></td>
<td></td>
<td>Too large</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td></td>
<td></td>
<td></td>
<td>Satisfactory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td></td>
<td></td>
<td></td>
<td>4 or more</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td></td>
<td></td>
<td></td>
<td>Yes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td></td>
<td></td>
<td></td>
<td>Very heavy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td></td>
<td></td>
<td></td>
<td>I was really enthusiastic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td></td>
<td></td>
<td></td>
<td>Yes- I was responsible for all decisions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td></td>
<td></td>
<td></td>
<td>Not a problem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td></td>
<td></td>
<td></td>
<td>Moderate; neither high nor low</td>
<td></td>
<td></td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td></td>
<td></td>
<td></td>
<td>Satisfactory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td></td>
<td></td>
<td></td>
<td>No additional comments</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. STANDARD DEVIATION
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE
Teval Report: Student Ratings of Instruction  
Teaching and Learning Center | Kansas State University

Faculty Member: Payne, Phillip  
Course Name: Advanced Methods in Music Education  
Course #: MUSIC 670  
Hr./Days: 800 MF  
College: Arts & Sciences  
Term: Spring 2016

Responses from 5 of the 7 enrolled (71%)  
Offered: 05/02/16 - 05/13/16

## Overall Effectiveness

<table>
<thead>
<tr>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Obtained Responses

1. Overall effectiveness as a teacher
11. Increased desire to learn about the subject
14. Amount learned in the course

### Averages and Comparative Status

<table>
<thead>
<tr>
<th>Raw</th>
<th>Adjusted</th>
<th>Raw</th>
<th>Adjusted</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.8</td>
<td>4.0</td>
<td>H</td>
<td>M</td>
</tr>
<tr>
<td>5.0</td>
<td>3.9</td>
<td>H</td>
<td>M</td>
</tr>
<tr>
<td>5.0</td>
<td>4.4</td>
<td>H</td>
<td>HM</td>
</tr>
</tbody>
</table>

## Ratings of Student Attributes and Instructional Styles

<table>
<thead>
<tr>
<th>Number Responding [VL=1, VH=5]</th>
<th>Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td>VL</td>
<td>L</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Relevant Student Attributes

12. Interest in the course before enrolling
13. Effort to learn in the course

### Instructional Styles

A. Establishing a Learning Climate

2. Made the course goals and objectives clear
3. Well prepared for class
5. Interest in helping students learn
10. Willingness to help outside of class

B. Facilitating Student Learning

4. Explained the subject clearly
6. Stimulated thinking about the subject
7. Made helpful comments on student work
8. Grading procedures fair and equitable
9. Realized when students did not understand

## Instructor's Description of Class

<table>
<thead>
<tr>
<th>A. Type of class</th>
<th>Seminar, Skills/Activity, Field Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Class size</td>
<td>About right</td>
</tr>
<tr>
<td>C. Physical facilities</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>D. Previously taught this course?</td>
<td>4 or more</td>
</tr>
<tr>
<td>E. Approach significantly different this term?</td>
<td>No</td>
</tr>
<tr>
<td>F. Description of teaching load?</td>
<td>Very heavy</td>
</tr>
<tr>
<td>G. Attitude toward teaching this course</td>
<td>I was really enthusiastic</td>
</tr>
<tr>
<td>H. Control of course decisions</td>
<td>Cooperatively - I was one of a team</td>
</tr>
<tr>
<td>I. Differences in student preparation</td>
<td>Not a problem</td>
</tr>
<tr>
<td>J. Student enthusiasm</td>
<td>High</td>
</tr>
<tr>
<td>K. Student effort to learn</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>L. Additional comments?</td>
<td>No additional comments</td>
</tr>
</tbody>
</table>

1. STANDARD DEVIATION  
2. RELATIVE TO KSU CLASSES RATED BY 10 OR MORE STUDENTS: H=UPPER 10%; HM=NEXT 20%; M=MIDDLE 40%; LM=NEXT 20%; L=LOWEST 10%  
3. ADJUSTED FOR STUDENT CHARACTERISTICS & CLASS SIZE: SEE TEVAL GUIDE  

Back to TOC
2016-2017 Promotion & tenure Review
Supporting Documents
PHILLIP D. PAYNE, Ph.D.
2016-2017 Promotion & tenure Review
Teaching Documents

1) Syllabi
2) Selected Projects/Rubrics
3) Selected Student Work
Classes taught

- DED075 – Orientation to Music Education
- EDSEC 200 – Teaching as a Career
- EDSEC 230 – Early Field Experience
- EDSEC 582 – Internship in Teaching: Music
- MUSIC 232 – Fundamentals of Music Teaching
- MUSIC 511 – Music in Schools K-6
- MUSIC 512 – Music in Schools 7-12
- MUSIC 670 – Advanced Methods in Music Education
- MUSIC 801 – Introduction to Graduate Studies (Summer)
- MUSIC 805 – Theories of Music Teaching
- MUSIC 807 – History and Philosophy of Music Education
- MUSIC 808 – Introduction to Research in Music Education
- MUSIC 810 – Curriculum and Assessment in Music Education
EDSEC 200

Teaching as a Career
Syllabi
EDSEC 230 Early Field Experience (One credit hour)
EDSEC 200 Teaching as a Career (One credit hour)
DED 075 Introduction to Teacher Education (Zero credit hours)

Instructors: Dr. Phillip Payne
Office: 232 McCain Auditorium
Phone: Office: 785-532-5764
E-mail: ppayne@ksu.edu

GENERAL COURSE DESCRIPTION
The early field experience includes 40 hours of supervised field experiences examining selected aspects of music teaching and the learning environment, including students and learning, content and pedagogy, planning, instruction, and professionalism.

In this course you will:
1. examine the roles, responsibilities, and dispositions of effective teachers
2. discuss the characteristics of the teaching/learning environment
3. become familiar with the electronic portfolio requirements
4. explore the realities of teaching music in schools
5. general orientation to K-State’s Music Education program

Text:

CLASS DATES AND TIMES
The class will on the following dates in from (prior to intersession for orientation concerning the Early Field Experience).
• October 5, 6:15-7:15 – The role and responsibilities of effective music teachers McCain 204
• November 2, 6:15-7:15 – The act of teaching McCain 204
• November 16, 6:15-7:15 – Experiences in teaching McCain 204
• November 30, 6:15-7:30 – Characteristics of an effective teaching/learning environment/ Review field experience handbook and expectations McCain 204
• Spring Semester Jan 25,— Discussion of field experiences : McCain 105

Topics for discussion will include:
• Orientation to Music Education
• The Art of Teaching
• Teaching episodes
• The Electronic Portfolio May TBA – Final
## Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 25 1:30 p.m.</td>
<td>Discussion of Field Experiences</td>
<td>Field Experience Portfolio</td>
</tr>
<tr>
<td>Feb 1</td>
<td>Orientation to Music Education</td>
<td>Read Chapter 1 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Feb 8</td>
<td>Knowledge and Skills of a Music Educator</td>
<td>Read Chapter 3 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Feb 15</td>
<td>Music Education in the 21st Century</td>
<td>Read Chapter 4 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Feb 22</td>
<td>The Soprano Recorder</td>
<td></td>
</tr>
<tr>
<td>Feb 29</td>
<td>The Art of Teaching</td>
<td>Read Chapter 5 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Mar 7</td>
<td>Building Objectives</td>
<td></td>
</tr>
<tr>
<td>Mar 21</td>
<td>Lesson Sequence</td>
<td></td>
</tr>
<tr>
<td>Mar 28</td>
<td>Lesson Planning</td>
<td>Read Chapter 11 (pp. 246-250) (Quiz on Canvas)</td>
</tr>
<tr>
<td>Apr 4</td>
<td>The Task</td>
<td></td>
</tr>
<tr>
<td>Apr 11</td>
<td>Group Work on Teaching Episode</td>
<td></td>
</tr>
<tr>
<td>Apr 18</td>
<td>Teaching Episodes</td>
<td>Lesson Plan Due if Teaching</td>
</tr>
<tr>
<td>Apr 25</td>
<td>Teaching Episodes</td>
<td>Lesson Plan Due if Teaching</td>
</tr>
<tr>
<td>May 2</td>
<td>Succeeding as a Music Education Student/ Introduction to Danielson</td>
<td></td>
</tr>
<tr>
<td>May 11</td>
<td>Final Interviews</td>
<td>11:50 a.m. -1:40 p.m.</td>
</tr>
</tbody>
</table>

The school visits begin on the first day that your school is in session after the New Year. You will be expected to attend all school activities before, during and after school until you have accumulated 40 hours of field experience. *If you feel you need to observe prior to Christmas vacation to document 40 hours, you must contact your cooperating teaching on your own.*

**ACADEMIC HONESTY:** Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The honor system website can be reached via the following URL: www.ksu.edu/honor. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work."

**LEARNING ACCOMMODATIONS:** "Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety."

**MISSION STATEMENT**
The College of Education is dedicated to its vision of preparing educators to be knowledgeable, ethical, caring decision makers through excellence in the:

- Delivery of exemplary instruction to students at the undergraduate and graduate levels;
- Production, interpretation, and dissemination of sound and useful research and scholarship; and
- Provision of leadership, collaboration, and service within the profession.
CONCEPTUAL FRAMEWORK
The Conceptual Framework serves as a guide for fulfilling the College of Education’s vision of preparing educators to be knowledgeable, ethical, caring decision makers, and supports the university and college missions focusing on the development of a skilled workforce through teaching, research, and service. The conceptual framework acknowledges the contributions of general education, content area studies, and professional studies to the preparation of educators, and organizes professional studies into four broad categories: (1) Perspectives and Preparation; (2) Learning Environment; (3) Instruction; and (4) Professionalism. This course, as a key part of an approved program in the College of Education, includes objectives in the following categories of the Conceptual Framework.

ATTENDANCE
• Attendance is required for each class session, and it is your responsibility to sign the attendance sheet circulated at the beginning of each class. An absence will be recorded if your signature is not on the sheet.
• At the discretion of the instructor, you may be required to complete additional assignments to compensate for the class sessions for which you were absent. Even with these assignments, your absences will still be recorded as absences.
• The instructor may consider extenuating circumstances about absences on an individual basis.

COURSE REQUIREMENTS
for Fall Semester
The Early Field Experience will be graded as credit or no credit. To receive credit for this course, you must meet each of the following responsibilities at a satisfactory level:
• Attend all class meetings.
• Take a short survey to determine your observation placement
• Report for your scheduled observations meeting a minimum total of 40 hours
• Submit a complete field experience portfolio via dropbox prior to January 21, 2014

for Spring semester
1. Observation Portfolio (20 points). Following your early field experience you will be assessed on the quality of the feedback you provide regarding your observation. Responses will be used in a discussion to begin the spring semester.

2. Reading Quizzes (10 points). Occasionally there will be reading quizzes for the assigned readings. See Course Calendar for dates. The quiz will be due prior to class.

3. Musical Life History Paper (20 points). The way you teach is strongly influenced by your values. Your values are determined partly by your family background and your personal experiences. By reflecting on these factors, you can better understand why you believe what you do about music teaching and learning.

4. Online Exam (15 points). Take the online exam found on K-State online. This is a timed exam that will only be offered in March.

5. Music Teaching Lesson Plan (10 points). Plan a learning experience for your classmates given a specific song.

6. Teaching Episode (10 points). 10 points will be awarded for the submission of a lesson plan prior to your group’s teaching episode and the remaining 10 points will assess the teaching.

7. Exit Interview (15 Points)
Selected Projects/Rubrics
MUSIC TEACHING EPISODE

In this assignment, you will be teaching a song, bass line, and ostinato (singing and playing) to the class. Songs will be distributed by Dr. Payne.

The process for completing this assignment will consist of the following:

1) Determine who will fulfill each role.
   a) Teacher of the ostinato (Body Percussion)
   b) Teacher of the melody (singing)
   c) Teacher of the bass line (singing)
      i) One of the above 2 will have the class perform both lines simultaneously
   d) Teacher of the melody (playing)
   e) Teacher of the bass line (playing)
      i) One of the above 2 will have the class perform both lines simultaneously

2) Begin by developing an ostinato. Be sure it complements the melody (Quarter and Eighth notes only).

3) Then, develop/compose the bass line. You can only use Do and Sol

4) By the end of class you will need to have the song, ostinato, and bass line completed, roles assigned and lesson plan started.

5) Develop and turn in a lesson plan (One for each member of the group.) detailing your upcoming teaching episode via dropbox by April 13 @ 5 p.m.

6) Gather all materials necessary for your lesson plan.

7) Practice your lesson on groups of your friends. Teaching is performing... practice is a must! (Everyone must teach all of the time... decide how to use your co-teachers!!!!!! You will have a chance to practice with your peers on April 7)

8) Teach your peers your new song!

You will be graded on your lesson plan (10 pts) as well as your lesson (10 pts). Each person will submit a lesson plan for their segment and graded separately; The entire project is worth a total of 20 pts.
<table>
<thead>
<tr>
<th></th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
<td>Objective is clear with no room for erroneous interpretation</td>
<td>Objective is somewhat clear and open to some erroneous interpretation</td>
<td>Objective is vague and open to erroneous interpretation</td>
<td>Objective is unclear</td>
<td>No objective present</td>
</tr>
<tr>
<td><strong>Sequence</strong></td>
<td>Sequence is thorough and well thought out</td>
<td>Sequence contains 2-3 missing steps.</td>
<td>Sequence contains four or more missing steps.</td>
<td>Sequence is unclear</td>
<td>No sequence present</td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td>Speaking voice projects for everyone to hear, gestures are warm and clear. There are no issues with clarity. Excellent eye contact.</td>
<td>Speaking voice projects somewhat for everyone to hear, gestures are clear with few issues of clarity. 1-2 issues with eye contact.</td>
<td>Speaking voice is somewhat difficult to hear, gestures have issues with clarity. There are many issues with clarity. 3-4 issues with eye contact.</td>
<td>Speaking voice difficult to hear, gestures are erratic. There is no clarity in the lesson. 5-6 issues with eye contact.</td>
<td>Teacher does not teach.</td>
</tr>
<tr>
<td><strong>Assessment and Feedback</strong></td>
<td>More than 3 instances of the teacher providing clear, meaningful feedback.</td>
<td>Three instances of the teacher providing clear, meaningful feedback.</td>
<td>Two instances of the teacher providing clear, meaningful feedback.</td>
<td>One instance of the teacher providing clear, meaningful feedback.</td>
<td>No instances of providing meaningful feedback.</td>
</tr>
<tr>
<td><strong>Reflection</strong></td>
<td>Reflection is complete and provides more than two specific pedagogical comments for consideration.</td>
<td>Reflection is complete and provides at least two specific pedagogical comments for consideration.</td>
<td>Reflection is complete and provides only one specific pedagogical comment for consideration.</td>
<td>Reflection is incomplete and little specific pedagogical comments for consideration.</td>
<td>No reflection is completed.</td>
</tr>
</tbody>
</table>
Objectives:

Standards Being Addressed:

Materials of Instruction:

Lesson Sequence (lessons may have more or less activities as appropriate):

List steps taken to teach activity:

1.

2.

3.

(List more steps if needed.)

Assessment:

Transition:

Closure:
Type your evaluation of each of the areas addressed below. (each box will expand as you type in it.) Please, type your response in the spaces provided on this form and submit it in Digital Drop Box prior to the next class session after you taught.

**Prior To Teaching**

What were your greatest concerns as you prepared to present your lesson?

How did you attempt to address these concerns?

As you wrote you plan, how did you make use of what you know about sequential instruction, active learning, and teaching creatively?

**Teaching Delivery**

What were you thinking about the most when you were teaching?

How did you effectively use your delivery skills (voice, body, eye contact, use of space)?

What would you want to change in your delivery skills for next time you teach?

Did you or did you not appear confident as you taught your lesson? What lead you to that impression?

**Teaching Content**

What was most effective about the sequence in which you taught your lesson?

How would you change this sequence the next time you teach?

Were your models, both vocally and instrumentally, accurate? What could you do to make these more effective?

**Reflections**

I think I understand how, but need to practice more on...

I just don’t understand...

The following is my plan to work on the areas I have noted above...
MUSICAL LIFE HISTORY STATEMENT

The way you teach is strongly influenced by your values. Your values are determined partly by your family background and your personal experiences. By reflecting on these factors, you can better understand why you believe what you do about music teaching and learning. Also, by comparing your background to your students’ backgrounds, you can gain insight into why they think similarly or differently about things such as music, school, and learning in general.

Before writing this statement, take considerable time to reflect on your personal history and musical history. Please provide thoughtful answers to the areas outlined below, and be as personal as you feel comfortable being.

Your statement should utilize proper spelling, punctuation, grammar, and sentence structure. The content of your statement should address the following:

**Personal background**
- The setting in which you grew up - name of town, rural/urban/suburban, socioeconomic level of your neighborhood
- Family members
- Your schooling situation - size of high school, important school-related events

**Significant personal and musical events in your life**
- Events that "stand out" such that you think they changed you as a result.
- The emotional effects of such events, positive or negative
- Assuming that many of these events occurred outside of school, any events that occurred in school

**Reasons for wanting to be a teacher**
- The most important factors in your decision to become a teacher
- Noteworthy teachers (music or otherwise) who taught you
- Other important role models

**Preparing to teach**
- Imagine you are a first year teacher (you will be very soon!), standing in front of a group of students. How does it make you feel? Confident? Nervous? What do you know you will do well? What worries you?
- Imagine standing in front of the same group of students tomorrow! How does that make you feel?
- What do you need to learn about to prepare yourself to become a good teacher? In what college classes do you think you will gain this knowledge?
- What types of experiences will you need to have in college to become a good teacher?
Musical Life History
Grading Rubric

Name ___________________________

___ Personal Background (4 Possible)
☐ Described town setting (1)
☐ Included family members (1)
☐ Described school situation (2)

___ Significant Personal & Musical Events (4 Possible)
☐ Described events (2)
☐ Explained positive and/or negative effect (1)
☐ Included school events (1)

___ Reasons for Wanting to Become a Teacher (4 Possible)
☐ Described important factors (2)
☐ Included noteworthy teachers (1)
☐ Included other important role models, positive and/or negative (1)

___ Preparing to Teach (4 Possible)
☐ Expectation for first year teaching (1)
☐ Explained feeling (1)
☐ Described needed experiences and learning (2)

___ Writing Style (4 Possible)
☐ Proper spelling (1)
☐ Appropriate punctuation (1)
☐ Understandable grammar and sentence structure (1)
☐ Clear flow of ideas (1)

Total Points out of 20_______
# Table of Contents

## Overview of the Field Experience

A. General Description ....................................................... 5  
B. Goals of this Field Experience ........................................... 5  
C. Responsibilities of the Music Education Student ................... 5  
D. Attendance ................................................................... 5  
E. Evaluation .................................................................... 6

## Details about Field Experience Responsibilities

A. Attend the Orientation Session on Campus ............................ 6  
B. Take Actions Before the School Visits ................................. 6  
C. Report for Field Experience ............................................... 6  
D. Deal with Your Absences .................................................... 7  
E. Prepare Field Experience Reports ....................................... 7  
F. Submit Self-Evaluations of Your Field Experience ............... 7  
G. Conduct Yourself in a Professional Manner ......................... 7  
H. Tips to Be Successful ........................................................ 8

## Field Experience Portfolio

Field Experience Portfolio ..................................................... 8  
Categories for Field Experience Portfolio ............................... 8  
Evaluation Rubric for Field Experience Reports ........................ 12  
Attendance Register ............................................................ 14  
Letter for Supervising Teacher .............................................. 15  
Worksheets for Orientation .................................................. 16  
Task Completion Inventory ................................................... 23

## Key Contacts at KSU:

Director of Field Experiences:  
Dr. Phillip D. Payne  
232 McCain  
785-532-5764  
ppayne@k-state.edu  
Cell Phone: 785-410-7262
Overview of the Field Experience for Music Education

A. General Description
This field experience is first part of the teacher training course requirements for the Bachelor of Music Education. The orientation prior to this field experience provides background for the observations you are to make while in the school. The field experience provides an opportunity to visit and observe a music program in schools in various ways and possibly to assist the cooperating teacher. Actual teaching opportunities are usually not a part of this field experience. There will be teaching opportunities later in your training.

B. Goals of this Field Experience
You will have the opportunity to observe a music program as a Music Education student in various contexts that most probably were available to you as a student while in high school. There are several goals for this field experience. Each music education student will:
1. observe and interact with students as a teacher rather than a peer.
2. supervise and monitor groups of students.
3. come to understand the organization and mission of music programs and music teachers in the public school setting.

Additionally, this field experience provides the university with an opportunity to assess whether you as a music education student have the initial attitudes, skills, and behaviors necessary to proceed in the music teacher program at Kansas State University. In consultation with the cooperating teachers, the Music Education Faculty will take steps to identify those prospective teachers who may not appear to have appropriate attitudes, skills, and behaviors and to recommend strategies to improve any deficiencies.

C. Responsibilities of the Music Education Student
Your successful completion of these responsibilities will be the basis for the grade that you receive. These responsibilities include:

1. Attendance at the orientation session on campus, December 1, 2007.
2. Report for observation in the school you are assigned and and observe the music students & teacher for 40 hours, up to and including the day prior to the Spring semester on the K-State calendar.
3. Prepare field experience reports. (Guidelines are provided below)
4. Submit self-evaluations of your experience (these forms are attached at the end of this handbook).
6. Conduct yourself in a professional manner and meet expectations that are outlined on the evaluation form.

D. Attendance
Once the field experience begins, attendance each day is required up to a minimum of 40 hours. Any unexcused absence results in failure! An unexcused absence is ANY absence without prior notification. You must call your school’s contact person/teacher any time that you will not be present when expected.
Details about Field Experience Responsibilities

A. Attend the Orientation Session on Campus

This one-time session is scheduled December 1st from 1:00-4:00 in McCain 104.

B. Must be completed Before the School Visits

1. View the blood-borne pathogens film.
2. Take the TB (tuberculosis) test. Provide the original copy of your form to Dr. Payne. *You should make a copy of the certificate for your records.*
3. Contact your cooperating teacher to introduce yourself and confirm dates, times, and expectations.

C. Report for the Field Experience

1. For each school visit, report to the school office to sign in. Always wear your nametag. *(name tags must be returned at the first EDSEC200 meeting)*
2. For each school visit, have your cooperating teacher sign the attendance/time log. *(You are responsible for attending at each day up to 40 hours)*
3. If you have any problems with your placement, call Dr. Payne immediately. *Do not let a problem continue with the hope that it will go away. Communicate and involve others soon to resolve the problem.*

D. Absences

If you are ill or must be absent for any other reason, call the school and/or the teacher before you miss attending. *Any unexcused absence results in failure for the field experience grade.* If an emergency occurs and you cannot make 40 hours during the intersession, you will be assigned additional hours during the Spring semester at a Manhattan school to make up the time.

E. Field Experience Reports and Self-Evaluation

During the field experience there will be specific topics that will serve as the focal point of brief reports which will be submitted to Dr. Payne via email by January 20. *Specific guidelines for the reports are provided below. An example of the evaluation rubric, which provides guidelines for these reports, can be found at the back of this packet.*

The self-evaluation is intended to be an opportunity to assess your strengths and weaknesses concerning your present attitudes toward music teacher and will provide a foundation for further teacher preparation.
F. Conduct Yourself in a Professional Manner
1. Conduct yourself in such a way as to receive satisfactory ratings on the "Field Experience Final Evaluation" which will be completed by your cooperating teacher.
2. Dress and conduct yourself in an appropriate manner for the school setting. Use these tips as a guide:
   • Clothes should be clean, neat, and good role model for children.
   • Men are not required to wear a tie, but may if you wish.
   • Women should dress respectively. You are not to wear tops with low necklines, short skirts or dresses, or any clothing that may be considered revealing.
   • Although jeans are acceptable in most schools if they are clean and in good condition, it is our preference that you do not wear them for this field experience.
   • Wear buttoned or dressy pullover shirts. Shirts with advertisements of any kinds such as alcohol, tobacco or other products, pictures or words are not permitted.
   • Students are often not allowed to wear hats in school, so you should not wear a hat either to serve as a positive model.
   • Remove all body piercing jewelry (excluding the single pierce per ear for women, sorry guys).
3. Wear your nametag all the time that you are in the school.
4. Supervise/monitor students in an appropriate manner. (we will discuss this)
5. Take the initiative to interact with students.
6. Maintain confidentiality about people and events as the situation warrants. Many things that you see and hear in this position are confidential and should not be discussed with others outside the school context. (discuss all issues with the cooperating teacher!)
7. Always arrive early and stay until the teacher leaves. Offer to assist your cooperating teacher in all aspects of the program. Don’t make them ask for help.

H. Tips to Be Successful
1. Be there every day.
2. Be on time.
3. The students are not allowed to chew gum or eat candy in class, so you should not.
4. Watch for small routine tasks that you can do without being asked or told each time.
5. Develop a rapport with students that is adult-to-student, not buddy-to-buddy.
6. Have an alert, cheerful demeanor; don’t look like you would rather be napping.
   (stand rather than sit, actively participate in the class, have your instrument/voice ready)
7. Understand that when teachers ask you to do tasks (like sorting music, inventorying instruments, etc.), they are not asking you to do anything that they would not be doing themselves without your help. Anything you can do to help in this area is greatly appreciated by the teachers who have many other duties each day.
8. Remember that the purpose of this field experience is to expose you to a school climate, but not necessarily to place you in a situation of teaching. You may be asked to do some work with students, but you can still learn much about the teaching profession by carefully observing what is going on around you.
Field Experience Portfolio

To reflection on your field experience, each student will create a portfolio.

*Type all entries using M.S. Word. The document will be submitted to Dr. Payne via email by January 20.*

Categories for Field Experience Portfolio

**a. Interview with the teacher(s)**

- Educational background
  - Schooling and pertinent information
  - When did you decide you wanted to become a music teacher?
- Teaching experience
  - Description of all teaching jobs held
  - How long at this position?
  - What were your best experiences as a music teacher?
  - What were your worst experiences as a music teacher?
- Describe what it means to be a music teacher in public schools: Responsibilities, importance of music in schools, challenges, joys, etc.
- Advice for a student becoming a music teacher.

**b. Descriptive narrative of the Instructional Environment:**

**School/Classroom Environment & The Music Room** (Domain 2c)

**DESCRIBE:**

1. the **environment of the school** (hallways, teachers’ lounge, cafeteria, office, classrooms, etc.).
2. the **classroom environment** (teacher’s desk, director’s podium, students’ chair and stands, seating arrangements, walls, windows, etc.).
3. ways that instructional space has been or could be adjusted to be more effective and safe. How would you organize your future music classroom environment?
4. ways that students with **disabilities could be accommodated** relative to the instructional facilities and equipment. *For examples, ways that the room might need to be reorganized if there was a student in a wheel chair, or a student with limited sight or limited hearing.*
5. how the classroom environment helped create a positive climate for student learning. *Think about the black boards, practice areas, instructional materials, sound equipment, and other issues.*
c. Narrative of Observed Actions *(describe the instructional techniques applied by the teacher you observed and the impact on student learning)*

**Instructional Techniques** (Domain 3)

DESCRIBE:
1. routines the teacher used for instruction or other actions in the classroom.
2. the instructional strategies and teaching techniques you observed to have the purpose of improve student proficiency skills.
3. how the teacher provided instruction and the necessary guidance for the students to improve and enhance musical understanding.
4. the levels of musical understanding demonstrate by students in the classroom and how this relates to the teacher’s expectations

**Interactions** (Domain 2a)

DESCRIBE:
1. how the teacher interacts with the students. *Were these interactions friendly and did they demonstrate general warmth, caring, and respect? How did the students respond to the teacher? If there were negative interactions, what do you think the teacher could do to help turn them to be positive interactions?*
2. how the students interact with each other. *Were these interactions polite and respectful? Were there negative interactions?*
3. how the students respond to the instruction. *Do they take pride in their class work? How teachers can communicate the importance of the content?*
4. strategies used in establishing a positive climate for learning. *What might you do in your own classroom to establish a positive climate for learning?*

d. Notes on classroom management *(include classroom rules from student handbook and other related information)*

**Managing Student Behavior** (Domain 2d)

DESCRIBE:
1. how the teacher conveyed expectations for appropriate conduct. *Were classroom rules posted? Were the standards clear?*
2. how the teacher monitored student behavior (e.g., looking, walking around). *How aware was the teacher of student actions?*
3. ways that the teacher responded to students who were not paying attention, off-task, or misbehaving. *What rewards or incentives are earned or given? What verbal or non-verbal responses were displayed by the teacher to the off-task student?*
4. how effective the management techniques were in guiding and responding to student behavior. *What might you do in your own classroom?*

e. **Describe the qualities exhibited by students**

   **Student Characteristics** (Domain 1b)

   **DESCRIBE:**
   1. the similarities and differences of the students.
   2. actions the teacher has made which take into account and value these student characteristics, *i.e. similarities and differences.*
   3. ways that you as a teacher might consider student differences when selecting instructional materials and activities.

f. **Description of an interesting student**

g. **Vignette of an interesting situation**

h. **Describe any active role that you had in teaching the class**

i. **Reflection on the overall field experience**

   **Reflecting on Teaching** (Domain 4a)

   1. **DESCRIBE** your understanding of the following:
      a. What is involved in a career as a music teacher?
      b. How do I feel about working with students in a music classroom?
      c. What is an ideal environment and setting of your future classroom?
   2. **DESCRIBE** your aspirations are in the music education field.
      a. Should I be a music teacher?
      b. What influences my decision to teach music?
      c. What do I look forward to the most about becoming a teacher?
      d. What is my biggest concern about teaching music?
   3. **REFLECT** on your field experience.
      a. **What are the most meaningful things I learned through this field experience? Explain.**
      b. **What ideas will I incorporate in my own classroom? Which ones will you not use?**
Evaluation Rubric for Field Experience Reports
EDSEC 230: Music Education

Student’s Name: ________________________________

(DESCRIPTION) 6 points maximum

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level of Description</td>
<td>Ideas and descriptions are limited and hard to understand.</td>
<td>Reasonably clear ideas and descriptions, but the reader needs to make some guesses as to what the student meant.</td>
<td>Descriptive ideas and information. Explicit and to the point.</td>
</tr>
<tr>
<td>Idea Development</td>
<td>Explanations are unclear.</td>
<td>Facts are presented, but not well organized</td>
<td>Clear and concise explanations.</td>
</tr>
</tbody>
</table>

(Description): Tips for Improvement
- Clarify the description through deeper elaboration.
- Reflect and write upon the question(s) more completely.
- Include examples within your descriptions.
- Write your description more factually, without opinions.

(ANALYSIS) 9 points maximum

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis</td>
<td>Key concepts are missed and idea analysis is left incomplete.</td>
<td>Some concepts are identified but important concepts are missing.</td>
<td>Key concepts are identified, analyzed, and addressed appropriately.</td>
</tr>
<tr>
<td>Critique and Insight</td>
<td>Offers comments and opinions blindly, does not back with any examples.</td>
<td>Offers insightful comments and opinions, but little evidence or examples.</td>
<td>Demonstrates ethical caring comments, insights, and thoughts. Backs opinions with sound examples.</td>
</tr>
<tr>
<td>Reflection</td>
<td>Does not use reflection or offer thought on any key concepts.</td>
<td>Uses reflection to recap ideas, but misses key points.</td>
<td>Uses reflection to highlight key concepts and insights.</td>
</tr>
</tbody>
</table>

Question 3 (Analysis): Tips for Improvement
- Analyze and discuss questions presented more thoroughly.
- Reflect upon and write about your own future classroom.
- Use “I think…” “I believe…,” “I would like to see…” statements.
- Include examples within your analysis.
- Write the minimum of ¾ of a page.
## Evaluation Rubric for Field Experience Reports (Continued)
**EDSEC 230: Music Education**

### Competence in Communication
3 points maximum

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spelling</td>
<td>Numerous errors</td>
<td>Several errors</td>
<td>Few errors, if any</td>
</tr>
<tr>
<td>Grammar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Punctuation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neatness/Legibility</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Communication Tips for Improvement

- Double check your spelling/grammar; use Spell Check/Grammar Check.
- Avoid choppy sentences.
- Clarify pronoun references.
- Utilize commas correctly regarding overuse or omission.
- Ensure consistent subject-verb agreement as well as consistent use of verb tenses.
- Be certain sentences are complete instead of run on or short in thought.
- Spell out potential contraction words (don’t=do not, etc.)

### Summary

**Comments:**

**Your Total Points:** /18
# Attendance Register for the Field Experience

EDSEC 230: Music Education  
INTERSESSION

Name of Student: ____________________________________________________________

School: ____________________________________________________________________

Supervising Teacher: _______________________________________________________

Assigned Grade Level or Location: ____________________________________________

Semester: __________________________________________________________________

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME IN</th>
<th>TIME OUT</th>
<th># OF HOURS</th>
<th>RUNNING TOTAL</th>
<th>SIGNATURE OF SUPERVISING TEACHER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Dear Teachers:

Thank you for agreeing to work with the preservice music teachers from K-State in EDSEC 230. Early Field Experience is an opportunity for those interested in pursuing a career as a music teacher to see first hand what is involved in this profession. All of the students have experienced the music classroom from the point of view of a student but few, if any, have seen the job of a teacher from the other side of the podium. This early field experience will help our student make an early commitment to becoming a music teacher.

The following are the expectations involving the Early Field Experience for Freshman Music Education students: (teacher’s responsibilities are underlined)

Student keeps a daily attendance log (signed by instructor to confirm attendance)
• The student will complete 40 hours of supervised field experiences examining selected aspects of music teaching and the learning environment, including students and learning, content and pedagogy, planning, instruction, and professionalism.

The student will Interview you focusing on the following topics:
• Educational background (Schooling and pertinent information relating to their decision to become a music teacher)
• Teaching experience (Description of positions held, best and worst experiences, etc.)
• What it means to be a music teacher in public schools: (Responsibilities, importance of music in schools, challenges, joys, etc.)
• Advice for a student becoming a music teacher.

The student will observe, discuss with the instructor, and write narratives about
• the classroom environment, instructional techniques, classroom management issues, and observations relating to the responsiveness of students.
• Discuss with the teacher non-instructional responsibilities such as: organization of equipment and music, planning for concerts, purchasing of needed supplies, working with parents, raising funds to pay for expenses of the program, and any other relevant information that can help the student understand the music teaching profession.

The student will assist the instructor (see back for possibilities)
• Shadow all activities of the teacher discussing observations when time allows
• If you decide for the student to play an active role in the classroom, please keep in mind that these students have had no instruction pertaining to teaching and will need a lot of guidance.
Activities that the student could be asked to do:

- Assist in organization of materials, equipment, music, etc.
- Set up and dismantle rehearsal room and necessary equipment
- Learn to operate instructional equipment (sound system, projection unit, midi instruments, etc)
- Clerical duties: (Copy, file, organize, etc)
- Prepare/organize resource materials for future use: (tapes, computer programs, transposition of music, etc.)
- Preview possible recordings, scores, or internet sites for classroom use.
- Prepare instructional materials: (worksheets, quizzes, answer keys, overhead charts, powerpoints, etc)
- Collect or distribute music (arrange in score order and file)
- Meet and observe school personnel specialists: (counselor, media specialist, nurse, activity director, principle, etc.)
- Take attendance, make seating charts, arrange instructional materials.
- Observe course or lesson planning
- Observe or supervise students in sectional or lessons.
- Observe or assist with assessment of students.
- Evaluate student work (playing tests, homework, student practice)
- Assist with special class projects
- Supervise student work with teacher direction
- Observe interpersonal communication between students and teacher
- Observe in-school suspension
- Observe another teacher
- Assist in fire/tornado drills
- Assist the teacher in any way that the teacher feels the student is competent
- Assist with equipment/music inventory
- Assist in ordering supplies
- Verify absences or tardies
- Discuss grading practices with the teacher
- Calculate grades or print grade progress reports
- Attend faculty or department meetings
- Attend a school board of education meeting
- Attend staff development activities
- Listen while the teacher is talking to a parent on the phone
- Attend student assembly
Bloodborne Pathogens

Full (Printed) Name: ___________ _____ ____________

First M Last

Signature: ________________________________

Last 4 digits of WID #: ___ ___ ___ ___

Date: ________

Please indicate where you are in the program:
EDEL 250 ___ Block 1 ___ Block A ___ Block C ___

EDSEC 250 ___ Block 2 ___ Block B ___ Student

Teaching ___

I have viewed the Bloodborne Pathogens video and understand that this training is required prior to working in the schools.

Viewing this video provides me with general information regarding Bloodborne Pathogens in the school. I understand that viewing this video does not equip me with the skills to respond to such an incident. Should I encounter an exposure to Bloodborne Pathogens, I will report this to my supervising teacher.

If you view the video in the Catalyst (Rm. 16) rather than in class, you must have a Catalyst staff member sign below. Turn it into Bluemont Hall 244.

_________________________ ________
Catalyst Staff Member Date Time
# Framework for Teaching

Name: __________________________

Record the teaching qualities your group brainstormed. Place each quality in the appropriate domain.

<table>
<thead>
<tr>
<th>Planning and Preparation</th>
<th>Classroom Environment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instruction</th>
<th>Professional Responsibilities</th>
</tr>
</thead>
</table>
Building Relationships with Students
[classroom environment]

Name: ______________________

1. From the viewpoint of a music student, list the characteristics about a music classroom that contributes to music learning and constructive participation.

2. Describe aspects of a music classroom environment that could inhibit music learning.

3. List all the characteristics, traits, and behaviors that you would like from your students if you were their music teacher.

4. List all the characteristics, traits, and behaviors that you would not like from students in your music classroom.

5. Describe how a music teacher can positively contribute to developing in students the characteristics, traits, and behaviors described in #3.
Field Experience Observation Field Notes
The Classroom Environment

EDSEC 230: Music Education

Provide a specific example of each of the components of the classroom environment from your field experience observations. These examples by your viewpoint may be positive or negative examples. But give only examples, not opinions or judgments.

1. Example of creating an environment of respect and rapport
   a. Teacher interaction with students
   b. Student interaction

2. Example of a culture for learning
   a. Importance of musical content
   b. Student pride in their musicianship
   c. Expectations for learning and achievement

3. Example of managing classroom procedures
   a. Management of the entire class
   b. Management of small groups
   c. Management of equipment and classroom materials
   d. Management of non-instructional responsibilities

4. Example of managing student behavior
   a. Communication of expectations
   b. Monitoring student behavior
   c. Response to student behavior

5. Example of organizing the music room
   a. Arrangement of chairs and furniture
   b. Accessibility for student movement in and out of room
   c. Contribution to the learning environment
Field Experience Observation Field Notes

Instruction

EDSEC 230: Music Education

Provide a specific example of each of the components of instruction from your field experience observations. These examples by your viewpoint may be positive or negative examples. But give only examples, not opinions or judgments.

1. Example of communicating clearly and accurately
   a. Directions and procedures
   b. Gestural communication through conducting
   c. Non-verbal communication

2. Example of using questioning techniques
   a. Quality of questions
   b. Student participation
   c. Contribution to student learning and musical understanding

3. Example of engaging students in music learning
   a. Instructional activities
   b. Involving all student throughout the rehearsal
   c. Using a variety of instructional resources
   d. Organization and flow of the lesson

4. Example of providing feedback and guidance to students
   a. Quality: accurate, constructive and specific
   b. Timeliness

5. Example of flexibility and responsiveness
   a. Adjusting lesson to student needs
   b. Responding to student challenges
   c. Persistence for student achievement
National Standards for Arts Education

Music

1. Singing, alone and with others, a varied repertoire of music

2. Performing on instruments, alone and with others, a varied repertoire of music

3. Improvising melodies, variations, and accompaniments

4. Composing and arranging music within specified guidelines

5. Reading and notating music

6. Listening to, analyzing, and describing music

7. Evaluating music and music performances

8. Understanding relationships between music, the other arts, and disciplines outside the arts

9. Understanding music in relation to history and culture

Pre-K Standards:
1. Singing and playing instruments
2. Creating music
3. Responding to music
4. Understanding music
### TASK COMPLETION INVENTORY

**Planning and Preparation**

*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Planning and Preparation</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assist teacher in organizing equipment</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Set up the classroom furniture</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Learn to operate instructional equipment</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Copy music or materials for class</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Organize or sort music</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Preview new music for possible use</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Prepare instructional materials: worksheets, quizzes, answer keys, charts, etc.</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Meet and/or observe school personnel specialists: counselor, media specialist, activity director, administrator, etc.</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe planning for teaching</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe students working on their own</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Look through music files</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Straighten up storage of uniforms or equipment</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe administrative paper work</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe purchase procedures</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
</tbody>
</table>
### TASK COMPLETION INVENTORY

**Classroom Environment**

*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Classroom Environment</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand out papers</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Make a seating chart</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Take attendance</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist with fire/tornado drills</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist in supervising sectionals</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist in acknowledging student achievements</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Arranging classroom materials</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Observing one-on-one meeting with student</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Collect or hand out music</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Make announcements to the ensemble</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Meet students at the door</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Identify students having problems</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Help a student with challenges</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Other:</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Other:</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Other:</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Other:</td>
<td>1  2  3  4  5  6</td>
</tr>
</tbody>
</table>
# TASK COMPLETION INVENTORY

## Instruction

Students should experience at least 5 different activities

<table>
<thead>
<tr>
<th>Instruction</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work with a group of students w/teacher direction</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Evaluate student performance</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist teacher with instruction (if the teacher feels you are competent)</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist students with activity initiated by the teacher</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist student who missed instruction due to absence</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist students in musical understanding</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Lead a sectional</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Teach an individual student lesson</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Supervise a student run sectional</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Make a short presentation, under teacher supervision</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Conduct a piece, under teacher supervision</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Model a musical example for students</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
</tbody>
</table>
**TASK COMPLETION INVENTORY**

**Professional Responsibilities**

*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Professional Responsibilities</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assist in equipment inventory</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist in ordering supplies</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Discuss grading practices</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Discuss music selection</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Calculate grades</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Print progress reports</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend faculty or departmental meeting</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend district school board meetings</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend staff development activity</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Listen while teacher is talking to a parent on the phone</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend parent/teacher conference</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend student club meeting</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe in-school suspension</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe another teacher</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Participate in hall/cafeteria duty</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
</tbody>
</table>
Final Self-Evaluation

Name: _____________________________ Date: ________________________

Supervising Teacher: _______________________________________________

School: __________________________________________________________

1. Please rate the following according to this scale:

1 – excellent; 2 – good; 3 – Average; 4 – Below average; 5 – Poor

_____ 1. Rate your experience in this field experience
_____ 2. How well did your experience measure up to your expectations?
_____ 3. How well did your experience familiarize you to different methods of teaching?
_____ 4. How well did you experience familiarize you with the various teaching materials?
_____ 5. How well did your school experience familiarize you with the many responsibilities of a music teacher?
_____ 6. How well did your supervising teacher involve you in school responsibilities and functions?
_____ 7. How well did your experience in the school enhance your desire to become a music teacher?

2. Check the following blanks if problems were encountered in the areas indicate:

_____ discipline  _____ evaluation of students
_____ rapport with students  _____ understanding students’ needs
_____ involvement with instruction  _____ demands on you as a teacher
_____ your attitudes toward teaching  _____ other (please specify)

3. As a result of this field experience, do you still want to become a music teacher?

( ) Yes  ( ) No  ( ) Undecided
Selected Student Work
Field Experience Portfolio  
EDSEC 230 

Intersession, January 2016 

Charlotte Benjamin 

Interview with the teacher(s) 

Educational background 

Mrs. Anna Wimmer attained a B.M. in Music Education, K-12 certification at the University of Nebraska at Omaha, and an M.A. in Flute Performance at University of Iowa. Mrs. Wimmer had a lot of good memories and stories of her time at UNO, about the wonderful friendships, performance opportunities in and out of the country, the classes, and the teachers. She said she had a lot of personal growth during her time there. At UI, she was only there for two years but again she said she grew a lot as a performer and her time there opened up a lot of doors for her professionally as a performer and as a teacher. She emphasized how she was constantly amazed at how lucky she was to be a performer with such talented musicians. She also joked about how tough her teacher was and how that made her really grow. 

Teaching experience 

Mrs. Wimmer decided she wanted to be a teacher when they offered her a scholarship. She went on to say that even then, it was not until after her first year that she decided to go the teacher route. Mrs. Wimmer said that even once she decided to be a teacher, she knew she did not want to go teach right out of college, but rather to see how far she could go in performance before she taught. After getting her master’s degree, she decided to take a break from schooling to go find a job and see how “this teaching thing goes.” Mrs. Wimmer also said that she might someday decide to go back to school for further education. 

Mrs. Wimmer’s first teaching job was in Omaha’s public school system at Bryan Middle School in Omaha. She taught 7th and 8th grade Beginning, Middle, and Advanced Band as well as being the Orchestra Director and a Music Technology 1-2 instructor. She taught at this job for two years. 

Her second teaching job was in the Salina Diocese at Saint Xavier Catholic Schools in Junction City, Kansas. She was a K-12 Assistant Music Director and was primarily in charge of the K-2 general music, and assistant 5-12 band director. Mrs. Wimmer held this job for one year. 

Mrs. Wimmer’s current teaching job is at Manhattan Catholic Schools in Manhattan, Kansas teaching grades K-8 as a Music Director. This includes teaching K-4 General Music, 5-8 Band, 6-8 Choir, Beginning Guitar and World Drumming. She has held this job for four years and is still there today. 

Her best experiences as a music teacher included students or parents that go out of their way to tell her that they lover her as a teacher and are thankful that I was their music teacher. She also loves when a student has struggled a lot but then finally gets it and outshines the rest of the class because of their hard work and dedication. Good performances are also very fun.
Some of her worst experiences as a teacher include being yelled at by parents and being called inappropriate names. Writing her first referral was also a very unpleasant experience. Her students stole her iPod once and she was very upset by that.

What it means to be a music teacher in public schools

Mrs. Wimmer’s philosophy is that “Music is an essential part of everyday life. It allows people of any age to express themselves and communicate. Music stimulates growth physically, mentally, and socially. It incorporates all disciplines of education such as math, history, English, and science. I believe that anyone is capable of learning and making music. As a music educator, my goal is not just to educate students in this essential art, but to help students become the best individuals they can be through music.”

She went on to say that being a music teacher is hard and that you have the most prep out of the entire school. It also can be a thankless job, and sometimes worse than thankless, but the day that all your hard work pays off makes it worth it.

Advice for a student becoming a music teacher

Mrs. Wimmer’s advice for a student becoming a music teacher is that the job is hard and she wanted to quit after her first year and there were a lot of tears. She knew she would not be able to cope with herself if she quit after just one try and even though she hated her first year, she was still thinking about the next year and how she would make it better. She kept trying to get better and be better for students and make smaller more achievable goals. Despite the awful first year, she is very glad it was awful because she became better, and knew that she could “do this teaching thing” because she wanted to be better. Some big things that Mrs. Wimmer feels are required are organization, determination, patience, and a desire to want to help students become better individuals through music.

Narrative of the Instructional Environment:

School/Classroom Environment & The Music Room

The environment of the school was very homey. The hallways were covered with the children’s art work or latest project showing how well they could write and spell. The teachers’ lounge was a small room that branched off from the main office and had one table with a few potluck chairs around it. There was a refrigerator and a small freezer in the lounge as well as a large printer/scanner that the school used. Several sweet notes from students’ were pinned to the teachers’ bulletin board along with that month’s schedule of activities and tasks. The cafeteria doubled at the grade school gym and is where the students gather in the mornings. It was always very clean and organized, which I believe was beneficial to the children because they knew how to behave well and where to go without really requiring instruction. They also cleaned up after themselves very well. Mrs. Wimmer did not have her own office but she did have two desks. They were both fairly cluttered with worksheets and music and CDs and various miscellaneous papers. She had a large bulletin board with a lot of sticky notes and scrap papers with scribbled notes pinned to it, along with her class schedule, the school activity schedule, and the lunch schedule. Her podium had a lot of lesson books stacked on it or beside it and things always seemed to fall off and she could never find her baton. The students’ chairs were lined up in strict rows and columns and were marked by tape squares on the floor so there was no room for error in the chair orders. Music stand were located in a rack on either side of the room and the older students, 5-8th grade, were required to get out and put away their chairs and music stands. There was a lot of music in the room that was partially in stacks or arranged on bookshelves that lined a majority of the walls, except for the back wall, which held the shelves for the students to put away their instruments. On the wall behind where Mrs. Wimmer stood there was a white board with the plan for each class written daily and several motivational/educational posters. The blinds on the two small windows were always drawn because they face the playground and that can be a distraction. The instructional space could be more organized so that the students have less things to be distracted by. If the various papers and music pieces were put away and the clutter was organized the space would be much neater. There were not any safety issues with the space, which is good. The chairs were always stacked neatly after each class and formed a barrier between the younger children, who sat on the floor, and the instruments of the older children. There was also a very large and clear path from the door to the middle of the room so if there were any students with disabilities they could be easily accommodated. I would organize my future classroom into a room that had less going on so that the students could focus more easily and not have so many tempting distractions. The room created a positive learning environment because it was a very welcoming and
homey room that encouraged students to relax and to be themselves. The white board and motivational posters helped to create a positive atmosphere and to encourage the students to learn.

Narrative of Observed Actions

Instructional Techniques

Mrs. Wimmer had a white board that was on the wall behind her podium and she wrote what warm ups and specific measures the students would be doing each day. There were specific boxes on the board for each class so the students could just look up at the board and they would know what they needed to have ready for class. She also wrote any due dates on the white board. These warm ups would be specific to what the students would be running in their music for their program or the music they were currently working on. An example of this is in one of the pieces for the 6th graders, they were going to be working on a handful of measures that had a lot of syncopation so the warm up had a lot of syncopation. Before rehearsal, Mrs. Wimmer started class with short announcements and a prayer. She would then go around the room (for the younger kids’ classes) and ask them who they prayed for or something that they are thankful for. There was a specific order to the kids she asked the questions to, with a list of the order for each class on her podium.

Mrs. Wimmer used a lot of scaffolding in her teaching. She would teach first the beat, and then teach off beats and then have the younger kids in groups and have them either clap the beat or the off beat. Then she would build off of that to teach a short little jingle to the kids and teach physical gestures so they would remember the words and the beats. Mrs. Wimmer was also very good at providing feedback for all of the kids. She would be very clear with what she wanted or what was the end goal. She would very often demonstrate the correct rhythm or pattern was. Throughout the class period she would ask questions about the music and what certain musical terms meant so as to foster growth in the students and to get students actively learning. If a student was not “getting it” Mrs. Wimmer would often stop and help them or have the entire class practice the difficult part several times until they felt confident.

Interactions

Mrs. Wimmer generally interacted in a positive and warm way with the students. I could tell that she had a lot of favorites though, and I could immediately tell which students she did not care for. She treated the ones she did not care for distinctly different from her favorites. She was very cold and quick to blame and scold her non-favorites. Her favorites were always welcomed warmly and were rarely, if ever, scolded. The students that she enjoyed responded well to her, but did not always give her a lot of respect. The students that she did not enjoy seemed very sad about being scolded so often and not being called on ever if they raised their hand. I saw a lot of negative interaction between Mrs. Wimmer and the students. Most of the older grades of children were extremely disrespectful towards her and rarely listened. There were a few good students in those grades and they were always ready to do what she asked but the others were very disrespectful.

In general, the interactions between the students were positive. There were a few students who were not necessarily agreeable and they did not interact positively with anyone. This was primarily in the older students. The younger students almost exclusively interacted positively with each other and were very kind to one another and very supportive.

In the group of middle school children, there were many kids who did not respond well to instruction. Many were sarcastic and disrespectful, although there were some who were extremely respectful and were always ready to do as Mrs. Wimmer instructed. Among the younger children, the reactions to instruction were positive, even though some kids were a little overzealous and were easily excited. These children were very interesting to watch because they were so excited that it was very hard to stay focused for them. Mrs. Wimmer scolded those children very often.

In my own classroom I would want to establish a ground for mutual respect between myself and my students. I would want my classroom to be a positive atmosphere and encourage children to be themselves and feel free to express themselves while maintaining order and respect. I think this could be achieved by always sticking to what I say and not going back on my word or making empty promises/threats. I think that following through on one’s actions is crucial.
Notes on classroom management

Managing Student Behavior

There were a few rules posted around the room such as “The Golden Rule” and quotes that encouraged good behavior and active learning such as “Every time you repeat something, ALWAYS make it better than the time before” and “Take P.R.I.D.E. in what you do! Practice! Respect! Initiative! Discipline! Excellence!” I think that Mrs. Wimmer made the rules very clear to her students, and I could tell that they all knew exactly what was expected of them. I contribute that to Mrs. Wimmer hammering her rules into the students in the first semester so they knew them all by the time I got to the classroom. Mrs. Wimmer monitored the students by walking around the room and behind them sometimes but primarily she stayed at her podium and directed from there. She would scold the older children in front of the class and call them out as soon as they started to behave poorly or get too rowdy. She would say things like, “Zack, we are not at a zoo” “Jane, focus and keep your hands to yourself and your instrument, please.” She seemed fairly aware of the students’ actions and she did not have patience for students who repeatedly were disobedient.

I think her methods of managing student behavior were relatively effective but the older students did not listen to her or respect her so they would often continue their bad behavior. I saw many times when the young students were confused as to what they had done wrong or why their actions were bad behaviors. Mrs. Wimmer instead of explaining why she was mad at a student and scolding them would just curtly tell them to be quiet and she would continue with her lesson.

I would make sure to explain to a student why I am interpreting their actions as misbehaving. I would also make my standards and rules even more clear so I could attempt to erase confusion or room for misinterpretation. I would also have strict policies and I would not be lenient with my rules.

Description of the qualities exhibited by students

Student Characteristics

In the elementary school aged children (the younger ones), they were generally similar in attitudes and behaviors. There was always a class clown or two, a class wild child, the child who never talks, the teacher’s pet, and the over enthusiastic child. I found it really interesting to watch each class and to find the similar ones throughout the grades. In the middle school aged children (the older ones), there was an attitude or arrogance and invincibility among most. The other main group in the middle school children was a smaller group of very diligent students who enjoyed the class and tried to get the most out of it. I admired those children that kept on pursuing learning even though the people around them did not care at all and seemed to try to make learning difficult. The teacher’s favorites that I discussed earlier were always the well behaving and diligent students. She treated those children very well and always called on them to answer questions or exhibit the correct way of playing or singing. I think that Mrs. Wimmer did not find something to love about each student or take the time to get to know more than just everyone’s name. I think that to be a teacher you have to love everyone’s differences and love all of the students, even the class clown who really has a good heart and cares a lot about school but doesn’t really know how to show it and instead talks the whole class period and is distracting to other students. Finding what makes the students different and individuals will help me develop lesson plans and activities so that everyone can benefit from my lessons and learn in their own way and use their talents and abilities to successfully accomplish tasks.

An interesting student

One particularly rambunctious young child was a 2nd grader named Philip. He was one of the overzealous and talkative kids. He loved music and he was always the first to volunteer when Mrs. Wimmer asked for a helper. He never was called on though, because he was a talker and couldn’t sit still. I could see that he just wanted to participate and learn but because he had a difficult time being quiet and sitting still Mrs. Wimmer never called on him and he didn’t understand why she wouldn’t call on him or acknowledge him when he had a question.
An interesting situation

The most memorable situation that happened was with another boy like Philip but this boy was in 1st grade and his name was Michael. Michael’s mat had to be moved so that he was 5 feet in front of the arched circle of his classmates on their mats so he would not touch anyone or be a distraction or talk to anyone. Michael did not understand why Mrs. Wimmer was mad at him constantly and why he had to be moved. Michael kept turning around one day and talking to his friends and making silly faces at his classmates. Mrs. Wimmer gave him three strikes and then told him to go out and sit in the hallway. Michael was so upset that he had been kicked out of his favorite class and he did not understand what he had done wrong. After class, Mrs. Wimmer let the rest of his class go but made him stay behind so she could talk to him. She was not gentle and understanding but harsh and unhearing. She did not ask Michael if he understood what he did wrong and why he was being punished but instead kept telling him that he was being bad and he needed to stop it or she was going to have to talk to his mom and dad and the principal. I did not understand this because Michael was clearly in distress and just wanted her approval and to have fun in class but all she did was yell at him and then make him sit by himself in an empty hallway.

Reflection on the overall field experience

Describe any active role that you had in teaching the class

I got to teach the middle schoolers in choir a warm up that I had learned in high school and I also taught them how to sing on solfege. They knew solfege and understood its basic use in warm ups but they had never put it into context of an actual song so I taught them how to find the key signature and how to find what solfege they started on and go from there. I also got to help the middle school percussion section and I played the snare drum when they were struggling and taught them how to count the rhythm. I also demonstrated the church song of the week for the little kids and helped them to learn it.

How do I feel about working with students in a music classroom?

I feel very comfortable and I am excited to work with students in a classroom. I enjoyed putting my knowledge to use and helping students learn. Although some of the students can be disagreeable, I have faith in myself that I will be able to handle them and to encourage learning and growth in all of my students.

Should I be a music teacher?

I think I should be a music teacher. I am most passionate about getting others passionate about learning and music. I feel my best when I help others and I see them have their “light bulb moment” of learning when what I am saying clicks for them and they understand the material.

What do I look forward to the most about becoming a teacher?

I look forward to exciting students and giving them a space for them to express themselves. I want to get them to actively participate in their learning and I want to share my passion for music and education with my students so that they can have a passion for music and a passion for learning and growing as a person.

What is my biggest concern about teaching music?

My biggest concern is that I will overlook students or make them feel unwelcome and unheard. I want to give them a space to express themselves and I sometimes worry that I will not convey my goals well.

What are the most meaningful things I learned through this field experience? Explain.

The most meaningful thing I learned through this field experience is respect. Respect is key and can be easily overlooked and ignored but it is the most crucial thing to having a balanced and fun classroom. Mrs. Wimmer was a good teacher but she did not demand respect and so the students walked all over her and did not learn or have fun in a positive way. I want to learn how to get respect and to make a creative environment of positivity and enthusiasm.
The way I will teach in the future will be strongly influenced by my values and overall musical and educational background.

I grew up in Louisburg, Kansas. It is a small, rural, middle-to-upper class town, and it was a wonderful place to grow up and live. My mother Melissa and my father Mike both owned their own small businesses in Louisburg; a hairstyling business and an autobody repair business. I grew up with my younger brother Ben in a house out in the country, and we didn't have a very musical home. Neither of our parents played instruments or sang, yet Ben and I really excelled in all forms of music at a young age in school. Louisburg High School is a 4a school that both Ben and I attended, and I was involved in everything from band to the musicals to math club. My time at Louisburg High was a highlight of my life so far; I was so involved in everything, made fun memories, and truly loved going to school.

Before I started getting involved with music in 5th grade band, I was not a stellar student or very academically successful. Starting to play music made me truly motivated and confident that I was a talented and individual person, and my 5th grade band director created it all for me. The perfection and hard work that I craved in band class transferred to all my other classes, and by high school I finished at the top of my class in academics. Starting band was a ‘stand out’ moment in my life and really changed the course of every decision and opportunity given to me. Another turning point in my music career was being asked by my director in high school to
attend the Kansas Masonic All State Marching Band Camp. I learned over the course of 3 summers and three of these camps that I not only liked the social aspect of band, but I just loved playing and marching and moving audiences. This wonderful band camp that benefits the Shriner’s Hospitals showed me that I could make a difference in this world using my talents. My love for band and music only grew after these summer camps, and I was even more motivated to seek other opportunities such as 4a District Band, becoming the principal flute of my high school concert band for 3 years, and eventually joining the KSU marching band.

Coming to KSU, I thought I wanted to be a chemist. During every Chem 1 class I sat in the first semester, I would daydream about how I could teach the concepts more effectively than my chemistry teacher currently was. It was fun to me to analyze the material and tutor my classmates if they didn't understand a bit of information. That, coupled with how much I was loving college marching band and missing other music-making avenues, made me decide to explore the music education field.

I had many wonderful teachers throughout my K12 experience, but none as great as my 5th-high school band director, John Cisetti. He was an educator in every sense of the word. He truly cared about his students, what they were learning in band class, and how they could apply that knowledge to become better people all-around. Mr. C was the reason I didn't immediately go into the music education field; I couldn't imagine myself ever being half as amazing as he was. In the end, though, it was him that made me consider becoming an educator. He absolutely loved his career and affecting his students.

My middle school and (part of) high school choir teacher was also a fabulous educator. Mr. Sickel, who teaches at the Blue Valley schools now, not only taught the proper techniques to sing but he also integrated theory and aural skills into his curriculum. I always looked forward to
choir because of the energetic and challenging environment that Mr. Sickel created, and I truly owe him for the leg-up he gave me in college aural skills class.

I’m really excited to be a music educator one day, but I know I have so much to learn before it happens! I’m the most confident about making one-on-one connections with my students. I’ve always been a very caring person that can identify with all kinds of people, so I know I will excel at forging relationships with my students. I’m less confident about a lot more things, and I think that’s normal for a sophomore in college. I’m nervous about coming up with the right words during every rehearsal to really engage my students. I’m worried I won’t be able to be the educator my students will need, especially in my first few years of learning as a teacher. And I’m most anxious about losing energy and not being able to motivate my students through my actions. Leading students in the near future makes me feel overwhelmed, but if I continue to learn in all my classes and truly live out what I learn here at KSU, I’m positive I can become a good educator.

I need to have lots of opportunities to watch skilled band directors in action. I learn so much in my concert ensembles just by observing my conductors each day. I believe it is also very important for me to be not only proficient at piano, but fluent on the instrument. It is one of the more important instruments to know because so many music classes depend on the piano as a lead resource. Taking many piano classes and eventually graduating to piano lessons will help me tremendously to hone these skills. Continuing to take music education classes and learning teaching methods and what this means in modern times is crucial to my success as a future educator. What I’m looking forward to most at KSU as a huge learning opportunity is to direct the University Band in the near future. I believe the most learning and preparation happens by actually going through the motions.
I’m enormously excited to be a music educator one day. It’s truly where I belong in the world and I can make such a difference through my talents.
Objective(s):

By the end of my part of the lesson, the students of Dr. Payne’s Teaching as a Career class will repeat my group’s body percussion ostinato back to me twice in a row with fewer than two mistakes.

Standards Being Addressed:

My portion of the lesson addresses Kansas Music Standard 2, Performing, as listed in the *Kansas State Music Standards*. Within that standard, my lesson largely lies on Components 4 (Rehearse, Evaluate, Refine) and 5 (Present).¹

Materials of Instruction:

For my section, the only materials people need are their bodies.

Lesson Sequence (lessons may have more or less activities as appropriate):

*List steps taken to teach activity:*

1. I will demonstrate the lap pat, which gives the downbeat.

2. I will have the students repeat it back to me, keeping the rhythm.

3. I will assess whether the students need to adjust their technique or whether they are ready to move on to the next step.

4. I will demonstrate, have the students repeat, and assess a set of four claps.

5. I will demonstrate, have the students repeat after me, and assess a lap pat, clap, lap pat, clap pattern.

6. I will demonstrate, have the students repeat, and assess a lap pat, clap, snap, clap pattern.

7. I will demonstrate, have the students repeat, and assess a lap pat, double clap, snap, single clap pattern.

8. I will then set a beat going and have the students loop the complete pattern at least two times, listening to catch mistakes. As I catch mistakes, I will correct them, as time is available.

9. Once the students loop the beat two times with fewer than two rhythmic errors and the correct style, I will help the group transition to teaching the bass line.

Assessment:

At each step, I will have the students repeat the developing ostinato back to me. At those points, I will listen for errors and correct them.

At the end, I will have the students loop the complete ostinato at least two times, listening for rhythmic errors. If there are fewer than two errors, I will transition the lesson to the next member of my group.

Transition: I will have the member of my group teaching the bass line begin demonstrating his part while I continue the ostinato.
Closure: To end the lesson, my group will put the entire song together, by splitting the students into sections providing the different parts.
Works Cited


Back to EDSEC 200 Syllabus

Back to TOC
EDSEC 582

Teaching Internship in Music
Expectations for Music Student Teaching

By the end of your first week: Submit to your supervising teacher the Word document distributed on your first day of classes:

Info included:
   a) Name, email, & school telephone # of your cooperating teacher.
   b) Name and Address of your school.
   c) The easiest way to contact you during the day and in the evening (phone, cell, preferred email).
   d) Copy Dr. Payne and Dr. Gurgel on an email delivering the Cooperating Teacher Handbook (located on KSOL) and the link to the Cooperating Teacher in Music Resource Website (http://www.k-state.edu/musiceducation/coophandbook/index.htm)
   e) The schedule of classes including times and days (if block schedule)

You will be creating your own professional development community. Use resources around you to develop more techniques and ideas for success in the classroom. The only delimitation is that Dr. Payne and Dr. Gurgel need to have weekly access to monitor discussions.

Bi-Weekly Meetings via Zoom!

Monday afternoons at 4:30 p.m. This is a chance to share what you have been doing in the classroom and ask questions that you have encountered during your teaching experiences.

Minimum expectations:
   a) Summary of your week(s)(Include lessons taught, reflections, any other pertinent information) Questions you may have about: (student teaching, working with kids, preparing for your future, eportfolio, anything you want to ask)
   b) Respond to prompts provided in the video reflections.
   c) Use contents of posts in your eportfolio: Entry 2, 3, 4, 6, Content Standards.

Other expectations:
   a) Maintain a folder (paper or electronic format) of lesson plans for every lesson taught. Your cooperating teacher may not use detailed lesson plans because of their teaching experience but you must. The quality of your lesson planning will be one of the foundations for successful teaching. Use the lesson plan format provided. Upon your first visit, Dr. Payne and Dr. Gurgel will ask to see your lesson plan folder to monitor progress in lesson planning, sequencing, implementation, reflection, and record keeping.
   b) Video-record and self-assessment of your teaching three times during the first 4 weeks and three times during the last 4 weeks of each session. Complete the reflection calendar included below.
      a. At least once in each 4-week segment, it is highly recommended that you schedule a video reflection with your cooperating teacher.
      b. Create 1-2 minute segments to include with your self-reflections in Entry 5.
   c) Observe a non-music teacher in the school to find out how other teachers in other disciplines work with children. (ask your coop to suggest a good teacher in the school to observe) Discuss this experience in your weekly Facebook post to your supervising teacher and use reflection in the area of professional development, entry 6.
   d) Schedule an appointment with your administrator and discuss the construction of resumes and advice for navigating the interview process.
Technology Issues

E-portfolio

✓ Publishing - see portfolio guide for templates

  o Entries 1-6
  o Entry 5 Lesson Plan Format and the Guiding questions format (see attached documents)
  o Entry 5 Reflections of lessons (see attached documents)
  o Update (complete) Content Standards online
  o Note! You will only do Entry 2 and 3 for the group for which you choose to publish the unit. For example, if you choose to publish a secondary unit, then you will do Entry 2 for your secondary site and vice versa. It is also important to note that you will do a unit at both sites but only one has to be published on your portfolios.

✓ Portfolio Checks – when any section of your portfolio is completed, send the link to your supervising teacher. They will give a score allowing you time to for revision if needed.

  o Jan. 8 or Mar. 4 – Entries 1 & 2
  o Jan. 15 or Mar. 11 – Entry 4
  o January 22 – Content Standards 1-2
  o Feb. 17 – Content Standard 3-4
  o Feb. 24 and May 4 – Entries 5 & 6 (entry 3 – maintain throughout)
  o Mar. 11 – Content Standard 5-6
  o April 1 – Content Standard 7-8
  o April 22 – Content Standard 9
  o Portfolio Due May 4, 2016

Video-Conferencing: We plan to observe each of you a total of four times during the upcoming semester at your respective sites. The first visit will occur around weeks 3 or 4 and the second will occur sometime within weeks 7 and 8. We are able to observe you (if possible and/or necessary) via video-conferencing. You may use videoconference to talk with each other whenever you like. Our video conferencing will be on while we are in our offices. If you have a question and see us online, feel free to connect and we can answer your questions or concerns immediately.

Have a wonderful experience student teaching. If there are any problems, share these with your supervisor as soon as possible. We are here to help and are happy to listen.

*If you’re in a professional development school, you are expected to attend the meetings with the clinical supervisor. They may observe you anytime that they wish and we suggest that you take advantage of the extra feedback. Learn what you can about the portfolio development and ask as many questions of the clinical supervisor as you can but be aware that they will not grade your portfolio.
IMPORTANT DATES

December 14 – 8:30 a.m. – Music Student Teaching Meeting

Jan. 4 – Feb. 26 – Teaching Placements for your first site.

Feb. 29 – May 5 – Teaching Placements for your second site.

Mar. 25 – Student Teacher In-Service

May 4 – Portfolios Due to Dr. Payne and Dr. Gurgel

May 6 – Student Teacher Debriefing on Campus at K-State

Link to send to your cooperating Teachers


Notes:
• You should apply for graduation during the first two weeks of the semester. (This is done through iSIS)
• You will attend the Arts and Sciences Commencement and wear a pink tassel
• Your degree (For invitation purposes) is Bachelor of Music Education
• You will need to apply this semester to the State Board of Education for your license:
  o http://www.ksde.org/Agency/DivisionofLearningServices/TeacherLicensureandAccreditation/Licensure/LicenseApplication.aspx
• You will need to take both the PLT (Test Code: 5624) and the Music Content Exam (Test Code: 5113) prior to Graduation
• Degrees post about one month following graduation, at that time your info will be sent to KSDE and you will receive your license shortly thereafter.
Entry 5

Formal Observations
Guiding Questions for a Single Lesson

Name: _______________________________  School: _______________________________

Grade Level/Subject Area: _____________________  Date of Lesson: _________________________

(The following form is adapted from Danielson, 1996, and the KSU Student Teaching Handbook)

1. What are your goals and objectives for the lesson? What do you want the students to learn and be able to demonstrate?

2. Why are these goals and objectives suitable for this group of students? What evidence do you have that you have high but reasonable expectations for your students? (Refer to Contextual Factors in Entry 2)

3. How do the goals and objectives build on previous lessons and how do they lead to future planning?

4. What difficulties do students typically experience in this area and how do you plan to anticipate these difficulties?

5. How do these goals and objectives align with a.) National and/or state standards, b.) District standards, goals, or scope and sequence, c.) School QPA/NCA Targeted Areas of Improvement?

6. How do you plan to engage students in the content? What will you do? What will the students do?

7. What instructional materials, resources, and technology will you use?

8. How do you plan to assess student achievement of the goals?
**Entry 5: Lesson Plan Format**

Lesson Planning Framework

Teacher/Conductor’s Name:

<table>
<thead>
<tr>
<th>Rehearsal</th>
<th>1</th>
<th>2</th>
<th>3</th>
</tr>
</thead>
</table>

**Prior Knowledge/Skills (What do already know and can do?):**

**Rehearsal Objective** (What will your student’s be able to do as a result of this rehearsal *with you*?)

**Assessment of the Rehearsal** (How will *you* know if your *students can do* what they need to?)

**Relevant Contextual Factors:**

**Modifications/Accommodations needed:**

**Instructional materials, resources, & Technology:**

**Personal Improvement Objective:**

**Rehearsal Plan** (A step by step plan for the rehearsal - with timing - that leads to your objective.)

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Purpose of Activity</th>
<th>Sequence</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Lesson Plan for the Elementary Class Session

Objectives:

Standards Being Addressed:

Materials of Instruction:

Lesson Sequence (lessons may have more or less activities as appropriate):

Entry Activity/Transition:

Activity #1:
1. Step 1
2. Step 2
3. Etc.
Assessment:

Transition:

Activity #2:
1. Step 1
2. Step 2
3. Etc.
Assessment:

Transition:

Activity #3:
1. Step 1
2. Step 2
3. Etc.
Assessment:

Transition:

Closure:
1. As I reflect on the lesson, to what extent were the students actively engaged? How do I know?

2. Did the students learn what I had intended? Were my instructional goals and objectives met? What is my evidence?

3. Did I alter my goals, strategies, activities, student grouping and/or assessment as I taught the lesson? If so, what changes did I make and why did I make these changes?

4. Were my strategies and activities effective? What is my evidence?

5. To what extent did the classroom environment (Respect and Rapport, Culture for Learning, Classroom Procedures, Appropriate Student Behavior, the Physical Environment) contribute to student learning? What is my evidence?

6. Was my assessment effective and useful to my students and me? Describe an instance in which my feedback positively affected a student’s learning.

7. If I had the opportunity to teach this lesson again, what might I do differently? Why?
Videos for Self-reflection (Placement #1)

Throughout both your elementary and secondary placements, you are required to video six teaching episodes and/or rehearsals and complete the appropriate reflections. Reflections for videos #1, #2, #3, and #4 must be in the first half of each placement; videos #5, #6, #7, and #8 in the second half. You may not use the same video for more than one reflection. Technical difficulties will not be considered an excuse for lack of completion. Thus, you are encouraged to video teaching episodes often so as to provide many opportunities for reflection.

Topics guiding reflection on each video are as follows:

<table>
<thead>
<tr>
<th>Video</th>
<th>Reflection by Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Body language</td>
</tr>
<tr>
<td>2</td>
<td>Verbal communication</td>
</tr>
<tr>
<td>3</td>
<td>Classroom management</td>
</tr>
<tr>
<td>4</td>
<td>Musicality 1</td>
</tr>
<tr>
<td>5</td>
<td>Pacing</td>
</tr>
<tr>
<td>6</td>
<td>Questioning techniques and cooperative learning techniques</td>
</tr>
<tr>
<td>7</td>
<td>Assessment</td>
</tr>
<tr>
<td>8</td>
<td>Musicality 2</td>
</tr>
</tbody>
</table>

In addition to completing video reflections, you are required to complete two summary assignments: one following the completion of videos 1-4 and another following the completion of videos 5-8.

While few people enjoy the experience of watching themselves on video, you are encouraged to remember that such efforts will help you improve as an educator as well as take full advantage of your time as a student teacher. If you have questions or concerns, please do not hesitate to communicate with Dr. Payne or Dr. Gurgel.
Video Reflection 1: Body Language

Date of recording:______________________________________

Time of recording:______________________________________

Other information (e.g., grade, class, number of students, etc.):

1. Turn off the sound for your video and watch your lesson in silence.
2. Describe your body language throughout the lesson. What gestures are you using? What is your facial expression(s) communicating? Do you look relaxed or tense? Open or closed? Are you making eye contact with students? What might your body language communicating as you teach?

3. On the back of this page, reflect on the impact that your body language might have on instruction (positively or negatively). If you noticed any body language or nonverbal habits you might like to change, discuss how you will go about addressing these issues.
Video Reflection 2: Verbal Communication

Date of recording:__________________________________________

Time of recording:__________________________________________

Other information (e.g., grade, class, number of students, etc.):

1. Watch your video and describe your verbal communication in the following areas (use the front and back of this page as necessary):
   a. Speed/pace of delivery: are you talking too slowly, too fast, etc.?
   b. Volume: are you talking too loud, too soft, all one dynamic level, etc.?
   c. Choice of vocabulary: are the words being used at the students’ level of comprehension?
   d. Clarity of thought: is it easy to understand what you are saying?
   e. Balance between verbal and nonverbal communication (gestures, facial expression, etc.): are you talking too much, too little, etc.?
   f. Enunciation and inflection
   g. Feedback given to students: are you being specific? Are you being honest?
Video Reflection 3: Classroom Management

Date of recording:______________________________

Time of recording:______________________________

Other information (e.g., grade, class, number of students, etc.):


1. Watch your video and describe your strategies for classroom management (effective or otherwise) including:
   a. How you redirect off-task behavior.
   b. How you address students directly when they are off-task and/or distracting others from learning.
   c. What are the causes for students being on or off-task and/or distracting others?

Use the back of this page as needed.
2. Scan through your video one more time, this time drawing a proximity map below for every time you moved throughout the lesson.
Video Reflection 4: Musicality 1

Date of recording:______________________________________

Time of recording:______________________________________

Other information (e.g., grade, class, number of students, etc.):

1. Watch your video and describe the musicality of your teaching.

2. Watch your video and describe the musicality of your students’ performance.
Video Reflection Summary #1

1. Summarize any issues you discovered by watching the first three videos.

2. Describe how you have addressed these issues?

3. Describe your successes in the areas of body language, verbal communication, and classroom management (use the back of this page as needed).
Video Reflection 5: Pacing

Date of recording:_____________________________________

Time of recording:_____________________________________

Other information (e.g., grade, class, number of students, etc.):

1. Watch your video and describe the pacing of the lesson. Also reflect on how pacing may impact effectiveness of instruction and contribute to/detract from the level of student engagement.
Video Reflection 6: Questioning Techniques and Cooperative Learning Strategies

Date of recording: ________________________________

Time of recording: ________________________________

Other information (e.g., grade, class, number of students, etc.):

1. Watch your video and describe the questions you are asking the students. Are they mostly LOTS or HOTS questions? Are questions leading to deeper understanding of the content being learned?

2. On the back of this page, describe any use of cooperative learning strategies in your lesson (e.g., think/pair/share). Reflect on how cooperative learning strategies may improve student engagement when used effectively.
Video Reflection 7: Assessment

Date of recording:______________________________________

Time of recording:______________________________________

Other information (e.g., grade, class, number of students, etc.):

1. Watch the video and describe the assessment strategies you are using throughout the lesson. Include information about:
   a. What is being assessed?
   b. How are you assessing the students as a group? As individuals?
   c. How is assessment informing what you are doing as you teach?
   d. How are you documenting information gathered through assessments?
   e. Any other topic you deem appropriate regarding assessment.
Video Reflection 8: Musicality 2

Date of recording:_______________________________

Time of recording:_______________________________

Other information (e.g., grade, class, number of students, etc.):

1. Watch your video and describe the musicality of your teaching.

2. Watch your video and describe the musicality of your students’ performance.
Video Reflection Summary #2

1. Summarize any issues you discovered by watching videos four, five, and six.

2. Describe how you have addressed these issues?

3. Describe your successes in the areas of pacing, questioning techniques and cooperative learning, and assessment (use the back of this page as needed).
MUSIC 232

FUNDAMENTALS OF MUSIC TEACHING
Syllabi
MUSIC 232  
Fundamentals in Music Teaching  
Spring 2016

Instructors: Dr. Phillip Payne, McCain 232, 532-5764, ppayne@ksu.edu  
Dr. Ruth Gurgel, McCain 227, 532-3827, gurgel@ksu.edu

Meeting: Mondays (McCain 105) and Wednesdays (McCain 324), 11:30 am-12:20 pm

Office Hours: by appointment

Required texts/materials:
Access to Canvas for online articles.
Webspace capable of supporting an ePortfolio including digital images, audio, video, and text (information regarding this matter is located on Canvas)

Course Objectives:
By the end of the semester, the successful participant will

- Explain multiple case studies focused on alternative approaches to music education appropriate for secondary schools.
- Explore, organize, and describe his or her understanding of music, teaching, and learning.
- Compose and/or arrange music using digital music production software.
- Explain various components of lesson planning and instructional design.

Expectations:
*Professionalism, Attendance, and Participation:* Prompt attendance is expected as a demonstration of professional commitment. 1% will be deducted for each absence; each tardy will result in a .5% reduction to the final grade. Deductions due to absences will be documented in the Attendance category in the grade book on Canvas. Significant absences will be reported to the Registrar’s Office.

You will be evaluated on the quality, quantity, and appropriateness of your class participation through your contributions to large and small group discussions as well as cooperative learning projects. A failure to participate responsibly and respectfully will be reflected negatively in the final grade for the course. Similarly, each occurrence of the unauthorized use of technology during class time (e.g., texting, checking email, Facebook, etc.) will also be reflected negatively in the final grade for the course. It is strongly encouraged that students turn off cell phones during class time.

Assignments/Quizzes/Exams:
Assignments, quizzes, and exams will be presented in class and/or available on K-State On-Line with full description, expectations, and criteria for assessment/evaluation. Assignments are due on the date as specified unless otherwise noted by the instructor. Late assignments will be lowered by one letter grade if submitted within one week of the due date. Late assignments submitted more than one week beyond the due date will be lowered by two letter grades; anything submitted beyond two weeks after the due date can be submitted for up to half credit until the last day of dead week. Except in cases of emergency, quizzes and exams cannot be made up. Please discuss extenuating circumstances with the instructor.
Assignments/Quizzes/Exams:

- Reading Reviews from Clements text: 10 points each, 60 points total
- Quizzes and Assignments: points vary according to quiz/assignment, 70 points total
  - Diners, Drive-ins and Dives (4 observations) 5 points each
  - Diners, Drive-ins and Dives Presentation: 10 points
  - Syllabus Quiz: 10 points
  - Hanna article Quiz: 10 points
  - Scott article Quiz: 10 points
  - Shuler article Quiz: 10 points
- Digital Music Projects: 30 points total
  - GB: Loops: 5 points
  - GB: MIDI Input: 5 points
  - GB: Recording: 5 points
  - GB: Final Project: 15 points
- Music, Teaching, and Learning summary: 20 points
- Teaching Experience: 20 points

Total points for all assignments: 200 points

Grading Policy/Percentage:
Final grades will be the average of the following:

A: 180 – 200 points  B: 160 – 179 points  C: 140 – 159 points

Any participant who earns a grade less than a C (0 – 139 points), will be required to retake this course.

Academic Honesty
Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. The honor system website can be reach via the following URL: www.ksu.edu/honor. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

Academic Accommodations for Students with Disabilities
"Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety.

Expectations for Classroom Conduct
All student activities in the University, including this course, are governed by the Student Judicial Conduct Code as outlined in the Student Government Association By Laws, Article VI, Section 3, Number 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.
<table>
<thead>
<tr>
<th>Date</th>
<th>Location/Topic</th>
<th>Assignment Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>W 1/20</td>
<td>Mc105: Course Introduction</td>
<td></td>
</tr>
<tr>
<td>M 1/25</td>
<td>Mc105: More the Décor: Exploring the Classroom Environment</td>
<td>Syllabus Quiz (bring a hard copy and one answer key to class with you AND submit an electronic copy on CANVAS by 11:59 p.m. on 1/25)</td>
</tr>
<tr>
<td>W 1/27</td>
<td>Mc324: EduBlog Set up</td>
<td></td>
</tr>
<tr>
<td>M 2/1</td>
<td>Mc105: Assessment: Is It Really All That Bad?</td>
<td>Quiz on Scott (2012) Article on Assessment (bring a hard copy and one answer key to class with you AND submit an electronic copy on CANVAS by 11:59 p.m. on 2/1)</td>
</tr>
<tr>
<td>W 2/3</td>
<td>Mc324: GarageBand Intro; GB: Loops Only Project</td>
<td></td>
</tr>
<tr>
<td>M 2/8</td>
<td>Assessment Part II: Develop the Reading Review Rubric</td>
<td>Bring a Hard Copy of Reading Review #1 to class – must be uploaded by 11:59 p.m. 2/10.</td>
</tr>
<tr>
<td>W 2/10</td>
<td>Mc324: GB Workday</td>
<td>GB: Loops Only to be posted by Friday, 2/12/16</td>
</tr>
<tr>
<td>M 2/15</td>
<td>Mc105: Pilot Rubric and Introduce Diners, Drive-ins, and Dives: A Smorgasbord of Educational Opportunities</td>
<td>Reading Review #1 to be uploaded by 11:59 p.m.</td>
</tr>
<tr>
<td>W 2/17</td>
<td>Mc324: GB: MIDI Input</td>
<td></td>
</tr>
<tr>
<td>M 2/22</td>
<td>Mc105: Lesson Objectives: How Do We Know What We Want Our Students to Learn?</td>
<td>Reading Review #2 to be uploaded by 11:59 p.m.</td>
</tr>
<tr>
<td>W 2/24</td>
<td>Mc324: GB Workday</td>
<td>GB: MIDI Input to be posted by Friday, 2/26/16</td>
</tr>
<tr>
<td>M 2/29</td>
<td>Mc105: GB: What’s your objective?</td>
<td>DDD#1 (All DDDs can be uploaded to the DDD Assignment Dropbox on Canvas) due by 11:59 p.m.</td>
</tr>
<tr>
<td>W 3/2</td>
<td>Mc324: GB: Recording</td>
<td></td>
</tr>
<tr>
<td>M 3/7</td>
<td>Mc105: Instructional Strategies</td>
<td>Reading Review #3 to be uploaded by 11:59 p.m.</td>
</tr>
<tr>
<td>W 3/9</td>
<td>Mc324: GB Workday</td>
<td></td>
</tr>
<tr>
<td>M 3/21</td>
<td>Mc105: Instructional Strategies</td>
<td>DDD #2 due by 11:59 p.m.</td>
</tr>
<tr>
<td>W 3/23</td>
<td>Mc324: GB Workday</td>
<td>GB: Recording to be posted by Friday, 3/25/16</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
<td>Details</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>M 3/28</td>
<td>MC105: Blooms Taxonomy</td>
<td>Quiz on Hanna (2007) (bring a hard copy and one answer key to class with you AND submit an electronic copy on CANVAS by 11:59 p.m. on 3/28)</td>
</tr>
<tr>
<td>W 3/30</td>
<td>MC324: GB: Final Project</td>
<td>GB: Final Project Proposal due to dropbox on Friday, 4/1/16</td>
</tr>
<tr>
<td>M 4/4</td>
<td>MC105: Learning Sequences and the New Standards</td>
<td>Reading Review #4 on “Talkin’ Turkey” by Chris Roberts (bring a hard copy AND submit an electronic copy on CANVAS by 11:59 p.m. on 4/4)</td>
</tr>
<tr>
<td>W 4/6</td>
<td>MC105: Introduce Center for Child Development Project</td>
<td></td>
</tr>
<tr>
<td>M 4/11</td>
<td>MC105: Learning Sequences and the New Standards (Part Deux)</td>
<td>DDD #3 Quiz: “Bloom’s Quiz on Shuler” Do this quiz on Canvas by class time 4/11</td>
</tr>
<tr>
<td>W 4/13</td>
<td>MC105: Child Development Lesson Workday</td>
<td></td>
</tr>
<tr>
<td>M 4/18</td>
<td>Teaching at the Center for Child Development</td>
<td>Reading Review #5 uploaded by 11:59 p.m.</td>
</tr>
<tr>
<td>W 4/20</td>
<td>MC105: Debriefing of Classroom Experiences and Intro to Classroom Management &amp; Routines #1</td>
<td>CCD Lesson Plan and Reflection: uploaded by 11:59 PM</td>
</tr>
<tr>
<td>M 4/25</td>
<td>MC105: Classroom Management &amp; Routines</td>
<td>DDD #4</td>
</tr>
<tr>
<td>W 4/27</td>
<td>MC105: Music, Teaching, and Learning</td>
<td></td>
</tr>
<tr>
<td>M 5/2</td>
<td>MC105: Music, Teaching, and Learning and Alternative Approaches</td>
<td>Reading Review #6 on “The Tipping Point” (bring a hard copy to class with you AND submit an electronic copy on CANVAS by 11:59 p.m. on 5/1)</td>
</tr>
<tr>
<td>W 5/4</td>
<td>MC105: DDD Presentations (3 mins each)</td>
<td></td>
</tr>
<tr>
<td>W 5/11</td>
<td>MC324: GB Project Presentations (10 mins each)</td>
<td>MTL Essays to be posted on Wednesday, 5/11/16</td>
</tr>
<tr>
<td></td>
<td></td>
<td>GB: Final Projects to be posted on Friday, 5/6/16</td>
</tr>
</tbody>
</table>

**FINAL TIME:** Wednesday, May 11, 11:50AM -1:40PM (This time will be used to view the rest of the GB presentation and will be a “lunch party” as well.)
Selected Projects/Rubrics
The purpose of the final digital music project is for course participants to use skills acquired in earlier projects in order to create a larger composition or arrangement. As such, course participants may choose among the following options for this project:

1. Accompaniment CD

For this option, participants will create an accompaniment CD for an etude, sonata, concerto movement, aria, lied, or other solo studied in the past or currently being worked on with a studio professor. Other repertoire may also be used as the basis of this project with approval of the course instructor. In the case of extended movements or works, an excerpt is suitable for this project provided it is between two and three minutes in length.

Accompaniments should be arrangements rather than mere realizations of a piano score. For example, while the original accompaniment for a lied may be limited to piano, the arrangement created for this project may also include strings, percussion, guitar, etc. Additionally, participants are encouraged to re-envision the genre of the solo work, adding stylistic elements that might not have been included in the original. Examples of these elements might be descants, harmonic changes, meter changes, etc.

Presentation of the accompaniment CD is to include the melody being performed live by the participant.

2. Original Song or Piece

For this option, participants will create an original song or piece reflecting the conventions of a particular genre (e.g., Rock, Alternative, Metal, Country, Pop, Hip Hop, Smooth Jazz, Techno, Dubstep, Folk, Ambient, New Age, etc.). It is highly recommended that participants choosing this option pattern their work after a representative selection of the selected genre.

3. Film Score

For this option, participants will create a film score for a brief video that creates an overall mood or affect. Videos for this option will be provided for the instructor, though participants may choose to create one of their own with approval of the instructor.

4. Cover Song/Arrangement

For this option, participants will create a new arrangement or cover of an already existing song being played currently in the mainstream media.
Regardless of choice, participants will need to submit the following to receive full credit for this project:

- A project proposal detailing the intent of the participant and an anticipated overview of the creation process including a time management outline. This proposal is due by April 3, 2015.
- A detailed sequence or list of steps taken to complete the project.
- A sample rubric that could be used to evaluate a similar project.
- An artistic statement for the end product or a statement describing how the project could be used in an educational setting.
- A reflection giving an account of what went well, what could be improved upon, and what was learned through the project.

Presentations of final projects will take place on May 1st or 8th. Participants may sign-up for presentations dates during the first class after spring break or thereafter.

Scoring:

<table>
<thead>
<tr>
<th></th>
<th>Submission does not demonstrate an adequate level of thoughtful engagement or effort; details are lacking and/or submission does not fulfill all requirements</th>
<th>Submission demonstrates adequate levels of thoughtful engagement and effort; details are included; submission fulfills all requirements</th>
<th>Submission demonstrates exemplary levels of thoughtful engagement and effort; details are numerous and specific; submission fulfills all requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposal</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Sequence/List of Steps</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Sample Rubric</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Artistic or Educational Use Statement</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Reflection</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>
MUSIC 232: Fundamentals of Music Teaching
GB: Loops Only Project

The purpose of the *GB: Loops Only* project is for course participants to demonstrate skills in arranging and manipulating *loops* using GarageBand software. The completed product for this project will be in the form of a rondo with a minimum of five complete sections (e.g., ABACA) though more may be added as time allows. Each section should be no less than 8 measures in length and no more than sixteen.

The requirements for this project are as follows:

1. At least one real-instrument loop must be manipulated using the *pitch control* function. This manipulation must be identified and the process explained in a sequential step-by-step sequence.

2. At least one software-instrument loop must be manipulated using the score editing function. This manipulation must be identified and the process explained in a step-by-step sequence.

3. A change of dynamics must be evident somewhere in the piece. A step-by-step sequence must be provided for how this was accomplished.

4. A written statement must accompany the product giving details about what has been learned through this project as well as how the finished product demonstrates the participant’s ability to arrange music.

Submission of this assignment will be in the form of a blog posting on course participants’ professional/portfolio websites. Blog categories for this assignment should include: *Music 232* and *Digital Music Production*. Completed projects should be exported/converted to mp3 or .mov files.

**Scoring:**
One point earned for each completed task.

1. manipulated real-instrument loop with accompanying step-by-step sequence
2. manipulated software-instrument loop with accompanying step-by-step sequence
3. change of dynamics and step-by-step sequence provided
4. written statement re: learning and participant’s competencies in arranging music
5. on-time posting

All participants are encouraged to back-up files often using a flash drive and the *briefcase* function available through K-State email accounts.
MUSIC 232: Fundamentals of Music Teaching
GB: Software Instruments Project

The purpose of the GB: Software Instruments project is for course participants to demonstrate skills in inputting music using a MIDI controller. The completed product for this project will be in binary form and best thought of as a verse and refrain. Additional sections (introduction, coda, verse 2, bridge, etc.) may be added as time allows. Each section should be, at minimum, four complete phrases in length.

The minimum requirements for this project are as follows:

1. A chord progression based (three or four chords minimum) on a specific song drawn from a popular genre (e.g., Rock, Pop, Hiphop, Country, etc.).

2. A rhythm section accompaniment with a minimum of three tracks including a keyboard/guitar track, a bass track, and a percussion track. The percussion track may be digital loop. Additional tracks (e.g., string section, descant, countermelody, etc.) may be added as time allows.

3. A melody composed to fit with the chord progression and inputted through a MIDI keyboard.

4. A written statement must accompany the product giving details about what has been learned through this project as well as how the finished product demonstrates the participant’s ability to compose/arrange/orchestrate music.

Submission of this assignment will be in the form of a blog posting on course participants’ professional/portfolio websites. Blog categories for this assignment should include: Music 232 and Digital Music Production. Completed projects should be exported/converted to mp3 or .mov files.

Scoring:
One point earned for each completed task.

1. chord progression drawn from an identified song from a popular genre
2. required tracks for rhythm section
3. melody
4. written statement re: learning and participant’s competencies in arranging music
5. on-time posting

All participants are encouraged to back-up files often using a flash drive and the briefcase function available through K-State email accounts.
MUSIC 232
Garage Band Recording Project

Objective: Future music educators will compose an arrangement of a folksong of their choice using GarageBand. All compositions will contain MIDI, loops, and live-recorded material.

1) Select a folksong from the following list:
   a. Mary Had a Little Lamb
   b. I'm a Little Teapot
   c. Twinkle, Twinkle Little Star
   d. Lucy Locket
   e. Lightly Row
   f. Aura Lee
   g. Engine, Engine, Number Nine
   h. Alouette
   i. Hush Little Baby
   j. Au Claire de la Lune

2) Record your group singing the folksong

3) Learn the melody on recorder, then record yourselves playing the melody.

4) Compose a speech ostinato that is related to the topic of the song
   a. There should be a minimum of 3 layered ostinato
   b. Record each line on a separate track.

5) Assign each ostinato a rhythm instrument
   a. Record each line on separate tracks.

6) Using your assortment of recordings, arrange a new setting for your folksong.
   In your folksong you must have the following:
   a. Melody sung
   b. Melody on recorder
   c. Harmony using MIDI
   d. Rhythm accompaniment using
      i. Recorded speech ostinato
      ii. Recorded classroom instruments
   e. At least one apple loop to supply Bass Line
   f. Other tracks are permissible given time frame

Once you have completed the recording and arranging process, each person must create their own reflection based on their experiences with the recording process. The reflection will be submitted via your edublog site along with a recording of your piece. Your reflection should include:
   1) The rationale for song choice
   2) Detailed process of song construction
   3) Description of the form and rationale for its selection
   4) What you learned during this process.
Assessment:

Students will be assessed on (One point for each):

1. Inclusion of recorded melody (Sung and played)
2. Inclusion of speech ostinato
3. Inclusion of Rhythm instruments
4. Inclusion of MIDI and Apple Loop Instruments
5. Written reflection of the process and what you have learned.
MUSIC 232: Fundamentals of Music Teaching  
Final Digital Music Project

The purpose of the final digital music project is for course participants to use skills acquired in earlier projects in order to create a larger composition or arrangement. As such, course participants may choose among the following options for this project:

1. Accompaniment CD

For this option, participants will create an accompaniment CD for an etude, sonata, concerto movement, aria, lied, or other solo studied in the past or currently being worked on with a studio professor. Other repertoire may also be used as the basis of this project with approval of the course instructor. In the case of extended movements or works, an excerpt is suitable for this project provided it is between two and three minutes in length.

Accompaniments should be arrangements rather than mere realizations of a piano score. For example, while the original accompaniment for a lied may be limited to piano, the arrangement created for this project may also include strings, percussion, guitar, etc. Additionally, participants are encouraged to re-envision the genre of the solo work, adding stylistic elements that might not have been included in the original. Examples of these elements might be descants, harmonic changes, meter changes, etc.

Presentation of the accompaniment CD is to include the melody being performed live by the participant.

2. Original Song or Piece

For this option, participants will create an original song or piece reflecting the conventions of a particular genre (e.g., Rock, Alternative, Metal, Country, Pop, Hip Hop, Smooth Jazz, Techno, Dubstep, Folk, Ambient, New Age, etc.). It is highly recommended that participants choosing this option pattern their work after a representative selection of the selected genre.

3. Film Score

For this option, participants will create a film score for a brief video that creates an overall mood or affect. Videos for this option will be provided for the instructor, though participants may choose to create one of their own with approval of the instructor.

4. Cover Song/Arrangement

For this option, participants will create a new arrangement or cover of an already existing song being played currently in the mainstream media.
Regardless of choice, participants will need to submit the following to receive full credit for this project:

- A project proposal detailing the intent of the participant and an anticipated overview of the creation process including a time management outline. This proposal is due by April 3, 2015.
- A detailed sequence or list of steps taken to complete the project.
- A sample rubric that could be used to evaluate a similar project.
- An artistic statement for the end product or a statement describing how the project could be used in an educational setting.
- A reflection giving an account of what went well, what could be improved upon, and what was learned through the project.

Presentations of final projects will take place on May 1st or 8th. Participants may sign-up for presentations dates during the first class after spring break or thereafter.

Scoring:

<table>
<thead>
<tr>
<th></th>
<th>Submission does not demonstrate an adequate level of thoughtful engagement or effort; details are lacking and/or submission does not fulfill all requirements</th>
<th>Submission demonstrates adequate levels of thoughtful engagement and effort; details are included; submission fulfills all requirements</th>
<th>Submission demonstrates exemplary levels of thoughtful engagement and effort; details are numerous and specific; submission fulfills all requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposal</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Sequence/List of Steps</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Sample Rubric</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Artistic or Educational Use Statement</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Reflection</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>
MUSIC 232: Fundamentals of Music Teaching  
*Music, Teaching, and Learning Summary*

Course participants will need to post their completed essays as blog entries on their professional/portfolio website by 11:59 PM, Friday, May 8, 2015. Essays should have five paragraphs: an introduction, a paragraph addressing each of the major questions stated below (three paragraphs total), and a conclusion/summary/synthesis.

1. What is music?  
2. What is teaching?  
3. What is learning?

Participants may also wish to consider the following list of questions to assist in creating their responses:

- Why should people learn music?  
- What types of music should be taught and learned? Why? How might the selection of repertoire potentially impact who chooses to participate in music programs?  
- Is music a product, a process, or both?  
- Who should learn music?  
- What does music do for people? What functions might musical participation serve for various people?  
- What does music *mean* to people?  
- What are different ways of teaching? What should be considered when deciding how to teach something?  
- How do we choose among the many materials and strategies used for instruction?  
- What is important for teachers to know in order to teach? What is important for teachers to be able to do in order teach?  
- What goes into preparing lessons? What role do objectives, standards, instructional strategies, assessment, etc. play in lesson planning?  
- How does teaching relate to learning?  
- How do we choose what to teach? Do we get to choose what we teach or are we influenced by others?  
- What does it mean to learn something?  
- How do students learn? How do we know what students have learned?  
- Why should we be concerned about what students are learning?  
- What role does relevance play in student learning?

The above prompts are not meant to be exhaustive as there are many other topics that may be important to address. Consider everything you’ve read through the semester, the observations of the classes you completed, and discussed in class. However, keep in mind that this is only a “snapshot” essay of your thoughts in the present; your thoughts and beliefs will change as you continue in your career.

Finished essays should be free of grammatical and spelling errors. Clarity of writing is also important and course participants are encouraged to proofread for clarity prior to posting.
<table>
<thead>
<tr>
<th>Music Content</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content demonstrates an unsatisfactory level of engagement with the topic; details are not included and/or ideas are difficult to understand</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Content demonstrates a high level of thoughtful engagement with the topic; details enhance the writing and ideas are well explained throughout the summary</td>
</tr>
<tr>
<td>Content demonstrates a low level of engagement with the topic; some attempt to include details is made but details do not enhance the writing; ideas are rarely well explained</td>
<td></td>
<td></td>
<td>Content demonstrates an appropriate level of thoughtful engagement with the topic; details are included and, at times, enhance the writing; ideas are well explained</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content demonstrates an acceptable level of engagement with the topic; details are occasionally included that enhance the writing; some ideas are well explained</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Content demonstrates a high level of thoughtful engagement with the topic; details enhance the writing and ideas are well explained throughout the summary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teaching Content</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content demonstrates an unsatisfactory level of engagement with the topic; details are not included and/or ideas are difficult to understand</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Content demonstrates a high level of thoughtful engagement with the topic; details enhance the writing and ideas are well explained throughout the summary</td>
</tr>
<tr>
<td>Content demonstrates a low level of engagement with the topic; some attempt to include details is made but details do not enhance the writing; ideas are rarely well explained</td>
<td></td>
<td></td>
<td>Content demonstrates an appropriate level of thoughtful engagement with the topic; details are included and, at times, enhance the writing; ideas are well explained</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content demonstrates an acceptable level of engagement with the topic; details are occasionally included that enhance the writing; some ideas are well explained</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Content demonstrates a high level of thoughtful engagement with the topic; details enhance the writing and ideas are well explained throughout the summary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Learning Content</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content demonstrates an unsatisfactory level of engagement with the topic; details are not included and/or ideas are difficult to understand</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Content demonstrates a high level of thoughtful engagement with the topic; details enhance the writing and ideas are well explained throughout the summary</td>
</tr>
<tr>
<td>Content demonstrates a low level of engagement with the topic; some attempt to include details is made but details do not enhance the writing; ideas are rarely well explained</td>
<td></td>
<td></td>
<td>Content demonstrates an appropriate level of thoughtful engagement with the topic; details are included and, at times, enhance the writing; ideas are well explained</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content demonstrates an acceptable level of engagement with the topic; details are occasionally included that enhance the writing; some ideas are well explained</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Content demonstrates a high level of thoughtful engagement with the topic; details enhance the writing and ideas are well explained throughout the summary</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Writing Requirements</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammatical and/or spelling errors are too distracting, making summary difficult to read or appreciate</td>
<td></td>
<td>Summary contains frequent grammatical or spelling errors; more time and care are needed in editing &amp; proofreading for clarity and/or errors</td>
<td>Summary contains very few grammatical or spelling errors; summary is largely coherent throughout essay</td>
<td>Summary is free of grammatical and spelling errors; summary is mostly coherent throughout essay;</td>
<td>Summary is free of grammatical and spelling errors; summary is both fluent and coherent throughout essay</td>
</tr>
</tbody>
</table>
Selected Student Work
DDD PRESENTATION

Tori Loepp
What Didn’t Work?
Keeping students engaged

IT'S BEEN 13 STRAIGHT DAYS

OF INSIDE RECESS
Classroom enthusiasm

WHAT IF I TOLD YOU

READING OFF A POWERPOINT DOESN'T MAKE YOU A TEACHER

WeKnowMemes
Not seeing from the student’s perspective

TELLS YOU TO TAKE OUT A PEN AND PAPER TO TAKE NOTES
SPEAKS FASTER THAN BUSTA RHYMES
What Worked?

- Enthusiasm
- Ingenuity
- Confidence
- Flexible
- Patience
Sharing appropriate, relevant information

ACTUALLY TEACHES

WHAT'S ON THE TEST
THAT STUDENT DIDN'T GIVE BACK YOUR PENCIL AGAIN? THAT'S IT. I'M GOING AFTER HIM.
Being you = a good teacher!
Music Teaching and Learning Summary

Being a music educator is much more than being “good” at making music. It is about taking a gift that you have been granted and sharing it with the world, whether that be one student at a time or one hundred. Being capable of sharing such a thing in order that others can grasp it in the most proficient way possible then often becomes the challenge that music educators must face. One must understand what music is and where it comes from, then, transferring it to their own skill set, help others to understand what music is and how the skills to create it can be obtained. Therefore, one cannot know what music is and/or how to make it unless it is learned, and to learn it well, one must be properly taught. Ironically, one cannot teach music unless they have learned it his or her self. Music, teaching, and learning are all important components that work together to help make a student successful in their musical journey.

Music is a universal phenomenon that occurs through the artistic expressions in the mixtures of sound and silence. It is a product of a process. The process of music is choosing when certain sounds are made at what volume and tempo, that is if one chooses to play any sounds at all! It is up to the interpreter and what the mind’s ear chooses to hear. Music is also something that takes practice, no matter if that means learning it for the first time or if someone has played or sang for fifty years. In order to fully grasp the concept of music, one must take time to learn it aurally, optically, and physically. The more someone can better understand each of these learning techniques and how they work with music, the better that person can learn and produce music his or her self. People should take time to learn music because it is a whole new way of expressing one’s self. It is the thing that brings movies and plays even more to life, so imagine how much it could liven up life itself! It gives people a way of saying the words that do not exist by freedom of expression, and it comes in more forms than anyone can count because each individual gets to choose what is music for them. Music is real, music is emotional, and music feeds into each of our souls, no matter what form it takes.

Teaching is a way to lead someone through a journey of experimental experiences and helping them find and retain a new understanding of something. There are many different ways of teaching. A teacher can lecture, lead a group discussion, help in guided practice, demonstrate, create small groups, etc. The list goes on; the way a teacher can choose which method will be most successful tends to be very dependent on the topic matter, the classroom setting, and the students’ needs. A music teacher very rarely needs to use lecture in his or her classroom because music is a topic that students are able to be much more involved in the learning process of. If students are lined up in rows of immoveable desks, it is going to be very difficult for them to discuss in small groups; instead, think-pair-share would come much more in handy. Finally, not all students are going to be the same. Some are auditory learners while others are visual learners, and even still, you'll have hands-on, kinesthetic learners. The style of teaching you choose should be able to feed into each of these learning types, and if it does not, mix it up! A teacher is not required to pick one and stick to it. Forming to the students’ needs is how they will be most apt to learning the right subject matter.

Also, teachers must be wise to choose a style that will not distract that students away from the focus of the class. This means a teachers must be capable of flexibility and thinking on the fly in transitions. If something is not working for the students, an educator needs to be able to translate it by means of another topic, teaching style, etc. Also, a teacher has to be prepared...
and plan for distractions, off-topic discussions and/or questions, and if the lesson needs to change on the spot, because sometimes these things will have to happen so the students can fully comprehend what is going on. Therefore, the teacher needs to have an end goal in mind; that way they do not lose their sense of direction for the class, and the students are better made aware that the class has a purpose. Versatility is one of the best tools a teacher can obtain in order to really grow their students well.

Learning is a lifelong process of growth and progress through experiential moments in order to expand one’s understanding, knowledge, and skill set. Every second that goes by is part of a moment; therefore, learning is constantly happening. This is whether or not a student is paying attention, or even if someone does not have classes to take. Humans learn daily. This is an activity where knowledge is gained—even if it was not something that was meant to be taught. Learning can take place anywhere: in a classroom, in a cafeteria, in a bathroom, in a swimming pool—you name it. It is not confined to any time, place, or person. It is taking a piece of information that was felt, seen, or heard and putting that into your memory bank for later (whether you intend to use it later or not). Students learn based off of the moves a teacher makes, the words a teacher says, and the way the teacher carries him or herself. The students do not even have to be learning about the subject matter; all they have to do is observe the scene and they’ve figured out when they are allowed to talk, if and when they can slack off, and a number of other behaviors. We know when the students have learned something based on how they mimic and relay information back to us as educators.

It is important that we know what/when/how our students are learning because that clues us in on whether or not they feel that they are significant to the class, let alone believing the subject matter has significance itself. If the information is not relevant to the students, then they will not see a point in giving effort. Therefore, teachers must be able to help the students see that connection to their lives. Making meaning for students in music will cause them to yearn for the knowledge and ability of it even more.

Music, teaching, and learning are three areas that must coincide and cooperate with each other in order to ensure that the best environments and opportunities are being provided for the students. I believe music, teaching, and learning is a combination of strong activities that, when put together, have the power to cause change in peoples’ lives. Whether that be by motivation to be better, or causing a heart change, or getting a closed mind to open—music can, does, and will continue to affect all multitudes of people. This will continue to happen as it is passed through the generations by the constant creation process and reciprocation of teaching and learning the skill and product that is music.
MUSIC 511

Music in the Elementary Classroom
MUSIC 511
Music in the Schools K-6: Beginning Band/Orchestra
F. 9:30-10:20
Drama Therapy Room (Old West Stadium)

<table>
<thead>
<tr>
<th>Instructors:</th>
<th>Phillip D. Payne, Ph.D.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office:</td>
<td>McCain 232</td>
</tr>
<tr>
<td>Phone:</td>
<td>532-5764</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:ppayne@k-state.edu">ppayne@k-state.edu</a></td>
</tr>
</tbody>
</table>

Purpose of this portion of the Course: Developing an effective starter program for instrumental music will be the foundation for a successfully school-wide program. This portion of the course will provide strategies of organization and recruitment, evaluation of instructional materials, and techniques for teaching beginning band students.

Required texts:

MENC student membership ($21.00), includes subscription to Music Educators Journal and Teaching Music.

Objectives: As a result of instruction and course assignments, students are expected to:
- Understand the organization scheme for a beginning band program.
- Evaluate strengths and weaknesses in instructional materials available on the market.
- Create recruitment materials for your future music program.
- Demonstrate instructional techniques appropriate for beginning band.

Class Participation: Because active and articulate oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, you will be evaluated for the quality, quantity, and appropriateness of each student’s oral contributions to the class. Dynamics of this class, and its ultimate value to you, require you to come to class prepared (read assignments), bringing questions and comments to stimulate discussions. Prompt attendance is expected as a demonstration of professional commitment. 1% be deducted off of your professionalism grade for each absence. .5% deduction for arrival later than 5 minutes into the class period.

Academic Honesty: Academic dishonesty policies govern the formal procedures for handling cheating, plagiarism, destroying someone else’s work, or abetting any of these acts (see “Code of Student Rights and Responsibilities: Student Academic Ethics Policy”. Plagiarism or violations of copyright policies are a form of academic dishonesty and are treated as an ethics violation. You are expected to research and learn from existing material but also to give credit to it’s source. Please review the KSU Honor System online (http://www.ksu.edu/honor/) or via the K-State Undergraduate Course Catalog also available online.

Any students with a condition, such as a physical or learning disability, which prevents the fullest expression of his or her abilities, or need special access to technology, please notify the instructor in the first two weeks of the course.
**Assignments:** All assignments will be submitted in the Canvas Dropbox

**Teaching Script:** (15 points a piece) You will script the first two teaching episodes you experience in class. Pay special mind to questions, activities, and engagement of the learners. When reviewing the video begin thinking critically as you map out the flow of the class from sequence of the instructor to questions asked of the students. Provide a comprehensive view of what happened and a reflection of why it happened. *[keep for your eportfolio]*

**Recruitment Brochure:** (20 points) Create a brochure advertising your beginning band program that you could hand out to parents and students. Advocate your program, instruments, and value of music education in a way that will encourage participation and support. *(see sample brochure on K-State Online. You might find others by searching on Google and looking at the advocacy page on the MENC.org website)* *[keep for your eportfolio]*

**Analysis of Instructional Materials:** (20 points) After a thorough examination of a selected beginning band method, you will each prepare a written evaluation of the assigned literature. As a group, you will all present your findings to the class via a multimedia commercial lasting no longer than one minute. More information will be provided as we approach the project. *[keep for your eportfolio]*

You may use the article “Analysis of Band Methods” found on K-State Online and search the web for more information.

**Band Method Selection Report:** (15 points) After listening to each panel and collecting the analyses, which method you would choose to use with beginners and submit a report comparing each of the methods and supporting your decision. This report will be graded on a thorough comparison of methods with clear rationale for your decision as to which method to use. *[keep for your eportfolio]*

**Instrument Night:** (50 points) On May 6, 2016 from 7-8:15 p.m. we will provide an instrument night for Westmoreland Elementary. We will be in charge of providing the exhibits and teaching the students about the instruments and recruiting them to be in band. Your attendance is worth 25 points and your reflections of the event will be an additional 25 points for a total of fifty points. *(We will leave McCain at 5:45 p.m. to be in Westmoreland to set up by 6:15 p.m.)*

**Improvisation Project:** For this project you will teach a harmonic improvisation lesson to MUSIC 511. Use your experience from your class experience to guide your preparation. You will have only 15 minutes to present your lesson to the class. You will be teaching this lesson in class and will be assessed on your lesson plan, your cohesiveness of presentation, overall content, and overall organization. See the rubric below for a detailed description of your assessment.

**Strategies for Teaching Beginning Students:** (10 points) Building upon what you understand as beginning instrumental students’ musical understandings and proficiencies, develop five instructional strategies that can be used in teaching beginning band/orchestra students designed to be applied to each of the five following areas: Warm-Up, Listening, Rhythm, Aural Skills (Solfege or Singing), Breathing, Articulation, Technique, Closing, and Reading Skills (Teaching a line from the book). Each strategy must be submitted using the Strategy for Teaching Beginning Students found on Canvas. You will describe and demonstrate two to three of the strategies to the class.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 22</td>
<td>Class Overview and Warm-up Activities</td>
<td></td>
</tr>
<tr>
<td>Jan 29</td>
<td>Teaching Techniques Rehearsal Structure</td>
<td>**(1) Teaching Script #1 Due ***</td>
</tr>
<tr>
<td>Feb 5</td>
<td>What should we know about teaching beginning band?</td>
<td>“Beginning Band Goals and Objectives” Chapter 2 in Teaching Music Through Performance in Beginning Band found on Canvas **(1) Teaching Script #2 Due ***</td>
</tr>
<tr>
<td>Feb 12</td>
<td>A Systematic Procedure for Recruiting</td>
<td>“The Recruiting Program” Chapter 3 in Teaching Music Through Performance in Beginning Band found on Canvas **(1) Teaching Script #2 Due ***</td>
</tr>
<tr>
<td>Feb 19</td>
<td>Method Books… How do I choose?</td>
<td>Read the Method Review Outline and be prepared to review a method.</td>
</tr>
<tr>
<td>Feb 26</td>
<td><em><strong>NO CLASS – KMEA</strong></em></td>
<td>**(2) Recruitment Brochure Due ***</td>
</tr>
<tr>
<td>Mar 4</td>
<td>Yamaha Advantage (9:30) Abigail Baeten, Karis Dolenz, Kyle Lefler, Tyler Meek, Caleb Kuhlman Standard of Excellence (9:45) Brett Butler, Talia Falcon, Chelsea Blankenship, Braden Whitaker, Adi Millen Band Expressions (10:00) Ronald Atkinson, Kasey Dunlap, Eli Gillespie, Tiffany Willbanks</td>
<td><strong>(3) Video Link and Individual Analysis Report is due when your panel presents</strong>*</td>
</tr>
<tr>
<td>Mar 11</td>
<td>Accent on Achievement (9:30) Joe Fedrizzi, Michael Fibelkorn, Kellyn Harrison, Ana Fornoza, Natalie Rawlings Essential Elements 2000 (9:45) Abby Thompson, Emily Fish, Carolyn Kaufman, Zach Seckman, Lujie Xue</td>
<td><strong>(3) Video Link and Individual Analysis Report is due when your panel presents</strong>*</td>
</tr>
<tr>
<td>Mar 14-18</td>
<td><strong>Spring Break!!!</strong></td>
<td></td>
</tr>
<tr>
<td>Mar 25</td>
<td>Method Books Roundtable Discussion</td>
<td>Review Notes on Presentations Prior to Class</td>
</tr>
<tr>
<td>Apr 1</td>
<td>Planning the Instrument Night!</td>
<td>**(4) Band Method Selection due ***</td>
</tr>
<tr>
<td>Apr 8</td>
<td>Harmonic Improvisation</td>
<td></td>
</tr>
<tr>
<td>Apr 15</td>
<td>Teaching Harmonic Improvisation (Teaching in McCain 020, Green Room, Danforth Chapel, Dock, McCain 104, McCain 232 (my office), McCain 227 (Dr. Gurgel’s office)</td>
<td><strong>(5) Lesson Plans due prior to class</strong>*</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
<td>Notes</td>
</tr>
<tr>
<td>--------</td>
<td>--------------------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>Apr 22</td>
<td>Beginning Music Ensemble Assessment Techniques and Strategies</td>
<td></td>
</tr>
<tr>
<td>May 5</td>
<td>Final Debrief of the Semester!</td>
<td></td>
</tr>
<tr>
<td>May 6</td>
<td>Instrument Night at Westmoreland Elementary</td>
<td>Important Field Experience Night!!!!!!!!!!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Everyone required to attend!!!</td>
</tr>
<tr>
<td>May 15</td>
<td>Rehearsal Techniques Presentations (9:40-11:30)</td>
<td></td>
</tr>
</tbody>
</table>
Strategy for Teaching Beginning Students

Name _________________________

Title of Strategy _________________________

Strategy Objective (what do you want the students to learn and be able to demonstrate?)
_____________________________________________________________________________________________

Prior Knowledge & Skills Expectations (what the students must already know and are able to do):
_____________________________________________________________________________________________

Musical Concepts Addressed in the Strategy:
_____________________________________________________________________________________________

Method, page, and number of exercise upon which the strategy is designed (If applicable):
_____________________________________________________________________________________________

Must Include: Detailed procedures of Instructional Strategy and Assessment for successful achievement of goal

Opening:

Materials of Instruction:

Sequence:

Assessment:

Closing:
Selected Projects/Rubrics
Recruitment Brochure: (20 points) Create a brochure advertising the Westmoreland beginning band program that you could hand out to parents and students. Advocate the program, instruments, and value of music education in a way that will encourage participation and support. Examples are provided online; however, creativity is encouraged. The top 3 submissions will be sent to Westmoreland's director to be sent home to parents for our Instrument Night.

Total: ___/20

<table>
<thead>
<tr>
<th></th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advocates Music Program and encourages Participation</td>
<td>Clear advocacy for music education</td>
<td>Advocacy statements present but clarity about music education lacking</td>
<td>Advocacy statements present but with no clarity about music education</td>
<td>No advocacy</td>
</tr>
<tr>
<td>Clearly describes value of music education</td>
<td>Value is clearly defined and exposes the intrinsic and extrinsic properties of music education</td>
<td>Value statements present but lacking in one of the preceding criteria</td>
<td>Value statements present but lacking in both of the preceding criteria</td>
<td>No value statements</td>
</tr>
<tr>
<td>Visual attractiveness</td>
<td>Colors are varied and attractive, fonts are consistent, readable, and engaging, use of pictures to enhance the message</td>
<td>Brochure has deficiencies in one of the following: color, font, or pictures</td>
<td>Brochure has deficiencies in two of the following: color, font, or pictures</td>
<td>Brochure has deficiencies in all of the following: color, font, or pictures</td>
</tr>
<tr>
<td>Organization</td>
<td>Organization is logical, flows well and is effective</td>
<td>One component is missing.</td>
<td>Two components missing</td>
<td>Clearly unorganized.</td>
</tr>
<tr>
<td>Appropriate format, spelling, or grammatical errors</td>
<td>No errors in format, spelling, or grammatical errors.</td>
<td>1-2 errors in format, spelling, or grammatical errors.</td>
<td>3-4 errors in format, spelling, or grammatical errors.</td>
<td>&gt;4 errors in format, spelling, or grammatical errors.</td>
</tr>
</tbody>
</table>
MUSIC 511  
Spring 2016  
Assignment #5  
Harmonic Improvisation Experience

For this project you will teach a harmonic improvisation lesson to MUSIC 511. Use your experience from your class experience to guide your preparation. You will have only 10 minutes to present your lesson to the class. You will be teaching this lesson in class and will be assessed on your lesson plan, your cohesiveness of presentation, overall content, and overall organization. See the rubric below for a detailed description of your assessment.

Task list:

- Choose a SIMPLE song.
- Compose a bass line. (You can only use Do and Sol)
- Flesh out harmony (Remember with only three in your group, you will need to prepare for a way for all notes to be heard...).
- Create an ostinato or Garage Band accompaniment.
- Create improvisation lesson based on your song.
- Each member will submit a lesson plan for his or her lesson
- Be creative and find ways to approach harmonic improvisation that are innovative and not intimidating.
- Provide parameters to create comfort and expressiveness.
### Lesson Preparation

<table>
<thead>
<tr>
<th>Component</th>
<th>Unsatisfactory (1)</th>
<th>Basic (2)</th>
<th>Proficient (3)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectives</td>
<td>Lesson objectives are stated only as instructional activities and/or do not permit viable methods of assessment.</td>
<td>One lesson objective is stated correctly (i.e., conditions, action verbs, criteria for assessment) and allow for viable methods of assessment.</td>
<td>Two or more lesson objectives are stated correctly (i.e., conditions, action verb, criteria for assessment) and allow for viable methods of assessment.</td>
<td></td>
</tr>
<tr>
<td>National Standards</td>
<td>National Standards are not included or are not supported by lesson objectives and/or instructional sequence.</td>
<td>One National Standard is included in lesson plan; the National Standard is supported by lesson objective(s) and/or instructional sequence.</td>
<td>Two or more National Standards are included in lesson plan; each standard is supported by lesson objective(s) and/or instructional sequence.</td>
<td></td>
</tr>
<tr>
<td>Materials of Instruction</td>
<td>Materials of instruction are not included in lesson plan.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructional Sequence</td>
<td>Instructional sequence does not include adequate details for recreating the lesson sequence.</td>
<td>Instructional sequence includes details and can be used to adequately recreate the lesson sequence.</td>
<td>Instructional sequence includes extensive details (e.g., written out questions, indications of mode(s) of communication, etc.) allowing for the recreation of the lesson sequence.</td>
<td></td>
</tr>
<tr>
<td>Assessment</td>
<td>Information for assessing student learning lacks clear criteria or procedure and/or lacks congruence with lesson objective(s).</td>
<td>Information for assessing student learning provides clear criteria and procedures and is partially aligned with lesson objective(s).</td>
<td>Information for assessing student learning provides clear criteria and procedures and is aligned with lesson objective(s).</td>
<td></td>
</tr>
</tbody>
</table>

Total: ______ / 15
<table>
<thead>
<tr>
<th>Component</th>
<th>Unsatisfactory (1)</th>
<th>Basic (2)</th>
<th>Proficient (3)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communicating Clearly and Accurately</td>
<td>Teacher’s oral and written communication contains errors or is unclear or inappropriate to students.</td>
<td>Teacher’s oral and written communication contains no errors, but may not be completely appropriate or may require further explanations to avoid confusion.</td>
<td>Teacher communicates clearly and accurately to students, both orally and in writing.</td>
<td></td>
</tr>
<tr>
<td>Using Questioning and Discussion Techniques</td>
<td>Teacher uses low-level questions, limited student participation, and little true discussion.</td>
<td>Teacher’s questioning and discussion techniques is uneven, with some high-level questions, attempts at true discussion, and moderate student participation.</td>
<td>Teacher’s use of questioning and discussion techniques reflects high-level questions, true discussion, and full participation by all students.</td>
<td></td>
</tr>
<tr>
<td>Engaging Students in Learning</td>
<td>Students are not at all intellectually engaged in significant learning, as a result of inappropriate activities or materials, poor representations of content, or lack of lesson structure.</td>
<td>Students are intellectually engaged only partially, resulting from activities or materials of uneven quality, inconsistent representations of content, or uneven structure or pacing.</td>
<td>Students are intellectually engaged throughout the lesson, with appropriate activities and materials, instructive representations of content, and suitable structure and pacing of the lesson.</td>
<td></td>
</tr>
<tr>
<td>Providing Feedback to Students</td>
<td>Teacher’s feedback to students is of poor quality and is not given in a timely manner.</td>
<td>Teacher’s feedback to students is uneven, and its timeliness is inconsistent.</td>
<td>Teacher’s feedback to students is timely and of consistently high quality.</td>
<td></td>
</tr>
<tr>
<td>Demonstrating Flexibility and Responsiveness</td>
<td>Teacher adheres to the instruction plan in spite of evidence of poor student understanding or of students’ lack of interest, and fails to respond to students’ questions; teacher assumes no responsibility for students’ failure to understand.</td>
<td>Teacher demonstrates moderate flexibility and responsiveness to students’ needs and interest during a lesson, and seeks to ensure the success of all students.</td>
<td>Teacher seeks ways to ensure successful learning for all students, making adjustments as needed to instruction plans and responding to student interests and questions.</td>
<td></td>
</tr>
</tbody>
</table>

Total: ________/15
Lesson Reflection

After watching a video of your teaching episode, compose a response for each of the following prompts. 1 to 5 points may be earned for each response based on the content and quality of the reflection as presented. In general, the more detail you provide in your response, the greater number of points you may earn.

1. To what extent were the “students” actively engaged throughout the teaching episode? What evidence might you provide to support your answer?

2. Discuss your verbal and nonverbal communication throughout the teaching episode? How did your mode(s) of communication potentially impact student engagement?

3. Did the students learn what you had intended? In other words, were the instructional goals and objectives met? What evidence might you provide in support of your answer?

4. Describe and discuss the overall musicality of both you as the teacher as well as that demonstrated by your “students.”

5. If you had the opportunity to teach this lesson again, what might you do differently? Why?

Designing Assessment (Improvisation Lessons only)

For improvisation lessons, you are to design and implement a plan for data collection and assessment of student improvisations. More specifically, you are to:

1. Describe in detail how you will collect data without disrupting the musical context in which improvisations will take place.

2. Provide criteria to be used in assessing (not evaluating) student improvisations. Assessment data may be recorded as a checklist or rubric depending on instructional objectives.

1 to 5 points may be earned for addressing each of the above assessment tasks based on the content and quality of information presented.
Lesson Plan for the Elementary Music Class

Teacher Name__________________________

Standards Being Addressed:

Materials of Instruction:

Lesson Sequence (lessons may have more or less activities as appropriate):

Entry Activity/Transition:

Activity #1 Objective:

1. Step 1
2. Step 2
3. Etc.

Assessment:

Transition/Closure:
Selected Student Work
What is Instrument Night?

Instrument Night is an opportunity for students and parents to get to know the Rock Creek band program. Students will be able to try out the different instruments available for beginning band and parents can meet the band director and discuss the benefits of having their student involved in the band program! Financial and other related topic will be addressed as well.

Whether you already know what you want to play or are on the fence about joining band, stop by on May 2nd! We look forward to meeting you!

What Should I Do Until May 2nd?

• Get an idea of what instruments you want to try out!

• Come with any questions you or your parents/guardians may have.

• Research instruments you can play after your first couple years in band such as the tuba, French horn, oboe, bassoon, and the rest of the percussion family!

• Get ready to have some FUN!!

Westmoreland Instrument Night!

Friday, May 2
7:00 PM

Westmoreland Elementary School Gym

205 South 4th Street
Westmoreland, KS 66549

If you have any questions, contact Mr. Zetner at ZentnerM@rockcreekschools.org
Why should I join band? *(Other than that it is so much fun!!)*

Band offers so many benefits! Band is a great way to learn a fun, new skill and meet friends. Across the world, people communicate with music. Since music is a universal language, joining band connects you to musicians around the world! It also opens up opportunities to travel to new places. By joining band, you will have a chance to travel around the state to attend various contests and festivals as well as a tri-annual trip to Disneyworld in high school!

Learning to play a musical instrument has also been proven to increase what is known as “bilateral mode” in neuroscience. This is when both hemispheres of the brain work together – which is directly linked to creativity! Musicians also typically demonstrate higher verbal and math scores on the SAT. In addition to helping boost your education, music develops the 21st century skills employers are looking for such as critical thinking, creativity, and leadership.

What instruments can I play?

**Flute:** a wind instrument made from metal (usually silver). It consists of a tube with holes along it and an elaborate set of keys. It is held horizontally and played by blowing across a hole in the mouthpiece, much like blowing across the top of a bottle.

**Clarinet:** The clarinet is also a member of the woodwind family. It is a long cylinder with metal keys and open holes. The mouthpiece uses a reed, which vibrates when you blow through it – which causes it to make sound.

**Alto Sax:** Saxophones are another member of the woodwind family, even though they are usually made of brass. Like the clarinet, the saxophone is played with a single-reed mouthpiece. Sound is created by the vibrating reed and pitch is changed by using the keys.

**Trumpet:** The trumpet belongs to the brass family and consists of a slender brass pipe with three attached valves that is curved and bent into loops, with a bell hammered at the end. It is played by buzzing your lips through a mouthpiece and changing the pith by using the valves.

**Trombone:** The trombone is the only brass instrument that uses a slide (instead of valves) to change pitch. Most trombones are made of long brass pipes. The trombone is played by holding it horizontally, buzzing your lips into the mouthpiece, and using your right hand to change pitch by sliding the slide back and forth into various positions.

**Snare Drum:** The snare drum is a percussion instrument. It is made out of a hollow wooden or metal shell with plastic drumheads stretched over both sides. The bottom drumhead has a set of wire-wrapped strings called “snare” stretched across it. The snare drum is played by striking the top drumhead with drumsticks.
WHY BAND?

Music is for everyone, and band offers many opportunities for students. Not only does it teach a new skill, it is a way to make new friends and develop skills working as a group in an ensemble. It offers the chance for critical thinking and creativity, as well as an opportunity to contribute and collaborate with peers and mentors.

Band goes beyond the technicalities of music to explore other aspects of the discipline. Students will learn about the history and culture of pieces of music to expand their understanding of the world. Beyond music, students will draw connections to other disciplines like English and science to enhance their knowledge and expression.

“Music expresses that which cannot be said and on which it is impossible to be silent”

-Victor Hugo

Contact Westmoreland’s director:

Mr. Zentner
zentnerm@rockcreekschools.org

INSTRUMENT NIGHT

At Westmoreland Elementary

May 6, 2016 at 7:00p.m.

205 S. 4th Street
Westmoreland, KS 66549
What is Instrument Night?

Instrument Night is an evening of exploration for parents and students. It is a chance to explore the Rock Creek band program, and the different instruments of the band. Students can see what they enjoy playing in a hands-on and interactive environment. This night also allows parents to meet the band director and ask any questions they may have about band or instruments.

With help from students at K-State, participants will be shown how to hold and play the different instruments to help determine which instrument each student will want to play. With a friendly environment and help from college music students, finding the perfect instrument will be fun! We look forward to meeting and working with you!

Here is a preview of some of our instruments:

Clarinet:
The clarinet is a member of the woodwind family with a single reed and cylindrical body made out of wood or plastic. It is used in wind band as well as popular music and jazz.

Flute:
The flute is also a woodwind instrument, but does not use a reed. The flute is cylindrical and made out of metal. It is used in wind band as well as jazz.

Saxophone:
The saxophone is a woodwind instrument with a single reed and metal body. Similar to the clarinet, it is used in wind band as well as popular music and jazz.

Trumpet:
The trumpet is a high brass instrument that uses valves. Sound is created by buzzing lips and depressing valves. It is used in wind band, jazz, and mariachi music.

Trombone:
The trombone is a low brass instrument that uses a slide to change pitches. Sound is created by buzzing lips and moving the position of the slide. It is used in wind band and jazz.

Baritone:
The baritone is another low brass instrument similar to the tuba. Sound is created by buzzing lips and depressing valves. It provides the bass notes of the ensemble.

Percussion:
Percussion covers many different instruments from xylophone to snare drum to triangle. Pitched or unpitched, percussion provides much of the rhythmic context of any ensemble and can be found in wind band, jazz, and popu-
Harmonic Improvisation Lesson

Standards Being Addressed:
MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.
MU:Pr6.1.E.5b Demonstrate an understanding of the context of the music through prepared and improvised performances.

Materials Used:
- Garage Band Backing Track
- Instrument for modeling
- Hot Cross Buns:

![Hot Cross Buns Sheet Music]

Lesson Sequence:
Entry activity: Ss breathe in 1, out 7/ in 2, out 6/ in 3, out 5, and so on until they get to in 7, out 1. Ss breathe in for four counts, hold, take two more sips, and release in one breathe. Ss breathe in for 4, sizzle for 4, then in for 4, sizzle for 8, and so on until 20.

Ss breathe in for 4, and blow through their mouthpieces for 4. T repeats reminding them to soften and warm up their air/ keep breathe support.

Activity #1 Objective: Students will improvise the harmonic progression of Hot Cross Buns using their beginning instruments given the melody and I V accompaniment progression with fewer than three mistakes and use of non-harmonic tones

1. T sings two note tonal patterns; Ss echo
2. Ss match two note tonal patterns on instruments
3. T sings three note tonal patterns; Ss echo
4. Ss match three note tonal patterns on instruments
5. T turns on beat track and sings through Hot Cross Buns
6. Because everyone already knows the song, T asks Ss to join her on solfege, not words, starting on Mi; Ss sing
7. T motions for Ss to repeat, while T sings through the accompaniment pattern with hand signs
8. T holds up hand to signal Ss to listen, T sings first two measures of accompaniment and has Ss repeat
9. T corrects any errors through modeling and repetition
10. T sings through second half of accompaniment pattern, Ss repeat
11. T sings entire pattern; Ss repeat
12. T has one half of the room sing melody, the other sings the accompaniment
13. T has the sides switch
14. Play the “Stop/switch” game to help with audiation
15. Ss put horns to their mouth, and play the melody on their instruments (reminded that they start on concert E)
16. T corrects any errors
17. Ss play accompaniment on instruments (C and G)
18. T corrects any errors
19. Ss put horns to their mouth; one half plays melody, the other the harmony
20. Players switch (play what they had not played before)
21. Play the “stop/switch” game on instruments to help with audiation
22. Ss put down instruments, T introduces notes of the “Do” chord
23. T has Ss follow her hand signs while she shows a few patterns (correcting any pitch errors)
24. T has Ss pick one of the notes in the “do” chord to sing when they are cued (raising hand). Done three times the Ss are prompted to sing a different note each time
25. T has Ss change notes when she switches hands. T switches hands slowly at first, then picks up speed—improvising
26. T introduces notes of the “So” chord
27. T has Ss follow her hand signs while she shows a few patterns (correcting any pitch errors)
28. T has Ss pick one of the notes in the “So” chord to sing when they are cued. Done four times the Ss are prompted to sing a different note each time
29. T has Ss change notes when she switches hands. T switches hands slowly at first, then picks up speed—improvising
30. T explains that when she holds one finger up, Ss are to sing one of the three notes in the “Do” chord, and when she holds five fingers up, Ss are to sing a note from the “So” chord (T follows accompaniment pattern when holding up fingers)
31. T has Ss play the notes of the “Do” chord on instruments
32. The same process is followed for instruments (step 24 and 25)
33. T has Ss play the notes of the “So” chord on instruments
34. The same process is followed for the instruments (step 28 and 29)
35. T explains that when she holds one finger up, Ss are to play one of the three notes in the “Do” chord, and when she holds five fingers up, Ss are to play a note from the “So” chord
36. T explains that they have been playing the pattern of the accompaniment—to show, she has one side of the room play the accompaniment pattern, and the other half improvise like before while she holds fingers up
37. T has Ss switch sides and do it again
38. T has all Ss sing the improvisation again while she plays the accompaniment on her instrument. This time she asks the Ss to add in a passing tone to their improvisations
39. Step 35 repeated with neighbor tone
40. Transfer steps 38 and 39 to instruments
41. Ss review melody by playing as a group
42. Ss review accompaniment by playing as a group
43. T splits room into thirds and has 1/3 play melody, 1/3 accompaniment, and 1/3 improvisation
44. T repeats until every section has done each segment
45. T talks about what improvisation is (only now is it finally labeled)
46. T: “I was hearing some great improvisations too, would anyone like to showcase their own improvisations?”
47. T has a few volunteers improv by themselves while the rest of the class plays melody and accompaniment

Assessment: Informal assessment through listening to correct errors happens throughout the lesson. Ss improvisation are also observed using a checklist to measure progress

<table>
<thead>
<tr>
<th>Checklist:</th>
</tr>
</thead>
<tbody>
<tr>
<td>___ Able to improvise within the chord structure</td>
</tr>
<tr>
<td>___ Incorporated use of passing tones</td>
</tr>
<tr>
<td>___ Incorporated use of neighbor tones</td>
</tr>
<tr>
<td>___ Incorporated use of other non-chord tones</td>
</tr>
<tr>
<td>___ Not able to improvise within the chord structure</td>
</tr>
<tr>
<td>___ Did not try</td>
</tr>
</tbody>
</table>

| Could not follow the chord structure, meaning that more than half of the notes were incorrect, and did not attempt to add non-chord tones | Students could follow the chord structure, but made 3-5 mistakes, and attempted to add non-chord tones | Students could follow the chord structure and made 0-2 mistakes while effectively adding non-chord tones |

Closure: Short discussion about the benefits of improvisation/creativity in music in general. T asks Ss how we could take our improvisations a few steps further--brainstorm
FULL Lesson Plan for the Elementary Music Class

Teacher Name: Abigail Baeten

Objectives:
Students will learn the melodic and bass line to the song Hot Cross Buns with no fewer than 3 mistakes with the notes and rhythms.

Once students learn the song, students will improvise the harmonic progression of Hot Cross Buns on their instruments with fewer than three mistakes in the chord tones and use at least 2 types of non-harmonic tones.

Standards Being Addressed:

MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Materials of Instruction:
- GarageBand Back Track
- Instrument for Modeling
- Hot Cross Buns! (If Ss don’t have a recorder in the group, change the piece to F Major)

Hot Cross Buns

\[\text{Treble Voice} \quad \begin{array}{cccccccc}
\text{Bass Voice} \quad \begin{array}{cccccccc}
\end{array}
\end{array}\]

\[\begin{array}{cccccccc}
\end{array}\]
Lesson Sequence (lessons may have more or less activities as appropriate):

**Entry Activity/Transition:** T will lead Ss in a breathing exercise with the backing track. In 4…. Out 4, 8, 16 etc. T will make sure that the Ss are taking in a deep breath with the Ss filling up their lungs.

**Activity #1: Set the Tonality**
1. T will ask Ss to repeat 2 notes to set the tonality. (singing)
2. Then T will ask Ss to repeat the notes on either the mouthpieces/on instruments.
3. T will then ask Ss to repeat three notes to set the tonality and then will transition to the mouthpieces/instruments.

**Activity #2: Learn the Song/Bass Line**
1. T will teach the song by route to the Ss. (singing then transitioning to the instrument)
2. Once Ss can perform the song on their instrument with no errors, we will transition to learn the bass line.
3. T will sing the bass line for Ss while they perform the song.
4. T will then sing the bass line and have the Ss echo.
5. T teaches bass line by route and after Ss sing it we will transition to the instruments.

**Activity #3: Set the chords**
1. T will ask Ss to review which solfege syllables are used in the do chord.
2. Ask Ss to sing the do, mi, and sol (do Chord) (T will assign each Ss to sing either the do, mi, or sol)
3. Have the group switch from different solfege syllables in the do chord to experiment with the note functions. (Have the Ss change notes every beat)
4. Ask the Ss to sing the sol chord, (sol, ti, re) (T will assign each Ss to sing either the sol, ti, re)
5. Have the group switch from different solfege syllables in the sol chord to experiment with the note functions. (Ss will change every beat)
6. Once Ss are comfortable with the do and sol chords, we will play the backing track again and I will use my hands to show when students should change chords. (this should align with the bass line eventually)
7. T should encourage Ss to change notes on the beats.

**Activity #4: Improvisation**
1. After we are comfortable with the bass line chords, T will play the melody for the Ss.
2. Then T will ask the Ss to play the chords again but this time adds a passing tone before changing the chords.
3. We will do this twice before moving on to the next activity.
4. At this point T will have the group review the melody.
5. T will ask the Ss if any one wants to improvise a melody while the group improvises for the bass line. (T will play the melody and remind Ss of when the bass line changes)
6. (If the group was bigger, I would then have some people volunteer to play the melody while the group plays the harmonic line)

Assessment:
Did the students learn the song and bass line with correctly with less than three mistakes?

Did the students use at least 2 non chord tones in their harmonic improvisation? (T will use a checklist to count how many non-chord tones were used as well as mark how many mistakes the students used on chord tones with a rubric)

Transition/Closure:
Ss will then take this knowledge and then we can move on to other complex songs where we can improvise.
MUSIC 512

Music in the Secondary Classroom
Purpose of this Course: Organization and administration of the comprehensive music program in junior and senior high schools; including the study of vocal and instrumental ensemble and secondary general music course development, as well as techniques and materials for other types of music classes. Pr.: Admission to teacher education and junior standing in music.

Required texts:


Other text: (Provided through Canvas)


Readings:
(See calendar for information on finding the readings.)

MENC student membership ($21.00), includes subscription to *Music Educators Journal* and *Teaching Music*.

Objectives: As a result of instruction and course assignments, students are expected to:

- Demonstrate excellence as a professional music educator through regular class attendance, appropriate behavior, and consistent participation in class
- Exhibit growth in classroom teaching skills through designing an alternative music education prospectus as well as planning and teaching a multicultural music lesson in the middle schools.
- Become aware of problems facing music education in secondary schools and develop a philosophy of music education.
- Describe public relations procedures and administrative tasks useful for the school music programs, instructional enhancement, performing outside of the classroom in the community and nation, and independent student learning.
- Demonstrate understanding of inventory required for secondary music instruction, procedures for budgeting, requisitioning and purchasing, and organization for documenting inventory.
**Professionalism:** Because attendance and punctuality are such an important part of being a professional music educator, prompt attendance is expected as a demonstration of professional commitment. 1% will be deducted off of your professionalism grade for each absence. .5% deduction for arrival later than 10 minutes into the class period. Significant absences will be reported to the Registrar’s Office.

**Class Participation:** Because active and articulate oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, you will be evaluated for the quality, quantity, and appropriateness of each student’s oral contributions to the class. Dynamics of this class, and its ultimate value to you, require you to come to class prepared (*read assignments*), bringing questions and comments to stimulate discussions.

**Professional Development:** Commitment to professional growth and development will be exhibited by completing 4 professional development hours through the following activities:

- Attendance at a minimum of 3 NAfME – Collegiate meetings throughout the fall
- Work at least one shift for Future Music Educators Day

**Academic Honesty:** Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. The honor system website can be reached via the following URL: [www.ksu.edu/honor](http://www.ksu.edu/honor). A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

**Academic Accommodations for Students with Disabilities:** Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety.

**Expectations for Classroom Conduct:** All student activities in the University, including this course, are governed by the Student Judicial Conduct Code as outlined in the Student Government Association By Laws, Article VI, Section 3, Number 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.
**Assignments:** (All assignments will be presented in class and downloadable on K-State On-line will full description, expectations and rubrics. They are due on the date specified. **Late assignments will be lowered by 10% for each day they are late.** If assignments are submitted 3 days or more beyond the due date and are of superior quality, the assignment grade will be a ‘C. Please discuss extenuating circumstances with the instructor.

- 25 Secondary Music Curriculum Design
- 75 In-Class Teaching Episode/Teaching in groups at Eisenhower Middle School
  Teaching in groups at Eisenhower Middle School.
- 50 Informal Music Project – Cover Song
- 25 Philosophy Wall
- 50 Philosophy of Music Education - Write a personal philosophy of music education and submit via the ePortfolio. *(drafts are not graded)*
- 40 Full-year curriculum of performance/teaching literature for the developmental level of your choice.
- 40 Design a course handbook that will provide a framework in your first teaching position
- 20 Budget Proposal – Design a budget for your specific school. You will determine income, fundraising, expenditures, travel, etc.
- 50 Final Project – Mock School Board Meeting
- 25 In-Class Activities
- 25 Professional Development
- 25 Professionalism and Class Participation (5 pts deleted per absence; 2 pts per tardy)

450 total points

**Grading Scale:** Grade letters are based on the following points.

A : 405-450  B : 360-404  C : 315-359  Must retake the class: 0-314
# Course Schedule *(subject to change)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aug. 24</td>
<td>Day 1 Quiz</td>
<td>Read Kratus – Music Education at the Tipping Point</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Read Williams – Elephant in the Room</td>
</tr>
<tr>
<td></td>
<td>Introduction and Discussion of the course</td>
<td>Read Tobias: Music Education, Society, &amp; Participatory Culture</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Read Raiber and Teachout: Chapter 2</td>
</tr>
<tr>
<td>Aug. 26</td>
<td>What is music?</td>
<td>Read Raiber and Teachout: Chapter 1</td>
</tr>
<tr>
<td></td>
<td>Why music?</td>
<td>Read Raiber and Teachout: Chapter 4</td>
</tr>
<tr>
<td></td>
<td>Why music education?</td>
<td>Read Lehman: Reforming Education</td>
</tr>
<tr>
<td></td>
<td>Is Music Curricular?</td>
<td></td>
</tr>
<tr>
<td>Aug. 31</td>
<td>Philosophy Wall</td>
<td>Review: John Kratus, Williams, and Tobias</td>
</tr>
<tr>
<td></td>
<td>Work on Philosophy Walls</td>
<td></td>
</tr>
<tr>
<td>Sep. 2</td>
<td>Creating your Philosophy</td>
<td></td>
</tr>
<tr>
<td>8am</td>
<td>Introduce the Philosophy Assignment</td>
<td></td>
</tr>
<tr>
<td>Sep. 4</td>
<td>Philosophy Wall Discussion and Reflection</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Where do we go from here?</td>
<td></td>
</tr>
<tr>
<td>Sep. 7</td>
<td>No Class – Labor Day</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Read: Bresler – Arts Integration</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Read: Chapter ? of Alternative Approaches</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Assignment: <em>Come with at least three ideas for a possible secondary general music courses on Sep. 9</em></td>
<td></td>
</tr>
<tr>
<td>Sep. 9</td>
<td>What is Secondary General Music Education?</td>
<td></td>
</tr>
<tr>
<td>8 am</td>
<td>What are appropriate activities for secondary general music?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Is music for all?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Set groups for first project and Introduce the Course Design Project (Approve Topics).</td>
<td></td>
</tr>
<tr>
<td>Sep. 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Group work on Projects</strong></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
<td></td>
</tr>
<tr>
<td>----------</td>
<td>-----------------------------------------------------------------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| Sep. 14  | Groups teach secondary general lesson  
          Things to remember: Active involvement  
          Engaging the learners  
          Appeal to the audience  
          *Philosophy First Draft Due* |
| Sep. 16  | Groups teach secondary general lesson  
          Things to remember: Active involvement  
          Engaging the learners  
          Appeal to the audience |
| Sep. 18  | **Preparation for In-School Teaching Experience**                                        |
| Sep. 21  | **TEACHING AT EISENHOWER MIDDLE SCHOOL**                                                 |
| Sep. 23  | **TEACHING AT EISENHOWER MIDDLE SCHOOL**                                                 |
|          | *Lesson Plans Due*                                                                       |
| Sep. 25  | Evaluate, debrief, and reflect on teaching experiences at the MS. Refine and discuss  
          creation of a course syllabus.                                                        |
|          | *Teaching Reflections due*                                                                |
| Sep. 28  | No Class – KCOMTEPS  
          **Assignment:** Work on syllabi with your groups!  
          *Philosophy Second Draft Due*                                                           |
| Sep. 30  | Work on finishing syllabus and make final presentation to class.  
          Final Thoughts on Teaching Secondary General Music Education  
          Introduce Cover Song                                                                   |
| Oct. 2   | Curriculum and Assessment  
          What is Curriculum & how do National Standards and Music Concepts apply?  
          **Read:** Raiber and Teachout: Chapter 6                                             |
|          | Oct 5  
          What are the 21st Century Skills?  
          What are the new national standards?  
          What is the Common Core?  
          How does this impact us?  
          What about planning?  
          **Read:** Conway – Curriculum Writing  
          **Read:** 21 Century Skills Arts Map  
          **Read:** National Standards for Arts Education (new)  
          **Read:** "Curriculum, A Model for Music Instruction"  
          **Read:** Barrett: Plan for Understanding  
          **Read:** Reimer  
          **Course Syllabus due**                                                              |
| Oct. 7   | **Writing Goals and Objectives**                                                            |
**Print** Grade Levels: Band, String, and Choral found on K-State Online |
| Oct. 12 | Achieving goals: Performance Tasks and Assessments  
Sequencing Instructional Activities  
Copyright | **Read** **Shuler Articles**  
**Read** Asmus Article  
**Read** Raiber and Teachout: Chapter 11  
**Final Draft of Philosophy DUE!** |
| Oct. 14 | Assessment Strategies  
Introduce the *Full-Year Curriculum* | **Read:** Assessment (Raiber and Teachout) |
| Oct. 16 | Cover Song – Work Day | **Read:** Fred Jones on Canvas  
**Read:** [http://www.ksmea.org/mentoring/handbook/Cover Song Rubric Due!!!](http://www.ksmea.org/mentoring/handbook/Cover Song Rubric Due!!!) |
| Oct. 19 | Classroom Management  
Communication to students  
Introduce the *Course Handbook* | Search for, save, and bring two student band, choir or orchestra handbooks to the next class period. |
| Oct. 21 | Continued discussion on developing Course Handbooks. | **Read** Walker: Chapter 5 |
| Oct. 23 | Inventory & Budgeting |  |
| Oct. 26 | Budget (Excel) Activity  
Introduce the *Budget Proposal* |  |
<p>| Oct. 28 | Continued discussion on Budgets | <strong>Full Year Curriculum due</strong> |
| Oct. 30 | ePortfolio – Revisiting the ePortfolio and posting current assignments |  |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 2</td>
<td>Connection with the Community</td>
<td></td>
</tr>
</tbody>
</table>
**Read:** Scott Lang Chapter                                      |
| Nov. 6 | Student Leadership                            | **Course Handbook due**                                              |
| Nov. 9 | Student Travel                                | **Read:** To Tour or Not to Tour  
**Read:** 9 Tips for affordable Student Trips  
| Nov. 11| Travel Planning Activity                      |                                                                      |
**Read:** Walker, 255-269.                                        |
| Nov. 16| Work on Booster Project                       |                                                                      |
**Budget Proposal Due**                                             |
| Nov. 20| TBD                                           |                                                                      |
| Nov. 23-27| No Class – Thanksgiving Break               |                                                                      |
| Nov. 30| Finding your first job! Getting your first job!|                                                                      |
| Dec. 2 | So You Got the Job! Now What?                 | **Read** Walker: Chapter 4  
**Read:** “Surviving the Opening of School”, *Found on K-State Online*  
| Dec. 4 | Fundraising with Guest Mark Shave, Red Wheel Fundraising 800-358-8281| **Read** Walker: 265-275  
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 7</td>
<td>Public Relations and Advocacy/Recruiting Remaining Questions and Tie up loose ends</td>
</tr>
<tr>
<td>Dec. 9</td>
<td>School Board Meeting (meet at 7:45)</td>
</tr>
<tr>
<td>Dec. 11</td>
<td>Cover Song Performance</td>
</tr>
<tr>
<td><strong>Dec. 17</strong></td>
<td>Final TBD</td>
</tr>
</tbody>
</table>

* This syllabus is subject to change at the discretion of the instructor.
Selected Projects/Rubrics
Full Year Curriculum Assignment

Create a full year curriculum of literature for the developmental level of your group (beginning band/orchestra/choir, young band/orchestra/choir, advanced band/orchestra/choir). You will be designing a one-year curriculum for a 3-4 year set. Begin by writing program goals and course objectives for your specific ensemble. Divide the curriculum into 4 concert events (fall, winter spring, and festival). Then describe the curricular rationale for the literature selection describing (a) student learning goals/objectives addressed (b)the instructional reasoning related to student learning supporting of the literature selection; (c) how individual selections address musical concepts and National; (d) broad skill development that will occur as a result of teaching of each piece(i.e. knowledge, performance, perception, and aesthetic) (e) Information on how the musical elements will be assessed including assessment tools.

You will be assessed according to the following scoring guide:

- [2 points] represents a variety of styles (minimum of 4)
- [2 points] represents a variety of historical periods (minimum of 3)
- [2 points] represents a variety of cultures (minimum of 3)
- [7 points] clearly focuses on development of the following music concepts
  - rhythm
  - melody
  - harmony
  - texture
  - timbre
  - form
  - musical expression
- [5 points] clearly describes rationale supporting skill development
- [5 points] incorporates each of the national standards
- [2 points] uses three concerts and one festival participation
- [3 points] Clear goals for student development
- [3 points] Specific goals for student learning. [Must contain all three parts]
- [3 points] Assessments are measurable, authentic, and clear
- [3 points] Clearly outlines student impact of instructional decisions on perceptual and conceptual development
- [3 points] presented neatly, organized clearly, formatted effectively without spelling error and with appropriate grammar

- 40 points total

Helpful hints:
- Choral repertoire link: http://www.choralnet.org/
- Consult the required festival list for your specialty http://www.kshsaa.org/MUSIC/Music.html
- Important Literature Lists on K-State Online
- Other state lists and a link to publishers: http://www.peppermusic.com

The National Standards for Music:
1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.
<table>
<thead>
<tr>
<th>Musical Elements</th>
<th>Rhythm</th>
<th>Melody</th>
<th>Harmony</th>
<th>Texture</th>
<th>Timbre</th>
<th>Form</th>
<th>Musical Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Topics</td>
<td>Performance 1</td>
<td>Performance 2</td>
<td>Performance 3</td>
<td>Performance 4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>----------------</td>
<td>----------------</td>
<td>----------------</td>
<td>----------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Styles/Genres (4)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Historical Periods (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cultures (3)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Standards (9)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson Plans</td>
<td>Activities/Sample Lesson Plans</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessments (Minimum of 1 per objective)</td>
<td>Tools</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rationales</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music (Content) Selections</td>
<td>Performance 1</td>
<td>Performance 2</td>
<td>Performance 3</td>
<td>Performance 4</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
512 Curriculum Visual Organizer

Document Development:

- Cover Page
- Table of Contents
- Program and Course Goals Pages (Include connection to National Standards)
- Scope and Sequence Page
- Course Page
  - Course Description
  - Course Objectives
    - Performance 1 Overview
      - Content Performed
      - Skills/elements addressed
      - S,H,C,NS addressed
      - Sample Lesson Plan
      - Rationale for song selections and skill development
    - Performance 2 Overview
      - Content Performed
      - Skills/elements addressed
      - S,H,C,NS addressed
      - Sample Lesson Plan
      - Rationale for song selections and skill development
    - Performance 3 Overview
      - Content Performed
      - Skills/elements addressed
      - S,H,C,NS addressed
      - Sample Lesson Plan
      - Rationale for song selections and skill development
    - Performance 4 Overview
      - Content Performed
      - Skills/elements addressed
      - S,H,C,NS addressed
      - Sample Lesson Plan
      - Rationale for song selections and skill development
  - Assessment
    - Types to be used
    - Examples of possible assessments
    - Rationale for their use
MUSIC 512
Cover Band Project

The purpose of this assignment is to provide course participants opportunities to engage with informal learning practices first-hand. Basic requirements for this course include:

1. Selection of a popular music arrangement/recording of a Christmas song to be covered.
2. Music must be learned aurally; no sheet music or chord charts allowed (I mean it and Santa is not the only person keeping a list of who’s naughty or nice) **Note: Other ways to document or remember the song are allowed.**
3. No traditional concert band instruments (flute, clarinets, trumpets, etc.) are to be used in performing your musical selection unless such instruments are in the recording of which you are covering. However, keyboards, basses, guitars, etc. are more than welcome.
4. Creation of a rubric you might use to assess a project similar to this one if you were to have your own students do a cover song assignment. Drafts of rubrics are due on October 16, 2015.
5. All individuals will create a personal journal detailing your experiences with this assignment and submit it at the conclusion of your band’s performance. The final entry will be a reflection of the process and how you will use this experience, or one like it, in your own classroom.
   a. Requirements of Journal
      i. Work Entries detailing work completed and rationale of session.
      ii. Reflections of each session
         1. What is my role in the group?
         2. What worked well?
         3. What obstacles did we face?
         4. How did we work to overcome these obstacles?
         5. What kinds of musical learning took place?
            a. How was this the same or different than your other music learning experiences?
      iii. Reflection of project following final concert
         1. What went well?
         2. How did this process allow you to explore your own musicality?
         3. How would a project like this allow your students to explore their musicality?
         4. How could you use this in your own classroom?
            a. What obstacles might there be?
            b. How will you overcome or address these obstacles?
         5. How does this help develop a students sense of musicianship?

All bands are required to perform on December 11th, from 8:50 AM – 9:20 AM. Access to sound system for practices is by appointment on a first come, first served basis. Light shows and pyrotechnics are allowed, but are the sole responsibility of the band members. The Kansas State School of Music, Theater, and Dance is not responsible for wardrobe malfunctions.
MUSIC 512 Course Design Project

Your administrator has informed you that your load is not full enough to warrant a full-time position. Therefore, you are asked to design a course that will meet the fine arts needs of all the students in the school and will be required by all students to take at least once to receive their fine arts credit. Your mission is to design a course that is approachable and interesting for secondary general music students. For acceptance the school board requires you to submit a course prospectus including Title, Course Objectives, Course Calendar, and other pertinent information pertaining to the class. You will have to present one lesson from your upcoming course to the school board for approval. Following approval, you will teach the same lesson to a group of middle school children for field-testing. Reflections along the way will be required to refine the overall product.

Requirements

Title

Meeting time: Your class will meet M,W, and every other Friday for one hour as part of a fine arts block.

Instructors names:

Purpose:

Course overview:

Text:

Objectives:

Expectations:

Assignments:

Proposed Course Calendar: This section will be based on the number of units you propose to present, the order of presentation, and dates of the presentations.

Anticipated lessons: This part is the portion that you will teach for your peers and the middle school students. The premise of the lesson must be multicultural.
MUSIC 512 – School Board Meeting

You have just received word from your administration that they are cutting 2 music positions (both secondary) from your school district. All remaining music faculty will be expected (required) to manage the excess students and make the schedules work. The board of education for your district is holding an open forum meeting to discuss all reductions in force on December 9, 2015 at 7:45 a.m. in All Faiths Chapel.

Your mission is to take your philosophy and refine it into a two-minute speech against the release of the two music educators. You will only have two minutes to make your case and then the board will have one minute to ask you questions for clarification, so that they can render their decision. In your speech, consider why maintaining the two positions are critical to not only the music education of the students, but also to the well being of the remaining music educators as well as the student body as a whole.

Following the board meeting, there will be a debriefing period where we will discuss the proceedings of the meeting and how this might impact us as future music educators.
If you are interested in serving as a Board of Education member for our exercise, please submit an email to Dr. Payne at ppayne@ksu.edu. In the body of the email, please include your name and provide a rationale for why you would be a good fit for being on the board and discuss how and why you would be comfortable with asking difficult questions of your peers in a mock meeting presentation.

All applications will be independently reviewed, and selections submitted to me. Please have your email to me by November 20, 2015 at 10:00 a.m. I will notify you of the decisions by November 27, 2015.

Thank you for your consideration!

Dr. Payne
Selected Student Work
1- Year Music Curriculum

Joe Kulick
This document is a layout of one year of a four-year curriculum.
# Table of Contents

**Program Goals**  

**Wind Ensemble (Year 1)**  

- **Course Description**  
- **Course Goals**  
- **Course Objectives**  
- **Scope and Sequence**  
- **Unit 1:**  
- **Unit 2:**  
- **Unit 3:**  
- **Unit 4:**  
- **Unit 5:**  

**Performance Units**  

- **Performance 1: Welcome Back**  
- **Performance 2:**  
- **Performance 3: Holiday Concert**  
- **Performance 4: Festival Performance**  
- **Performance 5: Final Concert**
Program Goals

1. Achieve a high level of performance from all ensembles.
   a. Development of tone, blending abilities, pitch, dynamic range, stylistic considerations, articulation abilities and educated and appropriate interpretation choices.
2. Expose students to a wide range of musical styles and genres through performance and listening; and advance student’s respect and open-mindedness towards all forms of music.
3. Promote the development of positive and effective personality traits, work-ethic, life skills, and performance mentality through music performing and learning.
4. Develop proficient playing abilities of students through the learning of literature, exercises and warm-ups, and etudes.
5. Develop student’s awareness of the cultural input music has through the study of music’s historical context and the role and relevance it has on today’s society.
6. Push to develop students into a total musician by offering experiences in composition, music theory, music history, technical abilities, stylistic flexibility, and musical interpretation.
7. Present music in a way that is relevant to all students and promotes music exploration beyond the classroom.
8. Inspire students to discover and refine their own musical palate and inspirations.
9. Build upon previous year’s achievements to continue to grow in size, quality, and public awareness and relations.
10. Give students the opportunity to act as contributing members of the ensemble in regards to interpretation choices, leadership opportunities, and literature selection.
11. Promote a safe learning environment that is rich in musical diversity, philosophical dialogue relation to music.
12. Develop student’s abilities to self-assess and improve their own playing as well as their instrument sections.
Wind Ensemble (Year 1)

Course Description
Wind Ensemble is the top concert ensemble in this music curriculum. The expectations of the ensemble is to have music prepared at the appropriate level prior to rehearsal, play difficult and high quality literature, and think critically about music philosophy and its role in today’s society. Each member of the ensemble will play and perform music, and will be expected to know the history, influences, and other aspects about the pieces as assigned and studied throughout the semester.

Course Goals
- Perform all chosen music at a high level.
- Develop technical, cognitive, and affective skills with a variety of music.
- Establish effective and efficient practice skills on an individual and ensemble level.
- Have strong ensemble awareness by all members to diagnose and fix problems quickly.
- Experience a large variety of types and genres of music to positively influence personal interpretations and musical decisions.

Course Objectives
- Students will achieve a high level of technical proficiency on their own instruments to perform the selected repertoire.
- Students will identify, compare, contrast, and interpret different musical styles as appropriate for the chosen literature through performance and listening. (Unit 1+)
- Students will develop critical thinking skills through class discussions, and reflective essays that help advance their musical understanding to positively affect their performance.
- Students will learn and utilize effective listening skills to understand and analyze recordings of music, as well as make adjustments in an ensemble situation to effectively achieve a higher level of performance. (Unit 2+)
- Students will explore the emotional connections between the music, composers, performers, and audiences through activities and experiences throughout the semester.
- Students will learn how to effectively evaluate a musical performance, and evaluate their own performances for practice on personal critique and self-improvement.
- Students will be expected to make educated choices on their own music making, and support reasons for the decisions made on musical interpretation.
Scope and Sequence

Unit 1:
- Fundamentals
  - Scales, Listening, Basic Theory, Roles of Musical Layers/Voices
- Practicing Skills: How to do it Effectively
- Balance, Blend, Ensemble Awareness
- Development of Higher Technical Abilities

Unit 2:
- Fundamentals
  - More Scales, Arpeggios, Dexterity Exercises
- Self-Evaluation on Previous Concert
  - Suggestions or Considerations to Change
- Level 2 & 3 Listening Skills
- Ensemble Independence
  - Performance Without Conductor
  - Part/Instrument Independence
- Student Guided Warm-ups

Unit 3:
- Fundamentals
  - Expression Exercises: Expanding Limitations, Balance in a Small Ensemble, In-tune Playing
- Self-Evaluation on Previous Concert
  - Suggestions or Considerations to Change
- Chamber Music Skills
  - Listening, Individual Responsibilities
- Secular Vs. Sacred Music
- Stylistic Importance in a Variety of Music

Unit 4:
- Fundamentals
  - Rhythmic Integrity, Subdividing, Singing Parts, Vertical Alignment, Internalize Pulse
- Self-Evaluation on Previous Concert
  - Suggestions or Considerations to Change
- “Clean playing”
- Historical Importance on Interpretation
- Solo Playing Vs. Ensemble Playing
- Expression Through Literature

Unit 5:
- Fundamentals
  - Wrap-up and Bring Together All Previously Studied Fundamentals
- Self-Evaluation on Previous Concert
  - Suggestions or Considerations to Change
- Programmatic Music
- Form
- Tension, Release, and Climax of the Piece
- Stylistic Approaches of Different Composers
  - Style Differences of Pieces by Same Composers
### Performance Units

#### Performance 1: Welcome Back

**Content:**
- **Olympiada** by Samuel Hazo
- **Magnum Mysterium** arr. Reynolds
- **Second Suite in F** by Gustav Holst
- **Vesuvius** by Frank Techeli

**Skills/Elements Addressed**
- Ensemble Listening and Awareness (C, A)
- Variety of Stylistic Playing (P, C)
- Balance and Blend (P)
- Listening Skills to Affect Musical Interpretation (C, A)
- Form (C)
- Rhythmic Interpretation and Vertical Alignment (P, C)

**S,H,C,NS Addressed**
- Styles/Genres: Fanfare, Spiritual Ballad, Programmatic, Biggie
- Historical Period: O Magnum – Spiritual Chant; Second Suite – 1911; Vesuvius – AD 79;
- Culture: O Magnum: monastic nighttime liturgy, Vesuvius: Naples Italy,
- National Standards: 2, 5, 6, 9

**Assessment**
- Student essay/response project on a specific list of listening examples to be done at home; this list would include a wide range of genres to help expose students to different kinds of music and begin developing an ear for stylistic traits and performance qualities that they haven’t yet developed
- Informal Assessment on day-to-day playing to help guide lesson plans
- Playing tests on scales or scale exercises to evaluate improvement over the concert cycle in technical proficiencies (scales based on current and up-coming literature)
- Article responses over proper practicing habits: Group presentations or reactions to help the awareness and development of efficient and effective practice (important for later year success)
It is important to begin the school year with fundamentals to help establish rehearsal procedures, performance expectations, and help get the students familiar with their instruments again. These pieces are a little bit easier than the literature studied later in the year, so we can have more time focusing on some basic skills of music for long-term efficiency. We can also begin to build technical abilities, get students to focus on individualized playing, as well as begin to establish basic theory knowledge to better teach and learn the material later in the year. The wide range of pieces (especially the Holst) will be a great vehicle for really focusing on timbre and texture. *Song of the Blacksmith* and *Song Without Words* are two great contrasting movements that will allow to really focus on those differences.

Throughout this unit, I will have students look at and analyze articles regarding effective practicing strategies. This will be done by giving very brief presentations to the band on what they should be doing to make their practicing effective and efficient. Listening is also a very important area in music and is often not even touched in a program. To solve this issue, I will assign worksheets, forms, or simple reflections over pieces that they can listen to at home. I would be sure that these selections could be found on either YouTube or another free music playing site. Both of these two assignments are great ways for me to not only include legitimate grades into my class, but also venture into some other areas of education (especially English).
### Performance 2:

| **Content:** | • Commando March by Samuel Barber  
| | • Kirkpatrick Fanfare by Andrew Boysen  
| | • La Procession du Rocio arr. Alfred Reed  
| | • Cloudburst by Eric Whitacre  
| | • The Stormchasers by Robert Sheldon |

| **Skills/Elements Addressed (Cognitive, Physical, Affective):** | • Advanced Ensemble Listening Skills - Level 2 & 3 (C)  
| | • Ensemble Independence (C, P, A)  
| | • Advancement Technical Ability (P)  
| | • Singing Parts to Better Know Function and Solidify Blend and Balance (P, C)  
| | • Student Lead Warm-ups Help Work on Good Practicing Techniques and Begins Student Leadership (C, P, A)  
| | • Importance of Harmony vs. Melody and Considerations with Different Styles/Composers of Music (P, C) |

| **SHCNS Addressed:** | • Styles/Genres: Fanfare, Circus March, Ballad, Orchestral Transcription/Adaptation, Contemporary March  
| | • Culture: Spain, America, Ireland, Secular Christmas  
| | • National Standards: 1, 2, 4, 5, 6, 7 |

| **Assessment:** | • Daily chorales played without conductor  
| | • Weekly student arranged/composed and lead warm-ups: effectiveness and preparedness; peer-critique  
| | • Heavy singing involved in not only warm-ups but literature rehearsals as well  
| | • Playing tests for technical growth evaluation  
| | • Student performance reflections are thoughtful and thorough |
**Rational**

Before starting new music, students will have an opportunity to listen and evaluate themselves, their section, and the band as a whole on the previous concert. They will then write down a score based on typical festival judge sheets as well as what they can do better for the next concert.

This program cycle is a building block for not only the chamber-focused unit, but also for the contest concert cycle. It begins to really focus on student responsibilities such as music preparation, practice, and expressive playing. The literature is going to be a great segue into the contest unit as there are a lot of similar genres of literature. The warm-up assignments that will begin to be implemented into this unit give students a great opportunity to arrange and get some time in front of the whole ensemble, as well as other students the opportunity for peer-to-peer feedback, and me ideas and feedback of what students like to see in their rehearsals. This will also help set the foundation for student leadership for the next concert so the students effectively rehearse the chamber music.

The literature chosen for this section really focuses on vocal inclusion into the rehearsal to help intonation and tuning as well as audiation of pitches and musical excerpts. As we progress through this unit, the focus becomes less on individual student performances and expands to ensemble areas of the music. Form, function, and balance become big aspects to improve effectiveness of the ensemble and get students focusing on high-level areas of the music, ultimately, raising their listening skills to levels 2 and 3. This also increases the responsibilities of the students to prepare their own parts, as we will not spend time on individual issues at this point.
### Performance 3: Holiday Concert

| **Content:** | • Ride by Samuel Hazo  
| | • A Christmas Festival by Leroy Anderson  
| | • Approved Various Chamber Music Chosen by Students |

| **Skills/Elements Addressed**  
| **(Cognitive, Physical, Affective)** | • Student Leadership Through Chamber Playing (C, A);  
| | • Soloistic Playing in a Small Group Setting (C, A);  
| | • Professional Music Skills (A, C);  
| | • Soloistic Playing in a Large Ensemble Setting (C, A);  
| | • Advancement in Technical Ability (P);  
| | • Student Driven Musical Choices, Creative Approaches, and Interpretation Ideas (C, A);  
| | • Student Arranged Pieces (P, C, A);  
| | • Reflection and Evaluation of previous concert performance (C, A) |

| **SHCNS Addressed** | • Styles/Genres: Programmatic, Secular/Spiritual Christmas, Chamber  
| | • Historical Period: Historical periods should be identified and written down by each group  
| | • Culture: Cultural areas of the piece should also be identified by the performers of the piece (religious, geographical information)  
| | • National Standards: 1, 2, 4, 5, 6, 7, 8 |

| **Assessment** | • Student performance reflections are thoughtful and thorough  
| | • Peer Evaluations on their ensemble members of their preparation, work ethic, and focus throughout the unit  
| | • Daily performance recordings of their accomplishments for each chamber rehearsal day (unless I’m observing rehearsal)  
| | • Chamber research and discussion over the chamber piece their playing: turn in a Q&A Sheet by the concert |
Before starting new music, students will have an opportunity to listen and evaluate themselves, their section, and the band as a whole on the previous concert. They will then write down a score based on typical festival judge sheets as well as what they can do better for the next concert.

This unit is the most student-focused unit in the year, and will hopefully offer a lot to students with flexibility, personal creativity and music with other arts and disciplines. Ideally this performance would be a departmental performance, utilizing small chamber groups, large ensembles, and potentially even solo performances from band, choir, orchestra, art, and hopefully even dance. Students get the freedom to pick their own chamber music (approved by me) and lead their chamber rehearsals to get both a positive chamber experience as well as great leadership opportunities. This personal responsibility builds personal accountability as well as peer pressures to get the music learned in an effective manner. This unit offers students also a chance to arrange tunes for their chamber ensembles to be performed for the recital. This unit really allows for student exploration in music as long as the piece is performance ready and appropriate for the concert.

The assessment is a little more difficult in this unit, and is based largely on student evaluations, reflections, and recordings. While I cannot be with all the different chamber groups in rehearsal span (and will probably be working with a percussion ensemble), it is crucial to have students reflect on their rehearsals as well as record end-rehearsal run-throughs so I can track progress. This will also keep them responsible for their own parts and keep each other honest and working hard to achieve a high level of music.
## Performance 4: Festival Performance

### Content:
- **Symphony no. 9 “From the New World”** Transcription arr. Daehn
- **Pas Redouble** arr. Frackenpohl
- **Olympic Fanfare and Theme** by John Williams arr. Curnow
- **Dreams** by Robert W. Smith

### Skills/Elements Addressed

- Timbre and the importance in an orchestra transcription (C, A)
- Musical Expression while maintaining vertical alignment (C, A)
- Advancement of Technical Ability (P)
- Video recordings of both solo and chamber excerpts from concert music (P, C, A)
- Advancement of Listening Skills (P, C)
- Self-Evaluations on previous performance (C, A)
- Texture and how it conveys a message and sets a mood (C, A)
- Historical significance in affecting style, instrumentation, and musical choices/freedom (C)

### SHCNS Addressed

- Styles/Genres: Orchestra Transcription; Piano Transcription; Fanfare; Ballad
- Historical Period: 1893 Orchestral; Olympic Fanfare origin and history of its use in the world games; Pas Redouble piano transcription
- Culture: Native American Influences; World Musical Influence
- National Standards: 1, 2, 5, 6, 7, 9

### Assessment

- Individual/small group playing evaluations of specified music excerpts via videos/recordings
- Listening assignments: Originals of the transcriptions we are playing and feedback on musical decisions, arrangement instrumentation choices, and beginning look at texture, timbre, and musical expression
- Performance Reflection on previous unit: what needs to be worked on, and how to do it more effectively
- Progress reflections: occasional analysis of the ensemble’s weekly performance will be useful to help focus areas that students need to work on as well as solidify musical decisions.
Before starting new music, students will have an opportunity to listen and evaluate themselves, their section, and the band as a whole on the previous concert. They will then write down a score based on typical festival judge sheets as well as what they can do better for the next concert.

The contest aspect of the unit will slightly change the focus and normal progression of our rehearsals. I think it is important to give students a wide variety of methods to learn music and for contest; we have much stricter guidelines, however, same high expectations as before. The focus of this unit is to understand the music inside and out as well and play it at an extremely high level. We will focus a lot of musical interpretation since a few pieces are iconic and transcriptions. Listening and outside preparations are going to be very important for us to be successful in our contest. Video assignments for individuals or small groups/sections will help ensure preparations outside of the classroom, and also show the level of understanding and musical expression that each individual student is doing. In this unit, we will focus a lot on texture, timbre and musicality to make the performance as musical and effective as possible. Vertical alignment will also be a big factor in this unit, and it will be important for students to understand what it means to play “cleanly” individually and as a group. I’ve also increased the difficulty of the music to keep pushing student’s technical abilities as well as broaden their musical exposure to a wider range of music. So far, we’ve done a lot of contemporary pieces, and bringing some prolific works will have them connect and understand the music differently. Since there is a lot of information on some of the older pieces of music, historical context as well as cultural connections will be easy to research and important to connect with.
### Performance 5: Final Concert

| **Content:** | • *Africa: Ceremony, Song and Ritual* by Robert W. Smith  
• *Red Rocks Fanfare* by John Bogenschutz  
• *October* by Eric Whitacre  
• *Danzon no. 2* by Marquez arr. Oliver Nickel |
| **Skills/Elements Addressed (Cognitive, Physical, Affective)** | • What is Programmatic music? (C)  
• Cultural Influence on music and it’s importance on musical decisions (P, C, A)  
• What are Tension, Release, and climax? (P, C, A)  
• Creation of art or music as related to the cultural aspects of different pieces: pulling cultural information out of music (C, A) |
| **SHCNS Addressed** | • Styles/Genres: African Programmatic, Fanfare, Ballad, Cuban Programmatic/Transcription  
• Historical Period: Red Rocks: based off Red Rocks Amphitheatre; All others contemporary except Danzon No. 2  
• Culture: Cuban Influence, African Influence, choral connections to *October*  
• National Standards: 1, 2, 5, 6, 7, 8, 9 |
| **Assessment** | • Break the group up in two to research and teach about Cuban or African cultures and their influence on music  
• View, experience, and create art that is representative of those cultures or pieces for a deeper understanding of the music  
• Evaluation and reflection of previous unit’s performances |
Rational

Before starting new music, students will have an opportunity to listen and evaluate themselves, their section, and the band as a whole on the previous concert. They will then write down a score based on typical festival judge sheets as well as what they can do better for the next concert and compare those scores and comments to the sheets received by the judges.

This unit is meant to be a very hands on and fun unit. Its focus is programmatic music and how it relates to culture and is influenced by those relationships. Students will have opportunities to research, create and present different projects based on those cultures, which help draw closer connections and deeper understanding to the music being performed. Since we spent a lot of time on cleaning and technical aspects for contest, I think its good for students to experience music in a very different light. Also, the end of the year, student’s focus level and drive tend to whither so this unit will help maintain focus, keep the students involved and motivated to make the performance awesome. I also hope it will keep them coming back for more for next year and get them involved in other ensembles as well. Since it is the end of the year, I want the students to be a little relieved from some of the other high-stakes activities, such as playing tests, video recordings, and lots of reflections and evaluations. While we will talk a lot about tension, release, and climax, its going to be a defined focus, throughout the year, we talk about it, but not as in-depth as we will in this unit. A large focus will be on what and why this tension is happening, and the roles of different instruments to give the release.
MUSIC IN FILM

ABSTRACT
A general music class with proposed purpose, a course overview, required texts, objectives, expectations, and assignments.

Ms. Claeys, Ms. Duling, Mr. Miertschin, Ms. Wilson
**Purpose:** The purpose of this general music course is for students to learn about the history, development, conventions, and aesthetic qualities of musical scoring in films.

**Course Overview:** Students will learn basic musical terminology, become familiar with quality film composers, create a brief timeline of the development of film music, listen to examples of quality film music and reflect on their listening, use appropriate musical terminology to discuss the success of film music with their peers, and create their own music to accompany a two-minute video clip using Garage Band.

**Required Materials:** Students will need access to internet at home. All other resources will be provided in class and/or by the teacher.

**Expectations:** Students do not need prior musical experience to take this course! All musical terms and technologies will be taught/provided in class. Students are expected to attend each class period, engage with the materials of the lesson, collaborate with their peers in group work, and maintain a positive, respectful learning atmosphere. All homework assignments are due by 4:00 PM on the day listed.

**Assignments:** Assignments include a variety of in-class, at-home, group, and individual assignments, including seeking out musical/film examples, listening journals, a research project, notation projects, a timeline, and composing music for given video clips.

**Course Objectives** - By the end of semester, students will...

- Define the following terms/concepts in their own words
  - Leitmotifs
  - Dynamics (forte, piano, etc.)
  - Tempo (largo, allegro, etc.)
  - Rhythm (syncopation, polyrhythm)
  - Instrumentation
  - Theme
  - Variation
  - Timbre

- Identify prominent film score composers, identify at least two films they composed for, and any musical contributions they have made to the film scoring profession.

- Extrapolate the relationship between film scenes and how music reinforces/alters perception
  - Relationship between characters/leit motifs
  - Understand how timbre/instrumentation/rhythm influences perception

- Describe the following timbres:
  - High brass
  - Low brass
  - Woodwinds
  - Percussion (battery and mallet)
  - Strings

- Complete a series of listening journal in which students will...
- List the composer, piece, the film; and (if applicable), analyze how the music reinforces or alters the perception of the film scene.
- Dictate form, timbre, rhythm, etc.
- Describe aesthetic qualities/effectiveness of music
- Compose music for a 2 minute video clip using Garage Band
  - The music can be traditional film score or in parody style
  - Utilize instrumental timbres to reinforce scene

**Proposed Course Calendar**
* denotes assessment opportunity

<table>
<thead>
<tr>
<th>Week</th>
<th>Activity</th>
</tr>
</thead>
</table>
| 1    | Introduction, Goals, Class Rules  
HW: find one appropriate, film clip with its original music from YouTube and submit via GoogleDoc  
Musical terminology (dynamics, tempo, instruments, etc.)  
HW: create a glossary of common musical terms in their own words (terms provided by teacher) |
| 2    | *Turn in glossaries  
Watch selection of student-found YouTube clips  
Discuss: how does music reinforce/alter your perception of film (using musical terminology from glossaries)  
Introduce Musical Form/Structure: examples, definition, how it relates to literature/film, how to listen/identify |
| 3    | Return glossaries, allow students to revise  
Finish up musical form/structure  
*Listening Journal: aurally identifying form (in-class, turn in)  
Quiz reminder for next class  
*Quiz on Musical Terminology (paper/pencil)  
Introduce History of Film  
Return listening journal entry |
| 4    | Cont. History of Film (silent through modern)  
*HW: create digital timeline of film history with examples for each period  
*Quiz on Form/Structure (listening ID, definitions)  
Introduce Film Composers |
| Week 5 | Cont. Film Composers (listening, contributions, etc.)  
| Turn in timeline  
| *Create rubric for research project  
| HW: 4 pg (double space) research paper on one film composer including at least one outside reference, audio examples of compositions, and a short presentation to give to peers  
| Paper work day |
| Week 6 | *Composer Research Project due  
| *Research Presentations  
| *Research Presentations (cont) |
| Week 7 | Theme/Leit Motifs (definition, brief history, function, etc.)  
| HW: find one example of theme/leit motifs in popular film/TV and submit via Dropbox or bring to class  
| Theme/Leit Motifs (cont)  
| Discuss examples from homework, give more  
| *Create a character activity (in class - see attached Lesson Plan) |
| Week 8 | Listening examples (traditional film score)  
| Discuss how music reinforces the scene using musical terminology  
| *HW: Listening journal (how instrumentation, timbre, rhythm contribute to scene)  
| Turn in listening journals  
| Listening examples (parody film score)  
| Discussion  
| *HW: Listening journal (how music changed perception) |
| Week 9 | Turn in listening journal/return previous listening journals  
| Introduce Timbre (winds)  
| Listening, instrument families  
| *In class: Create timbre glossary/description (terms provided by teacher)  
| Timbre Cont. (percussion and strings)  
| *In class: continue timbral glossary/descriptions; turn in |
| Week 10 | *In Class: Given musical/film clips, students will identify timbre and discuss how timbre contributes to effect  
Return timbre glossary  
*Quiz on Timbre (listening, description, etc.)  
Review timbre/form/musical terminology |
| Week 11 | Watch *Star Wars Episode IV* and have students fill out guided listening/watching worksheets  
Finish up *Star Wars*  
*Class discussion on how John William’s scoring of the film affects the movie, how it connects to characters/plot, and how specific compositional devices (form, timbre, tempo, etc.) contribute to the overall success/failure of the film score |
| Week 12 | Non-Traditional Notation Dictation  
What is dictation? Why is it important?  
Explain non-traditional notation (pictures, colors, numbers, etc.)  
*Non-Traditional Notation Dictation Exercises (in class)  
*HW: Select favorite song and create notation poster |
| Week 13 | Turn in notation poster  
*Class Composition  
- Given a video clip, class develops a sketch of what kind of music might accompany it using non-traditional notation  
Group Composition  
- Given 3 video clip, small groups will develop sketches of what kind of music might accompany them using non-traditional notation  
Present one composition sketch from each group |
| Week 14 | Introduce Composition Project  
Garage Band Tutorial (how to create project, loops)  
*In class: create an 8 measure song that uses at least 3 loops  
Share loops from previous class/peer feedback  
*In class (groups): given a short video clip, create a loop sequence that musically supports or parodies the clip  
Present loops/peer feedback  
HW: find a short (under 1 minute) video clip with no sound that you think you could write music for |
<table>
<thead>
<tr>
<th>Week 15</th>
<th>*In class: create loop sequence to accompany YouTube clip using Garage Band</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>*Present loops created to accompany YouTube clip</td>
</tr>
<tr>
<td></td>
<td>Peer feedback/review of Garage Band basics</td>
</tr>
<tr>
<td></td>
<td>HW: choose 2 minute film clip to use for final project</td>
</tr>
<tr>
<td>Week 16</td>
<td>Work on projects</td>
</tr>
<tr>
<td>Week 17</td>
<td>Work on projects</td>
</tr>
<tr>
<td>Week 18</td>
<td>Present Projects</td>
</tr>
<tr>
<td></td>
<td>Present Projects</td>
</tr>
</tbody>
</table>
Anticipated Lesson Plan

"MUSICAL CHARACTERS"
Scotti, Chris, Natalie, and

OBJECTIVES
- By the end of the lesson, students will create a character based on their interpretation of Mars by Holst using at least 2 musical terms given in the lesson.
- By the end of the lesson, students will correctly fill out a character map by creating 4 character traits and one supporting detail for each trait.

MATERIALS
- iPad
- Speakers
- Laptop w/ Spotify and YouTube video clips
- Character maps
- White board/marker

SEQUENCE

INTRO (5-8 minutes)
- Original Mary Poppins Trailer: https://www.youtube.com/watch?v=fuWf9fP-A-U
- Start first trailer at 42s mark
- Scary Mary Trailer: https://www.youtube.com/watch?v=2T5_0AGdFic
- Discuss (think, pair, share after viewing videos)
- Everyone take a pod to facilitate/guide discussion
- Compare contrast on a sheet of paper the differences between the two trailers
- What was different about the music?
- How did the music change the tone of the trailer?
- If you only heard the music, what type of movie would you have guessed was being advertised? Why?

BODY (30 Minutes)
Scotti: monitor class, answer student questions, help lead T/P/S
Natalie:
- What are some character archetypes (common characters) you can think of?
- "When you think about characters in TV shows or from a movie that have theme music, who are they?" Wait
  - EX: hero, villain, damsel in distress, etc.
- What type of music typically accompanies those characters in movies?
• Leit Motifs: music that represents a character, event, or idea
  o explain/expand to the class
  o Examples:
    ▪ Incredibles
    ▪ Harry Potter Hogwarts theme
    ▪ Star Wars - Darth Vader
    • Lead students through using character map
  o Can you think of another example of a character who has a leit motif?
    ▪ T/P/S
  o How do these motifs reinforce the character?
    ▪ T/P/S

OUTRO (15 Minutes)
Each of us will sit with a group to help facilitate the activity

• Play a selected music clip: Mars, Bringer of War
• Ask students to design their own character based on the music
  o Use the graphic organizer to fill in 4 characteristics then write a sentence expanding on that characteristic
  o With a blank paper, create an image that depicts your character
    ▪ image, scene, costume, setting, etc...
  • T/P/S neighbor,
  • volunteers to share with class
    o play music while sharing character and image

Debrief
• Think back to the narrative you wrote about yourself, is there song that could be a theme song for you?
• What is your that song? Share with your table group
• Give 45 seconds to think of themesong for themselves
• Ask some students to share out what their song is
  o Tie into self-narrative they completed previously

ASSESSMENT

Did the student use at least 2 musical terms to develop their character?  Y / N

Did the student fill in the character map?  Y / N

Did the student actively participate in the activity?  Y / N

Did the student create 4 character traits?  Y / N

Did the student create one supporting detail for each trait?  Y / N
Write one character trait in each of the ovals. Write one supporting detail in each of the rectangles.
Mr. Man, Superintendent
Imaginary Public Schools
404 LaLaLand Lane
Pretend, ST 75309

Dear Mr. Man,

Enclosed is the 2015-16 music department budget proposal.

Section One of this proposal is the summary of anticipated needs and income. Section Two includes a more detailed breakdown of each budget line item, and Section Three provides support material and additional information pertaining to the budget request.

Information included in Section Three indicates low per-pupil costs for music education in the Imaginary Schools, and the level of requested school district funds remains below the average for music programs in other Made-Up Conference schools. Included information also indicates that the activity level for appearances by students associated with the music education program remain high.

Finally, please note that the number of students enrolling the music education program continues to increase. It is respectfully requested that the budget support be forthcoming to sustain program quality and to maintain a systematic pattern of growth. This budget proposal reflects an honest representation of funding needs for music education in the Imaginary Public Schools for the 2015-16 academic year.

Sincerely,

Ms. Claeys
Ms. Duling
Ms. Wilson
Mr. Miertschin

Music Instructors,
Imaginary Public Schools
Contents

Section One ......................................................................................................................... 3
  2015-16 Budget Summary ......................................................................................... 3

Section Two ....................................................................................................................... 4
  2015-16 Budget Description ....................................................................................... 4

Section Three .................................................................................................................... 6
  General Information .................................................................................................... 6
  Specific Information ...................................................................................................... 6
    Anticipated Revenue .................................................................................................. 6
    New Equipment ......................................................................................................... 6
    Replacement Equipment ............................................................................................ 7

There are no immediate needs to replace current equipment in the rotation system. .......... 7

Music Library .................................................................................................................. 7

Travel .............................................................................................................................. 7

Awards ............................................................................................................................ 7

Printing and Publicity .................................................................................................... 8

Repair and Maintenance ............................................................................................... 8

Contest and Festival Fees ............................................................................................... 8

Contractual Services ...................................................................................................... 8

Concert Wear Maintenance ............................................................................................ 8

Contingency ................................................................................................................... 8

5-Year Plan ..................................................................................................................... 8
### Anticipated Income

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Travel Fees ($75/student x 167)</td>
<td>$12,750.00</td>
</tr>
<tr>
<td>Gate Fee</td>
<td>$800.00</td>
</tr>
<tr>
<td>General Funds</td>
<td>$4,000.00</td>
</tr>
<tr>
<td>Donation</td>
<td>$1,500.00</td>
</tr>
<tr>
<td>Fundraising</td>
<td>$4,800.00</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>$23,850.00</strong></td>
</tr>
</tbody>
</table>

### Anticipated Expenses

<table>
<thead>
<tr>
<th>Line Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Equipment</td>
<td>$7,156.98</td>
</tr>
<tr>
<td>Replacement Equipment</td>
<td>$</td>
</tr>
<tr>
<td>Music Library</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>Travel</td>
<td>$3,300.00</td>
</tr>
<tr>
<td>Awards</td>
<td>$750.00</td>
</tr>
<tr>
<td>Printing/Publicity</td>
<td>$600.00</td>
</tr>
<tr>
<td>Repair and Maintenance</td>
<td>$2,500.00</td>
</tr>
<tr>
<td>Contest/Festival Fees</td>
<td>$900.00</td>
</tr>
<tr>
<td>Contractual Services</td>
<td>$4,200.00</td>
</tr>
<tr>
<td>Concert Wear Maintenance</td>
<td>$500.00</td>
</tr>
<tr>
<td>Contingency</td>
<td>$2,360.00</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>$23,266.98</strong></td>
</tr>
</tbody>
</table>

**Budget Surplus/Deficit**  
$583.02
### Section Two

#### 2015-16 Budget Description

Music Department,

Imaginary Public Schools

<table>
<thead>
<tr>
<th>Coding</th>
<th>New Equipment</th>
<th>Item</th>
<th>Qty</th>
<th>Retail</th>
<th>App. Bid</th>
<th>Subtotal</th>
<th>Running Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td></td>
<td>Piccolo (Gemeinhardt 45P)</td>
<td></td>
<td>$1,099.00</td>
<td></td>
<td>$1,099.00</td>
<td></td>
</tr>
<tr>
<td>B/C/O</td>
<td></td>
<td>Trumpet (Getzen 390's)</td>
<td></td>
<td>$1,165.00</td>
<td></td>
<td>$1,165.00</td>
<td></td>
</tr>
<tr>
<td>B/C/O</td>
<td></td>
<td>Tenor Sax (Yamaha YTS480)</td>
<td></td>
<td>$2,749.99</td>
<td></td>
<td>$2,749.99</td>
<td></td>
</tr>
<tr>
<td>B/C/O</td>
<td></td>
<td>Trombone (Yamaha YSL 620)</td>
<td></td>
<td>$2,142.99</td>
<td></td>
<td>$2,142.99</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Total:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$7,156.98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Replacement Equipment</th>
<th>Item</th>
<th>Qty</th>
<th>Retail</th>
<th>Less Trade</th>
<th>Subtotal</th>
<th>Running Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$7,156.98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Music Library</th>
<th>Item</th>
<th>Retail</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td>Ensemble</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B/C/O</td>
<td>Music Library</td>
<td></td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td>B/C/O</td>
<td>Music Library</td>
<td></td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td></td>
<td>$1,000.00</td>
<td>$8,156.98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Travel</th>
<th>Item</th>
<th>Transportation</th>
<th>Meals/Lodging</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td>Student</td>
<td>Bussing for Contest/Festivals</td>
<td>$2,500.00</td>
<td>$2,500.00</td>
<td>$2,500.00</td>
</tr>
<tr>
<td>B/C/O</td>
<td>Professional Development</td>
<td>$100.00</td>
<td>$700.00</td>
<td>$800.00</td>
<td>$3,300.00</td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td></td>
<td>$3,300.00</td>
<td>$11,456.98</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Awards</th>
<th>Item</th>
<th>Qty</th>
<th>Retail</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td>Certificates</td>
<td></td>
<td></td>
<td>$250.00</td>
<td>$250.00</td>
</tr>
<tr>
<td>B/C/O</td>
<td>Scholarships</td>
<td></td>
<td></td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td></td>
<td></td>
<td>$750.00</td>
<td>$12,206.98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Printing/Publicity/Advocacy</th>
<th>Item</th>
<th>Qty</th>
<th>Retail</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td>Concert Programs</td>
<td>$600.00</td>
<td>$600.00</td>
<td>$600.00</td>
<td>$12,806.98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Repair and Maintenance</th>
<th>Item</th>
<th>Qty</th>
<th>Retail</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td>Instrument Repair</td>
<td>$2,000.00</td>
<td>$2,000.00</td>
<td>$2,000.00</td>
<td>$15,306.98</td>
</tr>
<tr>
<td>B/C/O</td>
<td>Piano Tuning</td>
<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td></td>
<td>$2,500.00</td>
<td>$15,306.98</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coding</th>
<th>Contest/Festival Fees</th>
<th>Item</th>
<th>Qty</th>
<th>Retail</th>
<th>Subtotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>B/C/O</td>
<td>Solo/Ensemble</td>
<td>$400.00</td>
<td>$400.00</td>
<td>$400.00</td>
<td>$400.00</td>
</tr>
<tr>
<td>B/C/O</td>
<td>Large Ensemble</td>
<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td>Coding</td>
<td>Contractual Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>----------------------</td>
<td>------------------</td>
<td>------------------</td>
<td>------------------</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Colorguard Coordinator</td>
<td>$1,200.00</td>
<td>$1,200.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>Accompanist</td>
<td>$3,000.00</td>
<td>$3,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td>$4,200.00</td>
<td>$4,200.00</td>
<td>$20,406.98</td>
<td></td>
</tr>
<tr>
<td>Coding</td>
<td>Concert Wear Maintenance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B/C</td>
<td>Uniform/Robe Repair</td>
<td>$300.00</td>
<td>$500.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total:</strong></td>
<td>$500.00</td>
<td>$500.00</td>
<td>$20,906.98</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Contingency</td>
<td>$2,700.00</td>
<td>$2,360.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Emergency Fund</td>
<td>$2,700.00</td>
<td>$2,360.00</td>
<td>$23,266.98</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Total Anticipated Expenses:</strong></td>
<td></td>
<td></td>
<td>$23,266.98</td>
<td></td>
</tr>
</tbody>
</table>
Section Three
2015-16 Music Budget
Support Information
Music Department,
Imaginary Public Schools

General Information

The music education program in the Imaginary Public School District provides classroom and music ensemble experience for what is expected to be 200 students in 2015-16, grades 5-12. Based on this budget request, a cost-per-pupil ration of $24 in the district funds results. Both the cost-per-pupil figure and the total request in district funds are below average when compared with other schools in the Made-Up Conference. The average conference school district budget for music is just over $7,500, and the cost-per-pupil figure for students in music education is approximately $35. Pretend East, the conference school closest in enrollment to Imaginary Schools, supported music education in the 2014-15 academic year with a budget of district funds totaling $6000.

Students participating in music activities in the Imaginary Public School District in 2014-15 made 65 appearances at school and local functions, as well as at regional and state events. This increase in the number of appearances made in the previous year can be regarded as the maximum number of appearances that should be made by students involved in the Imaginary Schools music education program. In addition, the total number of students involved in music education will increases by slightly more than 4% from 2014-15 and over 20% in a 3-year period.

Specific Information
Anticipated Revenue

Participation Fee: Students will be assessed a fee of $75 to be a member of a performing ensemble for participation and travel with the ensemble. This fee will be put towards meals and other travel fees. Students will participate in several fundraisers including magazine and chocolate sales.

Other Revenue: Since the band and choir perform at games frequently, we receive a small percentage of ticket sales from those events, providing revenue for the general fund. We have a strong Band/Choir Boosters program that brings in a lot of income for the Performing Arts Department. Some of their fundraising activities include taco and dessert bars at games, fun run/5K, and band/choir t-shirt sales. Having a Boosters organization provides opportunity for family and community involvement in the Performing Arts programs and provides revenue as well.

New Equipment

Trumpets: These instruments are a very important part of any concert or marching ensemble. The instruments we are looking to purchase are high quality, while staying on a reasonable budget. Plans are to replace 1 instrument this year, and the remaining two trumpets within the next five years.

Piccolo: The piccolo is an important instrument for flute players to learn in the course of their musical development, and there are many essential parts in concert and marching music. The instrument in question would be a dual-purpose instrument, used for marching and concert band.
**Tenor Saxophone:** The tenor saxophone is an instrument that is essential to band and small ensemble literature. This instrument is to be used in all of these instrumental ensembles, and will last for many years.

**Trombone:** These are a vital part of the low brass section of a band, and a high-quality replacement instrument is desperately needed in the band’s inventory. This instrument will last for many years and be utilized in concert and chamber performing ensembles.

Replacement Equipment
There are no immediate needs to replace current equipment in the rotation system.

Music Library

**Marching Band:** This year the marching band will need 2 new scores for half-time shows and pep tunes. These scores help to create a cohesive show/pep band experience and encourage student interest in marching band. The first score, *Camelot*, costs approximately $600. *Camelot* will provide opportunities to discuss the middle ages including people, places, and historical events. The pep tune *Maiaguena* costs approximately $70. Students will have the opportunity to play a Latin *Jazz* arrangement and have some swingin’ fun!

**Concert Band:** New scores are required for concert band totaling $225. These scores help to augment our music library by purchasing music of varying genres. Also, they will provide new concepts for students to master.

**Mixed Choir:** 2 new octavos will be purchased for the mixed choir. These scores cost $1.90 per copy totaling $117.80. These two new pieces will contrast in style providing new concepts for students to investigate. These two pieces will also be appropriate to take to a festival or contest. Finally, the new music will be in two different languages.

**Beginning Choir:** This choir will need sight singing books at the cost of $7.60 per book for a total of $212.80. These books are intended to help students become better sight singers as well as increase their overall musicianship. In the long run students will read through new music faster and more accurately be studying sight singing. For beginning choir will also have two new octavos that cost $1.90 per copy a total of $106.40. This new music will employ concepts learned from sight-singing and provide a viable source of repertoire to prepare for contest or festival.

Travel
In regards to travel funds, $3300 will be allotted. $2500 will be allotted for student travel and $800 will be allotted for teacher travel. Students will travel to contest and marching band activities. Travel opportunities allow students to perform in varying venues with new audiences and receive constructive feedback. Teachers will travel to professional development events. Professional development events provide networking opportunities for educators, professional development hours for licensing, and provides students resources to enhance classroom experience.

Awards
There are two large awards in the music program: one band scholarship and one choir scholarship. The band scholarship (John Philip Sousa Award) is to be in the amount of $250 for an outstanding graduating senior who will continue in band in college. The choir scholarship (The C.W. Award) is also in the amount of $250 for an outstanding graduating senior who will continue in choir in college. The funds for both of
these scholarships will come from donations to the music program and is our program’s way of “giving back” to the students who work hard to help us all succeed.

Printing and Publicity
Programs are required for each ensemble for each concert. The total amount of concerts are 6 concert. We will print a total 250 for the band concerts and 250 for the combined choir concert. This budget covers programs for the entire school year. Copies cost approximately $.03-.04 per copy for a grand total of $200. Also, promotional posters will be placed around the community at $.10-.15 per copy for a total of $50.

Repair and Maintenance
Instrument Repairs: We currently have 13 instruments out for repair, which is necessary for the students to have a musical experience they enjoy and can be proud of. Increasing the student fees to account for these repairs will be considered in the future to account for more repairs until the older instruments are replaced.

Piano Tuning: The two pianos in the choir department need to be tuned at least twice per year in order to ensure quality music from this program.

Contest and Festival Fees
Music contest and all-state audition fees remain constant from year-to-year. These events provide performance experience for students in both band and choir, with highly respected adjudicators. These festivals and contests provide valuable educational experience for music students in the Imaginary Public Schools.

Contractual Services
The extra staff hired for the Performing Arts Department enhances students’ performances and gives them opportunities for musical growth. The color guard coordinator will be in charge of assisting color guard members in writing and teaching drill, and learning proper flag throwing techniques. The accompanist will attend choir rehearsal twice per week and assist students at regional and state solo and ensemble contest. Lastly, the general budget provided by the school district allow $1000 to be allotted to the Activity Fund to assist with payment of a color guard coordinator and accompanist.

Concert Wear Maintenance
Because of heavy use, $500 has been allotted to the maintenance and repair of school-owned garments. $300 will be allotted for dry cleaning band uniforms in November. The remaining $200 will be used for the dry cleaning and maintenance of choral robes. This type of care will help extend the life of school-purchased garments.

Contingency
An allowance is requested to cover unanticipated expenses up to $2,360.00. This figure represents 10% of the overall budget and will only be utilized when necessary.

5-Year Plan
Over the next five years, we will spend $5-$7,000 per year on new instruments to maintain a rotation system and to facilitate the replacement of old equipment. The total cost of new instruments over the next 3 years is $7854, which includes 1 double French horn ($4425), 2 trumpets ($1,165 each for a total
cost of $2,330), and 1 piccolo ($1099). We plan to purchase these over the course of 3 years, purchasing the horn the first year, 2 trumpets the second year, and the piccolo in the last year of our five year plan.

The budget surplus of $583.02 is in place as a savings for the band and choral trips to Someplace and Nowhere respectively in 2 years. These larger trips provide students the opportunity to explore new music and culture, as well as serving as promotional/advocacy opportunities for the Imaginary Schools Music Program.
MUSIC 670

ADVANCED TOPICS IN MUSIC EDUCATION
MUSIC 670
Advanced Methods in Music Education

Instructor: Dr. Phillip D. Payne, McCain 232, 532-5764
Dr. Ruth Gurgel, McCain 227, 532-3827
Meeting: Monday and Friday, 8:00-9:00 a.m. McCain 324
Office Hours: by appointment

Required texts:

Class Handouts/Packets
Membership to NAfME
Scores as needed self-purchased

Purpose: The purpose of this course is to synthesize, discuss, and apply pedagogical concepts experienced throughout the curriculum.

Objectives: By the conclusion of this course, the student will:
• demonstrate excellence as a professional music educator through regular class attendance, appropriate behavior, and consistent participation in class.
• demonstrate an understanding of pedagogical practices and techniques through apprenticeship and completion of the Block 2 Apprenticeship portfolio.
• demonstrate competence in the Kansas Teaching Standards through completion of the standards portion of the portfolio.
• read current literature and analyze relating it to teaching practices.
• develop and present an instructional Unit plan for teaching through active participation and performance.
• demonstrate an understanding of integrating technology throughout the music curriculum
• completion of the PLT Music Content practice exam.

Expectations:

Professionalism and Attendance: Prompt attendance is expected as a demonstration of professional commitment. 1% (or 4 pts) off of grade for each absence (this includes the field experiences). Each tardy = .5% (or 2 pts) off of grade. These deductions will be documented in the professionalism category. Significant absences will be reported to the Registrar’s Office.

Class Participation: You will be evaluated on the quality, quantity, and appropriateness of oral contributions to the class. Come to class prepared bringing questions and comments to stimulate discussions.

Professional Development: Commitment to professional growth and development will be exhibited by completing 4 professional development hours through at least
2 different events. Events that can be used to fulfill this requirement include MENC, NBA, ASTA, and ACDA meetings, Technology seminars, and Career Services workshops. KMEA will cover all 4 hours only if you bring a handout/program from the seminar along with a typed summary of the seminar contents (two of the 4 are allowed to be concerts).

**Assignments** (note: individual assignments points are averaged into the percentage for the final grade)

**Professional Expectations**

- **75 pts** – Consistent attendance, professionalism, preparation and participation in class.
- **20 pts** – Develop a Technology Integration Lesson extending into Content Pedagogical Knowledge.
- **20 pts** – Professional Development: Turn in the professional development log form no later than the due date indicated on the course calendar.
- **48 pts** – Field Experience Apprenticeship: completion of 16(+) hours of public school music assessed with a rubric. (25 pts for completion/ 23 pts for reflection)
- **40 pts** – Block 2 Portfolio: The portfolio must be completed online.
- **72 pts** – Content Standards 1-9: Write an essay for each standard and link two artifacts supporting your essay. The portfolio must be completed online.
- **25 pts** – Completion of an Interview Portfolio
- **25 pts** – Completion of a mock interview
- **25 pts** – Completion of the Content Methods practice exam. Turn in completed score sheet.

**Teaching Unit Projects**: Students will design two teaching units, one for elementary and one for secondary

- **200 pts** – Develop two comprehensive teaching units:
  
  **Secondary focus:** Select a piece and develop a comprehensive unit plan that illustrates an understanding of compositional elements through the skill of score analysis. Each teaching unit must include a full score analysis, a teacher’s guide exposing teaching strategies to enhance student understanding and skill, and a student guide of instructional materials that will be used with the unit.

  **Elementary focus:** Select a musical concept (e.g., syncopation) and develop a unit plan that demonstrates how to prepare, present, and practice the concept through classroom activities. Each unit must include a minimum of three activities (e.g., songs, chants, etc.) for the preparation stage, one or two activities appropriate for the presentation of the concept, and three activities that provide opportunities to practice the concept leading to a summative assessment. Each activity should have an accompanying lesson plan including instructional materials, teaching sequence/strategies, and opportunities for formative assessment.

  *A detailed description of this assignment will be provided. These units must be submitted via email as well as in hard copy.*
**Grading Policy/Percentage:** Final grades will be the average of the following:

- **A:** 550-495 points
- **B:** 494-440 points
- **C:** 439-385 points
- **Anything lower you must retake the class!**

**Academic Honesty**
Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. The honor system website can be reached via the following URL: [www.ksu.edu/honor](http://www.ksu.edu/honor). A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

**Academic Accommodations for Students with Disabilities**
“Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety.

**Expectations for Classroom Conduct**
All student activities in the University, including this course, are governed by the Student Judicial Conduct Code as outlined in the Student Government Association By Laws, Article VI, Section 3, Number 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.
<table>
<thead>
<tr>
<th>Date</th>
<th>Class Discussions</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 22</td>
<td>Discuss expectations for the course.</td>
<td><em>a) Course Overview, b) Assignment of PLT practice exam, c) selection of Literature for your Teaching Unit, d) expectations of your Apprenticeship and e) the Block 2 Portfolio.</em></td>
</tr>
<tr>
<td></td>
<td>Discuss Placements for Student Teaching</td>
<td><em>Read: Requirements for Block 2 portfolio.</em></td>
</tr>
<tr>
<td></td>
<td>Discuss STAR Form and TB Testing</td>
<td><em>Read: Portfolio Development Guide</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Quiz: Design Syllabus Quiz</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em><strong>Take the practice MCE over the next two weeks</strong></em></td>
</tr>
<tr>
<td>Jan. 25</td>
<td>Block 2 Portfolio</td>
<td><em><strong>Syllabus Quiz due</strong></em></td>
</tr>
<tr>
<td></td>
<td>Kansas Teaching Standards</td>
<td>(Bring Hard Copy of quiz and Answer Key to Class)</td>
</tr>
<tr>
<td></td>
<td>How do I document these? Writing Session</td>
<td></td>
</tr>
<tr>
<td>Jan. 29</td>
<td>Review Requirements for the Apprenticeship</td>
<td><em><strong>Content Essay Standard 1 due in class</strong></em></td>
</tr>
<tr>
<td>Feb. 1</td>
<td>Technology and Enhancement Integrations</td>
<td><em><strong>Content Essay Standard 2 due in class</strong></em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>***Content Standard 1 due on website ***</td>
</tr>
<tr>
<td>Feb. 5</td>
<td>Incorporating technology into the music classroom</td>
<td><em><strong>Content Essay Standard 3 due in class</strong></em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>***Content Standard 2 due on website ***</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em><strong>Practice MCE due</strong></em></td>
</tr>
<tr>
<td>Feb. 8</td>
<td>Music Selection using CMP</td>
<td><em><strong>Content Essay Standard 4 due in class</strong></em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>***Content Standard 3 due on website ***</td>
</tr>
<tr>
<td>Feb. 12</td>
<td>Score Analysis through CMP</td>
<td><em><strong>Content Essay Standard 5 due in class</strong></em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>***Content Standard 4 due on website ***</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em><strong>Literature Selection for Sec. Unit Due</strong></em></td>
</tr>
<tr>
<td>Feb. 15</td>
<td>Outcomes through CMP</td>
<td>***Sec. Unit Grid draft due in Class ***</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em><strong>Content Essay Standard 6 due in class</strong></em></td>
</tr>
<tr>
<td>Date</td>
<td>Activity Description</td>
<td>Notes</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Feb. 19    | Culturally Relevant Pedagogy                                                         | ***Content Standard 5 due on website***  
***Technology Integration Lesson Plan due***  
***Sec. Unit Goals and Objectives draft due in Class***  
***Portfolio Entry 1 due on website***  |
| Feb. 22    | Assessment in CMP and using assessments in your lesson plans                          | Read: Chapter 4: Assessment from Shaping Sound Musicians.  
Assessment: Raiber and Teachout on Canvas  
***Content Essay Standard 7 due in class***  
***Content Standard 6 due on website***  |
| Feb. 26    | No Class - KMEA                                                                       | ***Content Standard 7 due on website***  |
| Feb. 29    | Strategies for Teaching through CMP  
Introduction of Secondary Teaching Unit                                                | Read: Chapter 3: Strategies from Shaping Sound Musicians.  
***Sec. Unit Assessments draft due in Class***  
***Content Essay Standard 8 due in class***  
***Content Essay Standard 9 due in class***  |
| Mar. 4     | [FMED ]  
Elementary Introduction Demo Lesson Planning Guide Concept Selection Intro to Masterclass | ***Artifact Rationales Standard 1 due in class***  
***Content Standard 8 due on website***  
***Content Standard 9 due on website***  |
| Mar. 7     | How to employ “Prepare” lessons                                                       | ***Elementary Concept Due***  
***Artifact Rationales Standard 3 due in class***  
***Sec. Unit Activities draft due in Class***  
***Artifacts Standard 1 due on website***  |
<p>| Mar. 11    | How to employ “Present and Practice” Lessons                                          | <em><strong>Artifact Rationales Standard 4 due in class</strong></em>  |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Answer any questions about masterclasses.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Elem Unit Song Analyses drafts due in Class</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Artifacts Standard 3 due on website</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Professional Hours Due</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SPRING BREAK March 14-18</strong></td>
<td></td>
</tr>
<tr>
<td>Mar. 21</td>
<td>Master Class for Feedback on Teaching: Kellyn Harrison, Connor Penton, Karis Dolenz</td>
<td><strong>Artifact Rationales Standard 6 due in class</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Artifacts Standard 5 due on website</strong></td>
</tr>
<tr>
<td>Mar. 25</td>
<td>Master Class for Feedback on Teaching: Emily Fish, Abigail Baeten, Shelby Shore, Ranie Wahlmeier</td>
<td><strong>Artifact Rationales Standard 7 due in class</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Artifacts Standard 6 due on website</strong></td>
</tr>
<tr>
<td>Mar. 28</td>
<td>Unit construction for the elementary classroom</td>
<td><strong>Artifact Rationales Standard 8 due in class</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Elem Unit Lesson Plan Outlines due in Class</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Artifacts Standard 7 due on website</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Secondary Unit due</strong></td>
</tr>
<tr>
<td>Apr. 1</td>
<td>Effectively Using Journals Homework and Listening Assignments in the Music Classroom</td>
<td><strong>Artifact Rationales Standard 9 due in class</strong></td>
</tr>
<tr>
<td></td>
<td>Read: Chapter 7: Effectively Using Journals from Shaping Sound Musicians.</td>
<td><strong>Artifact Rationales Standard 8 due on website</strong></td>
</tr>
<tr>
<td>Apr. 4</td>
<td>Culturally Relevant Pedagogy Part 1</td>
<td><strong>Essay Standard 2 due in class</strong></td>
</tr>
<tr>
<td></td>
<td>Read: Preface and Chapter 1 of “Taught by the Students” &amp; Ladson-Billings Article (on CANVAS)</td>
<td><strong>Artifact Rationales Standard 9 due on website</strong></td>
</tr>
<tr>
<td>Apr. 8</td>
<td>Culturally Relevant Pedagogy Part 2</td>
<td><strong>Artifact Rationales Standard 2 due in class</strong></td>
</tr>
<tr>
<td></td>
<td>Completion of the Rationale Assessments Discuss Final Preparation for Portfolio Submission</td>
<td><strong>Standard 2 due on website</strong></td>
</tr>
<tr>
<td>Apr. 11</td>
<td>Critical Issues in Music</td>
<td>Articles to be released in Canvas</td>
</tr>
<tr>
<td>Date</td>
<td>Content</td>
<td>Instructions</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Apr. 15</td>
<td>Critical Issues in Music Education (a la carte of your choice)</td>
<td>Articles to be released in Canvas</td>
</tr>
</tbody>
</table>
| Apr. 18   | Critical Thinking and creativity in the Music Classroom  
*What and How?* | Articles to be released in Canvas                                            |
| Apr. 22   | Discussion of your teaching experiences  
What should students learn in our music classes? |                                                                                 |
| Apr. 25   | How do students learn music and how should I teach?  
Discussion of your instruction, student learning goals, assessment, and comprehensive music education  
How does this all fit in the big picture? | Read: Chapter 6: Becoming a Different Kind of Director from Shaping Sound Musicians.  
***Elementary Units due*** |
| Apr. 29   | Master Class for Feedback on Teaching: *Emily Fish, Abigail Baeten, Shelby Shore, Ranie Wahlmeier* |                                                                                 |
| May 2     | Master Class for Feedback on Teaching: *Kellyn Harrison, Connor Penton, Karis Dolenz* |                                                                                 |
| May 6     | Teaching Unit Fair – Leavengood Courtyard                               | ***Apprenticeship Packet due***                                              |
| May 11    | 4:10 – 6:00 PM Job Interviews  
4:10 – Karis Dolenz  
4:25 – Ranie Wahlmeier  
4:40 – Shelby Shore  
4:55 – Connor Penton  
5:10 – Emily Fish  
5:25 – Kellyn Harrison  
5:40 – Abigail Baeten | ***Portfolios due on CANVAS***                                              |

Resources for Interdisciplinary Connections:  
The Library of Congress: [www.loc.gov](http://www.loc.gov) (Cheryl Lederle – cled@loc.gov)  
Selected Projects/Rubrics
Final Project

You have just received a call from a school district about an opening for a music teacher in your area of expertise. They want to conduct an interview as soon as possible to recommend a name to the board for immediate hiring.

Your final is to develop an interview portfolio that highlights all of your work over the course of your collegiate career. You will include a cover letter explaining your interest in the job, your philosophy (1 page), excerpts from your handbook (Title page, TOC, Discipline Plan, Grading Philosophy, other pertinent information.), your year-long curriculum, Sections of your unit plan, sample lesson plans, sample assessments, and any other pertinent information. Within the portfolio you will also provide links to your e-portfolio to augment your interview as well as provide highlights of you teaching.

Each interview will be 10-15 minutes in length. Be prepared to have the interview videotaped so you can see yourself in the interview process.

Your grade will be determined by your coverage of all the items covered above, the answering questions posed by the interviewer, demonstration of mastery of the content of the semester through your answers, and a self-reflection of your interview.

The final is worth 50 points.
### Final Project Rubric MUSIC 670

<table>
<thead>
<tr>
<th>Item</th>
<th>Proficient</th>
<th>Advanced</th>
<th>Basic</th>
<th>Unsatisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cover Letter/Résumé</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Philosophy</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Handbook</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Discipline Plan</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Grading Policy</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Curriculum</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Lesson Plans</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Links Provided</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**Proficient**
- Shows a complete understanding of all concepts through the substance of the answers

**Advanced**
- Shows a complete understanding of most concepts through the substance of the answers

**Basic**
- Shows a formative understanding of concepts through the substance of the answers

**Unsatisfactory**
- Shows a limited understanding of concepts through the substance of the answers

**Answering Questions**

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Good presence, volume, diction, gestures, and inflection</td>
<td>Needs improvement in one of the areas listed.</td>
<td>Needs improvement in two of the areas listed</td>
<td>Needs improvement in three of the areas listed</td>
<td>Needs improvement in more than three of the areas listed</td>
</tr>
</tbody>
</table>

**Presentation**

<table>
<thead>
<tr>
<th></th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Thorough reflection providing multiple areas of insight.</td>
<td>Detailed reflection demonstrating some insight into the interview process.</td>
<td>Minimum reflection provided.</td>
<td>Not All Questions Completed</td>
<td>No Answers Submitted</td>
</tr>
</tbody>
</table>

**Self-Reflection Form**

|                     | 8 | 6 | 4 | 2 | 0 |

**Final Presentation Grade:** ___________
## Interview Rubric

<table>
<thead>
<tr>
<th></th>
<th>Shows a complete understanding of all concepts through the substance of the answers</th>
<th>Shows a complete understanding of most concepts through the substance of the answers</th>
<th>Shows a formative understanding of concepts through the substance of the answers</th>
<th>Shows a limited understanding of concepts through the substance of the answers</th>
<th>Shows a lack understanding of concepts through the substance of the answers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Answering Questions</strong></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Good presence, volume, diction, gestures, and inflection</td>
<td>Needs improvement in one of the areas listed.</td>
<td>Needs improvement in two of the areas listed</td>
<td>Needs improvement in three of the areas listed</td>
<td>Needs improvement in more than three of the areas listed</td>
</tr>
<tr>
<td><strong>Presentation</strong></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Hire on the spot, with no reservations.</td>
<td>Hire for the position after consulting with references.</td>
<td>In the top candidates, but need to interview others first.</td>
<td>Potential is there, but not prepared for this position.</td>
<td>Weak interview with many reservations.</td>
</tr>
<tr>
<td><strong>Would you hire this person based solely on this interview?</strong></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>
MUSIC 670
Technology Integration in Unit Plans

Introduction

Pre-service music educators will need to design instruction that utilizes a wide variety of technological resources to support student learning in their future careers. In order to demonstrate your knowledge of and skills with technology integration, you will design a technology integration plan to be implemented within the music classroom. While it is understood that technology can be employed in various ways, it is recommended that for your unit plans you limit yourself to the following possibilities:

- Interactive webpages (e.g., Webquests, lesson reviews with accompaniments)
- Podcasting (lesson reviews, DIY music education series)
- Student self or peer assessment (SurveyMonkey, YouTube)
- Student use digital music production and/or notation software (e.g., GarageBand, Noteflight)

If you wish to integrate technology in a way different from those listed above, please plan on discussing your idea with an instructor prior to completing your unit plan.

Outline

I. Introduction/Purpose Statement - Briefly describe the purpose of technology integration including: what technology is to be used; who will use the technology; how will it be used; what learning objectives are being supported by use of the technology; why is technology an appropriate choice to support student learning as opposed to using other means of instruction.

II. Product/process sample – If creating an interactive webpage or podcast, provide an online link where this may be viewed; if using technology for assessment purposes or digital music production, then provide a scripted outline of the process the student will go enact to complete this assignment.

III. Assessment – Describe how you will assess student learning that relates to the technology integration plan; assessment may take place either online or as part of regular classes.

IV. Reflection – Summarize your experience creating the technology integration plan for your unit.
## Introduction/Purpose Statement

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory (0)</th>
<th>Basic (1)</th>
<th>Proficient (2)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrated knowledge of technology</td>
<td>Knowledge of technology is unclear based on an inefficiency of integration.</td>
<td>Integration of technology is only performed at the surface level and is subordinate to the instruction.</td>
<td>Integration of technology is critical to students achieving the intended outcome.</td>
<td></td>
</tr>
<tr>
<td>Demonstrated knowledge of students</td>
<td>Knowledge of students does not play a role in instructional decisions</td>
<td>Knowledge of students is considered but does not have an impact on instructional decisions.</td>
<td>Knowledge of students is necessary to clearly execute the lesson with maximum efficiency.</td>
<td></td>
</tr>
<tr>
<td>Demonstrated knowledge of process</td>
<td>Process is unclear and/or is missing more than three steps</td>
<td>Process is clear but is missing 1-2 steps for maximum efficiency</td>
<td>Process is clear and will be successful within the classroom</td>
<td></td>
</tr>
<tr>
<td>Demonstrated knowledge of learning objectives supported by technology integration</td>
<td>Objectives are unclear and technology integration is of little to no importance</td>
<td>Objectives are clear and measurable, but there is a lack of clarity in how technology is integrated</td>
<td>Objectives are clear and measurable and integration of technology is clearly intended in the measurable outcome</td>
<td></td>
</tr>
<tr>
<td>Rationale for using technology in lieu of other available resources</td>
<td>No rationale present.</td>
<td>Rationale is present, but does not clearly suggest that technology integration was the best choice.</td>
<td>Rationale is clear for using technology above other resources.</td>
<td></td>
</tr>
</tbody>
</table>

### Product/Process Sample

**(A) Interactive Webpage or Podcast**

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory (0)</th>
<th>Basic (1)</th>
<th>Proficient (2)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarity of information</td>
<td>Information is unclear and would not be able to be replicated.</td>
<td>The process is provided and is replicable.</td>
<td>Process is clearly provided and explained for maximum student learning.</td>
<td></td>
</tr>
<tr>
<td>Overall aesthetic presentation</td>
<td>No logical flow or design in delivering the content.</td>
<td>Presentation is lacking in one of the following areas: color, font, design, and delivery.</td>
<td>Presentation is clear in color, font, design, and delivery.</td>
<td></td>
</tr>
</tbody>
</table>

**B) Student Self/Peer Assessment or Digital Music Production**

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory (0)</th>
<th>Basic (1)</th>
<th>Proficient (2)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarity of process</td>
<td>Information is unclear and would not be able to be replicated.</td>
<td>The process is provided and is replicable.</td>
<td>Process is clearly provided and explained for maximum student learning.</td>
<td></td>
</tr>
<tr>
<td>Richness of process</td>
<td>Process is surface level with no intention of integration.</td>
<td>The process is integrated into the activities with minimum transference.</td>
<td>The process is completely integrated and crucial for transference.</td>
<td></td>
</tr>
<tr>
<td>Assessment</td>
<td>Unsatisfactory (0)</td>
<td>Basic (1)</td>
<td>Proficient (2)</td>
<td>Score</td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>--------------------</td>
<td>-----------</td>
<td>----------------</td>
<td>-------</td>
</tr>
<tr>
<td>Description of assessment process and procedures</td>
<td>Process is unclear and/or is missing more than three steps</td>
<td>Process is clear but is missing 1-2 steps for maximum efficiency</td>
<td>Process is clear and will be successful within the classroom</td>
<td></td>
</tr>
<tr>
<td>Clarity of model assessment(s)</td>
<td>Information is unclear and would not be able to be replicated.</td>
<td>The model(s) is provided and is replicable.</td>
<td>Model(s) is clearly provided and explained for maximum student learning.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Reflection</th>
<th>Unsatisfactory (0)</th>
<th>Basic (1)</th>
<th>Proficient (2)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality of reflection</td>
<td>No reflection provided.</td>
<td>Brief rationale with only description of actions and no connection to next steps or evidence of critical thinking.</td>
<td>Detailed rationale of the development and clear connection to implementation. Examples of critical thinking are the impetus for the response.</td>
<td></td>
</tr>
</tbody>
</table>

*Select either project (A) or (B).
EFFECTIVE?

• So, What does effective mean?
  • What does it look like?
  • What does it sound like?
  • How are the students being engaged?
  • What are the students learning?
WHAT MAKES TEACHING EFFECTIVE?

• Appropriate Pacing for Lesson
• Use of Verbal and Non-Verbal Communication
• Classroom Management
• Use of Questioning Techniques
• Cooperative Learning Strategies
• Being Prepared
• Making Content Relevant
• Providing Musical Context
• Reinforcing Aural Skills
• Providing SPECIFIC Feedback
• Using Assessment to Guide Learning
MASTER CLASS REQUIREMENTS

• Use some sort of presentation software, i.e. Powerpoint, Keynote, Prezi, GoogleDocs, etc.
• Presentation of a two-minute segment from your teaching videos where you are demonstrating effective teaching strategies (1st time) (for the second masterclass, you will show an area where you still believe you need some work.)
• Inclusion of context, description of the learners, lesson planning & preparation, reflection, etc.
THE MASTERCLASS

• Information you need to include:
  • The context
  • What is the class?
  • Where is the class taking place?
  • When is the class taking place?
THE MASTERCLASS

• Information you need to include:

  • The learners
  • Age of the students
  • Number of students
  • Number of special population learners
  • Basic characteristics of the students you are teaching
THE MASTERCLASS

• Information you need to include:
  • What is the objective?
  • What instructional strategies did you plan to use?
  • What was your plan for assessment?
EXAMPLE...

• **Context:**
  • 2nd Grade General Music Class
    In Smithfield Elementary School
    The class takes place right after lunch (they bring their lunch boxes with them)

• **Learners:**
  • 7-8 years old
  • 24 students in the class
  • 2 identified children with special needs (one with tourette syndrome, the other has been identified as being having an autism spectrum disorder)
Learning Objectives:
- The students will sing “Bow Wow Wow” with only one or two rhythmic or pitch errors and without accompaniment.
- 90% of the students will sing an entire song in their head voice while demonstrating good posture and vocal production.

Instructional Strategies:
- Vocal warm-ups (sirens)
- Rote teaching
- Questioning techniques guiding self-assessment
- Cooperative learning: Think/Pair/Share

Assessment:
- Listening and observing students for correct vocal production and posture during warm-ups and singing the song
- Listening to students sing “Bow Wow Wow” and noting places on a score where mistakes occur
EXAMPLE:

• At this point in the presentation, you should show your clip.

• You are encouraged to pause your clip in order to highlight moments when your teaching is being effective and discuss.
CLOSING UP...

• Present a reflection
  • What did you learn from this experience?
  • Is there anything you might consider changing were you to do this lesson again?
• Additional comments (optional)
Teaching Unit Assignment

Using a score that you will either teach during this apprenticeship or plan to teach during your student teaching experience, you will develop a comprehensive teaching unit that illustrates an understanding of compositional elements exposed through score analysis. Each unit must include a teacher’s guide sharing strategies to enhance student understanding of the elements to be learned, and a student guide that provides materials for students to use in class. These guides must be word-processed using MSWord or they may be web-based. It is suggested that notation software be used for any of the notation examples in the guides. A copy of each completed teaching unit (teacher and student guide) will be provided for the class members via a website. Your final draft will be submitted via CANVAS at the time listed on the syllabus. The rubric provided on CANVAS will be used for grading of this assignment.

This teaching unit will be presented to the class during our Lesson Plan Fair (Poster Session). During your presentation, discuss the piece, its unique or interesting characteristics highlighting prominent aspects of the piece that could be used to teach specific concepts and skills. Tie in the NEW National Standards. Describe the strategies you’ve developed in your student and teacher guides that will assist the teaching of these concepts and skills.

View samples of Teaching Units on Canvas.

Teacher’s Guide

Cover page:
- Title
- Composer/Arranger
- Publisher
- Grade level

Introductory Page:
- Title
- State the learning goals (instructional objectives) for this teaching unit.
  - Be sure to include information on meeting the knowledge, skill, and affective outcomes for your students.
- Indicate the NEW National Standards addressed by each goal.

Score Analysis:
- Provide the complete score analysis (Including specific examples) that you used for developing the teaching strategies.
  - Melodic
  - Harmonic
  - Rhythmic
  - Formal
  - Timbre(I)/Text(V)
  - Texture
  - Historical/Cultural analyses
Concept Lessons:
• Create a minimum of 5 activities to address the teachable concepts you have identified in your analysis.
  o You will share these activities through fully developed lesson plans in the teacher’s guide.
  o You will need to make one of these a visual or movement art integration activity.
  o The remaining 4 can be selected from the following:
    ▪ A (*) indicates required
      • Historical/Cultural*
      • Melody
      • Harmony
      • Rhythm
      • Texture
      • Form
      • Timbre/Text

Assessment:
• Develop an assessment for measuring any aspects (Knowledge, Skill, or Affective) of learning for each of your lessons. Include the answers and/or grading rubric in your teacher’s guide
• Develop a rubric, rating scale, or check list for assessing proficiency for each assessment measure according to the stated learning goals for this piece.
• Be sure each of your assessments has a clear process for implementation (protocol) so that a teacher could use this in their classroom tomorrow, if needed.
• Any additional information on the piece that would be useful to the teacher-conductor.

Warm-up strategies:
• Develop a minimum of 5 warm-up strategies that will connect specifically to your selection and the concepts for which you want to teach. These can be varied, but should include the process by which you will warm-up and how it connects and should transition to the piece during rehearsal.

Resources: (* indicates required)
• Glossary*
• Recordings
• Books
• Articles
• Related compositions
• Web sites that would aid in teaching this piece.
Student Guide

1. Learning goals
2. Instructional guidance and activities for:
   - Historical Background and cultural context: on the piece, composer, genre, style, making connection common with visual arts and/or other disciplines.
   - Text: (if applicable) Translate if in a foreign language, identify author, context of text, interpretation of the text.
   - Rhythm: Expose rhythmic challenges making connection to the concepts in common with visual arts and/or other disciplines.
   - Melody: Identify the melodic movement, relationship to other elements, making connection to the concepts in common with visual arts and/or other disciplines.
   - Harmony: Identify the harmonic foundation, relationship to other elements, making connection to the concepts in common with visual arts and/or other disciplines.
   - Form Analysis: Provide example of overall form in graphic representation.
   - Practice Guide: Rhythms, scale patterns, etc. extracted from the score that the student is to practice at home and that can be utilized in ensemble warm-up.
   - Provides visual examples of art pieces with which to make comparison or aspects of other disciplines that might be relevant.
   - Assessments for student understanding of the concepts and skill development.
   - Include a glossary of necessary and useful terminology to understand the composition.
MUSIC 670 Secondary Unit Timeline

February 8 – Discuss Music Selection According to CMP.

February 12 – 1) Music Selection Due
    2) Discuss Score Analysis

February 15 – 1) Bring to class your list of intended concepts for discussion/rationale.
    2) These can be provided in the table below.
    3) Discuss Unit Outcomes and Objectives

February 19 – 1) Bring to class your initial unit objectives for your selected piece.
    2) These can be provided in the table below.
    3) Discuss Assessment of your current unit plan.

February 22 – 1) Bring to class examples/outlines/descriptions of your proposed assessments.
    2) These can be provided in the table below.
    3) Discuss strategy development and potential activities for your unit.
    4) Will extend class to help with finalization of all parts.

February 29 – 1) Bring a working draft of your units including Goals/Objectives, Activities, Assessments, Lesson Plans, Lesson Plan Overview, etc...
    2) We will discuss in general the project and answer any last questions now and on March 27.

March 28 – Unit Plans Due!

May 4 – Begin designing your poster for the Teaching Unit Plan Fair.

May 11 – Unit Plan Fair – Leavengood Courtyard
**MUSIC 670 Unit Plan Grid**

<table>
<thead>
<tr>
<th>Analysis – Part 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broad Description</td>
</tr>
<tr>
<td>Specific Label</td>
</tr>
<tr>
<td>Style Period</td>
</tr>
<tr>
<td>Additional Areas of Concern</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis – Part 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
</tr>
<tr>
<td>Rhythm</td>
</tr>
<tr>
<td>Harmony</td>
</tr>
<tr>
<td>Timbre</td>
</tr>
<tr>
<td>Texture</td>
</tr>
<tr>
<td>Expression</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Additional considerations (Text Historical/Cultural Context)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>The Heart</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why this music? Why is it unique? Why is it educationally viable?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teachable Concepts (list)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Outcomes</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Selected Teachable Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goals</td>
</tr>
<tr>
<td>-------</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Skill Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Knowledge Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Affective Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suggested Unit Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Finalized Unit Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
</tr>
<tr>
<td>-------------</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Strategies</td>
</tr>
<tr>
<td>------------</td>
</tr>
<tr>
<td><strong>Overall Unit Structure</strong></td>
</tr>
<tr>
<td><em>(Lesson Plan Sequence)</em></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Activities Planned</strong></td>
</tr>
<tr>
<td><em>Are they...</em></td>
</tr>
<tr>
<td>1) <em>Adaptable or accessible by all learning styles?</em></td>
</tr>
<tr>
<td>2) <em>Student-centered</em></td>
</tr>
<tr>
<td>3) <em>Keeping the students actively engaged in the content?</em></td>
</tr>
<tr>
<td><strong>Learning Sequence for activities</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Warm-ups</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Check for alignment of activities and assessments.</strong></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Congrats! You have completed the planning portion of your document! Now take all of the notes listed above and access your inner-creative juices and construct this unit to engage students in the secondary public school music classroom. As always, if you have questions along the way... do not be afraid to ask. I look forward to seeing your final products!

Dr. Payne
<table>
<thead>
<tr>
<th><strong>Objective Writing</strong></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objectives contain all three parts and align with the intent of the piece</td>
<td>0 points One or more parts of the objective are missing or the objectives are not designed to enhance student learning.</td>
<td>1 point All three areas are addressed, but clarity or alignment issues are present.</td>
<td>2 points Objective is constructed in a way that is concise and completely addresses the areas of conditions, action verb, and criteria. Alignment with the intent of the piece is articulated and inferred throughout the objective.</td>
<td>2</td>
</tr>
<tr>
<td>Objectives are clearly stated and reflect the intent of the piece</td>
<td>0 points Objectives are neither clear or concise.</td>
<td>1 point Lacking in clarity or conciseness.</td>
<td>2 points Objectives are clear and concise and clearly reflect the musical intent.</td>
<td>2</td>
</tr>
<tr>
<td>Objectives address the cognitive (knowledge) development of the student.</td>
<td>0 points Cognitive development is not addressed throughout any of the objectives.</td>
<td>1 point Articulation of the cognitive development is present, but only at a minimum level of understanding by the teacher or at only one entry point.</td>
<td>2 points Articulation of cognitive development is clear in the writing of the objective. Multiple entry points are measured throughout the statement of the objectives.</td>
<td>2</td>
</tr>
<tr>
<td>Objectives address the skill development of the student.</td>
<td>0 points Musical skill development is not addressed throughout any of the objectives.</td>
<td>1 point Articulation of the musical skill development is present, but only at a minimum level of understanding by the teacher or at only one entry point.</td>
<td>2 points Articulation of musical skill development is clear in the writing of the objective. Multiple entry points are measured throughout the statement of the objectives.</td>
<td>2</td>
</tr>
<tr>
<td>Objectives address the affective (expression) development of the student.</td>
<td>0 points Affective development is not addressed throughout any of the objectives.</td>
<td>1 point Articulation of the affective development is present, but only at a minimum level of understanding by the teacher or at only one entry point.</td>
<td>2 points Articulation of affective development is clear in the writing of the objective. Multiple entry points are measured throughout the statement of the objectives.</td>
<td>2</td>
</tr>
<tr>
<td>Score Analysis</td>
<td>0 points</td>
<td>1 point</td>
<td>2 points</td>
<td>2 points</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------------</td>
<td>----------</td>
<td>---------</td>
<td>----------</td>
<td>----------</td>
</tr>
<tr>
<td><strong>Exposes rhythmic challenges made evident in the score analysis</strong></td>
<td>Rhythmic challenges excluded from the teaching unit</td>
<td>Limited in scope of rhythmic challenges included</td>
<td>Comprehensively addresses rhythmic challenges</td>
<td>2</td>
</tr>
<tr>
<td><strong>Exposes melodic challenges made evident in the score analysis</strong></td>
<td>Melodic challenges excluded from the teaching unit</td>
<td>Minimal melodic segments presented or lack of sequence</td>
<td>Presents all primary melodic material and the significance of the sequence.</td>
<td>2</td>
</tr>
<tr>
<td><strong>Exposes harmonic challenges made evident in the score analysis</strong></td>
<td>Harmonic challenges excluded from the teaching unit</td>
<td>Limited harmonic content exposed (see list immediately to the right)</td>
<td>Comprehensively addresses harmonic progressions, tonality, cadential elements, and expressive interaction</td>
<td>2</td>
</tr>
<tr>
<td><strong>Describes the compositional form of the piece in the score analysis</strong></td>
<td>Overall form is excluded from the teaching unit</td>
<td>Formal content generally presented but lacking in clarity</td>
<td>Clearly presents the overall form of the composition</td>
<td>2</td>
</tr>
<tr>
<td><strong>Describes the compositional timbre of the piece in the score analysis</strong></td>
<td>Overall form is excluded from the teaching unit</td>
<td>Formal content generally presented but lacking in clarity</td>
<td>Clearly presents the overall form of the composition</td>
<td>2</td>
</tr>
<tr>
<td><strong>Describes the compositional Historical/Cultural Context of the piece in the score analysis</strong></td>
<td>Overall form is excluded from the teaching unit</td>
<td>Formal content generally presented but lacking in clarity</td>
<td>Clearly presents the overall form of the composition</td>
<td>2</td>
</tr>
<tr>
<td><strong>Provides specific examples from the piece, (either visually or through reference)</strong></td>
<td>Examples are not provided that give reference for specific application</td>
<td>Lacking in specificity or too general in content</td>
<td>Visual and/or reference examples from the piece are offered in the unit</td>
<td>2</td>
</tr>
<tr>
<td><strong>Provides sufficient information for students to understand and reinforce the melodic concepts taught in the unit.</strong></td>
<td>Student materials not provided</td>
<td>Lacking in either: ease of use, clarity of understanding, or usefulness for reinforcement as a study guide</td>
<td>Materials are provided for the student that can be easily printed and are appropriate for developmental level</td>
<td>2</td>
</tr>
</tbody>
</table>
### Conceptual Lesson 1 (Historical Cultural)

<table>
<thead>
<tr>
<th></th>
<th>0 points</th>
<th>1 point</th>
<th>2 points</th>
<th>3 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposes specific historical/cultural references</td>
<td>Historical/cultural content excluded from the teaching unit</td>
<td>Historical/cultural connections are presented but relevance is not clear</td>
<td>Historical and cultural relevance of the composition is clear</td>
<td></td>
</tr>
<tr>
<td>Provides specific performance practice connected to the historical/cultural references</td>
<td>Historical/cultural content are not linked to performance practice</td>
<td>Performance practice implied but not clearly presented</td>
<td>Historical/cultural content clearly tied to stylistic performance practice</td>
<td></td>
</tr>
<tr>
<td>Develops instructional strategies to appropriately address the stated concept</td>
<td>Instructional strategies not provided</td>
<td>Instructional strategies for harmonic understanding are provided and appropriate</td>
<td>Protocol is specific providing useful guidance for instruction and assessment</td>
<td></td>
</tr>
<tr>
<td>Provides specific protocol for teachers to follow during instruction and assessment</td>
<td>Protocol is not provided for a teacher to follow</td>
<td>Protocol is limited hindering understanding or usefulness in instruction and/or assessment</td>
<td>Protocol is specific providing useful guidance for instruction and assessment</td>
<td></td>
</tr>
<tr>
<td>Provides sufficient information for students to understand and reinforce</td>
<td>Student materials not provided</td>
<td>Lacking in either: ease of use, clarity of understanding,</td>
<td>Materials are provided for the student that can be easily printed and are appropriate for developmental</td>
<td></td>
</tr>
</tbody>
</table>
## Conceptual Lesson 2 (Arts Integration)

<table>
<thead>
<tr>
<th>Category</th>
<th>0 points</th>
<th>1 point</th>
<th>2 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interdisciplinary connections support integrity of music learning</td>
<td>Interdisciplinary connections are not included in the teaching unit</td>
<td>Interdisciplinary connections offered but connections to the musical goals are not clear</td>
<td>Interdisciplinary connections clearly support the musical goals of the unit</td>
</tr>
<tr>
<td>Provides specific performance practice connected to the artistic experiences</td>
<td>Artistic content is not linked to performance practice</td>
<td>Performance practice implied but not clearly presented</td>
<td>Artistic content clearly tied to stylistic performance practice</td>
</tr>
<tr>
<td>Develops instructional strategies to appropriately address the stated concept</td>
<td>Instructional strategies not provided</td>
<td>Instructional strategies for harmonic understanding are provided and appropriate</td>
<td></td>
</tr>
<tr>
<td>Provides specific protocol for teachers to follow during instruction and assessment</td>
<td>Protocol is not provided for a teacher to follow</td>
<td>Protocol is limited hindering understanding or usefulness in instruction and/or assessment</td>
<td>Protocol is specific providing useful guidance for instruction and assessment</td>
</tr>
<tr>
<td>Provides sufficient information for students to understand and reinforce the harmonic content taught in the unit.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Student materials not provided</td>
<td>Lacking in either: ease of use, clarity of understanding, or usefulness for reinforcement as a study guide</td>
<td>Materials are provided for the student that can be easily printed and are appropriate for developmental level</td>
</tr>
</tbody>
</table>

Total Score: 2
### Conceptual Lesson 3

<table>
<thead>
<tr>
<th>Develops instructional strategies to appropriately address the stated concept</th>
<th>0 points Instructional strategies not provided</th>
<th>1 point Instructional strategies for harmonic understanding are provided and appropriate</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides specific protocol for teachers to follow during instruction and assessment</td>
<td>0 points Protocol is not provided for a teacher to follow</td>
<td>1 point Protocol is limited hinderiing understanding or usefulness in instruction and/or assessment</td>
<td>2 points Protocol is specific providing useful guidance for instruction and assessment</td>
</tr>
<tr>
<td>Provides sufficient information for students to understand and reinforce the harmonic content taught in the unit.</td>
<td>0 points Student materials not provided</td>
<td>1 point Lacking in either: ease of use, clarity of understanding, or usefulness for reinforcement as a study guide</td>
<td>2 points Materials are provided for the student that can be easily printed and are appropriate for developmental level</td>
</tr>
</tbody>
</table>

### Conceptual Lesson 4

<table>
<thead>
<tr>
<th>Develops instructional strategies to appropriately address the stated concept</th>
<th>0 points Instructional strategies not provided</th>
<th>1 point Instructional strategies for harmonic understanding are provided and appropriate</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provides specific protocol for teachers to follow during instruction and assessment</td>
<td>0 points Protocol is not provided for a teacher to follow</td>
<td>1 point Protocol is limited hinderiing understanding or usefulness in instruction and/or assessment</td>
<td>2 points Protocol is specific providing useful guidance for instruction and assessment</td>
</tr>
<tr>
<td>Provides sufficient information for students to understand and reinforce the harmonic content taught in the unit.</td>
<td>0 points Student materials not provided</td>
<td>1 point Lacking in either: ease of use, clarity of understanding, or usefulness for reinforcement as a study guide</td>
<td>2 points Materials are provided for the student that can be easily printed and are appropriate for developmental level</td>
</tr>
</tbody>
</table>
## Conceptual Lesson 5

<table>
<thead>
<tr>
<th>Requirement</th>
<th>0 points</th>
<th>1 point</th>
<th>2 points</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develops instructional strategies to appropriately address the stated concept</td>
<td>Instructional strategies not provided</td>
<td>Instructional strategies for harmonic understanding are provided and appropriate</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Provides specific protocol for teachers to follow during instruction and assessment</td>
<td>Protocol is not provided for a teacher to follow</td>
<td>Protocol is limited hindering understanding or usefulness in instruction and/or assessment</td>
<td>Protocol is specific providing useful guidance for instruction and assessment</td>
<td>2</td>
</tr>
<tr>
<td>Provides sufficient information for students to understand and reinforce the harmonic content taught in the unit.</td>
<td>Student materials not provided</td>
<td>Lacking in either: ease of use, clarity of understanding, or usefulness for reinforcement as a study guide</td>
<td>Materials are provided for the student that can be easily printed and are appropriate for developmental level</td>
<td>2</td>
</tr>
</tbody>
</table>

## Assessments

<table>
<thead>
<tr>
<th>Requirement</th>
<th>0 points</th>
<th>1 point</th>
<th>2 points</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehensive nature of assessments</td>
<td>Assessments excluded from the teaching unit</td>
<td>Assessments not presented for all unit concepts</td>
<td>Assessments are offered for each concept presented in the unit</td>
<td>2</td>
</tr>
<tr>
<td>Assessment for cognitive aspects of learning</td>
<td>Cognitive goals are not evident in the assessments</td>
<td>Cognitive learning goals are clearly assessed</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Assessments for skill-based learning</td>
<td>Skill-based goals are not evident in the assessments</td>
<td>Skill-based learning goals are clearly assessed</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Assessments for aesthetic-based learning</td>
<td>Aesthetic-based goals are not evident in the assessments</td>
<td>Aesthetic-based learning goals are clearly assessed</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Uses a variety of assessment tools to gather enough information to monitor and document student growth</td>
<td>0 points</td>
<td>Only 1 assessment type is used throughout</td>
<td>1 point</td>
<td>2-3 assessment tools are used to track and document student growth</td>
</tr>
<tr>
<td>Provides specific protocol for teachers to follow</td>
<td>0 points</td>
<td>Protocol is not provided for a teacher to follow</td>
<td>1 point</td>
<td>Protocol is present but clarity or lack of specificity obstruct its use for guidance for instruction and assessment</td>
</tr>
<tr>
<td>Assessment Descriptions</td>
<td>0 points</td>
<td>Grading rubrics not provided</td>
<td>1 point</td>
<td>Assessments offer numerical grades but lack clear description of learning expectations</td>
</tr>
<tr>
<td>Assessment Rationale</td>
<td>0 points</td>
<td>Grading rubrics not provided</td>
<td>2 point</td>
<td>Rationale offer numerical grades but lack clear description of learning expectations and support for specific assessment strategies</td>
</tr>
</tbody>
</table>

**Resources:**

| Exposes musical terminology from the score and compositional elements. | 0 points | Terminology and/or definitions are not included in the unit | 1 point | Terminology and definitions presented not linked clearly to the composition | 2 points | Terminology and definitions are presented with specific reference to the composition | 2 |
| Additional Resources | 0 points | No additional resources included. | 1-3 point | 1-3 Additional Resources Listed and Consulted. | 4 point | 4 or more Additional Resources Listed and Consulted. | 4 |

**Warm-up Material**

| Provides relevant warm-up material | 0 points | Warm-up activities not included in the unit | 1 point | Warm-up activities are offered but not clearly connected to the instructional goals | 2 points | Warm-up activities (minimum 5) clearly connected to the instructional goals of the unit | 2 |
| Develops instructional strategies to apply the warm-up materials | 0 points | Instructional strategies not provided | 1 point | Lacking in either instructional guidance or appropriateness | 2 points | Instructional strategies provided for the appropriate grade level as well as connected specifically to the piece. | 2 |
| Provides specific protocol for teachers to follow during instruction and assessment | 0 points | Protocol is not provided for a teacher to follow | 1 point | Protocol is lacking clarity | 2 points | Protocol is specific providing useful guidance for warm-ups and clear transitions to the piece. | 2 |
| Provides sufficient information for students | 0 points | Student materials not provided | 1 point | Lacking in either: ease of use, clarity of understanding, or usefulness for reinforcement as a study guide | 2 points | Materials are provided for the student that can be easily printed and are appropriate for developmental level | 2 |

### Aesthetic Presentation

| Unit presented free from grammatical or spelling errors | 0 points | Numerous errors found | 1 point | Minimal errors evident | 2 points | No errors | 2 |
| Content is clearly organized | 0 points | Overall organization of the unit hinders its usefulness | 1 point | Questionable organization within portions of the unit causes some confusion | 2 points | Content is easy to follow and organized in a useful manner | 2 |
| Creative use of format | 0 points | The format is plain and uninteresting | 1 point | Lacking in either variety or creativity | 2 points | Formatting of the unit draws interest of the user | 2 |

### Overall Aesthetics

| Provides resources | 0 points | Resources are not included in the unit | 1 point | Minimal resources are offered | 2 points | Resources such as recordings, articles, books, web-sites, etc. are provided in the unit | 2 |
| Learning goals help guide understanding and educational usefulness of the unit | 0 points | Learning goals are not included in the unit | 1 point | Learning goals are offered but not clearly related to the activities in the unit | 2 points | Learning goals are clearly presented and directly reflected in the activities involved in the unit | 2 |

**Total score out of 100** 100
Selected Student Work
MOBILE MUSIC

A plan for meaningful technological integration in the music classroom.

ABSTRACT
This document outlines my beliefs of the usage of technology and how I would integrate it in my classroom. I outline what technological integration means and then provide an example unit demonstrating how I would incorporate technology through “mobile music”. Finally, I reflect on assessment strategies for my unit and my overall experiences in creating a technological integration unit.

Kaylie Wilson
MUSIC 670
I. Introduction/Purpose Statement

With such a wealth of accessible technology in the classroom (school computers, mobile devices, sound equipment, etc.), technological integration has shifted from being a possibility to an inevitability. The thing that excites me the most about technology’s role in the classroom is that it is constantly evolving to do more in increasingly intuitive ways. This gives it much potential in the classroom for teachers and students alike. Since technology is becoming increasingly available to the general population – especially with advancements in mobile technology (tablets, iPods, laptops, phones, etc.), what used to be new and exciting is now a part of everyday life. This means that integration of technology should be just that – integration. It should be an integral part of the classroom, helping contribute to deeper levels of student mastery of content rather than acting as a supplemental way to present material. Technology should support student learning and be used to provide depth and perspective that could not be achieved through other mediums.

Technology can greatly shape classroom environment and student learning. In order to incorporate technology, teachers must set aside time to get to know it. Teachers should be able to operate, navigate, and teach their technology to prevent those classic “uh-oh I lost the internet – everybody sit awkwardly until I fix it” moments during a lesson. Technology can add an extra dimension to teaching that provides a depth, perspective, and experiences that would be otherwise impossible. Students’ level of comfort with technology and their access to it will greatly determine the effectiveness of integration. In low-income schools, it may prove difficult to incorporate technology outside of classroom resources since students may not have access to internet, iPads, etc. For more affluent schools, classroom technology may have a greater presence, but only be provided in school (like programs installed in a computer lab). These considerations must be taken into account to effectively integrate technology.

Especially in music, technology can and should provide ways to authentically engage with classroom concepts. Technology in the classroom is now capable of far more than using PowerPoints to present and typing papers on the computer. Music technology comes in a variety of versatile formats including sound systems (speakers, amps, recording devices, MP3 devices), audio recordings, videos, notation software (like Noteflight, Musescore, and Garage Band), movie-making, metronomes, tuners, and the vast array of online tutorials, websites, apps, and blogs available to students and teachers. Incorporation of this technology should be thoughtful and enhance the learning environment and experience. For example, instead of telling students how to assemble/disassemble their instruments in beginning band, teachers could have students create a tutorial video podcast over instrument care. This project allows students to learn how to care for their instrument, demonstrate they can do it themselves, and synthesize their learning to “teach” it to the viewer. It also promotes a classroom environment where students can and should learn from each other and encourages student ownership of learning. This could not be achieved if the teacher simply told students how to care for their instrument instead of utilizing technology.
II. Product/Process Sample/Assessment

For my concept, I chose to integrate mobile music into the secondary music classroom. For my purpose, “mobile music” envelopes ringtones, notifications, downloaded music, and alarms found on phones, MP3 devices, and tablets. What I like about this concept is its versatility. This could be used a means to address musical concepts in the performance classroom or as an easily accessible way to engage students in a general music course. Some of the topics I can think of off the top of my head that mobile music addresses include aural dictation, stylistic differentiation, form, cadences, timbral recognition, and composition. The great thing about “mobile music,” is that it’s something students interact with on a daily basis, helping connect unfamiliar musical concepts through something students already have experiences with. I also think this usage of technology avoids the trap of using technology simply for technology’s sake (which I have often found to be the case in webquests and similar activities) since technology is the means of instruction instead of the goal.

The following condensed unit is for an upper-high school music course. For this unit, students will need iPads with Garage Band. Example assessments are included in the lesson plan, but will explained in more detail in IV. Assessment. I have included lesson plans for 5 class periods that combine dictation with performance. By the end of the unit, small groups of students will dictate a notification sound and perform it in front of their peers with a student-created rubric. To reach this goal, I begin with the simplest notification (quarter notes, 4 pitches) sound and have the students dictate it as a class. To reinforce this process, students dictate another short melody for homework and upload their performance on YouTube for me to assess. Then, over two class periods, students are given a more difficult notification (longer, double stops, two rhythms) and dictate it as a class with less teacher guidance. Students brainstorm and share strategies for aural dictation and solidify their process. Finally, students work in small groups to dictate a final notification sound. They will use Garage Band Jam Session to record their performance of the dictation and turn in a hand-written manuscript. Then, groups will switch manuscripts and perform their peer’s dictation (again, using Jam Session) in class. After completing this process, students write a brief reflection on their experiences and how they might use aural dictation in and out of school.

Before teaching this unit, the teacher needs to do a little prep work. For the “Time Passing” lesson, simply use a recording of the notification sound for the lesson. For the other lessons, the teacher needs to record himself/herself performing the notification on a MIDI keyboard (Garage Band works for this) and make recordings available to students via YouTube, school website, etc. Make sure the recordings are at an appropriate tempo for the students’ listening abilities. In-class performances where the teacher can easily control tempo will help with this.

This unit is structured to adapt. It could be broken down further or expanded upon. For example, students could select their own sounds to dictate, or there could more in-class small group/classroom dictations, etc. depending on students’ needs and available time/resources. In between the “Marimba” and “Xylophone” lessons, there could easily be a lesson that addresses any difficulties or
clarifications students need as indicated by the class discussion. This unit could also incorporate ringtones, alarms, and reduce group sizes until individual students are notating and performing a given notification, which would help measure individual student progress. Students could also create a hard-copy or digital portfolio of their dictation process that included manuscripts, recordings, and reflections throughout the process. In other words, this unit is designed to be flexible!

**Technologies/Resources Utilized in Unit**

<table>
<thead>
<tr>
<th></th>
<th>Used for…</th>
<th>Assume Students…</th>
<th>Chosen because…</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Teacher recordings of Apple notification sounds (Time Passing, Marimba, Xylophone, and Sherwood)</strong></td>
<td>Aural Dictation exercises</td>
<td>N/A</td>
<td>Accessible to students, good balance of variety/difficulty, short, fairly tolerable to listen to again and again</td>
</tr>
<tr>
<td><strong>Sound system</strong></td>
<td>Playing recordings</td>
<td>N/A</td>
<td>iPad speakers not loud enough for whole class to hear</td>
</tr>
<tr>
<td><strong>Recording Device (phone, computer, iPad, professional, etc.)</strong></td>
<td>Assessment</td>
<td>Know how to record using Garage Band, can upload to internet or email recordings</td>
<td>Access outside of class, repeated listens, data collection, aural learners</td>
</tr>
<tr>
<td><strong>YouTube, School Webiste, Email, GoogleDocs, SoundCloud</strong></td>
<td>Ss access to recordings, turning in Homework</td>
<td>Have access, can navigate</td>
<td>Ss may not have access to same technology, easy access, free, simple to use/navigate</td>
</tr>
<tr>
<td><strong>Headphones</strong></td>
<td>iPad noise in group vs. individual work</td>
<td>N/A</td>
<td>Easy to go from “group mode” (unplugged) to individual mode (plugged in); focuses student listening</td>
</tr>
<tr>
<td><strong>iPads OR Mac computers w/ Garage Band</strong></td>
<td>Recording/playing dictation, Jam Session</td>
<td>Can create tracks, record, upload, notate, etc. using Garage Band</td>
<td>Available on multiple devices, easy to access, can upload to YouTube/SoundCloud, etc., instrument selection, intuitive interface, visual learners</td>
</tr>
<tr>
<td><strong>Pencil/Manuscript Paper</strong></td>
<td>Writing dictation</td>
<td>Know how to read/write music</td>
<td>Kinesthetic needs, lots of mistakes → erasers; students cannot read notation on iPad and record in Garage Band at same time; reinforces ability to hand-write music (independent from software)</td>
</tr>
</tbody>
</table>
Example Dictations for Teacher Recordings

"Time Passing"

"Sherwood"

"Marimba"

"Xylophone"
**“Time Passing” Dictation**

<table>
<thead>
<tr>
<th><strong>Objective(s):</strong></th>
<th>Using Garage Band, Ss will dictate and perform the Apple notification “Time Passing” with correct pitches and rhythm.</th>
</tr>
</thead>
</table>
| **National Standards** | 1. Singing, alone and with others, a varied repertoire of music.  
2. Performing on instruments, alone and with others, a varied repertoire of music.  
5. Reading and notating music.  
6. Listening to, analyzing, and describing music. |

**Sequence**

1. *Play original sound for “Time Passing”*
2. “Anyone recognize this?” They should….if not, it’s a notification sound from an iPhone.  
*Hand out manuscript paper – encourage students to take notes through the process (“will help you with homework tonight…”). Ss will use Garage Band keyboard as a reference throughout class and will need headphones.*

**BODY**

3. Listen again, focusing on the length and rhythm.  
   *Play original twice*
   3a. “How many counts is it?” [Ss will most likely answer 4 (hearing the melody as eighth notes) or 8 (hearing the melody as quarter notes). Either approach is fine] *Outline length of excerpt on board*
   3b. “What is the rhythm” [Either 8 eighth notes or 8 quarter notes]. *Write rhythm on the board, above staff*

4. Listen again and see if you can figure out the form. Is there a pattern?  
   *Listen again.*
   4a. Is there a pattern? [Ss may say first four notes repeat, guide them to A A form. Ex: “How would we write that using our form letters?”] *Write A A above measure/rhythm.*
   4b. “How many different notes are there in this notification?” *See if students can use aural memory. If not, replay and have them focus on different notes.* [4]

5. Hum the first pitch Ss *hum*. 20 seconds to find the pitch on your keyboard (may brainstorm with neighbor)  
   5a. What is our starting pitch? [F – write on board using rhythm notated above]  
   5b. Do we hear this note again? [Do this w/o listening. Guide students: A A form → repeated F] *Write on board*

6. Listen again, focus on the interval of the first and second notes of the pattern  
   6a. What is the interval between the first and second note? [M2]  
   6b. *unplug headphones* Play the first and second notes of the pattern as class [F / G]
7. **plug in headphones** Now, with your stand partner, take 1 minute to figure out the rest of the notes.
   
   7a. What are the rest of the notes? [F#, G# - write on board]
   
   7b. How did you figure them out? [Ss answer – T feedback]

8. How could we test if we’re correct? [play/sing it]
   
   8a. **Play** [adjust transpositions as necessary]

8. **unplug headphones** Did our version sound like the original? Informal assessment, Discuss; play original and adjust as needed

**OUTRO**


10. Recap process. **Ss jot down notes as they need to (could use Notability app for iPad)**
    
    10a. [length and rhythm]
    
    10b. [patterns/form]
    
    10c. [number of notes]
    
    10d. [first pitch] How? [hummed, played on instrument]
    
    10e. [notated any repeated notes – the “brain” aspect]
    
    10f. [interval between first and second note]
    
    10g. [repeated process for other notes]
    
    10h. How did we know if we got it correct? [played it and compared it with original]

**Homework**

*Make teacher recording of “Sherwood” available on YouTube, school website, etc.* Ss dictate melody. Ss record performance of “Sherwood” dictation using Garage Band (may choose keyboard sound of choice). Upload performance to YouTube or SoundCloud by the beginning of next class. Will also turn in hand-written manuscript of dictation. *Hand out assessment criteria.*

---

**Assessment**

<table>
<thead>
<tr>
<th>Did “Sherwood” Recording demonstrate…</th>
<th>Did handwritten manuscript have…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct pitches? ____/8</td>
<td>Correct pitches? ____/4</td>
</tr>
<tr>
<td>Correct rhythm? ____/8</td>
<td>Correct starting pitch? ____/4</td>
</tr>
<tr>
<td>Fluency (no starts/stops)? ____/8</td>
<td>Correct rhythm? ____/4</td>
</tr>
<tr>
<td></td>
<td>Correct accidentals? ____/4</td>
</tr>
</tbody>
</table>
“Marimba” Dictation – Part 1

**Objective(s):** BTEOTL, Ss will aurally dictate the “Marimba” notification. Using Garage Band, Ss will perform notification with correct pitches and rhythm.

**National Standards**
1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.

**Sequence**

1. *Play original “marimba” notification*
2. Listen for what is different about teacher recording
   
   *2a. Play teacher recording.*
   
   *2b. What’s different? [instr, tempo, & key] In case of crickets, replay both.*
3. New strategies to notate this? *write ideas on board, Ss may add to notes*
4. Ss will dictate “marimba” melody. They will need to write down their dictation on manuscript paper to turn in after next class period. Ss should refer to/add notes from previous class.

**BODY**

6. Ask Ss what strategy to use first for class dictation (refer to notes) *From herein, the lesson simply follows one of many paths students might use to arrive at the final product. Guide students through creating their own process and help them think through steps.*

   *6a. [Figuring out how many counts it is] Play teacher recording.*
   
   *6b. How many counts is it? [Ss will most likely answer 8 or 16 counts. Adjust rhythmic values as necessary for rest of lesson] Outline length of excerpt on board*
7. [rhythm] *Play teacher recording*

   *7a. What is the rhythm?” [either | | | | | | | | OR | | | | | | | |]. Write on board, above staff*
8. [form/pattern] *Listen again*

   *8a. Is there a pattern? [A A] Write on board*
9. plug in headphones [figuring out first note]

   *9a. How? On own, find first note and verify on keyboard*
   
   *9b. unplug headphones; play as group [G]*
   
   - If dissonant, have Ss check with peers
10. **Play/listen**
   10a. Does G repeat? [yes] Write where it repeats on board

11. Is there something different about this notification that we didn’t encounter with the last one? [guide towards double stops].
   11a. How to figure out? [guide towards “circling the rhythms that have 2 notes”]
   11b. **Listen** 2-3 times; Ss T/P/S with partner
   11c. \[ \text{\textbackslash figure out how notes are played}\]

12. How might we figure out what notes those are? [guide towards “listen to bottom note only”]
   12a. **Listen**
   12b. **Think, then hum the bottom note** [re-listen/adjust as needed]
   12c. **plug in headphones** T/P/S and check with keyboard to figure out that bottom note [Bb] *Write on board*
   12d. Where does it repeat? **Relisten as needed, write on board**

13. Focus on other bottom note. **Listen**
   13a. **Think, then hum bottom note**
   13b. **Individually find note, confirm with neighbor** T/P/S [C] *Write where it repeats*

14. **unplug headphones, play** [**Informal assessment**: T feedback, Ss feedback; re-listen and edit as needed]

**OUTRO**
15. We have most of this dictated! Let’s recap our process. We…
   15a. Figured out how many counts
   15b. Figured out the rhythm
   15c. Figured out the form
   15d. Figured out the first note and where it repeated
   15e. Listened to the bottom notes and figured out where they repeated

Homework: Brainstorm some ways you think would make this easier and efficient. How to dictate top notes? Will share and try ideas next class period.
## “Marimba” Dictation – Part 2

### Objective(s):
BTEOTL, students will hand dictate and use Garage Band to perform the entire “Marimba” notification with correct pitches and rhythm.

### National Standards
1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.

### Sequence

1. What are strategies to figure out the top notes?
   1a. Ss answers may include: figuring out if interval changes, listen to the top note, listen for the interval and transpose; if not, guide them to these conclusions. *Again, this lesson follows a hypothetical sequence to guide Ss towards finishing dictation*

### BODY

2. [determine 1st interval and transpose for others] Before that, do we need to decide? [if the interval stays the same]
   2b. Does the interval stay the same? listen [no]
      2c. “Where does it change?” listen T/P/S ↓ ♬ ♬ ♬ ♬ ♬ | ♬ ♬ ↑ ♬ | OR ♬ ♬ ♬ ♬ ♬ ♬ ♬ ♬ ↑

3. Partners: *decide who will listen to the top note and who will listen to the bottom note; Play “marimba” recording* [if recording is too fast (likely), play on teacher keyboard or Garage Band plugged into speakers]
   3a. *Students hum to/bottom pitches* [Bb and Eb; T verifies accuracy]
   3b. Figure out interval *Take turns humming Teacher gestures for different teams to hum* [P4] *Write on board*

4. Does it repeat? [do not replay recording, guide students towards using what they know about form and the interval change to know that Eb will appear with Bb]

5. *Switch who is listening for the low note and who is listening to the top note; Play “marimba” recording or on actual instrument if needed*
   5a. “Hum the pitch you heard”. Students hum. [replay/adjust as needed]
   5b. *Teacher gestures for different teams to hum* “What interval is that?” [P5]
   5c. Top note? [G]

6. How do we check if it’s correct?” [play it]

7. (Partners **record using GarageBand** Partners: *decide who will play the top note and who will play the bottom note*
   7a. *unplug headphones, Play*
   7b. Ss upload recording to SoundCloud, YouTube, etc. and turn in manuscript
   7c. [T feedback/adjustments as needed]
8. **Informal Assessment** T/P/S
   
   8a. What are strategies that were the most helpful to tackling this project?
   
   8b. What was the most difficult part of dictating the ringtone? Why?
   
   8c. What are some strategies to figure out those difficult parts?

Homework: Think about these questions over the next day or so. We will be doing another dictation exercise in small groups, so try to think of ways to overcome what was difficult and what we could do to make it easier. Jot down your ideas and bring to class.

---

**Assessment** (hand out at beginning of class)

<table>
<thead>
<tr>
<th>Assessment</th>
<th>0</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melodic Pitch Accuracy</strong></td>
<td>More than 3 incorrect notes</td>
<td>2-3 notes incorrect</td>
<td>Only 1 note incorrect</td>
</tr>
<tr>
<td><strong>Bass Line Pitch Accuracy</strong></td>
<td>No notes correct</td>
<td>All notes correct</td>
<td></td>
</tr>
<tr>
<td><strong>Melodic Rhythmic Accuracy</strong></td>
<td>More than 3 rhythmic errors</td>
<td>2-3 rhythmic errors</td>
<td>Only 1 rhythmic error</td>
</tr>
<tr>
<td><strong>Bass Line Rhythmic Accuracy</strong></td>
<td>Incorrect rhythm</td>
<td>Correct rhythm</td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Two completely separate tempos OR much fluctuation that distracted from performance</td>
<td>Some fluctuations in tempo, mildly distracted from performance</td>
<td>Appropriate tempo, little- no fluctuation between partners</td>
</tr>
</tbody>
</table>

---

**Manuscript**

<table>
<thead>
<tr>
<th>Correct pitches?</th>
<th>____/10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct rhythm?</td>
<td>____/10</td>
</tr>
<tr>
<td>Correct starting pitch?</td>
<td>____/10</td>
</tr>
<tr>
<td>Legible?</td>
<td>____/5</td>
</tr>
</tbody>
</table>
## “Xylophone” Dictation – Part 1

| **Objective(s):** | students will work in groups to manually dictate and use Garage Band to record and perform the “Xylophone” notification with correct pitches and rhythm. |
| **National Standards** | 2. Performing on instruments, alone and with others, a varied repertoire of music.  
5. Reading and notating music.  
6. Listening to, analyzing, and describing music.  
7. Evaluating music and music performances. |

### Sequence

1. **Assign small groups** – try to keep them as far apart as possible; **Groups:** T/P/S strategies to approach dictation  
2. Introduce class activity: Ss groups will work to dictate the “xylophone” notification sound. They will turn in one hand-written manuscript, use Garage Band Jam Session to record them playing their manuscript (each member will use a string or keyboard sound of their choice), and will perform their dictation in front of the class. Ss will evaluate each other using class-created rubrics.
   
   2a. Play original recording, Play teacher recording; Hand out prompt copies to groups (at bottom of lesson)

### BODY

3. Create class rubric, must address notes, rhythm, and musicality. An example rubric is given in “Assessment”
   
   3b. Make sure students can see the class rubric as they work on their dictation.

4. **Ss need teacher recording (through YouTube, etc.), headphones, iPads w/ Garage Band, notes and strategies from previous classes.** Work on dictation for rest of class period. [T walks around/guides students, make sure to reach every group and provide general “announcements” to the class if you notice common problems]
Assessment (print 1 copy per student for next lesson)

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>3</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melodic Pitch Accuracy</td>
<td>More than 4 incorrect notes</td>
<td>3-4 notes incorrect</td>
<td>2 or fewer note incorrect</td>
<td></td>
</tr>
<tr>
<td>Bass Line Pitch Accuracy</td>
<td>No notes correct</td>
<td></td>
<td>All notes correct</td>
<td></td>
</tr>
<tr>
<td>Melodic Rhythmic Accuracy</td>
<td>More than 3 rhythmic errors</td>
<td>2-3 rhythmic errors</td>
<td>Only 1 rhythmic error</td>
<td></td>
</tr>
<tr>
<td>Bass Line Rhythmic Accuracy</td>
<td>Incorrect rhythm</td>
<td></td>
<td>Correct rhythm</td>
<td></td>
</tr>
<tr>
<td>Timbre Selection</td>
<td>Random, disconnected sounds; poor</td>
<td>2-3 different tempos</td>
<td>Timbres sound well together,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>group pulse, too slow of a tempo</td>
<td></td>
<td>thoughtfully selected</td>
<td></td>
</tr>
<tr>
<td>Group Pulse</td>
<td>No sense of group pulse</td>
<td>2-3 different tempos</td>
<td>Clear sense of group pulse</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td>Too fast/slow</td>
<td>Fluctuating tempo</td>
<td>Appropriate, steady tempo</td>
<td></td>
</tr>
<tr>
<td>Manuscript Pitch</td>
<td></td>
<td></td>
<td>2 or fewer note mistakes</td>
<td></td>
</tr>
<tr>
<td>Manuscript Rhythm</td>
<td>More than 2 rhythmic errors</td>
<td>1 rhythmic error</td>
<td>No rhythmic errors</td>
<td></td>
</tr>
<tr>
<td>Manuscript Legibility</td>
<td>Very difficult to read</td>
<td>Somewhat difficult to read</td>
<td>Easy read</td>
<td></td>
</tr>
<tr>
<td>Peer Evaluations</td>
<td></td>
<td></td>
<td>1 point for every evaluation</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td></td>
<td>____/45 + 1pt/peer group eval</td>
<td></td>
</tr>
</tbody>
</table>

Instruction (Copy/Print for Half-Sheet Prompt)

Using your notes, peers, and Garage band, you will dictate the “marimba” notification sound. A recording of your version should already be available. By the end of this activity, each group will turn in…

- 1 clean, hand-written copy of your group dictation
- 1 recording of your group playing your dictation using Garage Band Jam Session
  - This may be uploaded to YouTube, SoundCloud, school website, or emailed to teacher
  - Each member of the group must select a different melodic sound. Write who is performing which part on the manuscript.
- Peer evaluations of live performances

After you have finished dictating and recording, turn in your manuscript. You will be given another group’s manuscript and will perform it as written in class. After class performances, fill out the rubric for the group whose manuscript you read. Grade will be averaged from 50% peer evaluations and 50% teacher evaluation.
“Xylophone” Dictation – Part 2

**Objective(s):** students will perform the entire “Xylophone” notification for their peers with correct pitches and rhythm.

**National Standards**
2. Performing on instruments, alone and with others, a varied repertoire of music.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.

**Sequence**
1. Ss groups: first 1/2-2/3 of class period, finish dictation and practice/record performances. *Pass out rubrics for peer eval*
2. *Walk around and help groups as needed.*
3. *Ss turn in manuscripts; T shuffles, pass out so Ss have music that is not their own*
5. Ss have 60 seconds to look at music until performances *perform*
6. After Ss perform, peer assess using rubric (Ss and teachers do this); *collect assessments*
7. Debrief: peer evaluations, common difficulties, teacher comments

**Homework:** Reflection over dictation process. What was difficult? Easy? What did you learn? How would you use it? *Pass out rubric*
Ss may type and submit via school website, GoogleDoc, or print/handwrite and bring by next class

**Assessment**

<table>
<thead>
<tr>
<th>Difficulties</th>
<th>0</th>
<th>3</th>
<th>5</th>
<th>Score out of 5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What was easy</strong></td>
<td>No description or did not turn in reflection</td>
<td>Vague description of difficulties/ease/what was learned, 0-1 examples of outside use</td>
<td>Detailed description of difficulties/ease, what was learned, and at least 2 examples of outside use</td>
<td></td>
</tr>
<tr>
<td><strong>What did you learn?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>How might you use dictation skills?</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
<td>More than 5 grammar, spelling, convention errors</td>
<td>3-5 grammar, spelling, convention errors</td>
<td>Proper spelling, grammar, and conventions</td>
<td></td>
</tr>
</tbody>
</table>
III. Assessment

I tried to use a variety of formal, informal, peer, and teacher assessments for both the classroom and homework assignments. For the sake of simplicity and organization, I have listed each assessment strategy, why I chose it, and how I think it supports student learning. In-class informal assessment (“on-the-fly” daily assessment of performance, discussions, etc.) has been omitted. This form of assessment occurs throughout my lessons and will help me keep students on track with unit goals and provide supplementary instruction and pacing changes as needed. Since I want my students to understand that dictation is not an isolated skill, it is paired with performance for this unit. This gives students a product to create using their dictation skills instead of making dictation the end goal.

Time Passing Dictation Lesson

<table>
<thead>
<tr>
<th>Did “Sherwood” Recording demonstrate…</th>
<th>Did handwritten manuscript have…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct pitches? ___/8</td>
<td>Correct pitches? ___/4</td>
</tr>
<tr>
<td>Correct rhythm? ___/8</td>
<td>Correct starting pitch? ___/4</td>
</tr>
<tr>
<td>Fluency (no starts/stops)? ___/8</td>
<td>Correct rhythm? ___/4</td>
</tr>
<tr>
<td></td>
<td>Correct accidentals? ___/4</td>
</tr>
</tbody>
</table>

The online submission of students performing “Sherwood” gives me a means of accessing their performances outside of school, and has the benefit of multiple listens, so I can focus on the criteria. Depending on class/teacher preference, recordings could be uploaded to YouTube on a private channel, SoundCloud, email, school website – or whatever works best for students and teacher. The online submission aspect means students can work at their own pace and submit their best work, which keeps the focus on the process and performance, and is something traditional playing tests don’t always achieve. The freedom to select which sound they use also provides students with a way to make the dictation their own. Since students are turning in a hand-written manuscript, I can check the accuracy of their dictation and diagnose what difficulties students are having. If there is a mismatch between what students write and what they play, I can better diagnose why that is occurring and see if there are any general class trends. I can also use my own iPad and Garage Band to double check manuscripts against recordings. The criteria for performance focuses on pitch, rhythm, and fluency – encouraging accurate performances and quality musicianship. The manuscript is based on pitch, rhythm, the starting pitch, and accidentals. This helps address situations in which students have the correct dictation, but the wrong starting pitch; correct rhythm, but wrong pitches, etc. By collecting this data, I can determine which aspect of dictation students are struggling with and how I can help.
Marimba Dictation – Part 2

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melodic Pitch Accuracy</strong></td>
<td>More than 3 incorrect notes</td>
<td>2-3 notes incorrect</td>
<td>Only 1 note incorrect</td>
</tr>
<tr>
<td><strong>Bass Line Pitch Accuracy</strong></td>
<td>No notes correct</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Melodic Rhythmic Accuracy</strong></td>
<td>More than 3 rhythmic errors</td>
<td>2-3 rhythmic errors</td>
<td>Only 1 rhythmic error</td>
</tr>
<tr>
<td><strong>Bass Line Rhythmic Accuracy</strong></td>
<td>Incorrect rhythm</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Two completely separate tempos OR much fluctuation that distracted from performance</td>
<td>Some fluctuations in tempo, mildly distracted from performance</td>
<td>Appropriate tempo, little-no fluctuation between partners</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct pitches? ___/10</td>
</tr>
<tr>
<td>Correct rhythm? ___/10</td>
</tr>
<tr>
<td>Correct starting pitch? ___/10</td>
</tr>
<tr>
<td>Legible? ___/5</td>
</tr>
</tbody>
</table>

These assessments are for the partner project. I decided on partners so that I would have specific enough data for individuals, but would also have a good idea of where the class is as a whole. Each set of partners will upload the recording of their performance to YouTube, SoundCloud, etc. for ease of access. These rubrics are teacher-created and set the standard a little higher than the previous project. More specific criteria is given for each category for the performance, and the manuscript is weighted heavier in terms of grading. This assessment is aimed at diagnosing whether students are ready for the next project. If they are still struggling with pitch/rhythmic accuracy, I know some more supplementary work needs to be done. If students fly through this activity, then I know I need to select more challenging sounds to dictate.
This rubric breaks down pitch and rhythmic accuracy (the focus of the past two assessments) into more detailed criteria. Since this assessment is to be created by students, the criteria and categories will change – however, pitch, rhythm, and musicality will be required categories to address. Having students create the rubric gives them more ownership of their learning and lets me know what aspects of dictation they are comfortable with. For example, if students say you can only get a 5 if all melody pitches are correct, that would tell me that they are very comfortable with the melodic aspect dictation. This rubric also provides clear expectations for what the students need to accomplish. I will have students fill these out as their peers perform and provide feedback to each other. This keeps the listeners engage and provides them an opportunity to apply their dictation knowledge in a different context (assessment). In addition, students’ final grade will consist of 50% peer evaluation, 50% teacher evaluation to promote student ownership and thoughtful analysis and preparation of performances.

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>3</th>
<th>5</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melodic Pitch Accuracy</strong></td>
<td>More than 4 incorrect notes</td>
<td>3-4 notes incorrect</td>
<td>2 or fewer note incorrect</td>
<td></td>
</tr>
<tr>
<td><strong>Bass Line Pitch Accuracy</strong></td>
<td>No notes correct</td>
<td></td>
<td>All notes correct</td>
<td></td>
</tr>
<tr>
<td><strong>Melodic Rhythmic Accuracy</strong></td>
<td>More than 3 rhythmic errors</td>
<td>2-3 rhythmic errors</td>
<td>Only 1 rhythmic error</td>
<td></td>
</tr>
<tr>
<td><strong>Bass Line Rhythmic Accuracy</strong></td>
<td>Incorrect rhythm</td>
<td></td>
<td>Correct rhythm</td>
<td></td>
</tr>
<tr>
<td><strong>Timbre Selection</strong></td>
<td>Random, disconnected sounds; poor group pulse, too slow of a tempo</td>
<td></td>
<td>Timbres sound well together, thoughtfully selected</td>
<td></td>
</tr>
<tr>
<td><strong>Group Pulse</strong></td>
<td>No sense of group pulse</td>
<td>2-3 different tempos</td>
<td>Clear sense of group pulse</td>
<td></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Too fast/slow</td>
<td>Fluctuating tempo</td>
<td>Appropriate, steady tempo</td>
<td></td>
</tr>
<tr>
<td><strong>Manuscript Pitch</strong></td>
<td></td>
<td></td>
<td></td>
<td>2 or fewer note mistakes</td>
</tr>
<tr>
<td><strong>Manuscript Rhythm</strong></td>
<td>More than 2 rhythmic errors</td>
<td>1 rhythmic error</td>
<td>No rhythmic errors</td>
<td></td>
</tr>
<tr>
<td><strong>Manuscript Legibility</strong></td>
<td>Very difficult to read</td>
<td>Somewhat difficult to read</td>
<td>Easy read</td>
<td></td>
</tr>
<tr>
<td><strong>Peer Evaluations</strong></td>
<td></td>
<td>1 point for every evaluation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

TOTAL _______/45 + 1pt/peer group eval
Xylophone Dictation – Part 2

<table>
<thead>
<tr>
<th>Difficulties</th>
<th>0</th>
<th>3</th>
<th>5</th>
<th>Score out of 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>What was easy</td>
<td>No description or did not turn in reflection</td>
<td>Vague description of difficulties/ease/what was learned, 0-1 examples of outside use</td>
<td>Detailed description of difficulties/ease, what was learned, and at least 2 examples of outside use</td>
<td></td>
</tr>
<tr>
<td>What did you learn?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How might you use dictation skills?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grammar</td>
<td>More than 5 grammar, spelling, convention errors</td>
<td>3-5 grammar, spelling, convention errors</td>
<td>Proper spelling, grammar, and conventions</td>
<td></td>
</tr>
</tbody>
</table>

This rubric is teacher-created and is for the reflections students will write after their class performances. The assignment itself is meant to help students synthesize their experience. It has the added benefit of informing me on what I could change and improve upon for subsequent teachings in this unit. The reflection is not meant to be busy work (thus, only a paragraph or two), but it is meant to be focused and to make students think about their strengths, weaknesses, and why aural dictation is an important skill. This prevents the unit from becoming a “one and done” experience, and holds both students and the teacher accountable for continued improvement.

IV. Reflection

I think the biggest thing I took away from this project that truly integrating technology in a thoughtful manner is absolutely exhausting. Sequencing is crucial to technological integration since technology adds an extra level of interaction. I had to write cues such as “unplug headphones,” and “play recording,” that I would never have to think about if I weren’t using technology. I also had to really think about how I was using technology and whether it truly was the best way to accomplish something. For example, I was originally going to have students use notation software to dictate their melodies. However, even with multi-tasking capabilities, it wouldn’t be possible for students to read notation and record in Garage Band at the same time on iPads. In addition, I think it’s important that students know how to hand-write music, so I decided to do a “hybrid” of new and old school tech.

This project definitely forced me to back up how I would meaningfully incorporate tech in my classroom. As a student, I’ve found that webquests and those sorts of digital activities don’t really enhance my learning in any way. Often times, they feel like busy work. That is why I went with “mobile music” and why I tried to make technology the vehicle through which the idea of dictation was addressed instead of the end goal. I am crazy technology impaired, so I wanted to come up with strategies that I could successfully implement while still using technology in educationally supportive ways. I think I was fairly successful in this endeavor and definitely see myself using the ideas in this unit in the future.
Assessment was at times a little tricky. Students were taking digital music, dictating it, and then performing it acoustically. That’s a lot of process and a lot of assessment factors! To adapt, I focused on two aspects: the dictation and the performance. This helped me focus both on the educational goal of dictation, but to develop thoughtful musicianship in the process. Performance in this instance also seemed like a good way to get students actively engaged with dictation instead of the normal “listen, write it, turn it in” approach. I wanted to develop dictation in a more authentic context instead of as a stand-alone skill, and I think that strategy gave my unit focus.

The other big thing I took away from this project was just how much I have learned about assessment, strategies, and teaching over the past four years. My inner dialogue was all over the place – covering Bloom’s, Maslow, learning styles, classroom setup, peer learning – it felt pretty cool to synthesize all of that knowledge in one project. This project really made me focus on what this unit would look like in the real world and was a fun game of “predict the problem” in terms of what I foresaw potentially going wrong and how I could preemptively address those concerns. Hopefully, the resulting unit was a viable, thoughtful, and educationally-sound approach to incorporating technology in the classroom.
FILMI: TEACHER GUIDE

For usage in: Film Music in French, American, and Hindi Cultures
# Table of Contents

**INTRODUCTION** .............................................................................................................. 2  
   Context ............................................................................................................................. 2  
   Filmi .................................................................................................................................... 2  
   Unit Goals and Objectives ............................................................................................... 2  
   National Standards Addressed .......................................................................................... 4  

**STRATEGIES AND ACTIVITIES** ...................................................................................... 5  
   Student-Created Glossaries .............................................................................................. 5  
   5 Influences ...................................................................................................................... 5  
   Listening Projects ............................................................................................................ 6  
   History of Filmi ................................................................................................................ 6  
   About Filmi ....................................................................................................................... 7  
   Final Project ..................................................................................................................... 7  
      Plot Development ......................................................................................................... 7  
      Song Writing ............................................................................................................... 8  
      Dance/Filming .............................................................................................................. 8  
      Post-Production ........................................................................................................ 8  
      Final Submission/Viewing Party .................................................................................. 8  

**RESOURCES** ................................................................................................................... 9  
   Scope and Sequence of Course ....................................................................................... 9  
   Timeline of In-Class Activities and Homework .............................................................. 11  
   Movie/Video Permission Form .......................................................................................... 12  
   Listening Project Templates ............................................................................................ 13  
   Quiz – 5 Influences on Hindi Cinema ............................................................................ 22  
   A Partial List of Idiomatic Usage of Musical Elements in Hindi Film ............................... 23  
   Other Characteristics of Hindi Film ................................................................................. 24  

**ASSESSMENTS** ............................................................................................................... 25  
   Example Glossary ........................................................................................................... 25  
   5 Influences Quiz Key .................................................................................................... 27  
   Listening Projects ........................................................................................................... 28  
   Final Project Assessments .............................................................................................. 31  
      Group Paper .................................................................................................................. 31  
      Personal Reflection .................................................................................................... 32  
      Film Rubric .................................................................................................................. 32
INTRODUCTION

Context

This unit is the final module for a music film course. Prior to this unit, students have already studied American and French film conventions from the beginning of film through today. Students have also already completed composition, listening, and research projects, and are familiar with the basics of Garage Band and how to manipulate musical elements to convey a musical film idiom. They have already had many experiences defining, analyzing, and using musical elements (Timbre, Texture, Melody, Harmony, Rhythm, Timbre, Expressive elements), which is further reinforced through this unit. A table outlining the Scope and Sequence of this course can be found in the Resources portion of this document.

Filmi

Hindi Cinema refers to the film industry centered in Mumbai, India. Informally referred to as “Bollywood”, this industry produces a vast array of genres and styles influenced by a myriad of cultures. Unlike Bollywood music, which refers to the music produced for films in the Bombay region, Filmi refers to the overall genre and will thus be the term utilized in this unit.

Filmi is typically composed by music directors, who write songs in different languages depending on the target demographic. This creates a unique pan-Indian musical culture with a rich history and vast number of musical traditions. Music directors are often considered the “make or break” element of a film, and the financial success of Hindi films heavily rely on the quality of its music. Some producers even go so far as to pre-release a film’s music to build hype for the movie. Much like in Western film, filmi soundtracks are created post-production. A somewhat unique trait to this process is the usage of playback singers – who derive their fame not from appearing in the film as an actor, but rather singing musical numbers in the soundtrack. Playback singers are prominently featured in the opening credits, and have devout fans who will go to an otherwise lackluster movie just to hear their favorite performer.

Filmi has a rich history and culture, developed out of the vast array of Indian folk traditions and art. The five largest influences on Hindi cinema are Indian folk theatre, Parsi theatre, Indian epics, Sanskrit drama, and Hollywood. This diverse collection of influences gives filmi a rich culture that provides audiences with a distinct juxtaposition of traditional and modern art. It is this culture and history this unit focuses on. Students will watch, listen, and analyze many film and score clips from Hindi films, eventually synthesizing their knowledge in a final project during which they will create their own “Bollywood” film.

A suggested timelines of in-class activities and homework is provided in the “Resources” section of this document. This calendar assumes a course that meets 3 times a week for an entire semester, so adjustments may be necessary.

Unit Goals and Objectives
Unit Goals – by the end of this unit, students will…

UG 1: Develop performance skills outside of the large ensemble performance context [National Standards 1, 2]

UG 2: Analyze non-Western culture through music and musical elements [National Standards 1-2, 4, 5-9]

UG 3: Develop and implement criteria for critical listening [National Standard 6, 7]

UG 4: Connect music to the arts and fields outside the arts [National Standard 8]

UG 5: Utilize technology to compose and create musical products [National Standard 4]

UG 6: Understand and analyze the relationship, similarities, and differences between Western film music culture and Indian cinema [National Standard 9]

Unit Objectives – by the end of this unit, students will…

UO 1: Define basic Indian film/music terminology in relation to the development, creation, and implementation of filmi conventions in their own words. [National Standard 6]

UO 2: Analyze how musical elements function in Hindi cinema. [National Standards 6, 7]

UO 3: Complete three listening projects including an analysis of musical elements, aesthetic appeal, visual elements, and personal reaction to examples using appropriate musical terminology. [National Standard 6, 7]

UO 4: Create an original 5:00-7:00 “Bollywood movie” in which students perform, dance, act, and compose music in the filmi idiom utilizing Garage Band and iMovie. [National Standards 1, 2, 4, 5, 8, 9]

UO 5: Write and perform original lyrics to a filmi song utilizing appropriate filmi thematic and formal elements.
   UO 5A: Write an original plot for a filmi movie utilizing appropriate filmi thematic, dramatic, and structural elements.
   UO 5B: Compose an original soundtrack using GarageBand (or similar composition software) reflecting conventional use of musical elements in Hindi film and using at least 10 different loops.
   UO 5C: Dance in traditional Hindi musical style for at least 1:00 of the film.
   UO 5D: Write a group paper explaining the usage of filmi conventions in their movie citing specific examples from their film and/or class discussions/activities to support their thoughts.
   UO 5E: Write a personal reflection over the film production process analyzing what was learned about film music through this process, any changes in perception of Hindi film culture that occurred over the course of the project, how the group
overcame any challenges, and which components of the project were most difficult and why.

National Standards Addressed

1. Singing, alone and with others, a varied repertoire of music.

2. Performing on instruments, alone and with others, a varied repertoire of music.

4. Composing and arranging music within specified guidelines.

5. Reading and notating music.

6. Listening to, analyzing, and describing music.

7. Evaluating music and music performances.

8. Understanding relationships between music, the other arts, and disciplines outside the arts.

9. Understanding music in relation to history and culture.
STRATEGIES AND ACTIVITIES

Student-Created Glossaries
Throughout this unit, students will create their own glossary of terms. Terms will be covered in class, and new “words of the day” should be listed where students can see them at the beginning of class. New vocabulary words in this unit are presented in the PowerPoint Presentations. As a cue for students and the teacher, vocabulary words are bolded and underlined when they first appear in the presentation.

An example of glossary with definitions and notes is provided in the “Assessments” portion of this document. Each entry is worth 2 points: 1 for clarity of definition (would someone who doesn’t know the term walk away with a clear concept?) and 1 for accuracy (is the definition correct?).

Glossaries will be assessed in stages, nearing the end of each module. An example schedule of due dates and word groupings is listed below

<table>
<thead>
<tr>
<th>GROUP</th>
<th>TERMS</th>
<th>STUDENTS SHOULD HAVE FEEDBACK…</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rasa, Bhava, Purusārtha, Raga, Dharma</td>
<td>Before 5 Influences Quiz</td>
</tr>
<tr>
<td></td>
<td>Artha, Kāma, Mokṣa, Sutradhara, Melodrama</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Melody, Harmony, Form, Tali</td>
<td>By End of “History of Filmi” Module</td>
</tr>
<tr>
<td></td>
<td>Rhythm, Timbre, Texture, Taal</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ADR (“looping the sound”), Music Director, Playback Singer</td>
<td>Before Filming Begins on Final Project</td>
</tr>
<tr>
<td></td>
<td>Masala Films, Mumbai noir, Picturisation</td>
<td></td>
</tr>
</tbody>
</table>

5 Influences
To begin this unit, students will be exposed to the five biggest influences on Hindi film: Parsi Theatre, Folk Theatre, Indian Epics, Sanskrit Theatre, and Hollywood. These influences provide the historic and cultural background of what would become Hindi cinema, and provide a strong foundation for students’ learning to evolve over the remainder of the unit. A PowerPoint with presentation notes outlining each influence can be found in the “Resources” section of this document. The Student Guide also contains guided notes tailored to the PowerPoint. It is suggested that students use the guided notes, as they will be a valuable study guide for the quiz and aid in later activities.

Following discussion and analysis of the 5 Influences, students will take a quiz as a summative assessment of this portion of the unit. A blank copy of the quiz can be found in the “Resources” section of this document while the key is located under “Assessments”.

5
Listening Projects

Students will complete 3 listening projects in this unit. A brief description of each follows. Each listening journal should be followed up with a class discussion. These may take the form of quick debriefs (think/pair/share), or – as is the case with the 3rd listening journal – an in depth discussion of students’ opinion on the topic of the journal supported by observations from critical listening. Assessments for Listening Projects can be found in the “Assessments” section of this document.

1 – Female Playback Singer

Using the the Listening Journal 1 Temple (in the Student Guide and the “Resources” section of this document), students will select 1 recipient of the National Film Award for Best Female Playback Singer. Then, they will find a recording of this singer on YouTube and listen to it, paying special attention to vocal timbres/techniques and how they reflect influences of the 5.

2 – Male Playback Singer

Using the Listening Journal 2 Temple (in the Student Guide as well as in the “Resources” section of this document), students will select 1 recipient of the National Film Award for Best Male Playback Singer. Then, they will find a recording of this singer on YouTube and listen to it, paying special attention to instrumental timbres and accompaniment/harmony.

3 – Sampling Comparison and Copyright Reflection

In 2008, the Black Eyed Peas released “Don’t Phunk with My Heart”, which sampled a few sources, two of which were filmi scores. In-class, students will listen to these two examples (“Yeh Mera Dil” and “Ae Naujawan Hai Sub Kuch Yahan”) using the template provided in the Student Guide and “Resources” section of this document. As homework, students will listen to “Don’t Phunk with My Heart” and compare it to the examples from class, paying attention to the usage of musical elements. Finally, students will reflect on whether or not they think the Black Eyed Peas’ sampling broke any copyright laws, supporting their opinion with their observations.

History of Filmi

This portion of the unit explores prominent contributions and works in filmi history. Highly condensed, this history emphasizes overarching trends as well as prominent composers and works. It is through these prominent works and composers that filmi musical and visual elements are addressed. Examples are utilized for visual and auditory support and to give students background information for the final project.

Little time is spent on the Golden Age of Hindi cinema. This is because earlier in this curriculum, students will have conducted research on a Golden Age composer and analyzed filming and musical conventions of the era.

The PowerPoint for this portion of the unit can be found in the “Resources” section of this document. It is suggested that the PowerPoint be used over the course of 3 days for pacing and
to allow for discussion and analysis of examples. Cues for logical start/stop point are included in the PowerPoint notes.

About Filmi
This portion of the unit addresses the production of filmi and prominent members of the filmi production staff. It also covers general characteristics of filmi and the role of song and dance in filmi. This portion of the unit is saved until now so that the information will prepare students for the final project. Specific post-production elements in this presentation should be emphasized, as students will be using this process in their own film. A review of past composition experiences and discussions from the American and French modules of this curriculum would also be appropriate supplemental material for this presentation.

A copy of the PowerPoint presentation with lecture notes is available in the “Resources” section of this document.

Final Project
This project constitutes the “final” for this unit. It seeks to synthesize students’ knowledge gained over the course of this curriculum, addressing all musical elements, manipulation of film and musical idioms, and allowing students to actively engage with Film culture and conventions. The final submission for this project will consist of a link (or hard copy) of the students’ movie, a group paper, and a personal reflection from each member of the group.

This project has been broken down into “sub-projects” that culminate in the final film. These “sub-projects” help guide student learning, maintain appropriate pacing for completing the project (and teacher assessment), and ensures students have appropriate access to technology/resources for the duration of the project. Due to the elaborate nature of this project, students will be organized into groups of 4-6 (depending on class size).

Students should be presented with the final grading rubrics, due dates, and expectations at the beginning of this project. Descriptions of the assignment are included in the “Resources” section of this document as well as in the Student Guide. There are multiple forms of assessment for this project to address the open-ended nature of the project. All assessments for this project can be found in the “Assessments” portion of this document.

Plot Development
In-class and in groups, students will write the plot and script for their 5:00-7:00 film. Students should select settings/characters/events idiomatic to Hindi film as outlined in in-class discussion, lectures, and listening activities. If students have been using the guided notes, they should have several examples of typical filmi characters/plots/etc. This activity also offers the opportunity for cross-curricular collaboration with English/Language Arts. Consult the English/creative writing instructors for how they address the formation of plot. Chances are, they have a specific format for writing plots that students are already familiar with.
Students will submit their plot/script draft to the teacher. Since this submission is serving as an opportunity for the teacher to provide feedback/guidance, the submission of the plot will be graded based on completion (i.e. full points for a full draft).

**Song Writing**
After developing plot, students will begin writing their original song. To introduce this process, this video: [https://www.youtube.com/watch?v=iuRTjihHu7g](https://www.youtube.com/watch?v=iuRTjihHu7g) will be shown in class. This video was created by an amateur songwriter and contains some good starting places for students to begin the song writing process. Students will submit their lyrics and explanation of the song (why they chose this scene for the song, how the song interacts with plot, etc.) for completion points so the teacher can provide feedback/guidance.

**Dance/Filming**
After finishing their lyrics, the students will begin choreographing their dance scene (which may be done in the original song or a separate scene). During work day sessions, the teacher should approach each group and have them demonstrate their dance moves and general approach to incorporating dance. This will allow for an informal assessment of the students’ knowledge of dance and provide the opportunity for teacher feedback. Students should be reminded that dancing must occur for at least 1:00 of the film.

Students will also begin filming their movie at this stage. Some extra time should be allotted for the check-out/maintenance of recording technology. Students may record their film for editing in iMovie, Windows Movie Maker, or whatever software is most readily available to the students. Students have about one week to complete the filming of their project.

**Post-Production**
After filming, students will now begin the post-production process. Students will add music through GarageBand or other composition software after filming in line with filmi conventions. Students have one day to edit their footage, after which point time is dedicated to the creation of the soundtrack.

Since this is the last unit in the Film Music curriculum, the students should already have a working knowledge of video/composition software through previous composition projects. Students should be reminded that their soundtrack should include at least 10 different loops and reflect filmi musical conventions in regards to musical elements.

**Final Submission/Viewing Party**
Students will submit a link/hard copy of their film as well as the group paper and personal reflection for the final project. As a way for students to share their films with their peers, the last 2 days of the class are set aside for a viewing party. This, however, may be opened up to a larger population of the school (multi-cultural night, school assembly, etc.) at the discretion of the teacher and students.
## RESOURCES

### Scope and Sequence of Course

<table>
<thead>
<tr>
<th>Pre-Film</th>
<th>American</th>
<th>French</th>
<th>Hindi</th>
<th>Homework/Activities</th>
<th>New Musical Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operatic tradition</td>
<td>Creation of film A Sortie des l’Usine Lumière / Lumière (1895) Film companies</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Silent Movies</th>
<th>American</th>
<th>French</th>
<th>Hindi</th>
<th>Homework/Activities</th>
<th>New Musical Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-film score accompaniment</td>
<td></td>
<td></td>
<td></td>
<td>Listening Journals Ss write journal entries outlining the scene for which the music takes place, a description of the music, how the visual/audio interact, and their aesthetic opinions of the music. 10 total submitted throughout course.</td>
<td>Timbre Texture Melody Harmony Rhythm Timbre Expressive elements (dynamics, articulation, etc.) Idiom</td>
</tr>
<tr>
<td>Publishing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birth of a Nation / Briel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Kong / Steiner</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### PERF 1: Film Accompaniment Composition
<table>
<thead>
<tr>
<th>Golden Age</th>
<th>Peter Gunn and Breakfast at Tiffany’s / Mancin</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Street Scene / A. Newman</td>
</tr>
<tr>
<td></td>
<td>Twilight Zone / Goldsmith</td>
</tr>
<tr>
<td></td>
<td>Citizen Kane / Hermann</td>
</tr>
<tr>
<td></td>
<td>Psycho, The Birds, and North by Northwest / Hermann &amp; Hitchcock</td>
</tr>
<tr>
<td></td>
<td>Impact of WWI: lower production, film embargo, etc.</td>
</tr>
<tr>
<td></td>
<td>Post-Independence Influence</td>
</tr>
<tr>
<td></td>
<td>First Hindi color film</td>
</tr>
<tr>
<td></td>
<td>Guru Dutt</td>
</tr>
<tr>
<td></td>
<td>Raj Kapoor</td>
</tr>
<tr>
<td></td>
<td>PERF 2: Research Presentations</td>
</tr>
<tr>
<td></td>
<td>Musicals Idioms: romance, horror, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>70s</th>
<th>Alien / Goldsmith</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Star Wars / Williams</td>
</tr>
<tr>
<td></td>
<td>La cage aux Folles / Herman</td>
</tr>
<tr>
<td></td>
<td>Thematic content (romance/action)</td>
</tr>
<tr>
<td></td>
<td>Deewar</td>
</tr>
<tr>
<td></td>
<td>Amitabh Bachman</td>
</tr>
<tr>
<td></td>
<td>PERF 3: Satirical Score</td>
</tr>
<tr>
<td></td>
<td>Idiom Chart: Ss create a chart over usage of musical elements in American, French, and Hindi film.</td>
</tr>
<tr>
<td></td>
<td>Extended timbres</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>80s/90s</th>
<th>Braveheart and An American Tail / Horner</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cinema du look</td>
</tr>
<tr>
<td></td>
<td>5th Element / Luc Besson</td>
</tr>
<tr>
<td></td>
<td>Salaam Bombay!</td>
</tr>
<tr>
<td></td>
<td>Influence of American pop music – esp. MTV</td>
</tr>
<tr>
<td></td>
<td>PERF 4: Bollywood Video</td>
</tr>
<tr>
<td></td>
<td>Musicals (revival)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Modern</th>
<th>Edward Scissorhands, Nightmare Before Christmas, Planet of the Apes / Elfman</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Jurassic Park, Schindler’s List, E.T., and Harry Potter / Williams</td>
</tr>
<tr>
<td></td>
<td>Taken</td>
</tr>
<tr>
<td></td>
<td>Influence on American film</td>
</tr>
<tr>
<td></td>
<td>Growth in popularity</td>
</tr>
<tr>
<td></td>
<td>Higher production costs</td>
</tr>
<tr>
<td></td>
<td>PERF 4: Bollywood Video</td>
</tr>
<tr>
<td></td>
<td>Musicals (revival)</td>
</tr>
<tr>
<td>WEEK</td>
<td>DAY</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>2 - 5</td>
<td></td>
</tr>
<tr>
<td>6-8</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>10</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td>11</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>12</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>13</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>14</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>M</td>
</tr>
<tr>
<td>16</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>17</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
<tr>
<td>18</td>
<td>M</td>
</tr>
<tr>
<td></td>
<td>W</td>
</tr>
<tr>
<td></td>
<td>F</td>
</tr>
</tbody>
</table>
Movie/Video Permission Form

Dear Parents,

During the course of this semester, I plan to utilize PG/PG-13/R rated movies in full or as excerpts to enhance our class curriculum.

Our school requires parental consent for your student(s) to view movies that are used in our curriculum, or as selected by our teachers, which are rated PG-13 or R. I believe showing your son or daughter all or parts of Hindi film and Bollywood-influenced movies will enable them to better experience and study Hindi cinema. These excerpts will be utilized as points of discussion and develop aural skills as well as providing authentic examples of Hindi Cinema. If you have any further questions, feel free to email me at kwilson@usd000.com or call my school office phone at 785-867-5309.

Thank you for your time and support in signing this consent form.

Sincerely,

Ms. Wilson
Music Teacher

Please Return this Portion

Student’s Name: _______________________________________________________________

(Check the appropriate line)

_____ Yes, I approve my child’s viewing of curriculum and school appropriate movies rated PG/PG-13/R

_____ No, I do not approve of my child’s viewing of curriculum and school appropriate movies. I understand alternate learning experiences will be provided for my child while the movie is being watched.

Guardian Signature/Date
Listening Project Templates
1. Name of Playback Singer Selected:
______________________________________________________

2. In what year(s) did the woman you selected win Best Female Playback Singer?
___________________

3. What is the name of the song you selected?
_______________________________________________

4. Briefly outline the context of your recording. Is it from a movie? Which one? Where in the movie does this song occur? What is the song about? etc.

5. How would you describe the vocal timbre of the playback singer you selected?

6. What vocal techniques (glissando, ornamentation, etc.) did you hear in your recording?
7. How do the vocal timbres and techniques you observed reflect the influence "The 5" have on filmi?

8. What is your overall impression/opinion of the recording you selected? Why specifically did you like or dislike it?

Other comments/notes/questions:
Go to http://en.wikipedia.org/wiki/National_Film_Award_for_Best_Male_Playback_Singer and select one recipient of the National Film Award for Best Male Playback Singer. Then, go to YouTube and recording of your singer. If you are having difficulties finding an example, the film that earned your singer the award would be a good place to start! After you have finished watching/listening to your example, finish filling out this form.

1. Name of Male Playback Singer Selected:
   __________________________________________

2. In what year(s) did the man you selected win Best Male Playback Singer?
   _______________________

3. What is the name of the song you selected?
   __________________________________________

4. Briefly outline the context of your recording. Is it from a movie? Which one? Where in the movie does this song occur? What is the song about? etc.

5. List at least 3 types of instrumental accompaniment timbres you heard in your recording. Were these timbres from traditional Indian instruments, modern/Western instruments, or both? Use specific instrument names when possible.
6. Did any of the timbres focus on one musical element (melody, rhythm, form, etc.)? Which one(s)?

7. What is your overall impression/opinion of the recording you selected? Why specifically did you like or dislike it?

Other comments/notes/questions:
I. “Ae Nojawan Hai Sab Kuchh Yahan” from Apradh (1972)

As you listen and watch, pay attention to how the following elements are utilized in the clip:

Rhythm
How would you describe the rhythm of the melody?

How are the rhythmic values of the melody similar or different to those of the accompaniment?

Dance
Sketch or describe some of the movements you observed:

Melody
How many times does the melody repeat?

Is the melody independent of background music or is it supported by accompaniment?
II. “Yeh Mera Dil” from Don (1978)

Here are the lyrics to this song and their (English translation):

Yeh mera dil yaar ka deewana
(my heart is crazy for my lover)

Deewana deewana pyaar ka parwaana
(it’s the moth to the flame of love)

Aata hai mujhko pyaar mein jal jaana
(I know how to burn in love)

Mushkil hai pyaare tera bachke jaana
(so don’t even try to escape, lover)

Yeh mera dil yaar ka deewana - 2
(my heart is crazy for my lover)

Now that you know the context of the song, why do you think such strong words were used in the lyrics?

As we listen to this example, jot down your observations of how the following elements are utilized:

Form – How would you prescribe the form of this example (using our ABC’s!)?

Harmony – What timbres did you hear playing harmonic support? How was harmony used in this example (interjections, repeated chords, dropping in/out, etc.)?
III. Homework

In class, we listened to “Ae Nojawan Hai Sab Kuchh Yahan” from Apradh (1972) and “Yeh Mera Dil” from Don (1978). Now, find and listen to a recording (YouTube, Spotify, iTunes, School Website, etc.) of “Don’t Phunk With My Heart” by the Black Eyed Peas. Then, briefly explain how each of the following elements from the filmi examples are utilized in “Don’t Phunk With My Heart”.

Melody
The melody from “Don’t Phunk With My Heart” most resembles (circle one):

“Ae Nojawan Hai Sab Kuch Yahan” OR “Yeh Mera Dil”

Did the Black Eyed Peas change any aspects of the original melody? If so, what changes did they make?

Rhythm
Did The Black Eyed Peas utilize any rhythms from either example? Which example did they borrow from the most and how heavily did they borrow?

Form
How would you prescribe the form for “Don’t Phunk With My Heart” (using our ABC’s!)?

Is it similar to or different from the form you prescribed for “Yeh Mera Dil”? (circle one) How so? Cite specific musical moments of at least one of the songs.
Harmony/Accompaniment
Was the style and function of the harmony and accompaniment for “Don’t Phunk with My Heart” similar or different to the other two examples? How so?

Copyright
The Black Eyed Peas faced some criticism for their sampling of “Ae Nojawan Hai Sab Kuchh Yahan” and “Yeh Mera Dil”. Many argued that the Black Eyed Peas infringed on copyright law, while others argued that their sampling was “fair use”. Based on your comparison of the three, do you think “Don’t Phunk With My Heart” plagiarizes the original songs? Use your observations during listening to defend why or why not below:
Quiz – 5 Influences on Hindi Cinema

NAME: __________________________________________

DEFINITIONS (2 pts each): In your own words, define...

rasa:

bhava:

purusārtha:

SHORT ANSWER (2 pts each)
1. How many principle rasas are there? ______
2. List at least 3 of the principle rasas:
3. What is the convention for using multiple rasas?
4. How many purusārthas are there? ______
5. List the purusārthas (in English or Hindi):
6. Parsi Theater was heavily influenced by which English literary figure? ________________________
7. In Sanskrit Drama, men / women (circle one) were not restricted in the roles they could perform.

MATCHING (3 pts each): On the line, indicate which of The 5 had the influence described.

| A. Parsi Theatre | 8. _____ | Originally meant to entertain and educate audiences, this influence contributed many of the modern stock characters in filmi (hero/heroine, clown) as well as the concept of rasas and bhavas. |
| B. Folk Theatre | 9. _____ | This influence incorporated the usage of regional languages and political and social themes and was censored by the Dramatic Performance Act of 1876. |
| C. Indian Epics | 10. _____ | This influence contributed to filmi’s integration of multiple elements (realism and fantasy, music and dance, narrative and spectacle, etc.) into a dramatic discourse (melodrama) and emphasis on spectacle. |
| D. Sanskrit Theatre | 11. _____ | The “youngest” of The 5, this influence contributed to filmi’s elements of fantasy, focus on musicals, separation of reality from the illusion on-screen, and connecting people’s daily lives in complex/interesting ways. |
| E. Hollywood | 12. _____ | This influence made huge contributions to the philosophical content and narrative structure of filmi (including side-story, back-story, and story-ception). |

EXTRA CREDIT (.25 pts for each correct answer)

List some of the reasons used to justify prohibiting a play under the Dramatic Performance Act:
Name one or both of the two major Indian epics that influenced filmi:

A Partial List of Idiomic Usage of Musical Elements in Hindi Film

| Form       | Taals: rhythmic cycles, have contrasting sections built into them  
|            | khali “empty” beat” – Kalie = goddess assoc w/ eternal energy, time, and change;  
|            | derives from Sanskrit kal “time”  
|            | tali “accented beat”  
|            | Teental – 16 counts (4+4+4+4); beat 10 = empty beat, AABA form |
| Harmony    | Raga “that which colors the mind”: tonal center, based on 5-7 notes; 72 total  
|            | Drone  
|            | Shruti: 22 microtones, ornamentation for raga  
|            | “pillar tones” |
| Melody     | “Catchy” tunes  
|            | Melismatic  
|            | Scale of 5-7 notes |
| Musical Expression | Pitch bending  
|            | High pitch  
|            | Raags reflect emotions, colors, deities, seasons, time of day, festival events, magical properties |
| Rhythm     | taals (rhythmic cycles): Rupak – 7 (3+2+2); Dadra – 6 (3+3), semi-waltz  
|            | Western music beat patterns  
|            | Jazz and Disco rhythms |
| Texture    | 1-2 melodic, 1-2 percussive (Karnatic and Hindustani)  
|            | Melodic Soloist/accomp  
|            | Drum accomp  
|            | Drone-static accomp |
| Timbre     | Strings: sitar, high pitch, Western strings  
|            | Eastern Instruments: sarangi, table, tambura, bansuri, shennai  
|            | “Nasal,” high singing tone  
|            | Clapping  
|            | Digital sounds (largely due to Westernization) |
## Other Characteristics of Hindi Film

| **Thematic Elements** | Mythology  
History  
Fairy stories  
Melodramatic plots – dramatic reversal in fortune, convenient coincidences |
|-----------------------|---------------------------------------------------------------|
| **Philosophical Ideas** | Reincarnation  
*Rasa*: theory of aesthetics; dominant emotional theme/feeling evoked when one views, reads or hears a work of art |
| **Genre** | Musicals  
Masala films: mixture of action, comedy, romance, etc. |
| **Characters** | Heroes who can fight off villains by themselves (Masala)  
Star-crossed lovers/angry parents, love triangles, sacrifice, corrupt politicians, kidnappers, conniving villains, long-lost relatives separated by fate |
| **Song/Dance** | Interwoven in text, crucial to plot  
*Used to*…  
Heighten situation  
Accentuate a mood  
Comment on theme/action  
Provide relief  
Serve as interior monologue  
“Dream Sequence”  
Dance: mix of popular/traditional dances  
Song: lyrics based on classic/modern poetry  
“picturisation” – lavish setting, used for hero/heroin duets |
| **Performance Context/Other Elements** | Good entertainment generally referred to as *paisa vasool* (“money’s worth”)  
3 hours, intermission  
Some music prereleased  
Production – lip-syncing, play-back singers  
“Bollywood” only refers to films in Bombay region  
Classical Indian musical elements + Western elements |
### Example Glossary

Below is a filled out glossary with “correct” definitions and potential notes. Student entries may (and will) differ, but should closely align to the definitions provided. Each entry is worth 2 points (1 point for clarity and 1 point for accuracy) for a total of 48 points.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADR (“looping the sound”)</td>
<td>Actors reciting lines as their images appear on-screen in the studio</td>
<td></td>
</tr>
<tr>
<td>Artha</td>
<td>“prosperity”</td>
<td>One of the purusārthas</td>
</tr>
<tr>
<td>bhavas</td>
<td>emotions actors perform that inspire audience</td>
<td></td>
</tr>
<tr>
<td>Dharma</td>
<td>“righteousness”</td>
<td>One of the purusārthas</td>
</tr>
<tr>
<td>Drone</td>
<td>A harmonic device in which a note or chord is continuously sounded throughout most or all of a piece</td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td>The structure and design of a composition</td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td>The combination of simultaneously sounded musical notes to produce chords and chord progressions</td>
<td></td>
</tr>
<tr>
<td>Kāma</td>
<td>“desire”</td>
<td>One of the purusārthas</td>
</tr>
<tr>
<td>khali</td>
<td>empty beat of taals</td>
<td>From Kalī (goddess associated with eternal energy) and Saksrit kal (time)</td>
</tr>
<tr>
<td>Masala Films</td>
<td>“spice mixture”, genre of movies – typically musicals - that mix genres (action, comedy, romance, drama, etc.); is one of the most popular film genres in India</td>
<td>picturesque locations; often have heroes who are able to fight off villains by themselves</td>
</tr>
<tr>
<td>Melodrama</td>
<td>a sensational dramatic piece with exaggerated characters and exciting events intended to appeal to the emotions AND a play interspersed with songs and orchestral music accompanying the action</td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td>A succession of notes, varying in pitch, which have an organized and recognizable shape</td>
<td></td>
</tr>
<tr>
<td>Mokṣa</td>
<td>“(spiritual) liberation”</td>
<td>One of the purusārthas</td>
</tr>
<tr>
<td>Music Director</td>
<td>The composer of film scores for film</td>
<td>Often make/break a film</td>
</tr>
<tr>
<td>Mumbai noir</td>
<td>Urban films reflecting social problems in the city of Mumbai</td>
<td>Satya (1998)</td>
</tr>
<tr>
<td>picturisation</td>
<td>Hero and heroine dancing/singing a duet staged in beautiful natural surroundings or architecturally grand settings</td>
<td></td>
</tr>
<tr>
<td><strong>Playback Singer</strong></td>
<td>Singers who record over actors mouthing words to musical numbers</td>
<td>Often have dedicated fans of their own</td>
</tr>
<tr>
<td>--------------------</td>
<td>---------------------------------------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>purusārtha</td>
<td>goal or end aim of human existence; a means of explaining the destiny of man</td>
<td>Developed in Indian Epics</td>
</tr>
<tr>
<td>Rasas</td>
<td>theory of aesthetics; dominant emotional theme/feeling evoked when one views, reads or hears a work of art, 8 principle rasas; can mix, but should be dominated by one</td>
<td>8 Principle Rasas: love, pity, anger, disgust, heroism, awe, terror and comedy</td>
</tr>
<tr>
<td>Raga</td>
<td>tonal center made up of a scale with 5-7 notes; reflect emotions, colors, deities, seasons, time of day, festival events, magical properties</td>
<td>There are 72 ragas total</td>
</tr>
<tr>
<td>Rhythm</td>
<td>the systematic arrangement of musical sounds, principally according to duration and periodic stress</td>
<td></td>
</tr>
<tr>
<td>Sutradhara</td>
<td>The stage manager in Sanksrit drama</td>
<td></td>
</tr>
<tr>
<td>sync sound</td>
<td>creating (or re-created) sound entirely in the studio</td>
<td>Can be difficult to recreate on-set emotions/vibe in studio Reason there is often silence underlying earlier films</td>
</tr>
<tr>
<td>Taals</td>
<td>rhythmic cycles, have contrasting sections built into them</td>
<td></td>
</tr>
<tr>
<td>tali</td>
<td>&quot;accented beat&quot; of taals</td>
<td></td>
</tr>
</tbody>
</table>
5 Influences Quiz Key

DEFINITIONS (2 pts each)

rasa: emotional response to bhavas (audience experience), derived from Sanskrit drama

bhava: emotions actors perform that inspire audience (performer experience), derived from Sanskrit drama

purushā rtha: the goal or end aim of human existence, outlined in Mahabharata

SHORT ANSWER (2 pts each)

1. How many principle rasas are there? 8
2. Name at least 3 of the principle rasas: love, pity, anger, disgust, heroism, awe, terror, comedy
3. What is the convention for using multiple rasas? Plays should mix different rasas, but be dominated by one
4. How many purushā rthas are there? 4
5. List the purushā rthas (in English or Hindi): Dharma (righteousness), Artha (prosperity), Kāma (desire), Mokṣa (spiritual liberation)
6. Parsi Theater was heavily influenced by which English literary figure? Shakespeare
7. In Sanskrit Drama, men (women) were not restricted in the roles they could perform.

MATCHING (3 pts each)

8. D
   Originally meant to entertain and educate audiences, this influence contributed many of the modern stock characters in filmi (hero/heroine, clown) as well as the concept of rasas and bhavas.

9. B
   This influence incorporated the usage of regional languages and political and social themes and was censored by the Dramatic Performance Act of 1876.

10. A
    This influence contributed to filmi’s integration of multiple elements (realism and fantasy, music and dance, narrative and spectacle, etc.) into a dramatic discourse (melodrama) and emphasis on spectacle.

11. E
    The “youngest” of The 5, this influence contributed to filmi’s elements of fantasy, focus on musicals, separation of reality from the illusion on-screen, and connecting people’s daily lives in complex/interesting ways.

12. C
    This influence made huge contributions to the philosophical content and narrative structure of filmi (including side-story, back-story, and story-ception)

EXTRA CREDIT (.25 pts for each correct answer)

List some of the reasons used to justify prohibiting a play under the Dramatic Performance Act: Plays could be prohibited if the government judged the play to be of a scandalous nature, disrupting social values, that it excited feelings of disaffection against the government, or that it would corrupt the audience

Name one or both of the two major Indian epics that influenced filmi: Mahabharata and Ramayana
## LISTENING PROJECT 1

<table>
<thead>
<tr>
<th></th>
<th>Yes (2 pts)</th>
<th>No (0-1 pts)</th>
<th>Notes/Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Playback Singer listed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year(s) Playback Singer won Award included</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name of example included</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student provides context of the song/movie explaining pertinent information (plot, character traits, etc.) regarding the song</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student describes specific qualities of the singer's vocal timbre and technique in his/her own words</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student describes between the vocal timbres/techniques from the example and how “The 5” influenced this relationship.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student's reflection shows thoughtful, honest reflection of example used citing specific musical elements/moments to support his/her opinion</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL:** ____/14

## LISTENING PROJECT 2

<table>
<thead>
<tr>
<th></th>
<th>Yes (2 pts)</th>
<th>No (0-1 pts)</th>
<th>Notes/Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of Playback Singer listed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Year(s) Playback Singer won Award included</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name of example included</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student provides context of the song/movie explaining pertinent information (plot, character traits, etc.) regarding the song</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student describes three specific timbres and indicates whether these timbres are of Hindi or Western tradition.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student describes the relationship between timbre and reinforcement of at least one other musical element.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student's reflection shows thoughtful, honest reflection of example used citing specific musical elements/moments to support his/her opinion</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL:** ____/14
# LISTENING PROJECT 3

<table>
<thead>
<tr>
<th></th>
<th>YES (2 pts)</th>
<th>NO (0-1 pts)</th>
<th>Notes/Feedback</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PART I</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student accurately describes the rhythmic characteristics (ostinatos, repetition, etc.) of the song using appropriate musical terminology.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student accurately compares/contrasts rhythm of melody and rhythm (separate rhythms, reinforcement of melody, etc.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student includes sketches or verbal description of specific dance movements utilized in clip.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student identifies melody as repeated 3 times in song.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student identifies that accompaniment supports the melody rhythmically and/or is utilized to &quot;interject&quot; the melody.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PART II</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student makes logical connections between the plot of the movie and how it contributes to the strong language of the lyrics.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students analysis of form generally follows: A/Chorus B A C/Interlude D A C' D' A B' A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student accurately describes at least one of the functions of harmony: drone, emphasizing rhythm of melody, maintaining tonal center during interlude, etc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YES (2 pts)</td>
<td>NO (0-1 pts)</td>
<td>COMMENTS/FEEDBACK</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>Student identifies melody as more similar to “Ae Nojawan…”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student identifies one or more of changes to melody (English lyrics, different words, only quotes opening “Ae Nojawan…” melody before moving onto original content, etc.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student identifies “Ae Nojawan…” as primary source of rhythmic material and acknowledge the very few differences (other than timbral usage) between the two.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Students analysis of form generally follows: Intro A/Chorus B A B’ C D A A C’</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student logically defends opinion on the similarity/differences of the two forms using appropriate musical terminology.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student accurately identifies similarities between the accompaniment styles and/or differences in timbre/rhythmic/tonal support of accompaniment using appropriate musical terminology.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student provides logical argument as to whether the BEP qualify for “fair use” citing at least 2 specific musical moments from the examples to support his/her opinion.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL: _____/30</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Final Project Assessments

### Group Paper

#### Background Information

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Plot Summary</strong></td>
<td>Element not addressed</td>
<td>Plot summary is vague and/or does not address how Hindi film conventions influenced selection of plot, characters, setting, etc.</td>
<td>Paper clearly outlines the plot of the film and explains how Hindi film conventions influenced selection of plot, characters, setting, etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Context of Song</strong></td>
<td>Element not addressed</td>
<td>Song context is vague and/or does not address why it was placed in the intended part of the film</td>
<td>Paper clearly describes when the song takes place and why the group decided to use this part of the movie for the song.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Context of Dance</strong></td>
<td>Element not addressed</td>
<td>Context for dance is vague and/or does not address specific styles utilized</td>
<td>Paper provides clear context for the dance number and what dance styles are utilized.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL ________/15**

#### Analysis

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Criteria</strong></td>
<td>No mention of element</td>
<td>Analysis is vague and inaccurate in how this element functions according to Filmi conventions and interacts with visual elements.</td>
<td>Analysis is broad and generic in how this element functions according to Filmi conventions and interacts with visual elements.</td>
<td>Analysis is thoughtful and fairly specific in how this element functions according to Filmi conventions and interacts with visual elements.</td>
<td>Analysis is thoughtful, thorough, and specific in how this element functions according to Filmi conventions and interacts with visual elements.</td>
</tr>
</tbody>
</table>

*For each element, mark an “X” where the paper aligns*

- Rhythm
- Melody
- Harmony
- Timbre
- Texture
- Form
- Musical Expression

**TOTAL: ________/35**
## Personal Reflection

<table>
<thead>
<tr>
<th>Film Music Reflection</th>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Element not addressed</td>
<td>Student cites 1 specific examples of how this project informed their analysis of film music in general.</td>
<td>Student cites at least 2 specific examples of how this project informed their analysis of film music in general.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cultural Reflection</th>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Element not addressed</td>
<td>Student does not cite specific examples/personal experiences to support opinion.</td>
<td>Student justifies change of opinion/lack thereof logically, citing specific examples and/or personal experiences to support opinion.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Group Reflection</th>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Element not addressed</td>
<td>Student only addresses challenges or how they were overcome.</td>
<td>Student identifies any challenges faced and how the group overcame them.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal Learning Reflection</th>
<th>1</th>
<th>3</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Element not addressed</td>
<td>Student identifies what they thought was easiest/most difficult, but does not address why this was the case.</td>
<td>Student identifies what they thought the easiest/most difficult components of the project and why this was the case.</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL: ____/20**

## Film Rubric

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song Recording Process</strong></td>
<td>No original song</td>
<td>Song/music is performed in the film clip</td>
<td>Filming style and/or presentation occasionally detract from visual/auditory aesthetics</td>
<td>Filming style and presentation reflect thoughtful editing and consideration of visual aesthetics</td>
</tr>
</tbody>
</table>

| Aesthetic Appeal | Film reflects zero consideration of aspects of filming | Filming style and/or presentation occasionally detract from visual/auditory aesthetics | Filming style and presentation reflect thoughtful editing and consideration of visual aesthetics |

| Length | Less than 4:14 | 4:15-4:29 | 4:30-4:44 | 4:45-4:59 | 5:00-7:00 |
| Loops | ≥ 6 different loops | 7 different loops | 8 different loops | 9 different loops | ≥10 different loops |
| Music | ≤ 3 musical elements reflect Hindi musical film idiom | 4 musical elements reflect Hindi musical film idiom | 5 musical elements reflect Hindi musical film idiom | 6 musical elements reflect Hindi musical film idiom | All musical elements consistently reflect Hindi musical film idiom |

**TOTAL: ____/30**

**TOTAL PROJECT SCORE: ____ / 100**
MUSIC 801

INTRODUCTION TO GRADUATE STUDIES
This course is designed for you to learn the basic skills needed to do in-depth research in music on the graduate level. You will become familiar with the chief bibliographic tools used in music research and will utilize virtually every type of resource in KSU’s music collection. You will also refine and/or enhance your prose-writing skills through this course.

**REQUIRED READINGS**
- Style Companions (APA): [http://owl.english.purdue.edu/owl/resource/560/01/](http://owl.english.purdue.edu/owl/resource/560/01/) (all page links)
- Style Companions (Chicago/Turabian): [https://owl.english.purdue.edu/owl/resource/717/01/](https://owl.english.purdue.edu/owl/resource/717/01/) (all page links)
- K-State Summer Program Information: [http://www.k-state.edu/musiceducation/summergrad/](http://www.k-state.edu/musiceducation/summergrad/)
- K-State Libraries' page on citing in APA format: [http://www.lib.k-state.edu/help/citing2.html](http://www.lib.k-state.edu/help/citing2.html)

**SUGGESTED READINGS**

**COURSE REQUIREMENTS – Please print and bring with you this entire syllabus**
- Assorted class assignments (7@10 pts each)
- Composer Annotated Bibliography (40 pts)
- Biographical Book/Article Review (30 pts)
- Concert Program Note Assignment (20 pts)
- Excel Spreadsheet Assignment (15 pts)

Total: 150 pts
- A = 157-175 pts
- B = 140-156 pts
- C = 122-139 pts
- D = 105-121 pts
- F = < 105 pts
**Course Calendar**

**Sunday, June 7:**
- 6:00 – Hale Library, room # 401
- Course overview. What is a graduate report? What is APA/Chicago formatting? What will graduate school be like? What should I expect?
- 6:45 Library tour and electronic resources
- 7:45 Introduction to Refworks
- 8:15 Finding major composers and conductors for band, orchestra, and choir

**Monday, June 8:**
- 8:45 – Meet at Hale 401.
- 9:00 – Musical Dictionaries (discussion at 11:00)
- 11:30 – Lunch Break
- 1:00 – Intro to Music Journals
- 1:30 – Music Journal Assignment (discussion at 2:30)
- 2:45 – Break
- 3:15 – Master’s Theses and Doctoral Dissertations (discussion at 4:15)

**Tuesday, June 9:**
- 8:45 – Meet at Hale 301.
- 9:00 – Bibliographic Formatting
- 10:30 – How to use Refworks for formatting
- 11:30 – Lunch Break
- 1:00 – Writing your paper and citing references/footnotes.
- 2:15 – Summer Grad Program at K-State
- 2:30 – Break
- 3:00 – Excel Spreadsheet for Score Analysis/Converting to PDF
- 4:00 – Go over take-home assignments.

**Academic Honesty:** Academic dishonesty policies govern the formal procedures for handling cheating, plagiarism, destroying someone else’s work, or abetting any of these acts (see “Code of Student Rights and Responsibilities: Student Academic Ethics Policy”. Plagiarism or violations of copyright policies are a form of academic dishonesty and are treated as an ethics violation. You are expected to research and learn from existing material but also to give credit to it’s source.

**Note:** If you need course adaptations, access to technology, or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.
Class Assignment #1: Developing a Research List

Elementary: Major Elementary Resources

In a group of 3-4, list the top 20 school elementary music resources, include title, editor (author, compiler), publishing date, brief description of information included.

Secondary: Major Composers for School Band, Orchestra, and Choir

In groups of 4, list the top 50 school music composers/arrangers separating them in band, orchestra, and choir. (some may be in more than one category and be prepared to defend your decisions)

Use: (a) the library resources of books, journals, references, printed music, and CDs; (b) state music lists; (c) internet resources; and (d) past experience. Sort each list alphabetically and we will compile a consensus at the end of class.

Thinking Ahead

You will select a resource/composer/arranger/methodologist that you will be able to find materials to reference. Using all possible resources, create a comprehensive content analysis of that resource (Breakdown by categories, style, overall song analysis, etc) or a comprehensive annotated bibliography on that composer or methodologist. Keep references on Refworks for future organization and compilation in the Composer Annotated Bibliography. If you select the elementary resource option, begin a spreadsheet that chronicles these songs and information that will be helpful for you moving forward. Then select Carl Orff, Zoltan Kodaly, Emile Jaques-Dalcroze, or Edwin Gordon to be the subject of your annotated bibliography and focus of Class Assignment #2.
Class assignment #2: **Musical Dictionaries**

This assignment will acquaint you with many of the major musical dictionaries available in Hale Library. You will look up two items in each source: a conductor and composer/arranger of your musical emphasis. *(some dictionaries may not include information)* Information found will be kept on the following worksheets. Sources to be consulted are the following:

- Baker’s Biographical Dictionary of Musician’s, centennial edition
- The Harvard Dictionary of Music, fourth edition
- The Heritage Encyclopedia of Band Music: Composers and Their Music
- International Cyclopedia of Music and Musicians, 11th edition
- The New Grove Dictionary of American Music
- The New Grove Dictionary of Jazz, second edition
- The New Grove Dictionary of Musical Instruments
- The New Grove Dictionary of Opera
- The New Oxford Companion of Music
- The Norton/Grove Concise Encyclopedia of Music

**For each source, note the following:**

1. The editor(s)
2. The number of volumes; supplements
3. The place of publication
4. The publisher
5. The date of publication
6. Anything unusual about the work’s organization

**For the biographical entries, know:**

1. How long the entry is
2. Who the author of the article is
3. Does it contain a list of works (compositions, essays, recordings, etc.)
4. Does it contain a bibliography
5. What the latest date is in the article and what it refers to
6. Is the musician’s mailing (email) address given
7. Does the article include illustrations
<table>
<thead>
<tr>
<th>Title</th>
<th>Editor(s)</th>
<th>Place of Publication</th>
<th>Publisher</th>
<th>Publication Date</th>
<th>Observations of Unique Elements of Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baker's Biographical Dictionary of Musician's, centennial edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Harvard Dictionary of Music, fourth edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Heritage Encyclopedia of Band Music: Composers and Their Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Cyclopedia of Music and Musicians, 11th edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of American Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of Jazz, second edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of Music and Musicians</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of Musical Instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of Opera</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Oxford Companion of Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Norton/Grove Concise Encyclopedia of Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Norton/Grove Concise Encyclopedia of Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Author</td>
<td>List of Works</td>
<td>Bibliography</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------</td>
<td>--------</td>
<td>--------------</td>
<td>--------------</td>
<td></td>
</tr>
<tr>
<td>Baker's Biographical Dictionary of Musician's, centennial edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Harvard Dictionary of Music, fourth edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Heritage Encyclopedia of Band Music: Composers and Their Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Cyclopedia of Music and Musicians, 11th edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of American Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Grove Dictionary of Jazz, second edition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The New Oxford Companion of Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Norton/Grove Concise Encyclopedia of Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Class Assignment #3: **Music Journals**

This assignment is designed to acquaint you with a sampling of the dozens of music periodicals available in Hale Library and online. New, unbound periodicals are located on the second floor, while bound volumes of older issues are in the music selection on the third floor. Thirteen representative journals (listed below) have been selected:

- American Choral Review
- American Music
- American Music Teacher
- Council for Research in Music Education Bulletin
- Choral Journal (The)
- Instrumentalist (The)
- International Journal of Music Education
- Journal of Band Research
- Journal of Research in Music Education
- Music Educators Journal
- Journal of Singing
- ASTA Journal
- Update: Application of Research in Music Education

Information will be kept on the following worksheet for each of them. Find for each journal:

1. Call number
2. Availability online
3. Is this an official journal of any organization?
4. How often is the journal published?
5. Where is it published?
6. Who is the editor?
7. What types of articles are included?
8. What is the website of the journal?
9. Include notes of how each journal might help you in your future research.
Other notes of journal observations:

<table>
<thead>
<tr>
<th>Journal</th>
<th>Call number</th>
<th>Availability online</th>
<th>Official journal of what organization?</th>
<th>How often published?</th>
<th>Where is it published?</th>
<th>Editor</th>
<th>Types of article(s) included</th>
<th>Website</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Organist</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Music Teacher</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions to Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Council for Research in Music Education Bulletin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral Journal (The)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Music Today</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instrumentalist (The)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>International Journal of Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Journal of Band Research</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Journal of Research in Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Educators Journal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Journal of singing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ASTA Update: Application of Research in Music Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Class Assignment #4: Master’s Theses and Doctoral Dissertations

Among the many additions to musical scholarship every year are countless master’s theses and doctoral dissertations. Usually devoted to a specialized topic, these volumes are often a result of years of research, and in many cases are the only comprehensive sources on a given topic. Although many of these are later expanded into books, others are never published except on a by-demand basis. Theses and dissertations often yield valuable information which cannot be located elsewhere, and thus should be consulted whenever possible.

Many dissertations and some theses are indexed in RILM (Répertoire International de Littérature Musicale). Almost all doctoral dissertations completed at U.S. and Canadian universities, as well as some European dissertations, are abstracted in ProQuest Digital Dissertations. The CRME, Council for Research in Music Education publication lists music education dissertations, both those completed as well as those whose topics have been approved but are not yet complete. These are found on the 3rd floor stacks in the ML128 section.

K-Rex (K-State’s Research Exchange) has all master’s theses and dissertations recently published. Yours will be published here as well.

Search for and find a dissertation of interest on ProQuest Digital Dissertations, and a masters thesis from K-State. For each find the following and complete the following worksheet:

1. Name of author
2. Title of the work
3. What degree was earned
4. What university granted the degree
5. When the degree was granted
6. Number of pages
7. Who was the supervising professor
8. Keywords
9. Brief synopsis of the purpose and findings
<table>
<thead>
<tr>
<th>Name of Author</th>
<th>Title of the Work</th>
<th>Degree Earned</th>
<th>University</th>
<th>Year of Degree</th>
<th>Number of Pages</th>
<th>Supervising Professor</th>
<th>Keywords</th>
<th>Synopsis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Class Assignment #5: Bibliographic Formatting

Locate the following items in Hale Library and on electronic resources. Find the call number, locate the item on the shelf (if applicable), complete a bibliographic citation in APA and Chicago format (B), and be able to describe what each item is and how it might be used. Use proper bibliographic format, as seen at:

Style Companions (APA): http://owl.english.purdue.edu/owl/resource/560/01/ (all page links)
Style Companions (Chicago/Turabian):
https://owl.english.purdue.edu/owl/resource/717/01/ (all page links)
Bibliographic Formatting Assignment: *(All are incorrect. Find what is wrong)*


2. Phonodisc recording of the music of Claude T. Smith titled “Accent II: The legacy of Claude T. Smith”

3. The score: “Holiday Song” for 4-part mixed chorus by William Schuman

4. An article on Patrick Gilmore by Cipolla, Frank J., found in the New Grove Dictionary of Music and Musicians (online).


7. An article on musicians and their personalities.

8. An entry from The Oxford Companion to Music, Alison Lathem, ed.

9. (New York Times article)

10. A dissertation that is related to your topic of interest

11. CD of music for orchestra by John Philip Sousa

12. Liner notes from a DVD set of Great American Music: Broadway Musicals

13. Web article titled “Preparing for Teaching Through Reflection”

14. YouTube link that is related to music education

15. Eric document titled “Improving Student Performance in Fifth Grade Band through the Use of Student Self-Monitoring.”

16. One of the journal articles found that focuses on a major composer in your area

_____________________________________________________________________________
Class Assignment #5a: Citing References Inside the Body of a Masters Report

Select three references from the morning’s bibliographic formatting assignment.

1. Choose one of these references and write a short paragraph in which you describe an issue from the context of the reference and cite the reference in the text using APA or Chicago formatting.
2. Using another of the reference, write a short paragraph in which you quote from the article and cite the quote using APA or Chicago formatting.
3. Using a third reference, write a short paragraph and add a footnote (content note).

What Are Content Notes? APA style makes use of parenthetical references to document certain kinds of information (author and date) and to give your reader additional information about your topic that might be interesting and important but might disrupt the flow of information if you include it in the body of your paper. Chicago style uses the footnotes to provide bibliographical information to the reader as well as any relevant information to provide context for the reader. These footnotes are grouped together on a page after the main text of your paper. Use footnotes in APA or Chicago style to provide material that supplements or explains the primary content of your paper or to provide additional bibliographical information.
Class Assignment #6: **Mastering the Score Analysis Project**

Find Bb Blues on K-State Online. Pull it up as a pdf.

Work on doing a brief analysis of the jazz head and complete a score analysis spreadsheet for the first 12 measures. Include all of the pertinent information you feel necessary to creating a comprehensive view of the first 12 measures. You can access the spreadsheet on Canvas.

Include form, Phrase Structure, Tempo, Dynamics, Temp, Meter/Rhythm, Harmonic Motion, Orchestration, General Character, Means for Expression, and Conducting Concerns.
Take Home Assignment #1 (due June 30): Composer Annotated Bibliography

Using the references made in Refworks and the notes taken, compile an annotated analysis of one of the resources on your list.

WHAT IS AN ANNOTATED Resource List? An annotated resource list is a list of resources and the materials contained within. Each citation is followed by a brief descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the resources cited.

The following example uses the APA format for the journal citation.


In this study, Payne reports on the history of band competitions and the research done to determine their worth and effectiveness. Of particular interest is the listing of positive and negative findings and responses to competition in band.

Save as a pdf and submit via the dropbox in CANVAS.
The bibliography will be evaluated on the criteria in the following table:

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relevance/Interest</td>
<td>Your sources are interesting and they are all clearly related to your topic.</td>
<td>Your sources are interesting and most are clearly related to your topic.</td>
<td>Your sources cover your topic, but they are less interesting and the relationship to your project is less clear.</td>
<td>Some of your sources cover your topic, but the sources are uninspiring and their relationship to your project is unclear</td>
<td>Few, if any, of your sources are related to your topic. You seem to have no real interest in your project</td>
</tr>
<tr>
<td>Variety</td>
<td>You select a variety of research sources and they are all written at the appropriate level for this project’s purpose.</td>
<td>You select a variety of research sources and most are written at the appropriate level for this project’s purpose.</td>
<td>The sources you select are less varied, but most are written at the appropriate level for this project’s purpose</td>
<td>You select mostly one source type (i.e., Internet sites, books, etc.) and few are written at the appropriate level for this project’s purpose.</td>
<td>You select mostly one source type (i.e., Internet sites, books, etc.) and none are written at the appropriate level for this project’s purpose.</td>
</tr>
<tr>
<td>Annotations</td>
<td>You clearly summarize the main idea of each of your sources and can make an explicit connection to your topic for every source.</td>
<td>You clearly summarize the main idea of each of your sources and can make an explicit connection to your topic for most sources.</td>
<td>You clearly summarize the main idea of each of your sources, but their connection to your topic is less apparent.</td>
<td>You try to summarize your sources, but are less clear about their main idea. You have difficulty identifying a distinct connection to your topic.</td>
<td>You try to summarize your sources, but have trouble focusing on the main idea. You make no attempt to connect your sources to your topic.</td>
</tr>
<tr>
<td>Citations</td>
<td>You correctly cite references using the citation style described in class and communicate the student’s ability to read, evaluate, and organize information effectively.</td>
<td>The citations included in the bibliography are correctly cited with minor errors and communicate the student’s ability to read, evaluate, and organize information satisfactorily.</td>
<td>Difficulty in appropriate citation style is evident but student’s ability to read, evaluate, and organize information is evident.</td>
<td>You cite your sources using a citation style other than one described in class.</td>
<td>The citations included in the bibliography do not communicate the student’s ability to read, evaluate, and organize information, and the bibliography requires revision</td>
</tr>
<tr>
<td>Breadth</td>
<td>The bibliography listed ≥15 sources including at least 13 peer-reviewed and 2 non-peer-reviewed journals.</td>
<td>The bibliography listed 12 – 14 sources including at least 11 peer-reviewed and 1 non-peer-reviewed journals.</td>
<td>The bibliography listed 9 – 11 sources including at least 8 peer-reviewed and 1 non-peer-reviewed journals.</td>
<td>The bibliography listed 6 - 8 sources including at least 5 peer-reviewed and 1 non-peer-reviewed journals.</td>
<td>The bibliography listed 3 - 5 sources including at least 2 peer-reviewed and 1 non-peer-reviewed journals.</td>
</tr>
<tr>
<td>Communication</td>
<td>Scholarly writing is evident and no issues with clarity.</td>
<td>Scholarly writing is present but has 1-3 issues with clarity.</td>
<td>Scholarly writing is present but has 4-6 issues with clarity.</td>
<td>Scholarly writing is vague and has 7-9 issues with clarity.</td>
<td>Scholarly writing is absent.</td>
</tr>
<tr>
<td>Organization</td>
<td>Bibliography is organized and logical.</td>
<td>Bibliography is lacking in either organization or is not logical.</td>
<td>Bibliography is lacking in either organization or is not logical.</td>
<td>Bibliography is lacking in either organization or is not logical.</td>
<td>Bibliography is neither organized or logical.</td>
</tr>
<tr>
<td>Conciseness</td>
<td>Superior economy of expression. Every word was necessary and well thought out.</td>
<td>Excellent economy of expression. There were 1-3 places where the annotations were too verbose.</td>
<td>Good economy of expression. There were 4-6 places where the annotations were too verbose.</td>
<td>Fair economy of expression. There were 7-9 places where the annotations were too verbose.</td>
<td>Poor economy of expression. There were ≥10 places where the annotations were too verbose.</td>
</tr>
</tbody>
</table>

Total: ___________/40
Take Home Assignment #2 (due June 30): **Book/Article Review**

Choose a biographical book or journal article from your annotated bibliography or that is relevant to your field of expertise. Read it carefully and then write a review of no more than 600 words (no more than 3 typewritten pages) that summarizes the book/article. Also discuss some of the highlights and weaknesses. Your review should include:

1. A discussion of the contents
2. A detailed commentary on what you thought was the highlight of the article and why.
3. Specific criticisms of the author’s writing style, organization, factual content, etc.
4. The value to you as a music educator

Use book reviews in such journals as American Music, Musical Quarterly, and Music Educators Journal as guidelines. All pertinent bibliographic information must be properly formatted in APA or Chicago style. This and all other prose writings for this class are to have the following format:
   a. Typed in M.S. Word
   b. Double-spaced
   c. Margins of 1.5” on the left and 1” on the top, right, and bottom. (do not justify right margins)
   d. Save as a pdf and submit via the dropbox in CANVAS.
The review will be evaluated on the criteria in the following table:

<table>
<thead>
<tr>
<th></th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The appropriate content is covered in depth without being redundant. Sources are cited when specific statements are made.</strong></td>
<td>All major sections of the pertinent content are included, but not covered in as much depth, or as explicit, as expected.</td>
<td>Major sections of pertinent content have been omitted or greatly run-on.</td>
<td>The discussion of the content lacks enough description to understand the text.</td>
<td></td>
</tr>
<tr>
<td><strong>Personal thoughts and reasoning were provided as commentary. Insights into the content are appropriate.</strong></td>
<td>Personal thoughts in reference to the text are periodically provided but not clearly evident.</td>
<td>Personal thoughts in reference to the text appear to be considered but not described.</td>
<td>There appears to be no consideration of a relationship of the content to personal thoughts.</td>
<td></td>
</tr>
<tr>
<td><strong>Detailed criticism of authors writing style was provided</strong></td>
<td>Criticism of the authors writing style is slightly mentioned.</td>
<td>Criticism can be inferred but is not clearly described.</td>
<td>There is little consideration of the writing style.</td>
<td></td>
</tr>
<tr>
<td><strong>Provided description as to the value of the information making succinct and precise conclusions based on the review.</strong></td>
<td>Description of value provided in the concluding remarks show an analysis and synthesis of ideas occurred. Some of the conclusions, however, were not supported in the body of the report.</td>
<td>Although the description of value is included, analysis and synthesis of ideas are not evident.</td>
<td>There is no indication the author tried to synthesize the information or make a conclusion based on the literature under review.</td>
<td></td>
</tr>
<tr>
<td><strong>Writing is crisp, clear, and succinct. The writer incorporates the active voice when appropriate and supports ideas with examples. No spelling, grammar, or punctuation errors are made.</strong></td>
<td>Writing is generally clear, but unnecessary words are occasionally used. Meaning is sometimes hidden. Sentence structure is too repetitve. Few (3) spelling, grammar, or punctuation errors are made.</td>
<td>Writing has obvious semantic/mechanical problems, which hinders the flow of the review. More than 3 spelling, grammar, or punctuation errors are made.</td>
<td>It is hard to know what the writer is trying to express. Writing is convoluted. Misspelled words, incorrect grammar, and improper punctuation are evident.</td>
<td></td>
</tr>
<tr>
<td><strong>Bibliographic citation is provided in APA or Chicago format.</strong></td>
<td>Minor mistakes are made in the formatting.</td>
<td>The citation is provided but not correctly formatted.</td>
<td>Only a title is provided.</td>
<td></td>
</tr>
<tr>
<td><strong>Formatting of the review is correct: typed; double-spaced, accurate margins, ≤ 3 pages.</strong></td>
<td>One element of the formatting is incorrect.</td>
<td>Two elements of the formatting are incorrect.</td>
<td>Many elements of the formatting are incorrect.</td>
<td>Well prepared, easy to follow. Review is difficult to follow.</td>
</tr>
</tbody>
</table>

**Total:** ____________/30
Take Home Assignment #3 (due June 30): Program Note Assignment

Choose 1 piece of music that would be the penultimate selection to present at your state music educators conference. As a guideline for your choices, look through your school files, the “Teaching Music Through Performance” series published by GIA publications, and your state festival lists.

Type the program notes for your selection as it would be printed in your program. Do not forget to give all composers’ dates and the composition dates. Include biographical information on the composer, musical content and structure in the composition, and educational value for the purpose of student learning.

Save the program as a .pdf file and submit via the drop box in CANVAS.

___ / 2 Provides title, composer, dates
___ / 5 Biographical information on the composer
___ / 5 Compositional content and structure information
___ / 5 Educational value and student learning purpose
___ / 3 Spelling, grammar, vocabulary, clarity of writing
**Take Home Assignment #4 (due June 30): Excel Spreadsheet Assignment**

Instrumentalists find Holst’s First Suite in Eb and Vocalists find Handel’s Hallelujah Chorus, and Elementary/Generalists find *The Moon*. Pull it up as a pdf.

Work on doing a brief analysis of the composition and complete a score analysis spreadsheet for the required portion (Holst – Rehearsal marking F to the end; Handel – Beginning to m. 19, *The Moon* to Measure 24) Include all of the pertinent information you feel necessary to creating a comprehensive view of the indicated sections. You can access the spreadsheet on Canvas.

Include Form, Phrase Structure, Tempo, Dynamics, Tonality, Meter/Rhythm, Harmonic Motion, Orchestration, General Character, Means for Expression, and Conducting Concerns.

Be creative, use color, different fonts, and make this visually attractive. Work to make this a visual representation of your selection.

You will be assessed by level of completion and aesthetics as stated in the rubric below.

<table>
<thead>
<tr>
<th>Analysis</th>
<th>Not Covered</th>
<th>Covered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Phrase Structure</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Tempo</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Dynamics</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Tonality</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Meter/Rhythm</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Harmonic Motion</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Orchestration</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>General Character</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Means for Expression</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Conducting Concerns</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Design</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aesthetics</td>
<td>No signs of attention to aesthetics and &gt;6 areas overlooked</td>
<td>Attention to detail is present but 4-5 areas overlooked</td>
<td>Attention to detail is present but 2-3 areas overlooked</td>
<td>Aesthetically pleasing and a true visual representation of the music</td>
</tr>
</tbody>
</table>

Save as a pdf and submit via the dropbox in Canvas.

*Back to MUSIC 801 Syllabus*  
*Back to TOC*
MUSIC 805

THEORIES OF MUSIC TEACHING
MUSIC 805
Theories of Music Teaching

Instructor: Phillip D. Payne, Ph.D.
Office: 232 McCain Auditorium
Time: Wednesday, June 10, 6:00-9:00;
      Thursday & Friday, June 11-12, 8:00-5:00
Email: ppayne@k-state.edu

Course Description

This course will explore theories of how students learn and implications that these theories may have on developing effective music instruction.

Objectives

As a result of instruction and course assignments, students are expected to:

- demonstrate understanding and knowledge of learning theory and how these theories apply to the teaching setting.
- demonstrate knowledge of learning styles and application to instructional settings.
- plan/organize instruction according to documented research practice and student’s needs.
- gain insight into information processing and memory tools for learning.
- examine factors in motivation for learning.
- define and apply curricular aspects to teaching settings: perspective, design, implementation, and evaluation frameworks.
- identify and practice effective teacher characteristics.
- engage in evaluation of teacher practice.

Expectations

Attendance: You are expected to attend all classes. If you know you must be absent from this class, you should speak, before your absence, with Dr. Payne, stating the reasons for your absence and agreeing upon a way to make up the work.

Class Participation: Since class discussion is at the heart of this course, students are expected to ACTIVELY participate. Because active and articulate
oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, the instructor will evaluate the quality, quantity, and appropriateness of each student’s oral contributions to the class.

**Honor Policy**: Students of the university must conduct themselves in accordance with the highest standards of academic honesty and integrity. Academic dishonesty by a student will not be tolerated and will be treated in accordance with the Student Academic Ethics Policy. Plagiarism or violations of copyright policies are a form of academic dishonesty and are treated as an ethics violation.

*Note: If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.*

**Assignments**

Grades on late assignments will be lowered by 10% for each day they are late. No credit will be given for assignments received later than two weeks following the due date. An exception to this policy is if the student is personally ill (doctor’s excuse required) or has a death in his/her immediate family. Students must complete ALL assignments in order to receive a letter grade for the course. All written assignments are to be typed or word-processed, follow APA style, and meet the highest standards of form, spelling, and grammar.

**Grading**

Discussion Leading / Participation = 20%
Learning Theory Presentation = 20%
Learning Theory Handout = 10%
Learning Theory Reflections = 20%
Learning Theory Composition = 20%
Final Exam = 10%
Wednesday, June 10, 2015
http://www.funderstanding.com/about_learning.cfm

6:00 – Introductions and course overview
6:45 – Historical Overview of Learning Theories
7:30 – Explore Learning Theories with class discussion
8:15 – Discuss Presentations and Reflection Assignment (Time to work on presentations)

Monday, June 11, 2015

8:30 – Cognitive Theories Overview
9:00 – Student Presentations Part 1 (15 minutes Presentation/15 Minutes Discussion)
    Darren Enns
    Ryan Schultz
10:00 – Student Presentations (Part 2)
    Nate Craft
    Desiree Brown
11:00 – Work in groups to develop reflections
11:30 – Lunch
1:00 – Student Presentations (Part 3)
    Meredith Reid
    Paden Town
2:00 – Symbolic Interactionism and Role Identity
3:00 – Break
3:15 – Work in Pairs to develop reflections
4:00 – End of the Day Wrap up and brief discussion of Natural Learning Process and Experiential Learning.

Evening: Work in Library

Tuesday, June 12, 2015

8:00 – The room will be open for 30 minutes of computer research, powerpoint preparation, ask questions.
8:30 – Critical Pedagogy
9:15 – Student Presentations (Part 4)
    Joshua Jackson
    Stacey Williams
10:15 – Student Presentations (Part 5)
   Katie Pretz
   Grant Matthews
11:15 – Work in Pairs to Continue Developing Reflections
11:45 – Lunch
   1:15 – Gordon’s Music Learning Theory
   2:15 – Course Synthesis and Current Trends
   3:30 – Break
   3:45 – Final Preparation of Reflections
   4:00 – Presentation of Reflections
   4:30 – How does this apply to my teaching? How does this apply to student learning?
   4:55 – Go over final projects

*Calendar subject to change based on enrollment.


PROJECTS

I. Learning Theory Presentations (20%)
In preparing these presentations, you are to explore a theory of learning / teaching at a more in-depth level and offer applications to your learning / teaching situation.
   • Examine relevant literature and viewpoints (starting with those listed below) on your assigned topic.
   • Prepare a 15 minute class presentation that meets the required components:
     1. clearly define the essence of the theory;
     2. describe specific elements of how students learn;
     3. what would music curriculum, instruction, and assessment look like if it were designed around this theory;
     4. answer questions from the class to clarify understanding of this theory.

A successful presentation will illustrate your preparation and understanding of the subject matter as well as a logical, clear, and basic application scenario.

Below are the teaching topics for this summer:

   Dr. Payne – *Gordon’s Music Learning Theory*
   Nate Craft – *Cognitive Dissonance*
   Desiree Brown – *Multiple Intelligences*
   Paden Town – *Attribution Theory*
   Darren Enns – *Social Development Theory*
   Dr. Payne – *Social Learning Theory*
   Katie Pretz – *Communities of Practice*
   Travis Hale – *Critical Pedagogy*
II. Learning Theory and Teaching Theory Handouts (10%)
Prepare a handout for the class with the major summary points of your theory/method/thorist. This handout may appear in outline form (with detail) or in prose/essay/form. Finally, include a reference list of your sources in your chosen style format (MLA, APA, Chicago). I prefer APA but it is not required.

III. Learning Theory and Teaching Theory Reflections (20%)
From the notes you take in class, handouts, and from the readings themselves, clearly reflect upon each of the Learning / Teaching Theories and describe how they do or don’t relate to your beliefs on teaching. It should be clear in your writing that you understand the theory and have considered implications upon instructional choices that you will make in your future teaching. Scholarly writing is expected. (See handout when given on the first night of class.)

IV. Theory of Music Teaching and Learning:
Synthesize what you have learned from this course with your personal beliefs of music learning / teaching and construct your own theory of learning and theory of teaching. Requirements: Title Page, 12 pt Times font, double-spaced, 2-page maximum. While citations are welcome (but not required), scholarly writing is expected.

Web-links to initial readings [Provided also on KSOL]:
(Read all of the initial readings, then in preparation for your presentation, expand your reading in your assigned theory.)

1. Overview
   a. See Hodges Reading in Canvas

2. Constructivism: From philosophy to practice
   a. Contains sections on constructivist epistemology, learning theory, characteristics of constructivism, and constructivist checklist for educators. 

3. Behaviorism
   a. The Basics of Behaviorism
      http://www.usask.ca/education/coursework/802papers/mergel/brenda.htm#What%20are%20Theories%20and%20Models?
4. Developmental Theory: Jean Piaget’s Theory of Development by Pam Silverthorn

5. Brain-based Learning:
   a. Overview on Brain-Based Learning Theory
      [http://www.uwsp.edu/Education/lwilson/brain/bboverview.htm](http://www.uwsp.edu/Education/lwilson/brain/bboverview.htm)
   b. Using Brain-Based Learning to Optimize Learning
      [http://www.uwsp.edu/Education/lwilson/brain/bbusingbrain.htm](http://www.uwsp.edu/Education/lwilson/brain/bbusingbrain.htm)

6. Cognitive Dissonance: The theory of cognitive dissonance

6. Attribution Theory:
   b. [http://www.simplypsychology.org/ attribution-theory.html](http://www.simplypsychology.org/ attribution-theory.html)

7. Experiential Learning

8. Multiple Intelligences: Can Music Really Improve the Mind?

9. Social Development Theory: Vygotsky and Social Cognition
   c. [http://www.experiment-resources.com/social-development-theory.html](http://www.experiment-resources.com/social-development-theory.html)

10. Social Learning Theory: Bandura
    b. [https://sites.google.com/a/nau.edu/educationallearningtheories/home/social-learning-theory](https://sites.google.com/a/nau.edu/educationallearningtheories/home/social-learning-theory)

11. Communities of Practice: Learning as a Social System
12. Critical Pedagogy

   a. [http://giml.org/mlt/about/](http://giml.org/mlt/about/)

14. Quantum Learning
   a. [http://www.slideshare.net/awittstruck/quantum-learning-10387255](http://www.slideshare.net/awittstruck/quantum-learning-10387255)

15. Benjamin Bloom and Mastery Learning: Bloom’s Taxonomy (you may skip the sections “A Look Into Benjamin Bloom’s Life Work” and continue further down with “Mastery Learning”)
   a. [http://oaks.nvg.org/taxonomy-bloom.html](http://oaks.nvg.org/taxonomy-bloom.html)

16. Engagement Theory
   b. [https://sites.google.com/a/nau.edu/educationallearningtheories/home/engagement-theory](https://sites.google.com/a/nau.edu/educationallearningtheories/home/engagement-theory)

17. **Dalcroze**: Seitz, Jay A Dalcroze, the Body, Movement and Musicality Psychology of Music 33:4 (October 2005) p. 419-435 (online)


**Additional Resources**

Selected Projects/Rubrics
I. Learning/Teaching Theory Presentations (20% or 20/100 points)

Rubric for scoring:

<table>
<thead>
<tr>
<th></th>
<th>Effective</th>
<th>Improvement Needed</th>
<th>Not Included</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly defines the essence of the theory</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Clearly redefines the theory in relation to music learning</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Describes specific elements related to how students learn music</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Clearly describes impact on curricular decisions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Clearly describes impact on instructional decisions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Clearly describes impact on assessment decisions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Interaction with class questions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Clarity of verbal presentation (volume, diction, etc.)</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Presentation reflects the learning/teaching theory</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Effective classroom presence</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

II. Learning/Teaching Theory Handout (10% or 10/100 points)

Prepare a handout for the class with the major summary points of your theory/method/theorist. This handout may appear in outline form (with detail) or in prose/essay/form. Finally, include a reference list of your sources. Submit handout to the class via the shared dropbox the evening prior to the class presentation.

<table>
<thead>
<tr>
<th></th>
<th>Effective</th>
<th>Improvement Needed</th>
<th>Not Included</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory clearly summarized</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Includes impact on curricular decisions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Theory impact on instructional decisions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Theory impact on assessment decisions</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>References cited</td>
<td></td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Presented neatly, without error</td>
<td></td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>
Name: ________________________________

Theory of Music Teaching and Learning (20% or 20/100 points)

Synthesize what you have learned from this course with your personal beliefs of music learning/teaching and construct your own theory of learning and theory of teaching. Scholarly writing is expected.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly defines a theory of how students learn music</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly reflects a theory of music teaching</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A connection between the learning and teaching theories is clear</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scholarly written</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


### IV. Learning/Teaching Theory Reflections (20% or 20/100)

<table>
<thead>
<tr>
<th>Theory</th>
<th>Clearly and accurately addresses each learning/teaching theory</th>
<th>Describes personal belief of music learning in relation to each theory</th>
<th>Provides implications for future instructional choices</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural Learning Process</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Brain-Based</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Piaget</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Cognitive Dissonance</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Symbolic Interaction/Role Identity</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Social Development</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Communities of Practice</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Multiple Intelligences</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Engagement</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Bloom’s Taxonomy</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Critical Pedagogy</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Dalcroze</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Gordon</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Constructivists/Cognitivists</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Behaviorists</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**Total for Assignment** 0

**Points Earned** 0

---

1 = Clearly and accurately described

.5 = Partially representative of the theory

.5 = Personal belief clear

.5 = Implications clear

0 = Description does not accurately represent the theory

0 = Personal belief unclear

0 = Implications unclear

---

Back to MUSIC 805 Syllabus

Back to TOC
MUSIC 807

History of Philosophy of Music Education
Syllabi
MUSIC 807: History and Philosophy of Music Education
2016 Summer Syllabus

Instructors / Information
Sunday, June 5 6:00-9:00; Monday & Tuesday, June 6-7 8:00-5:00
Phillip D. Payne, Ph.D.
McCain Auditorium 232
Office hours: by appointment
e-mail: ppayne@k-state.edu
Phone: 532-5764

Course Description:
MUSIC 807 is the study of history and philosophy of music education in the United States. This course is designed to acquaint the student with the past and present trends in music teaching in the schools. By studying what went before and exploring important thoughts of philosophers, the student will be able to gain an understanding of what we teacher and why we teach.

Course Objectives
1. Students will identify the philosophical-sociological-technological roots of contemporary views as to the role and purpose of music education.
2. Students will demonstrate critical thinking in and about philosophical issues central to the field of music education.
3. Students will express thoughts more clearly – thereby advancing your clarity of thought.
4. Students will begin the process of (consciously) formulating a set of principles as the basis for one’s personal philosophical position as it influences educational decisions.
5. Students will articulate the present status and the potentials of your profession.
6. Students will improve effectiveness through the application of all the above learning to their professional obligations and your capacities for leadership.

Required Text (Readings provided on Canvas)
• Readings from Elliott, Reimer, Small, Jorgenson, and Eisner (will be supplied via K-State Canvas).

Suggested Text (the following additional readings can enhance your understanding)

Note: If you need course adaptations, access to technology, or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. My office location and hours are listed on the first page of this syllabus.
**Expectations:**

*Attendance*: Prompt attendance is expected as a demonstration of professional commitment and is a required component of the course.

*Class Participation*: Because active and articulate oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, you will be evaluated on the quality, quantity, and appropriateness of each student’s oral contributions to the class. Dynamics of this class, and its ultimate value to you, require you to come to class prepared (read assignments), bringing questions and comments to stimulate discussions.

*Academic Honesty*: Academic dishonesty policies govern the formal procedures for handling cheating, plagiarism, destroying someone else’s work, or abetting any of these acts (see “Code of Student Rights and Responsibilities: Student Academic Ethics Policy”. Plagiarism or violations of copyright policies are a form of academic dishonesty and are treated as an ethics violation. You are expected to research and learn from existing material but also to give credit to it’s source.

**Preparation:**

In preparing for this course, please read all articles and chapters provided on Canvas. While you will be researching one philosopher in-depth (Please include a minimum of 5 sources.), you will want to have a background knowledge of the other 4 we will be studying. This will help you prepare for the RoundTable discussion.

**Assignments:**

*Written Essay: (Due in Canvas on June 5 at 11:59 p.m.)*

Approximately 3 weeks prior to class, you will receive an email indicating your specific philosopher. A source reading for this person is provided on Canvas. From this reading, expand your research to create a background and full description of your philosopher and where he or she stood on specific issues (Minimum 5 sources). Also think forward and how they might react to current issues facing music education. Develop an essay that addresses the following issues:

1. Describe the author providing relevant facts and impact on music education.
2. Identify and survey the underlying philosophical principles.
3. Answer the following questions from the perspective of your philosopher
   - What is music and education?
   - Why music?
   - Why music education?
4. Explain how the philosopher informs modern music learning situations and the ideas’ implications for today’s teachers.
5. Include anything else relevant that you consider important.
Class Presentation:
This research will lead to an in-class discussion where you will assume the persona of your given philosopher and answer all presented questions within the discussion. Throughout the discussion you will attempt to find the members of the class who have the same philosopher as you.

For the Roundtable Discussion (10 pts) (June 6 afternoon), you will:
1. Take on the persona of your given philosopher.
2. DO NOT reveal your identity to your peers prior to the class or discussions. This is part of the exercise.
3. Answer the given questions from the perspective of your philosopher.
4. Engage in healthy debate with your peers as if you were that philosopher.
5. Make note of specific responses during the discussion to see if you can decipher who is who.
6. Finally, you will be asked to provide the following information:
   a. Name of person
   b. Name of the philosopher they are emulating
   c. At least five reasons why you believe they are who they say they are, citing specific examples.

*Answers will be submitted following the discussion via Canvas (by 11:59 p.m. June 6).

When completed, you will meet up with your fellow philosophers and combine notes and ideas Monday evening to provide a brief introduction and description to the class of your philosopher and his or her beliefs along with your combined bibliography in a multimedia format on Tuesday.

In-Class Presentation: (June 7 am; Powerpoint due on Canvas by June 7@ 8 a.m. for posting on Canvas)
You will combine your research with your partners and design a presentation to be delivered on Tuesday morning that will actively involve the class describing the following: (*Note: You will combine notes with your partner and decide the logistics and content of your presentation. I will leave time on Monday afternoon for you to start this process.)

1. Describe the author providing relevant facts and impact on music education.
2. Identify and survey the underlying philosophical principles.
3. Answer the following questions from the perspective of your philosopher
   - What is music and education?
   - Why music?
   - Why music education?
4. Explain how the philosopher informs modern music learning situations and the ideas’ implications for today’s teachers.
5. Include anything else relevant that you consider important.
Philosophic Position Paper: 5-8 double spaces, typed pages of content with an additional beginning title page and ending reference page. (Due July 31 at 11:59 pm.)

This paper should address the issues regarding your own Music Education Philosophy. As a professional music educator, your philosophy of education, and thereby philosophy of music education, is an active agent whenever you make decisions that affect the “Why” and “What” of curricular practice. The purpose of this paper is for you to verbalize your current philosophy in response to the question (why schooling and why music is a part of schooling). To answer this, consider three aspects of this question (see below). Try to locate primary sources to help gain a true sense of the thinking at the time.

First, examine what you see as the “why” of formal education, or “schooling” (total curriculum, not just music). What do you believe are the underlying assumptions as to the ultimate value and purpose of education that should guide decision makers as they make curricular plans, call for reform, see innovation and change?

Second, examine the same questions as they apply specifically to music education. What do you consider the underlying assumptions as to the value and purpose of music education?

Third, explain how your responses to the second issue grow out of your responses to the first. Support your discussion with reference to readings (either from this course or others that you have found relevant in your personal and professional development).

Fourth, include issues of high achievement expectations, respect for diversity, the classroom learning environment, affective instruction, and professional responsibilities of the music educator.

(Warning: don’t get caught up in the what and how! Focus on the most basic questions, Why should music be included in the curriculum of today’s students?)

Grading Scale  
Philosophy Paper - 40 points; Written Presentation: 25 points;  
In-Class Presentation – 25 points; RoundTable Discussion – 10 points;  
Class Discussion - 25 points  
Total Possible - 125 points  
A = (90-100%); B = (80-89%); C = (70-79%); D = (60-69%); F = (0-59%)

Schedule of classes and topics

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>July 5</td>
<td>6:00-9:00</td>
<td>How did it all start? / Our beginnings / Laying foundations (MARK)</td>
</tr>
<tr>
<td>July 6</td>
<td>8:30-11:30</td>
<td>Unifying a Nation / Curricular Music / Current Trends/ Philosophy Meet and greet. (MARK/Online Readings)</td>
</tr>
<tr>
<td></td>
<td>1:00-5:00</td>
<td></td>
</tr>
<tr>
<td>July 7</td>
<td>9:00-11:30</td>
<td>Philosophical Underpinnings /Why do we teach music? / What is Musical Experience? / How should I teach music? Student Presentations (Philosophy Texts)</td>
</tr>
<tr>
<td></td>
<td>1:00-5:00</td>
<td></td>
</tr>
<tr>
<td>July 31</td>
<td></td>
<td>Personal Philosophy of Music Education Due</td>
</tr>
<tr>
<td>Via email</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Selected Projects/Rubrics
MUSIC 807 Grading Rubric Philosophy of Music Education

_____ (10 possible) Examine what you see as the “why” of formal education, or “schooling” (*total curriculum, not just music*). What do you believe are the underlying assumptions as to the ultimate value and purpose of education which guide decision makers as they make curricular plans, call for reform, seek innovation and change?

<table>
<thead>
<tr>
<th>10-8 points</th>
<th>7-5 points</th>
<th>4-1 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly and comprehensively defines the purpose of schooling exposing the values that guide curricular decisions.</td>
<td>Description either lacking in clarity, comprehensiveness, or focus of purpose.</td>
<td>Description does not reflect reasons for <em>formal education</em> (schooling).</td>
</tr>
</tbody>
</table>

_____ (10 possible) Examine these same questions as they apply specifically to music education. What do you consider the underlying assumptions as to the value and purpose of music education?

<table>
<thead>
<tr>
<th>10-8 points</th>
<th>7-5 points</th>
<th>4-1 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly defines the purpose of music as a curricular component of formal education.</td>
<td>Description either lacking in clarity, or focus of purpose.</td>
<td>Description does not reflect reasons for music in <em>formal education</em> (schooling).</td>
</tr>
</tbody>
</table>

_____ (5 possible) Clear connection is made between the purpose of formal education and the inclusion of music education.

<table>
<thead>
<tr>
<th>5-4 points</th>
<th>3-2 points</th>
<th>1-0 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connections are well-developed and articulated.</td>
<td>Connections are well-developed but not always articulated.</td>
<td>Connections unclear.</td>
</tr>
</tbody>
</table>

_____ (5 possible) At least one reference to support your arguments with appropriate citation on reference page.

_____ (5-0 possible) uses appropriate structures for communicating its ideas.

<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper is well written, with paragraphing, sentence structures and transitions supporting effective communication of ideas.</td>
<td>Paper has some structures that make the communication of ideas less clear.</td>
<td>Paper has a number of structural irregularities that interfere with clear communication of ideas.</td>
<td>Writing ability significantly interferes with clear communication of ideas.</td>
<td>Ideas cannot be discussed because writing is incoherent.</td>
</tr>
</tbody>
</table>

_____ (5-0 possible) uses appropriate conventions, including those specified for use in this assignment.

<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper is well written, with spelling, punctuation and formatting supporting effective communication of ideas.</td>
<td>Paper has some errors in the use of conventions that make the communication of ideas less clear.</td>
<td>Paper has a number of errors that interfere with clear communication of ideas.</td>
<td>Use of conventions in writing significantly interferes with clear communication.</td>
<td>Ideas cannot be discussed because errors in the use of conventions impedes communication.</td>
</tr>
</tbody>
</table>

_____ Total Points (50 possible)
<table>
<thead>
<tr>
<th><strong>MUSIC 807 Paper Rubric</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description of the life of the author</strong></td>
</tr>
<tr>
<td>Little information provided.</td>
</tr>
<tr>
<td><strong>Philosophical Principles</strong></td>
</tr>
<tr>
<td><strong>What is music?</strong></td>
</tr>
<tr>
<td><strong>Why music/music education?</strong></td>
</tr>
<tr>
<td><strong>Connection to modern music education.</strong></td>
</tr>
<tr>
<td><strong>Organization</strong></td>
</tr>
<tr>
<td><strong>Timeliness</strong></td>
</tr>
</tbody>
</table>
MUSIC 808

INTRODUCTION TO RESEARCH IN MUSIC EDUCATION
SYLLABI
MUSIC 808
Research Methods in Music Education

Instructors: Phillip D. Payne, Ph.D.
Office: 232 McCain Auditorium
Time: MWF 9:30 a.m. – 10:20 a.m.
Office Hours: by appointment
Email: ppayne@k-state.edu

Course Description:
The main purpose of this course is to help students clearly understand and apply research concepts of both qualitative and quantitative methodologies. This course guides the learning through research methods to help plan and compose their first educational research project. Students will learn how to prepare a research plan, gather and analyze data, address research questions and hypotheses, and organize a report for their project.

Required texts:

Selected Readings (available from the library’s on-line collection)

Objectives: As a result of instruction and course assignments, students are expected to:
• read, analyze, and critically evaluate current research literature in music and music education.
• communicate an understanding of important issues related to research in music and music education and discuss implications of research in their respective disciplines.
• demonstrate an understanding of concepts involved in the preliminary stages of music research, including the review of related literature, selection of a research problem, construction of hypotheses, and definition of variables.
• demonstrate an understanding of techniques involved in the methodological stages of music research, including the construction of research designs and paradigms.
• demonstrate an understanding of elements of the concluding stages of music research, including the analysis of data, reporting research results, and discussion of those results; and conduct a small-scale research study and report its results.
• become familiar with appropriate professional forums for displaying and discussing research results.
Expectations

Attendance: Prompt attendance is expected as a demonstration of professional commitment. A percentage will be taken off of your final grade for each unexcused absence. If you know you must be absent from this class, you should speak with Dr. Burrack or Dr. Payne before your absence stating the reasons for your absence and agreeing upon a way to make up the work.

Class Participation: Since class discussion is at the heart of this course, students are expected to actively participate. The dynamics of this class, and its ultimate value to you, require you to come to class prepared, bringing questions and comments to stimulate discussions.

Email and K-State Online: All students need to regularly check their email and K-State Online. Important communication regarding this course may take place via email. Assignments will be turned in and replied through K-State Online.

Academic Honesty: Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. The honor system website can be reach via the following URL: www.ksu.edu/honor . A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

Academic Accommodations for Students with Disabilities: Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety.

Expectations for Classroom Conduct: All student activities in the University, including this course, are governed by the Student Judicial Conduct Code as outlined in the Student Government Association By Laws, Article VI, Section 3, Number 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.
Assignments:

All assignments are due by the class time on the date specified and are to be submitted via the dropbox provided in K-State Online. They may be turned in advance of the due date. Grades on late assignments will be lowered by 10% for each day they are late. An exception to this policy is if the student is personally ill (doctor’s excuse required) or has a death in his/her immediate family. Students must complete ALL assignments in order to receive a letter grade for the course. All assignments must be consistent in style as well as be professionally presented to meet the highest standards of form, spelling, and grammar.

**IRB Training:** Visit [http://www.k-state.edu/comply/irb/training/](http://www.k-state.edu/comply/irb/training/) to follow the protocol for CITI training.

**Article Reviews:** Each student is to read and review 8 research articles. To make the most effective use of this assignment, these should be related to your selected problem for your class research project (for use in your literature review). These ‘articles reviews’ must include citation in APA format, an outline summary and reflective discussion on the usefulness of the study. Sample citation:

Author Last name, First initials. (Year of publication). Title of article (only the first word is capitalized). *Journal Title, Volume Number,* (Issue number), Pages.

**Example:**


**Class Assignments:** You will have periodic assignments to practice the skills involved in various methodologies.

**Final Exam:** A Final Exam will assess content knowledge from readings and class discussions.

**Research Report:** *(portion of the final project)*: Each student will prepare a formal research report related to your particular music education research interest. The format should be that of the Publication Manual of the American Psychological Association (APA).

**Research presentation/poster:** You will create no bigger than a 30”H X 40”W poster and display/present your results. These will also be presented to the class near the end of the semester just as you would present at a conference poster session.
### Grading:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-Class Assignments</td>
<td>5%</td>
</tr>
<tr>
<td>Flipped Lectures</td>
<td>10%</td>
</tr>
<tr>
<td>Discussion Leading / Participation</td>
<td>10%</td>
</tr>
<tr>
<td>IRB Training</td>
<td>10%</td>
</tr>
<tr>
<td>Article Reviews</td>
<td>15%</td>
</tr>
<tr>
<td>Final exam</td>
<td>15%</td>
</tr>
<tr>
<td>Research Report</td>
<td>25%</td>
</tr>
<tr>
<td>Final Presentation/Poster</td>
<td>10%</td>
</tr>
</tbody>
</table>

### Grading Scale

- A (100-90)
- B (89-80)
- C (89-70)
- D (69-60)
- F (<60)

---

### A quantitative report should include the following sections:

- **Ch. 1: Introduction**
  - (a) Statement of the Problem
  - (b) Purpose of the Study
  - (c) Research Questions
  - (d) Delimitations and Definitions

- **Ch. 2: Review of Related Literature**

- **Ch. 3: Method**
  - (a) Subjects
  - (b) Measurement Instruments
  - (c) Data Collection
  - (d) Data Analysis

- **Ch. 4: Results**

- **Ch. 5: Discussion**
  - (a) How does this compare to the literature?
  - (b) So what?

### A qualitative proposal should include the following sections:

- **Ch. 1: Introduction**
  - (a) Statement of the Problem
  - (b) Purpose of the Study
  - (c) Research Questions
  - (d) Delimitations and Definitions

- **Ch. 2: Review of Related Literature**

- **Ch. 3: Method**
  - (a) Assumptions and Rationale for a Qualitative Design
  - (b) The Type of Design Used
  - (c) Data Collection Procedures
  - (d) Data Analysis Procedures
  - (e) Methods for Verification

- **Ch. 4: Results**

- **Ch. 5: Discussion**
  - (a) How does this compare to the literature?
  - (b) So what?
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Assignment Due</th>
<th>Reading Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/24</td>
<td>Course Overview, Projects, etc. What is research? How do you use research?</td>
<td>• Bring a copy of the article review format.</td>
<td>• KSU’s Office of Research and Sponsored Programs <a href="http://www.k-state.edu/research/">http://www.k-state.edu/research/</a> • Chapters 1 Mertler</td>
</tr>
<tr>
<td>8/26</td>
<td>The Nature of Educational Research Types of Research</td>
<td>•</td>
<td>• Chapter 2 Mertler</td>
</tr>
<tr>
<td>8/28</td>
<td>Sources of Data; Reading educational research. Ethics;</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>8/31</td>
<td>Quantitative Research Methods</td>
<td>•</td>
<td>• Chapter 6</td>
</tr>
<tr>
<td>9/2</td>
<td>Survey Research</td>
<td>•</td>
<td>• Chapter 11 Mertler</td>
</tr>
<tr>
<td>9/4</td>
<td>Survey activity</td>
<td>• Article Review #1</td>
<td>•</td>
</tr>
<tr>
<td>9/7</td>
<td>No Class – Labor Day</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>9/9</td>
<td>Survey Analysis</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>9/11*</td>
<td>Introduction to Qualitative Research</td>
<td>• Article Review #2</td>
<td>•</td>
</tr>
<tr>
<td>9/14</td>
<td>Qualitative Research: Continued Introduce Qualitative Activity</td>
<td>•</td>
<td>• Chapter 10</td>
</tr>
<tr>
<td>9/16</td>
<td>Coding Activity</td>
<td>• Survey Write-up</td>
<td>•</td>
</tr>
<tr>
<td>9/18*</td>
<td>Observations in the library…</td>
<td>• Article Review #3</td>
<td>•</td>
</tr>
<tr>
<td>9/21</td>
<td>Coding our Report</td>
<td></td>
<td>•</td>
</tr>
<tr>
<td>9/23</td>
<td>Mixed Method Research</td>
<td>• Coding Project</td>
<td>• Chapter 14 Mertler</td>
</tr>
<tr>
<td>9/25*</td>
<td>Correlational Research,</td>
<td>• Article Review #4</td>
<td>• Chapter 12 Mertler</td>
</tr>
<tr>
<td>9/28</td>
<td>Correlation Activity</td>
<td>• IRB Training Due</td>
<td>•</td>
</tr>
<tr>
<td>9/30</td>
<td>Correlation Analysis</td>
<td>• Qualitative Report</td>
<td>•</td>
</tr>
<tr>
<td>10/2*</td>
<td>Action/Evaluation Research</td>
<td>• Article Review #5</td>
<td>• Chapter 15-16 Mertler</td>
</tr>
<tr>
<td>10/5</td>
<td>Action Research Activity</td>
<td>•</td>
<td>•</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Assignment/Activity</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>10/7</td>
<td>Statistical Analyses</td>
<td>• Correlation Write-up</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Appendix/Handouts</td>
<td></td>
</tr>
<tr>
<td>10/9</td>
<td>Statistical Analyses</td>
<td>• Article Review #6</td>
<td></td>
</tr>
<tr>
<td>10/12</td>
<td>The Research Proposal/Project: presenting introduction and discussing related lit and methodology</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 2</td>
<td></td>
</tr>
<tr>
<td>10/14</td>
<td>Designing a Research Project</td>
<td>• Analysis Project</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Action Write-up</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• One-Way Anova</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 5</td>
<td></td>
</tr>
<tr>
<td>10/16</td>
<td>• NO CLASS – NMTD (We will have you participate in this for the new teachers. Keep this hour free.)</td>
<td>• Article Review #7</td>
<td></td>
</tr>
<tr>
<td>10/19</td>
<td>Selecting a Problem</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 8</td>
<td></td>
</tr>
<tr>
<td>10/21</td>
<td>Skills for Conducting Research Reviewing the Literature; How to write a literature review.</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 3</td>
<td></td>
</tr>
<tr>
<td>10/23</td>
<td>Methodology</td>
<td>• Article Review #8</td>
<td></td>
</tr>
<tr>
<td>10/26</td>
<td>Procedures and Tools for Gathering Data</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 6</td>
<td></td>
</tr>
<tr>
<td>10/28</td>
<td>Developing your collection tool</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>10/30</td>
<td>Pilot your collection tool</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>11/2</td>
<td>Develop a research plan and time line</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>11/4</td>
<td>Group Discussions of projects</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Meet with Dr. Payne once during this week</td>
<td></td>
</tr>
<tr>
<td>11/6</td>
<td>Project Work Week (Data Collection)</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>11/9</td>
<td>Project Work Week (Data Collection)</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>11/11</td>
<td>Project Work Week (Data Collection)</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td>11/13</td>
<td>Project Work Week (Data Collection)</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 7</td>
<td></td>
</tr>
<tr>
<td>11/16</td>
<td>Writing Chapter 4</td>
<td>• Project Check # 1 (Well-developed proposal draft)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Chapter 9</td>
<td></td>
</tr>
<tr>
<td>11/18</td>
<td>Analyzing Research Data</td>
<td>•</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Answering the… so what?? Writing the final chapter.</td>
<td>•</td>
<td></td>
</tr>
</tbody>
</table>

MUSIC 808 – Fall 2015
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/20</td>
<td>Preparing a Research Report Formatting and other issues.</td>
<td>• Project Check #2 (First Draft of Chapter 4)</td>
</tr>
<tr>
<td>11/23-11/27</td>
<td>NO CLASS – Thanksgiving Break</td>
<td>• Chapter 13 Mertler</td>
</tr>
<tr>
<td>11/30</td>
<td>Experimental, Quasi-Experimental, and Causal-Comparative Research,</td>
<td>• Project check #3 (Chapter 5. analysis)</td>
</tr>
<tr>
<td>12/2</td>
<td>Summative Review</td>
<td></td>
</tr>
<tr>
<td>12/4</td>
<td>Presentation of Project Staci Payne</td>
<td>• Research Poster/PowerPoint</td>
</tr>
<tr>
<td>12/7</td>
<td>Presentation of Project Alex Cook</td>
<td>• Research Poster/PowerPoint</td>
</tr>
<tr>
<td>12/9</td>
<td>Presentation of Project Rachel Villareale</td>
<td>• Research Poster/PowerPoint</td>
</tr>
<tr>
<td>12/11</td>
<td>Poster Session (9:30-10:20)</td>
<td></td>
</tr>
</tbody>
</table>
| 12/14      |                                                                       |                                          | • Papers Due
MUSIC 808
Research Methods in Music Education

Instructor: Phillip D. Payne, Ph.D.
Office: 232 McCain Auditorium
Time: Wednesday June 22, 6:00-9:00; Thursday & Friday, June 23 & 24, 8:00-5:00
Office Hours: by appointment
Email: ppayne@k-state.edu

Course Description:
The main purpose of this course is to help students recognize the connection of research in music education to music teaching and to be introduced to research concepts of both qualitative and quantitative methodologies. Students will learn how to prepare an action research plan.

Required texts:

Suggested Reading:

Objectives: As a result of instruction and course assignments, students are expected to:
• read, analyze, and critically evaluate current research literature in music education.
• communicate an understanding of important issues related to research in music and music education and discuss implications of research in their respective disciplines.
• demonstrate an understanding of concepts involved in the preliminary stages of music research, including the review of related literature, selection of a research problem, construction of hypotheses, and definition of variables.
• become familiar with appropriate professional forums for displaying and discussing research results

Expectations
Attendance: Prompt attendance is expected as a demonstration of professional commitment.

Class Participation: Since class discussion is at the heart of this course, students are expected to actively participate. The dynamics of this class, and its ultimate value to you, require you to come to class prepared, bringing questions and comments to stimulate discussions.

Honor Policy: Students of the university must conduct themselves in accordance with the highest standards of academic honesty and integrity. Academic dishonesty by a student will not be tolerated and will be treated in accordance with the Student Academic Ethics Policy. Plagiarism or violations of copyright policies are a form of academic dishonesty. Please review
the KSU Honor System online (http://www.ksu.edu/honor/) or via the K-State Graduate Course Catalog also available online (http://www.ksu.edu/grad/catalog/)

*Note: If you need course adaptations or accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible.

Assignments:

Prior to June 22:

Identify one topic of interest for you in your own music classroom. Once you have determined a topic, investigate this topic in the research literature using your access to K-State Libraries. Select 5 articles from refereed journals and complete article reviews for each of them. You will submit these reviews on Canvas prior to the first meeting of the course.

Research Article Reviews: Submitted in the CANVAS dropbox by Wednesday, June 22 at 5 p.m. You will identify the following for each of the 5 research studies you located in peer-reviewed journals pertaining to a topic of your choice (Music Educators Journal, Journal of Research in Music Education, Bulletin for the Council of Research in Music Education, et al.):

*A template for completion is located on Canvas in the Article Review Content Page.

1. The purpose of the study and question(s) researched (what was this research/article about?)
2. Procedures (what did they do?)
3. Short summary of discussion/conclusions (what did they find out?)
4. How this study could be used/applied in your classroom?

Please note that these journal articles can be fairly long. Read primarily the abstracts and beginning sections to find out what each study is about; scan the middle parts to get a general idea about the methodology; and read the conclusions (often called discussion) to learn what they found out.

Class Activities: There will be several in-class activities designed to enhance the experience of educational research. These will be turned in at the conclusion of Monday’s class meeting.

Online Test: An online test will be given covering the information presented in class and from the readings. You can use your notes taken in class, your book, and any resources necessary. This test is not timed but you must complete it in the same sitting. You cannot reenter the test once you have left the site.
Research Report: Each student will prepare an action research plan related to your particular music education research interest. This assignment will be submitted to the Report Dropbox in Canvas.

An action research report should include the following sections:

Ch. 1: Introduction
(a) Statement of the Problem
(b) Purpose of the Study
(c) Research Questions

Ch. 2: Review of Related Literature
(a) Purpose of the Study
(b) Must include a minimum of 5 related research articles
(c) Describe the research, findings, and implications for this study.

Ch. 3: Method
(a) Description of Subjects
(b) Procedures of Implementation and Data Collection
(c) Data Analysis Procedures

Ch. 4: Results (Will be contrived for this project)
(a) Purpose of the study
(b) List results

Ch. 5: Discussion and Reflection
(a) So what?
(b) What might you change for next time and why?

Grading

<table>
<thead>
<tr>
<th>Test = 15%</th>
<th>Grading Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research Report = 15%</td>
<td>A = 90%-100%</td>
</tr>
<tr>
<td>Article Reviews = 10%</td>
<td>B = 80%-89%</td>
</tr>
<tr>
<td>Class Activities = 10%</td>
<td>C = 70%-79%</td>
</tr>
<tr>
<td>Involvement in Class Discussion = 50%</td>
<td>D = 60%-69%</td>
</tr>
<tr>
<td>Time</td>
<td>Topic:</td>
</tr>
<tr>
<td>----------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>June 22</td>
<td>Course Overview, Projects, etc. What is research? How do you use</td>
</tr>
<tr>
<td>6:00-9:00</td>
<td>research? The Nature of Educational Research Types of Research &amp; Sources</td>
</tr>
<tr>
<td>p.m.</td>
<td>of Data Reading Educational Research</td>
</tr>
<tr>
<td>June 23</td>
<td>Share research from the night before.</td>
</tr>
<tr>
<td>8:00</td>
<td></td>
</tr>
<tr>
<td>8:45</td>
<td>Survey Research</td>
</tr>
<tr>
<td></td>
<td>Descriptive Research</td>
</tr>
<tr>
<td>10:00</td>
<td>Correlational Research</td>
</tr>
<tr>
<td>1:00</td>
<td>Experimental Research</td>
</tr>
<tr>
<td></td>
<td>Quasi-Experimental</td>
</tr>
<tr>
<td></td>
<td>Mixed-methods Research</td>
</tr>
<tr>
<td>1:30</td>
<td>Qualitative</td>
</tr>
<tr>
<td></td>
<td>Case Study Research</td>
</tr>
<tr>
<td></td>
<td>Ethnographic Research</td>
</tr>
<tr>
<td></td>
<td>Phenomenological Research</td>
</tr>
<tr>
<td>3:30</td>
<td>Statistical Analyses</td>
</tr>
<tr>
<td></td>
<td>Selecting a Problem</td>
</tr>
<tr>
<td>June 24</td>
<td>Discuss Research Topics/Analyses</td>
</tr>
<tr>
<td>8:00</td>
<td>Action Research</td>
</tr>
<tr>
<td></td>
<td>Evaluation Research</td>
</tr>
<tr>
<td></td>
<td>Introduce Assignment</td>
</tr>
<tr>
<td>9:15</td>
<td>Reviewing the Literature</td>
</tr>
<tr>
<td>10:15</td>
<td>Developing Research Questions</td>
</tr>
<tr>
<td>1:00</td>
<td>Procedures and Tools for Gathering Data</td>
</tr>
<tr>
<td>2:00</td>
<td>Analyzing the Data</td>
</tr>
<tr>
<td>3:00</td>
<td>Planning your Project!</td>
</tr>
<tr>
<td></td>
<td>The research report</td>
</tr>
<tr>
<td>4:00</td>
<td>Review Assignments</td>
</tr>
</tbody>
</table>
Selected Projects/Rubrics
<table>
<thead>
<tr>
<th>Section</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Chapter 1</strong></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Clear, Single Statement;</td>
</tr>
<tr>
<td></td>
<td>Major focus identified</td>
</tr>
<tr>
<td>Introduction</td>
<td>Relevant background information; Information logically organized</td>
</tr>
<tr>
<td>Statement of Problem</td>
<td>Problem/issue clearly identified; Practical research problem;</td>
</tr>
<tr>
<td></td>
<td>Significance clearly identified; Supported with literature</td>
</tr>
<tr>
<td>Research Questions</td>
<td>Specific and measureable;</td>
</tr>
<tr>
<td></td>
<td>Variables clearly indentified;</td>
</tr>
<tr>
<td></td>
<td>Identified possible sub-questions</td>
</tr>
<tr>
<td>Definitions</td>
<td>Clearly presented;</td>
</tr>
<tr>
<td></td>
<td>Thorough in content</td>
</tr>
<tr>
<td>Assumptions</td>
<td>Thoughtfully considered all the important issues</td>
</tr>
<tr>
<td></td>
<td>Described clearly</td>
</tr>
<tr>
<td>Limitations</td>
<td>Conditions outside of control clearly described</td>
</tr>
<tr>
<td></td>
<td>All possibilities considered</td>
</tr>
<tr>
<td>Delimitations</td>
<td>Boundaries clearly identified</td>
</tr>
<tr>
<td><strong>Chapter 2</strong></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>Overview summary of study presented</td>
</tr>
<tr>
<td></td>
<td>Primary focus is reintroduced</td>
</tr>
<tr>
<td>Content</td>
<td>Studies cited are organized by theme</td>
</tr>
<tr>
<td></td>
<td>Theoretical basis is provided for each study</td>
</tr>
<tr>
<td></td>
<td>Implications to study are provided</td>
</tr>
<tr>
<td>Sources</td>
<td>At least 5 sources are cited</td>
</tr>
<tr>
<td><strong>Chapter 3</strong></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>Overview summary of study presented</td>
</tr>
<tr>
<td></td>
<td>Questions reintroduced</td>
</tr>
<tr>
<td>Subjects</td>
<td>Population characteristics described</td>
</tr>
<tr>
<td></td>
<td>Specific sampling procedure outlined</td>
</tr>
<tr>
<td></td>
<td>Sample size discussed</td>
</tr>
</tbody>
</table>
## Full Report Rubric

| Instrumentation | Instruments described in detail  
|                 | Evidence of validity/reliability  
|                 | Instrument appropriate for sample/design |
| Procedures | Appropriate for given purpose  
|             | Discussed in detail to permit replication  
|             | Treatments, duration, materials, etc. |
| Data Analysis | Appropriate strategies proposed  
|               | Organization of data discussed  
|               | Qualifications of significance discussed |

### Chapter 4

| Written Results | Written results are clear, concise, and reflect accurately what is disseminated in the tables |
| Tables/Figures | Tables/Figures are well organized and relevant. |

### Chapter 5

| Conclusions | Conclusions are supported through thorough and insightful data analysis |
| Discussions | Discussion is directly related to conclusions and is insightful and though provoking. |

| Generated Questions | Questions for future research are raised in response to the conclusions and discussions |

### Writing Quality

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Unclear throughout. Frequent errors in word choice, grammar, punctuation, and spelling. The narrative discussion lacks focus and coherence.</td>
</tr>
<tr>
<td>2</td>
<td>Moderately clear. Several errors in word choice, grammar, punctuation, and spelling. The narrative lacks focus.</td>
</tr>
<tr>
<td>3</td>
<td>Written with clarity and precision. Writing is understandable. Word choice, grammar, punctuation, and spelling are adequate. The narrative is logical and coherent.</td>
</tr>
<tr>
<td>4</td>
<td>Written with great clarity and precision. Each sentence is understandable. Word choice, grammar, punctuation, and spelling are excellent. The narrative is logical and coherent.</td>
</tr>
</tbody>
</table>

Total: 0
## Research Presentation

<table>
<thead>
<tr>
<th>Content</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>No pertinent information necessary to grasp the concepts of the study are included and developed within the presentation.</td>
<td>Little pertinent information necessary to grasp the concepts of the study are included and developed within the presentation.</td>
<td>Some pertinent information necessary to grasp the concepts of the study are included and developed within the presentation.</td>
<td>Most pertinent information necessary to grasp the concepts of the study are included and developed within the presentation.</td>
<td>All pertinent information necessary to grasp the concepts of the study are included and developed within the presentation.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Discussion</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>answered with confidence and convey a mastery level of understanding of the current study's findings.</td>
<td>answered with confidence and convey a mastery level of understanding of the current study's findings.</td>
<td>answered with confidence and convey a mastery level of understanding of the current study's findings.</td>
<td>answered with confidence and convey a mastery level of understanding of the current study's findings.</td>
<td>answered with confidence and convey a mastery level of understanding of the current study's findings.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Delivery</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt;6 issues with delivery</td>
<td>5-6 issues with delivery</td>
<td>3-4 issues with delivery</td>
<td>1-2 issues with delivery</td>
<td>Transitions are smooth, delivery is sequential, eye contact is great, speaking is clear and clearly audible.</td>
<td></td>
</tr>
</tbody>
</table>

**Total:**

**Final Reported Grade:** 0
MUSIC 808
Course Packet

Phillip D. Payne, Ph.D.
Summer 2014
Article Review Outline

Name of Reviewer: ____________________________________________

Title of Article/Dissertation: __________________________________

Author(s): ___________________________________________________

Author(s) Institutional Affiliation: ______________________________

Source: _______________________________________________________

Complete Citation: journal title, volume, number, pages in the format of your choice

Review of the Literature:
What is the Background/Theoretical Basis?

Does this study draw from any work in particular?

Purpose of the Study:
Need for the Study -

Research Questions and/or hypotheses-

Methods and Procedures
Setting-

Subjects-

Instrumentation-

Design of the Study-

Description of Procedures-

Data Analysis-

Results
What happened?

Discussion
Why did this happen

Implications (So what?)
What does it mean?

How can this study be used?

What are the practical applications for this research?

What implications for future research does this study suggest?

Critique
Were each of the above areas addressed thoroughly?

Discuss strengths and weaknesses of this study.

How could it be strengthened?
Summary Paragraph(s)
Summarize the entire article into 1 but no more than 2 paragraphs highlighting the most important information.
# Planning a Research Project

State the topic, problem, questions, and/or hypothesis.

<table>
<thead>
<tr>
<th>Topic:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Working Title:</td>
<td></td>
</tr>
<tr>
<td>Problem:</td>
<td></td>
</tr>
<tr>
<td>Questions:</td>
<td></td>
</tr>
<tr>
<td>Hypotheses:</td>
<td></td>
</tr>
<tr>
<td>Limitations:</td>
<td></td>
</tr>
<tr>
<td>Delimitations:</td>
<td></td>
</tr>
</tbody>
</table>

Identify keywords, descriptors, and outline the plan for library research:

<table>
<thead>
<tr>
<th>Keywords:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Descriptors:</td>
<td></td>
</tr>
<tr>
<td>Plan for library research:</td>
<td></td>
</tr>
</tbody>
</table>

Identify Data Sources

<table>
<thead>
<tr>
<th>Events or Conditions:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Types of data you need:</td>
<td></td>
</tr>
<tr>
<td>Anticipated sources:</td>
<td></td>
</tr>
</tbody>
</table>

List the steps you will need to complete the study:

| Sample:             |          |
| Sample Selection:   |          |
| Participant requirements: |          |
| Obtaining data:     |          |
| Tools necessary:    |          |
| Data accumulation:  |          |
| Data quality:       |          |
### Planning a Research Project

<table>
<thead>
<tr>
<th>Specify Procedures</th>
</tr>
</thead>
<tbody>
<tr>
<td>List:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Determine methodology:</td>
</tr>
<tr>
<td>Determine analysis tools:</td>
</tr>
</tbody>
</table>

**Determine Format**
Your mission, if you choose to accept it, is to find a topic in your field of study and briefly describe the data collection process from inception to analysis.

Focus: 

Data needed: 

Data source(s): 

Sampling: 

Data collection: 

Collection tools: 

Data format: 
SURVEY/INTERVIEW PROCEDURES: A STEP-BY-STEP GUIDE

Note: Each step in this process usually takes a minimum of 1-3 weeks to complete


1. Prepare detailed written draft of research objectives. Begin literature review.

2. Have research objectives reviewed by experts. Continue literature review.

3. Use review feedback to revise objectives. Continue search for related literature. Track down hard to find sources.

4. Prepare draft of literature review. Revise objectives according to literature review.

5. Prepare draft of the questionnaire/interview items. If in doubt, more is better, as weak items should be eliminated by the review process.

6. Have the questionnaire/interview items reviewed by others for face validity.

7. Obtain contact list for survey/interview participants.

8. Have the literature review critiqued by others.

9. Revise items and literature according to reviewer’s feedback.

10. Prepare materials for administration – envelopes, mailing labels, email lists; begin development of format for on-line or hard copies of questionnaires, etc.

11. Develop appropriate follow-up procedures to encourage non-respondents to participate.

12. Pilot test questionnaire/interview items with respondents who will not be included in the main study.

13. Revise items in light of the tryouts.

14. Organize items on the questionnaire/interview protocol. Finalize questionnaire format.

15. Prepare informed consent forms and have them reviewed by colleagues.
16. Submit study protocol, including questionnaire/interview protocol and informed consent forms to IRB for approval. (NOTE: Do not proceed with data collection until IRB approval is achieved.)

17. Administer questionnaire/ conduct interviews.

18. Develop Codebook and set up data file format in SPSS or other data analysis software.

19. Begin tabulating results as responses are received.

20. Use follow-up procedures to encourage non-respondents to participate (e.g., second mailings, follow-up email, etc.).

21. Continue data entry as results are received.

22. Begin writing written research report. (Introduction, Literature Review, and Methods sections can be written before data analysis is complete.)

23. Finish tabulating results and analyze data.

24. Complete first draft of research report. Proofread and edit carefully!

25. Have first draft reviewed by colleagues.

26. Revise first draft according to reviews. Proofread and edit carefully!

27. Have revised draft proofread by a qualified reviewer.

28. Submit the research report for publication.

Related Topics:


   Confidence Interval

   Confidence Level

Qualitative Data Analysis -- http://www.researchware.com/hr/
MUSIC 808 – Pearson Product-Moment Correlation and Spearman Rank-Order Correlation

**Problem:** As a teacher, you are concerned with investigating the possibility of a relationship between practice time and seating order in the trombone section of your high school band.

X = Average number of hours of practice per week  
Y = Seating order of the 10 trombone players in your band

**DATA**

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>X</th>
<th>Rank</th>
<th>Y</th>
<th>d</th>
<th>d²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack</td>
<td>17</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beth</td>
<td>4</td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vicki</td>
<td>22</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob</td>
<td>18</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ted</td>
<td>6</td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Judy</td>
<td>5</td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred</td>
<td>9</td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jim</td>
<td>12</td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phil</td>
<td>13</td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Becky</td>
<td>7</td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RESULTS/INTERPRETATIONS/CONCLUSIONS**

1. Compute the correlation coefficient
2. Write a definition/interpretation/explanation of your obtained correlations on a separate sheet of paper. **Direct your discussion to the described situation.**

Formula:

\[ r_s = 1 - \frac{6\sum d^2}{N^3 - N} \]

\(\sum\) = The sum of the following variable.  
d = The difference between the rank and Y (Chair position)  
N = Number of students  
r_s = Correlation Coefficient (Spearman)
MUSIC 808 – Pearson Product-Moment Correlation and Spearman Rank-Order Correlation

**Problem:** You are concerned with finding if there is a relationship between scores on a theory placement exam and performance in music courses in college.

X = Scores from theory placement exam  
Y = Grade point average (GPA) on music courses through their junior year.

**DATA**

<table>
<thead>
<tr>
<th>Students</th>
<th>X</th>
<th>X²</th>
<th>Y</th>
<th>Y²</th>
<th>XY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>73</td>
<td></td>
<td>3.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>78</td>
<td></td>
<td>3.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>73</td>
<td></td>
<td>3.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>77</td>
<td></td>
<td>3.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>73</td>
<td></td>
<td>3.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>64</td>
<td></td>
<td>2.3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>73</td>
<td></td>
<td>3.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>59</td>
<td></td>
<td>2.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>84</td>
<td></td>
<td>3.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>70</td>
<td></td>
<td>1.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>71</td>
<td></td>
<td>1.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>88</td>
<td></td>
<td>3.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>72</td>
<td></td>
<td>2.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>79</td>
<td></td>
<td>3.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>74</td>
<td></td>
<td>3.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>77</td>
<td></td>
<td>3.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>70</td>
<td></td>
<td>2.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>79</td>
<td></td>
<td>3.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>65</td>
<td></td>
<td>3.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>86</td>
<td></td>
<td>2.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**RESULTS/INTERPRETATIONS/CONCLUSIONS**

1. Compute the correlation coefficient

\[
r = \frac{N\sum XY - (\sum X)(\sum Y)}{\sqrt{N\sum X^2 - (\sum X)^2} \cdot \sqrt{N\sum Y^2 - (\sum Y)^2}}
\]

2. Write a definition/interpretation/explanation of your obtained correlations on a separate sheet of paper. **Direct your discussion to the described situation.**

Place the following table in Excel. Do the calculations for the table, i.e. the squares and multiples. Then in another cell, click the “=” sign followed by pearson. Your cell will be =pearson(). Then highlight the numbers in the x column for array 1, put a comma, then highlight the y column, place a closing parenthesis and press enter.
**Formulas**

\[ r = \frac{N \sum XY - (\sum X)(\sum Y)}{\sqrt{[N \sum X^2 - (\sum X)^2] \cdot [N \sum Y^2 - (\sum Y)^2]}} \]

\[ \text{Sig. of } r = 0 \]

\[ \begin{align*}
\text{df} & = N - 2 \\
N & > 30: \; z = r \sqrt{\frac{N-1}{N-2}} \\
N & < 30: \; t = r \sqrt{\frac{N-2}{1-r^2}}
\end{align*} \]

\[ \chi^2 = \frac{N(AD-BC)^2}{(A+B)(C+D)(A+C)(B+D)} \]

\[ t = \frac{\overline{X}_1 - \overline{X}_2}{\sqrt{\frac{\sum X_1^2/N_1 - (\sum X_1)^2/N_1 + \sum X_2^2/N_2 - (\sum X_2)^2/N_2}{(N_1 + N_2) - 2} \left(\frac{1}{N_1} + \frac{1}{N_2}\right)}} \]

\[ \text{df} = (N_1 + N_2) - 2 \]
Coding Key

The following codes are embedded in the text of each interview. As themes emerged from the respondents’ remarks, the appropriate code was placed by each remark. Not every remark is coded. The coding changes as different themes emerge. Codes appear in parentheses. The interviewers’ questions and comments appear in italicized print. All of the respondents’ remarks appear verbatim, with grammatical errors intact.

1.0 Professional Socialization
1.1 Musician/Institutional experiences
   1.11 Playing with others
   1.12 Attending clinics/conventions

1.2 Reference groups
   1.21 Music teachers outside of district
   1.22 Music professors
   1.23 Contest judges
   1.24 Clinicians
   1.25 Professional organizations

1.3 Significant others

2.0 Occupational Socialization
2.1 Local experiences
   2.11 Pep/Marching band
   2.12 Programs/concerts
   2.13 Prom
   2.14 Contest/Competition
   2.15 Testing/Grading
   2.16 Local in-services
   2.17 Finance/Fund Raising
   2.18 Scheduling
   2.19 Accompanist

2.2 Reference groups
   2.21 Other teachers in local school district
   2.22 Administration
   2.23 Students
   2.24 Ghosts of former music teachers
   2.25 Music Boosters/Parents

2.3 Significant others

3.0 Cultural Socialization
   3.1 Community Experiences
      3.11 Drinking
      3.12 Church
      3.13 Visibility of program
      3.14 History of program
      3.15 Music making in the community
      3.16 Community service
      3.17 Communication
      3.18 Teacherages/Housing Issues
3.2 Reference groups
   3.2.1 Family
   3.2.2 Friends
   3.2.3 Community members

3.3 Significant others

4.0 Levels of Satisfaction
   4.1 Movement between school districts
   4.2 Distance/proximity to other communities
   4.3 Best/worst part of teaching
   4.4 Perception of self as teacher/musician
   4.5 Choice of career path again
Mathilda Lewis

*Where do you go for information about content? If you have questions about new literature?*

Oh, dear. When we have clinics, the music teachers of our conference get together to choose new music for the kids for the instrumental or the vocal clinics. And some of them go to conferences, or I’ll have been somewhere and heard new music (____). Our biggest problem is, and the reason I don’t go to conferences, we don’t have any money. The only new music that I really get is the music that I get for clinics. So, we try very hard to pick music that would be suitable for contest. So we can use that same stuff.

*Do you all go to the same district (music contest)?*

Yes.

*Does it sound funny when all of you do the same pieces?*

Generally we don’t. Occasionally we do (____). The thing is that we are in two different conferences. *(You’re in two?)* Yes, because we have to have more ball games (____). But at any rate, in the one conference, half of the conference goes to their own instrumental clinic. We go to the (regional) conference and we invite (regional schools), because they’re too far from the rest of their conference (and I think they’re going to come into our conference, anyway) (____). But that way, we end up having two vocal clinics. One for each conference. But we only have one band clinic. And our (regional) conference, some of them are the other end of the district. These districts are different than in the east part of the state. Things are so far away. (____) So they are actually in a different district. They go somewhere else. We go to University TT.
Denise Crawford

If you needed information about the community, about the culture and the history of the program, who can give you that information?

There is a lady here who went through the school system. She's about fifteen years older than me. And she accompanies my solos for me (____). And she was a band booster parent (____). And she was friends with the former band director (____). So she gives me the low-down (____). She feels sorry for the people who move in here, because it's a pretty clique-y community (____).

So it's a pretty closed community. (Oh, yeah) Have they accepted you?

To teach, yes. As a member socially, no. Part of it's my own fault. I go to church in Evansville. And I go home every weekend (____, ____).

So you don't spend a lot of time there.

It's really my own fault. I haven't tried to make inroads. I have people in the band boosters who...we're friends and everything. We talk on a personal level (____, ____).

You have a pep band and a marching band for the football games (____). (Right) Then do you head out on Saturday morning? (Right) And don't come back until late Sunday night.

Right. It's pretty isolated here (____).
**Irene Vacek**

*Is the community open to new people, or do they have a culture that's not quite so welcoming?*

Not bad, but there are groups that are cliques. So it’s hard for a newcomer. And everyone’s related to each other.

*But you’re a part of who’s related, aren’t you?*

Yes. I teach my niece and nephew and some of my cousins (____  ____).

*Are there pressures on those folks to become a member of your musical groups?*

I don’t think it’s too bad.

*Are they all members?*

Not all of them. But my nephew and niece are right now. I don’t know if I’ll keep my niece, though.

She’s in band. I can tell that it’s not necessarily her thing. But we’ll see (____).

*And have you had your own children in your classes? (Yes) What’s that like?*

Not too bad. They’re pretty good kids, we get along pretty well.

*Are they able to maintain the teacher student relationship as well as the mother/child one?*

Not real great, but you know every child in the school, anyway.

*And when you have kids over for slumber parties, how does everyone handle that?*

Well, sometimes they call me Irene, but I tell them they have to call me Mrs. Vacek at school. I feel like Mrs. Vacek at school. So I correct them. They’re pretty good kids (____  ____)

*A school name and a home name. Do you ever have parents come up to you and say, “My child is hanging out with Buck. What do you think? Is Buck a good influence?”*

I have had that happen.

*And what do you do?*

It’s tough (____  ____).

*Do you talk to them as parent, or do you talk with them as teacher?*

It depends on the situation. But it happens. This gal moved to town this year, and I saw her in the grocery store. And I hate that.
Mackenzie Meyer

How big is your community?

The population of just the village of Tanner is 150.

But LaVerne school encompasses a larger community, doesn’t it.

It’s a county school. There is only one other village in the county, and that’s Zane. It has 100 people in it.

I’ve been up there to the lake. So you have mostly rural kids.

Even the kids who live in town. We are all rural (____, ____).

Do you own a house up there?

I rent. I’ve always rented. There’s a little apartment up here. At one time, there were full time students who boarded here. The parents would bring them here and they stay in the dorms all week.

And the parents come get them on Friday. When the school district consolidated throughout the county, they discontinued boarding students. The dormitories were turned into other...So where the boy’s dorm was, that’s now the art department and the counseling services.

For heaven’s sake. So do you live on property then? (Yes) Wow!

The girl’s dorm is now four apartments, and they refer to it as the teacherage (____). And right now, it’s full. There are four of us living here in the building.

Are you all single? (Yes). Do you get together socially?

Well, the two teachers upstairs are brand new, so we haven’t got to know them yet.

Brand new for next year?

Yes. In the past, I’ve had neighbors where we did that. We had spouses. We had married people upstairs. I have a patio set, and we put it out on the lawn. When it’s nice in the evenings, I like to sit out there. And sometimes there gets to be a crowd of us out there, just sitting and visiting (____).

In this teacherage, have you had a lot of different teachers in this through the years? (Yes) And do you pay rent?

I pay rent, and I pay utilities.

Are they pretty nice apartments?

Well, mine has recently been remodeled quite extensively, because of some water damage that happened sometime ago—several years ago in the winter. I think it’s the nicest apartment. But I would say that the other ones are pretty average (____).
Are they the only living options in town?

There are a few other houses in town that are available, but most of them have been rented out. The people who rent them work in pig confinement.
Jane Tipton

Do you have staff development on site that the school district sponsors?

Yes, but I don't feel that it is very pertinent to what I'm doing.

What types of staff development do they do?

Most of it is curriculum or the other thing would be discipline.

You don't feel that it pertains to music teachers?

I don't feel like it's as useful as if I was with other music teachers. And you know, working on weaknesses that I have (___, ____)?

What do you think your weaknesses are?

Right now I think that my biggest weakness would be harmony--getting them to sing in 3 or 4 part harmony like a choir.

Are you trying to do it with elementary school students?

No, the fifth and sixth grade. I don't know if they have a strong enough inner voice to where they can stay on their part. Toward the end of the year, they were able to do partner songs. It must have to do with experience. I don't know if the more that they do it the easier it will be. But just understanding the whole concept. Because most of them haven't even heard a three or four part choir, so they don't even know what to do themselves. They don't know what to model themselves after. I just assumed that they know what a choir is or that they know which part to sing. I assume too much.

How about when you have questions about the teaching process?

Sometimes I'll talk to my professors from college (____).

Do you ever look to anyone from your district for help with that type of thing?

Just my mentor teacher person who I did my student teaching program with (____).
Marie Yonkers

So have you had any sort of conflicts since he’s been principal? Like conflicts with students, or conflicts with parents?

No.

Have you been able to see how he’ll respond to those types of things?

No. I may find this out this week.

Uh-oh. Something coming down the pike?

Well, the choir was invited to represent our county at a domestic violence conference in Valleria. And it was one of those things that you don’t plan for, and you don’t schedule, because we were just asked to do it. And it happens that it’s on the same evening as a freshman volleyball triangular. And I have two girls who are very avid music performers. They perform all around the area. And it’s an outdoor thing. And they were going to play guitars for us. And they want to do that for us. They would rather do that than play volleyball. But already we’re getting a lot of stuff from the coaches, like, “This was scheduled first.” And you know—it was. And I’m thinking, “You’re right—it was.” But this is a once in a lifetime thing. And these are kids whose priority is music. And they’re not used to that. So we’ll see. I haven’t talked to Flint about it yet (____, ____).

That is interesting. You have no feeling about whether he’ll support you or the volleyball?

I tend to think that he’ll go toward the athletic side of it. But I don’t know. Because these parents are really strong parents. They’re not radical parents or anything (____, ____). But their kids’ priority is music. And we get told all the time—Flint says this all the time. The kids have to make choices sometimes. And that’s OK as long as the choice is sports.

It depends on what the choice ends up being.

Yeah.
Ron Burns

Do you have a lot of kids who come begging—who say that they would be in band, but don’t have the money for the instrument?

Yes.

How do you accommodate them?

A lot of kids have their own horns already. Because they have older brothers or sisters who played, then quit. Now, this group this year is a different kind of group. The classes aren’t an average class. It’s below average. And a lot of kids in it don’t have older brothers and sisters who played, so they don’t have used horns. So they’ll have to rent instruments. Well, they make the rent cheap enough on them, they’ll never buy. I’m sure of that. We’ll have to find something. So I have to try to interest as many as I can. And I hope that there are enough instruments around the community that they can come up with the money themselves (____). So they’ll spend $200 or $300 instead of having to spend $1500 for a saxophone. It’s pretty expensive (____).

If you had to do it all over again, would you teach music again?

Yep, I would (____).

Is teaching what you imagined it to be? Would you change anything?

I don’t know what I would have changed. Sometimes I thought I would like to get into a larger school system. But knowing the guys who I’m friends with, they have different kinds of problems in the large schools. I’ve always been pretty comfortable with trying to build up programs—as many places as I’ve been, I’ve always built the band (____,  ____). Then gone somewhere else to help build that band. My wife and kids have been good enough to go with me (____). I’m dumb enough I’d probably do it all over again given the same opportunities. I just have enjoyed—you could quote me on the Garth Brooks song, “The Dance.” It’s kind of the story of my life. “I could have missed the pain, but I would have missed the dance.” (____)
Denise Foley

Do you teach K-12 everything? (Yes). How many kids do you have in your marching band? (Forty-four).

That’s pretty big (I know. I’m proud of them) (______). So about how many kids start in the fifth grade?

Between 20 and 25. There’s quite a tradition of band in this town. It makes it kind of different (______).

It sounds like when you walked into this position, it was a pretty solid position. Is that correct?

Yes, I find it’s not good when they’ve had a different band director every year. They had been in that situation for about five years (____. ____).

You talk about having a mentor, Mr. Henry. Did you follow him twice?

Yes.

Did he recommend you for those positions?

In Amos he did. It was an accident. On this second position, they asked Mr. Henry. The man who was the superintendent was also the football coach. He was a friend with Mr. Henry. I was actually about to take another job, and every family friend said, “You might want to check out Amos.” I said, “OK.” My other mentor, Mr. Dohmen, he owns the music store in Foley. And he called me up and said, “You have to go.” And I said, “OK.” So I get out here and the superintendent said, “I really don’t know you from anybody.” And he said, “I know that you have to give this other school district an answer.” So he checked my references. And he called Mr. Henry. And he called me back two days later, and offered me the job. Just because he talked to Mr. Henry (____. _____. ____).

And this was the job. (Yes) Sounds like it worked out well. Has the administration stayed the same as when you got hired?

Yes. Even the football coach has been here for twenty-five years (____. ____).
Using the collection of numbers below, find the measures of central tendency (mean, median, mode, range, variance, standard deviation).

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>Mean</th>
<th></th>
<th></th>
<th>Median</th>
<th></th>
<th></th>
<th>Mode</th>
<th></th>
<th></th>
<th>Range</th>
<th></th>
<th></th>
<th>Variance</th>
<th></th>
<th></th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,6,9,10,2,5,4,3,7,9,9,9,4,6,8,7,7,10,3</td>
<td>3,7,9,9,6,5,5,3,7,9,9,10,4,6,8,8,7,10,8</td>
<td>Mean</td>
<td>Mean</td>
<td>Median</td>
<td>Median</td>
<td>Mode</td>
<td>Mode</td>
<td>Range</td>
<td>Range</td>
<td>Variance</td>
<td>Variance</td>
<td>Standard Deviation</td>
<td>Standard Deviation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For the following table, find the T Score and the z score for the scores provided. Then determine the percentile and stanine for each score.

<table>
<thead>
<tr>
<th>Students</th>
<th>X</th>
<th>z Score</th>
<th>T Score</th>
<th>Percentile</th>
<th>Stanine</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>78</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>73</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>59</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>84</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>70</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>71</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>88</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>72</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>79</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>74</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>70</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>79</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>65</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>86</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reliability of this test was .842. Find the Standard error of the mean and standard error of measurement.

\[
SE_X = \frac{\sigma}{\sqrt{n}} \quad SE_M = \sigma \sqrt{1 - r}
\]
**CHI-SQUARE**

**Problem:** We often obtain measurements in the form of frequencies. The concern is whether observed frequencies are different (significantly) from those that would be expected to occur. The following problem deals with the presence of an elementary special music teacher versus the self-contained classroom and subsequent dropouts from music classes.

Ho: There is no significant difference between the two groups from schools X and Y in the proportion of 7th grade students who drop out or remain in music classes.

X = Elementary school with a special music teacher
Y = Elementary school without a special music teacher

```
<table>
<thead>
<tr>
<th>SCHOOLS</th>
<th>X</th>
<th>Y</th>
</tr>
</thead>
<tbody>
<tr>
<td>DROPOUTS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>15</td>
<td>B</td>
</tr>
<tr>
<td>C</td>
<td>53</td>
<td>D</td>
</tr>
<tr>
<td>REMAIN</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Now it is your turn:

Consult the program of the last Wind Ensemble/Concert Band Concert. Count the frequencies and determine if a significant Chi Square test is the result.

```
<table>
<thead>
<tr>
<th>木管</th>
<th>X (Male)</th>
<th>Y (Female)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>D</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

<table>
<thead>
<tr>
<th>低音</th>
<th>X (Male)</th>
<th>Y (Female)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>D</td>
</tr>
</tbody>
</table>
```


FLUTES
Teresa Purcell
Kelsey Hopson*
Daniela Thrasher
Emily Riley

CLARINET
Melissa Woodworth*
Hannah Nunnemkamp
Amy Kraus
Heather Gering
Jordan Profitt
Kaylee Oliver
Kelsey Scheuerman

BASS CLARINET
Rachel Guilfoil

CONTRA A. CL.
Haley Conway

OBOES
Katie Kreis*
Kelley Tracz
Jennifer Smisek

ENGLISH HORN
Kelley Tracz

BASSOON
Sarah Bernard-Stevens*
Renea Reasoner

ALTO SAX
Adam Lundine*
Robby Avila
Kaleb Todd
Chris Gugel

TENOR SAX
C.J. Longabaugh

BARITONE SAX
Ben Cold

TRUMPETS
Beck Oron
Katherine Klinefelter
Eric Starnes
Adam Keefe
Brian Williams
Sam Mustain
Michael Ternes

HORNS
John Allred*
Kristen Beeves
Megan Cahoj
Sara Wenger
Samanda Engels
Greg Agnew

CONTRA-BSN
Marcus Grimes

TROMBONES
Peter Weinert*
Brian Fabelkorn
Lyle Sobba
Shanda Wheeler

EUPHONIUMS
David Frazier*
Charles Hower

TUBAS
Mike Campbell*
Kasie Gepford

PERCUSSION
Greg Coffey*
Ryan Laney
Joe Kulick
Jaime Shores
Bryce Craig
Eliot Arpin
Ethan Waggoner

HARP
Megan Cahoj

* = Section Leader
Figure 12.2. Characteristics of the normal curve. Note: Based on a figure appearing in Test Service Bulletin No. 46, January, 1955 of The Psychological Corporation.
PROJ1 - Formulas

1. \( R = X_H - X_L \)
2. \( MO = \text{Most frequent score(s)} \) - uni..., bi..., multi...
3. \( Md_n = 50\% \text{ above} + 50\% \text{ below a point} \) \( (R+\bar{F}: N+1/2) \)
4. \( \bar{X} = \frac{\sum X}{N} \)
5. \( \sigma = \sqrt{\frac{\sum X^2 - (\sum X)^2}{N}} \) or \( \sigma = \sqrt{\frac{\sum (X-ar{X})^2}{N-1}} \)
   \( \sigma = \sqrt{\frac{\sum X^2}{N-1}} \)
   \( \sigma = \sqrt{\sum \chi^2} \)
   \( \chi^2 \) column \( X - \bar{X} = \chi \)
6. \( z = \frac{X - \bar{X}}{\sigma} \) (for each raw score)
7. \( T = 10(z) + 50 \) (for each \( z \) score)
MUSIC 810

CURRICULUM AND ASSESSMENT IN MUSIC EDUCATION
Course Description:
MUSIC 810 is the advanced study of curriculum theory and practice, assessment in music education, and the implementation of both curriculum and assessment within K-12 music classrooms. The purpose of this course is to provide students with a thorough understanding of designing and implementing curriculum, which includes the need of various forms of assessment as a means to justify, authenticate, and enhance the intended learning. Attention is given to sequential scaffolding of content within and across developmental levels, measuring student outcomes, and options for dissemination. Among factors studied will be evaluation materials, and design of reliable and valid measures.

Graduate Student Learning Outcomes:
- Students will make curricular decisions based on a working knowledge of the historical foundations of curriculum theory.
- Students will articulate how curriculum informs instructional techniques and assessment strategies.
- Students will recognize the function, effectiveness, and evaluate the merit of assessment strategies in a music curriculum.
- Students will develop instructional assessment tools that document learning, enhance instruction, and provide a means to advocate student learning within a larger community.

Readings
There is no required text for this course. All readings and videos are currently on K-State Canvas under the readings folder. Please prepare for the course by working through the material prior to the first day of class.

Please also bring a current copy of your district music curriculum if you have one.
Course Requirements and Grading:

30% Curriculum Project
15% In-Class Presentation
20% Homework
35% In-Class Contributions
  90%-100% - A
  80%-89% - B
  70%-79% - C
  60%-69% - D
  < 60% - F

Assignments: There are four assignments throughout this course. The first two are homework assignments that will take place on June 29-30. The first major assignment is an in-class presentation of the curriculum that you will design while in class. This will be done in groups that will be established once class begins. There is no prior preparation for this other than reading course materials. All work will be done in class and between sessions. Rubrics will be posted on Canvas.

The final assignment is to develop a program curriculum for your music program. You will include program goals, concepts, anchor standards, benchmarks, and cornerstone assessments. Assignment and rubric will be available on KSOL.

Professionalism: Because attendance and punctuality are such an important part of being a professional music educator, prompt attendance is expected as a demonstration of professional commitment. 1% will be deducted off of your professionalism grade for each absence. .5% deduction for arrival later than 10 minutes into the class period. Significant absences will be reported to the Registrar’s Office.

Class Participation: Because active and articulate oral interchange increases verbal skills and promotes a stimulating classroom atmosphere, you will be evaluated for the quality, quantity, and appropriateness of each student’s oral contributions to the class. Dynamics of this class, and its ultimate value to you, require you to come to class prepared (read assignments), bringing questions and comments to stimulate discussions. You will be asked to hand in issues/questions for class discussion that are gleaned from the readings as part of the class participation.

Academic Honesty: Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The policies and procedures of the Honor System apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. The honor system website can be reach via the following URL: www.ksu.edu/honor. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments,
examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

**Academic Accommodations for Students with Disabilities:** Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 29</td>
<td>6:00 p.m.</td>
<td>Introduction and Goals</td>
</tr>
<tr>
<td></td>
<td>6:15 p.m.</td>
<td>Develop a working definition of Curriculum</td>
</tr>
<tr>
<td></td>
<td>6:25 p.m.</td>
<td>Share definitions</td>
</tr>
<tr>
<td></td>
<td>6:45 p.m.</td>
<td>Curriculum Development Activity</td>
</tr>
<tr>
<td></td>
<td>7:30 p.m.</td>
<td>Debrief and develop essential questions</td>
</tr>
<tr>
<td></td>
<td>8:00 p.m.</td>
<td>Break</td>
</tr>
<tr>
<td></td>
<td>8:15 p.m.</td>
<td>What is Curriculum?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Backward Planning</td>
</tr>
<tr>
<td>June 30</td>
<td>8:00 a.m.</td>
<td>Program Goals</td>
</tr>
<tr>
<td></td>
<td>8:30 a.m.</td>
<td>Issues with writing and enacting program goals.</td>
</tr>
<tr>
<td></td>
<td>8:45 a.m.</td>
<td>How do we develop program goals?</td>
</tr>
<tr>
<td></td>
<td>9:45 a.m.</td>
<td>Revisiting and revising program goals.</td>
</tr>
<tr>
<td></td>
<td>10:30 a.m.</td>
<td>Break</td>
</tr>
<tr>
<td></td>
<td>10:45 a.m.</td>
<td>Isolating Concepts</td>
</tr>
<tr>
<td></td>
<td>11:30 a.m.</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td>1:00 p.m.</td>
<td>Group Discussion – What are the concepts? When should they be taught? How should they be taught?</td>
</tr>
<tr>
<td></td>
<td>1:45 p.m.</td>
<td>Sequence the Experiences</td>
</tr>
<tr>
<td></td>
<td>2:30 p.m.</td>
<td>Issues with Sequencing</td>
</tr>
<tr>
<td></td>
<td>3:15 p.m.</td>
<td>Benchmarking</td>
</tr>
<tr>
<td></td>
<td>4:00 p.m.</td>
<td>Debrief Benchmarking</td>
</tr>
<tr>
<td></td>
<td>4:45 p.m.</td>
<td>Wrap-up</td>
</tr>
<tr>
<td>July 1</td>
<td>8:00 a.m.</td>
<td>Assessment Activity</td>
</tr>
<tr>
<td></td>
<td>8:30 a.m.</td>
<td>What is assessment?</td>
</tr>
<tr>
<td></td>
<td>9:15 a.m.</td>
<td>Design/Pilot One Assessment</td>
</tr>
<tr>
<td></td>
<td>10:30 a.m.</td>
<td>Break</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>11:00 a.m.</td>
<td>Debrief the experience – <em>How do we assess the arts because it is subjective?</em></td>
<td></td>
</tr>
<tr>
<td>11:30 a.m.</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>1:00 p.m.</td>
<td>The new national standards</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Compare/Contrast</td>
<td></td>
</tr>
<tr>
<td></td>
<td>How will this help up moving forward?</td>
<td></td>
</tr>
<tr>
<td>2:15 p.m.</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>2:30 p.m.</td>
<td>Work time on Scope and Sequence</td>
<td></td>
</tr>
<tr>
<td>3:15 p.m.</td>
<td>Share your group’s scope and sequence including goals, concepts, benchmarks, and assessments</td>
<td></td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>Wrap up and go over final project.</td>
<td></td>
</tr>
</tbody>
</table>
Selected Projects/Rubrics
Greetings!

Your school board has just approved a measure that will limit the amount of time your students will have to take your class as an elective. Their rationale is that music is only an activity and that there are no measurable outcomes that directly impact learning in other areas of the classroom. They are still open to the idea of leaving the schedule the same, but they request a class syllabus of your choice that clearly outlines the following:

Program (Course) Goals
Learning Objectives
Scope and Sequence
Detailed description of anticipated activities
Student Learning Assessments
Rationale for all educational decisions made in the above sections.
The structure of the syllabus will be:

Title

Grade Level:
Discipline:

Name of Teacher

Course Description:
Program Goals:
Course Objectives:
Concepts Addressed:
Course Calendar:
List of Activities:
List of Assessments:
Grading Policy (Evaluation):
How it applies to the current and future National Standards:

Rationale: (You may integrate this throughout or create a prose response addressing the above areas individually in this section.)
<table>
<thead>
<tr>
<th></th>
<th>Exemplary 5</th>
<th>Proficient 4</th>
<th>Basic 3</th>
<th>Developing 2</th>
<th>Unsatisfactory 1</th>
<th>N/A 0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Goals</strong></td>
<td>All goals are clearly stated, broadly identifying understandings, knowledge, and skills. Articulate a comprehensive philosphic stance. Linked to the artistic processes and transferrable beyond music class.</td>
<td>Most goals fulfill the elements identified in &quot;5&quot; but some additional revisions are needed as identified in the feedback.</td>
<td>The goals are comprehensive but need revisions for clarity or consideration in reference to artistic processes, philosphic ideals, or transferability.</td>
<td>The goals need substantial revision for clarity, comprehensive reflection of philosophic notions, global elements for transfer, and/or to reflect the artistic processes.</td>
<td>The goals are provided but greatly lacks essential philosphic ideals, association with artistic processes, and notions of transferability.</td>
<td>Not provided</td>
</tr>
<tr>
<td><strong>Learning Objectives</strong></td>
<td>All objectives are clearly Stated and measurable. Contains all three parts: Set Verb, and criteria. Aligns with the program goals.</td>
<td>Satisfies all but one area: Clarity, Measurability, Objective Parts, or Alignment.</td>
<td>Satisfies all but two areas: Measurability, Objective Parts, or Alignment.</td>
<td>Satisfies all but three areas: Clarity, Measurability, Objective Parts, or Alignment.</td>
<td>Satisfies none of the areas below: Clarity, Measurability, Objective Parts, or Alignment.</td>
<td>Not provided</td>
</tr>
<tr>
<td><strong>Scope/Sequence/Structure</strong></td>
<td>Clearly outlines when each trait is introduced, developed, and expected application is achieved.</td>
<td>Outlines each trait but additional considerations are needed as identified in the feedback.</td>
<td>The scope and sequence is missing some of the traits or does not clearly delineate sequence.</td>
<td>The scope and sequence is provided but unclear as to its meaning for program sequence.</td>
<td>The scope and sequence is provided but not useful for guidance of curriculum.</td>
<td>Not provided</td>
</tr>
<tr>
<td><strong>Activities/Assessment</strong></td>
<td>Assessments are thorough, aligned, and authentic. Activities are well designed, promote significant learning experiences, and sequenced clearly.</td>
<td>Assessments are present but missing one of the following areas: thorough, aligned, and authentic. Activities are present but missing one of the following areas: well designed, promote significant learning experiences, and sequenced clearly.</td>
<td>Assessments are present but missing two of the following areas: thorough, aligned, and authentic. Activities are present but missing two of the following areas: well designed, promote significant learning experiences, and sequenced clearly.</td>
<td>Assessments are present but missing three of the following areas: thorough, aligned, and authentic. Activities are present but missing three of the following areas: well designed, promote significant learning experiences, and sequenced clearly.</td>
<td>Assessments and activities are erratic.</td>
<td>Not provided</td>
</tr>
<tr>
<td><strong>Rationale</strong></td>
<td>Makes clear connection between all parts and integrates them effectively.</td>
<td>Provides substantial rationale and makes connection with only 2-3 instances of lack in clarity or support.</td>
<td>Provides rationale and makes connection with only 4-6 instances of lack in clarity or support.</td>
<td>Provides rationale and makes connection with 7-9 instances of lack in clarity or support.</td>
<td>Provides rationale and makes connection with 10 or more instances of lack in clarity or support.</td>
<td>No rationale provided</td>
</tr>
<tr>
<td><strong>Writing</strong></td>
<td>Written without spelling or grammatical error using complete sentences.</td>
<td>Minor spelling and/or grammatical errors need revision.</td>
<td>Spelling and/or grammatical errors inhibit clarity.</td>
<td>Full sentences are not used and/or the document is hindered by errors.</td>
<td>The document is provided but not useful due to the writing.</td>
<td>Nothing submitted</td>
</tr>
</tbody>
</table>

Total out of 30
PHILLIP D. PAYNE, Ph.D.
2016-2017 PROMOTION & TENURE REVIEW
CREATIVE/RESEARCH

1) PUBLICATIONS
2) TECHNICAL DOCUMENTS
3) GUEST CONDUCTING
4) PRESENTATIONS
onbehalfof+pfreer+gsu.edu@manuscriptcentral.com on behalf of pfreer@gsu.edu

Thu 1/14/2016 5:56 AM

to: Phillip Payne <ppayne@ksu.edu>

Cc: ellaw@nafme.org <ellaw@nafme.org>; carolinea@nafme.org <carolinea@nafme.org>; kstrand@indiana.edu <kstrand@indiana.edu>

14-Jan-2016

Dear Dr. Payne:

It is a pleasure to accept your manuscript entitled "Using Engagement Theory to Establish Musical Collaborative Opportunities within School-University Partnerships" for publication in the Music Educators Journal. Only 18% of submitted manuscripts are accepted for publication, so congratulations are indeed in order. Thank you for your fine contribution!

Manuscripts accepted for publication in Music Educators Journal typically move toward production between 9 and 15 months following acceptance. You will be contacted by a member of the NAFME editorial staff to begin copy editing approximately two to three months prior to publication. You should be prepared to update your manuscript at that time to include any time-specific information or to reflect recent research. Only minor changes will be allowed, and the NAFME editor will determine the extent to which any changes are permitted. We have a great editorial team, and your experience will most assuredly be a positive one.

On behalf of the Editorial and Advisory Committees of the Music Educators Journal, I look forward to your continued contributions to the Journal.

Sincerely,
Dr. Patrick K. Freer, Academic Editor
Music Educators Journal
pfreer@gsu.edu
Using Engagement Theory to Establish Musical Collaborative Opportunities within School-University Partnerships

By Phillip D. Payne

Phillip Payne is assistant professor of music, chair of music education, and the lead advisor in music education at Kansas State University, Manhattan; he can be contacted at ppayne@ksu.edu.

Abstract: School-university partnerships continue to be of growing interest across the United States, especially in music education. This article examines a specific case of how engagement theory was used as a framework for establishing a musical collaboration in a current school-university partnership. As a result of this collaboration, the school, the university, and the community have equally embraced Instrument Night. The process from inception to delivery is described, and quotes are included from the director, superintendent, and preservice teachers in the program. When constructed carefully and thoughtfully, collaborative opportunities can be valuable connections that are mutually beneficial for universities and school districts.

Keywords: collaborative opportunities, connection, engagement theory, instrument, school-university partnership, SUP

[LEAD-IN]

Man—that went great! Thanks again for everything you and your students did for us Friday night—it was a big success! Tell your students that we really appreciate all the work they put into making this event so successful!

—Martin Zentner
Director of Bands

Contact time, job satisfaction, increased workloads, scheduling, and standardized testing all seem to be current hot-button issues with music educators. Finding ways to address these issues while recruiting for, developing, and maintaining the current workforce is an ongoing process. The local university is ripe with resources to address these issues, yet is sometimes overlooked. Preservice music teachers on the campuses of these institutions are anxious and willing to assist current music educators in any way they can. Establishing a collaborative atmosphere with these preservice teachers provides valuable experiences in the music classroom, enhancing their professional development while providing a service to the profession. Furthermore, there are music teacher educators who are actively seeking out ways to provide these authentic experiences for their preservice teachers to aid in their students’ transitions from student to teacher.

One solution that has been established is that of a school-university partnership (SUP). SUPs became popular in response to the 1983 federal report A Nation at Risk: The Imperative for Educational Reform by the National Commission on Excellence in Education. Tim Brophy, Director of Institutional Assessment at the University of Florida, reported that SUPs are now an expectation of the accrediting agencies for teacher preparation programs. While establishing and maintaining these partnerships, some states have begun to see a downturn in teacher satisfaction, which could be attributed to both a
decrease in funding and elimination of positions. One example was reported in a study by Frederick Burra and myself: We found that more than 500 teaching positions had been lost over a four-year period from 2009–12 due to budget cuts realized by the state of Kansas. In many cases, directors were asked to perform the duties of what only five years ago would be the job of two or three directors with a fraction of the funding. In a partner study, we found that more than 25 percent of the responding music teachers reported a decrease in job satisfaction, and one of the major contributing factors was an increased workload beyond a 1.0 full-time equivalent (FTE).

Furthermore, Kevin Patton, an Associate Professor of Kinesiology at Cal-State, Chico, found that studies examining how to “create and maintain” these partnerships are limited, and he indicated that without a unified purpose, the partnerships often dissipate due to improper maintenance from both sides. Factors cited included one-time or infrequent interactions, poor communication, and a lack of a defined purpose or direction. Considering Patton’s findings, requirements for a successful venture should include clearly stated objectives that are mutually agreed upon by both sides, a framework for collaborative development, constant communication, and a chance for reflective practice. All aforementioned factors create both a need for and an opportunity to explore ways to establish and maintain possible musical collaborations designed to ease the increasing workload and expectations of current music teachers.

SUPs and their connection to music education have also been thoroughly examined. Researchers Susan Wharton Conkling and Warren Henry describe the difficulties in establishing an effective and productive partnership between universities and school music programs. They report that often there are fewer music teachers or directors than teachers in other subject areas, which can limit options to satisfactorily provide mutually beneficial and authentic experiences. Lisa Hunter, Associate Professor of Music Education at SUNY-Buffalo, continues that scheduling and curriculum issues can be concerns within the process of establishing professional collaborations within a musical environment, especially when connecting a standards-based curriculum with a performance-based classroom. Thus, establishing effective partnerships becomes rather difficult when considering these issues along with decreased contact time, increasing workloads, and declining satisfaction.

Kansas State University is a Professional Development (PDS—an institution formed through partnerships between professional education programs and P–12 schools) partnering with eight unified school districts comprising thirty-six schools. However, as mentioned by Conkling and Henry, preservice music teachers’ access to these schools is limited based on scheduling practices, and higher preservice teacher to cooperating teacher ratios. Nevertheless, establishing a consistent and musical experience for future music educators is critical in maintaining these collaborative opportunities for both the university and the school districts. Therefore, in absence of the ability to establish an SUP as defined, it is critical to create musical collaborations with local schools and districts that align with the mission of the school-university partnership yet still benefit all stakeholders involved (i.e., students, directors, university faculty, and preservice music teachers).
In response to the increase in expected duties of music directors, along with the need to provide authentic experiences for preservice music educators, this article examines a framework and process for establishing effective collaborative musical opportunities within existing SUPs. The event we call Instrument Night, currently delivered within the existing SUP, was established to serve preservice teachers while providing services for and maintaining a partnership with a local school district without compromising student contact time and also helping to alleviate administrative and outside-of-class duties of the current director.

Establishing the Connection

Instrument Night emerged from investigating ways to network with local directors while identifying schools who might benefit from a musical collaboration in the university’s surrounding communities. There was also a concerted effort by the university to establish and maintain a strong relationship with local school districts to allow for programs that supported the mission of both entities. As a result of establishing a network of contacts, one of the local band directors and myself developed a friendship through our conversations as well as performing together in a city chamber ensemble. The band director mentioned that he would love to see more of our preservice music teachers out in the schools, and wanted to find ways to establish more connections with our university in his school. He wanted to find innovative ways to engage his students who attended a small, rural school and might not have these experiences otherwise. After several brainstorming conversations, we established our collaboration focused on improving recruiting for his elementary band while providing invaluable experiences and interactions with students and parents for our music education program’s preservice teachers. Establishing Instrument Night created a mutually beneficial environment where preservice music teachers could actively connect their theories to practice and provide an environment that would directly benefit the director’s school, program, and community.

The Collaborative Venture

Instrument Night in most schools has a threefold purpose: (1) students are provided the chance to perform each of the instruments typically offered in beginning band, (2) students often determine which instruments they enjoy (or would be happiest playing), and/or (3) often allows the director to determine the interest levels students have for the specific instruments. Throughout the past thirty years, various directors, teachers, and pedagogues have provided invaluable advice for improving and solidifying a program through various recruiting strategies. They have shared ideas for considering instrumentation, focusing on retention, increasing visibility, and focusing on recruiting the parents as well. Many of these ideas are tried and true, will work in many environments, and produce great results; however, with the increased demands on teachers’ time and focus on extramusical tasks, effectively implementing these strategies can be challenging.
Most directors willingly tackle this process because it is beneficial to the health of the ensemble as well as the fine arts program within their districts. Along with the realization of funding and staffing cuts, it is also often difficult for the director to really network and meet the second most important constituents during recruiting events… the parents. Therefore, the music education preservice teachers would assume all of the administrative tasks and implementation of the event providing invaluable experience and unprecedented interactions with parents and students in their undergraduate education. Immediate benefits of this partnership were apparent to both parties and included an expanded knowledge regarding logistics of designing an Instrument (recruiting) Night, encouraging students outside of an ensemble into joining, as well as allowing the director to visit with and recruit the parents as well. Results continue to indicate positive effects for both the partner elementary school and the Kansas State University music education program.

Laying the Foundation

The foundation of our collaboration was ultimately constructed on the notion of maximizing the experiences of both the prospective elementary band students and the preservice music teachers. Therefore, the foundation for making this project work relied on identifying the needs of all involved and developing specific outcomes for both schools involved in this venture. As the sole music educator in the building, the director was looking for a way to free himself up during the event to visit with parents, share information about the program and its connections with the high school band, and answer all of the frequently asked questions during these events while also allowing students to try out the instruments and begin making their choices for the following school year. The primary areas of focus for the preservice music teachers address these needs and focus primarily on marketing, design, parental and student interaction, and running a recruiting event for any of their future beginning ensembles. Establishing these objectives early in the project allows for the director’s goals to be achieved, delivers critical information for the elementary students and parents information regarding enrollment in band, and hands-on experiences with beginning musical instruments while providing the preservice music teachers with invaluable experiences working with students, parents, and organizing community events.

Once the objectives are developed and agreed upon, a framework should be constructed through which to design the experiences for all parties involved. In [omitted for review]’s curriculum, we base many of our decisions for project design on Engagement Theory (ET), which emerged from technology education and was founded on the premise of pragmatic use of projects within the classroom. Within this paradigm, a project must contain three criteria to truly be effective, it must relate directly to what the students are learning, there must be an element of creation to access higher-order thinking skills, and it has to have the concept of donating the idea beyond the walls of the classroom. Instrument Night is designed carefully to adhere to the ideals of relate, create, and donate.
Relate

For this activity, preservice teachers identify what they feel is important in the recruiting process and incorporate those principles into the design of evening and possible marketing materials. This ability to connect to their own recruiting process and what they wish they would have had the chance to experience as young musicians serves as the “relate” aspect of ET. At the beginning of the semester, preservice teachers actively discuss recruiting practices and what they remember about their early experiences with musical ensembles. Following an in-depth discussion about what prospective students seek in recruiting and what they expect throughout the process, the preservice teachers explore how students currently respond to and interact with music and begin to brainstorm ways in which they can creatively engage prospective students in meaningful dialogue about why to join a beginning ensemble. Through researching information about the district and the community, they compile files of pictures and quotes that will be used in the design marketing materials for Instrument Night. All preservice teachers enrolled in the beginning ensembles methods course then create a brochure and poster from which one to two are selected by the director to be sent home to the parents informing them of the event.

Create

The process of designing the brochure has an educational purpose for the preservice teachers, prospective band students, and parents. Preservice teachers gain invaluable experience in advocating for the arts and the importance of music in the schools, informing parents of the benefits of instrumental music, and short descriptions of all of the instruments encountered on Instrument Night. Prospective students view this as an educational tool to learn more about band, but more importantly get to see pictures of their friends playing instruments leading to involvement with the ensemble. Parents can read about the benefits of participation in the school music ensembles and the impact of music on the education of young students. In all three phases, the creation of this brochure is a win-win scenario. Areas often presented in the brochure include: instrument choices, the program mission statement, benefits of music education, and pictures of students performing on various instruments. Furthermore, the development of an informational brochure is listed as a suggested strategy for establishing connections with local districts in the PDS Handbook for Kansas State University. Each preservice music teacher’s promotional materials are individually assessed for content, clarity, and design. The elementary band director then selects the brochure and poster he will use to promote the even for the semester.

The second phase of the “create” stage occurs in the planning of the evening. Throughout the planning process, communication is paramount to making this event successful and productive for both schools. At the beginning of the semester, both schools determine the dates that would work best for our preservice teachers to come out and put on Instrument Night and settle on a primary date and one possible back-up. In the interim, the preservice teachers develop thirty-second spots advertising the event using
various technologies. These commercials are then shown to the prospective students to increase excitement and planned attendance for the event.

The planning of the event occurs organically with no restrictions placed on creativity with respect to design and implementation. About one month prior to the Instrument Night, the preservice music teachers revisit their initial discussions about what they wish they would have experienced during the recruiting process, expand upon their initial research for the brochures, and create an entire experience for the prospective students rather than only providing an opportunity to try out the instruments.

To ensure a successful recruiting night, division of labor is essential; therefore, the preservice teachers self-select into committees based on their strengths and interests and begin designing the entire evening. Through research and experience overseeing this event over the past several years, several components within the event have been successful and could be easily transferrable. Among the most successful components were introductions, FAQ table for parents, instrument demonstration concert, instrument tables for trying out the instruments, Instrument Posters, and a refreshments area. Variations surface every year ranging from a scavenger hunt theme to a photo opportunity in the local college marching band uniform and will vary depending upon the area in which the SUP exists; therefore, preservice teachers researching the event should find unique opportunities to find a niche for the evening. Once the planning is completed, the preservice teachers spare no expense to provide a great experience for the prospective students.

Preservice teachers demonstrate their excitement and engagement in the process with statements such as, “Wouldn’t it be great to be a student getting to experience music like this,” or “I wish we could have had an evening like this when I was choosing to start band!” demonstrating that they are truly excited and engaged in this process. While Instrument Night is developed and carried out differently each year, preservice music teachers consistently experience a recruiting event as the teacher and the expert. Common responses include, “It was great to see the [prospective students] have so much success! I was not prepared to see them do so well!” Likewise, the prospective band students are always excited and ready to try all of the instruments as they enter doors for Instrument Night.

Donate

While the create component is represented by the actual design of a recruiting brochure and planning of Instrument Night, the “donate” aspect of this collaboration exists in the potential that their documents could be sent home with the elementary students to market the event and the implementation of the event itself. Therefore, the preservice music teachers’ drive to have their brochures donated to the local elementary school, have their product be used outside of the confines of the class project, and working with prospective elementary band students allows them to assume the role of teacher while still enrolled in college. This role transition continues through the entire experience from planning to reflection. Likewise, the director is always appreciative of the thoughtfulness and design
that goes into this process mentioning that, “the product continues to exceed his expectations year after year” and that “my decision continues to get harder and harder to choose only one!” The preservice teachers are eager to design attractive brochures, catchy posters, and innovative information booklets to share with prospective students. Furthermore, they will often design novel ways of setting up the evening to reach any and all students who attend to try out the instruments. The amount of time donated exceeds that of the University Supervisor or Director, which is unique to this event and addresses one of the major concerns with SUPs. Often, the professional development of the music teacher is overlooked in the implementation of these partnerships and this event allows for the music teacher to have access to equal amounts of professional development throughout this experience while having access to university resources. Our annual collaboration has become a staple of the community and is well known with the students and parents throughout the district. Establishing a sense of contributing to a bigger picture and assuming the role of teacher is a very strong motivational factor in designing these collaborations.

After the Event

“Wow! I did not realize they could play like that! I totally did not expect that!”
—Preservice music teacher on working with prospective students

While the elementary students are assessed on their first opportunities to perform on band instruments, the preservice teachers are assessed at multiple points throughout the entire process, including the brochure development, event design, and implementation. The former are aligned with the university’s Student Learning Outcomes and reported yearly as this is often one of their capstone projects prior to student teaching, while the latter is assessed through the reflection process.

Reflections have been found to be a critical part of connecting theory to practice for preservice music teachers\(^1\); therefore, the preservice teachers respond to a series of reflective prompts to determine what they felt went well and what they wanted to continue to improve upon following the event. For the preservice music teachers, reflecting on the event is one of the most important parts.\(^2\) Additionally, typical comments from the experience range from, “I just enjoy getting to work with real students.” and “Asking beginners to make first sounds is always so much different than asking music majors to make sounds in a techniques class.” Both of these quotes encapsulate the mutual beneficence of the collaboration in its current iteration.

These connections establish a continuous exchange between the school district and the university while simultaneously strengthening the bond between the school district and the community. Every year, the director continues to be impressed with the professionalism, development, and interactivity of the preservice teachers with his students. He commented that “my parents and students are continually impressed with your students and my kids thoroughly enjoy the evening and experience.” Therefore, I meet with the director every year about a week after the event to examine what parts were successful and what parts will need continued refining. Common discussions focus on
date, time, and instruments to include in the evening. The two former considerations are often the most scrutinized.

**Successful Collaborations**

This collaboration continues to grow and develop what Malcolm Gladwell labels “stickiness.”\(^2\) This process has taken a first-year event that was minimally attended to an event in a small rural school to which the band director has elementary students asking the first day of school when we are planning the next evening as well as other grade levels asking if they can attend too. Overall, establishing this collaboration has been mutually beneficial for both the school district and the university. The director reports that enrollment rates for beginning students have ranged from 80–90 percent during the implementation of the current program. This impact has been observed in retention as well with very few students (1–2 a year) choosing not to continue instrumental music as they enter middle school. The resulting event has developed into a strong recruiting tool for the local band director and a way to bring the community together. Furthermore, the other elementary band director that serves the other feeder school for the local high school has asked how he can become a part of this process.

Establishing a connection, designing objectives, and creating a framework are paramount in establishing a successful collaboration within an existing SUP. Each of these criterion, along with developing a schedule, maintaining constant communication, and a passion for the program has been the foundation of this growing collaborative effort. Through thoughtful and proactive development, the pitfalls cited by Patton\(^2\) were avoided through the development of this musical collaboration. With the event now entering its sixth year, even the upper administration is taking notice. The superintendent, who had a child at one of the Instrument Nights, remarked that, “this was one of the best events I have ever attended and am impressed by the connection it provides with the community as well as the university.” He went on to mention that he hoped to see more of these activities sponsored and created.

This collaboration has provided invaluable experience for our preservice teachers who now use this experience to develop their own collaborations with other schools and universities to create recruiting evenings in their current teaching positions. Continuing to invest in these collaborative opportunities and developing invaluable resources while bringing awareness to their value will continue to pay dividends for both the university and partnering districts. It is a win-win situation for all involved.

**RELATE: Elements from Years Past**

- **iBook**—Allowed for future use and consumption if students were unable to attend. Also created an interactive component to the delivery of instrument content.
- **FAQ Sheet**—Developed by the students by asking the director and other colleagues what the most common questions were among new band parents.
• **Treasure Hunt**—This was an incentive to trying out all of the instruments. Students who completed all tasks found the treasure at the end of the evening.

• **Video Station**—Allowed students to see performances of the high school band as well as videos of professional musicians.

• **Photo Ops**—Engaged the students by allowing for photos in the local college band uniform. Fantastic recruiting opportunity for the collegiate band as well!

• **VIP Lounge/Refreshments**—A great carrot on the end of the stick, but an even stronger community and family builder for the program.

• **Preconcert**—A brief introduction to all of the instruments performing pieces that were well known to the students and got them excited to try all of the instruments out.

• **Instrument Boards**—Delivered all necessary information for the instruments being tested. These varied by year and method of demonstration.

• **Interactive Instrument Stations**—Students developed interactive stations including videos and games for students to learn more about the instruments.

**CREATE: Sample Brochure** [ALISIA—AUTHOR WILL SEND A HIGH-REZ VERSION OF THIS SEPARATELY TO YOU AT Alisia.Lemos@sagepub.com.]

[IMAGE OF BROCHURE HERE]

**DONATE: Considerations for the Event**

• Minimize Setup Time: Three hours from setup to breakdown.

• Have multiple walk-throughs and dry runs of the evening.

• Provide a preparatory Q&A to anticipate parental questions. (Encourage interaction with the director to unify the responses.)

• Discuss topics of concern when working with beginning instrumentalists.

• Let them share their expectations for the evening.

• Common areas of concern:
  - How beginners will respond to them
  - Having sufficient responses to help students. (In some cases, they hope they have the right words to say, period.)

**Notes**


3. Ibid.


Madeja, “Recruit Parents, Too!” 87.


**[SIDEBAR]**

Reflection Questions for All Involved: Supervisor/ Director, Preservice Teachers

- **Directors:** What date works best? What time works best? What are the students saying? What did the students like most? What did the students like least? If there was one thing that would make the night better what would it be? Was there anything missing in the evening or the process? Is there anything you would change about the assessment?

- **Preservice:** What were you prepared for? What was unexpected? What were your strengths? What is one area that you want to improve? How will you address this area of concern? Describe your interactions with parents. What was expected?
What was a surprise? How will this experience impact you as a future teacher? How will you use the skills developed for this event in your own teaching?

Back to Creative

Back to TOC
Encouraging Students to Consider Music Education as a Future Profession

Ann M. Porter¹, Phillip D. Payne², Frederick W. Burrack², and William E. Fredrickson³

Abstract
The purpose of this study was to examine the attitudes, communication, and opportunities provided by music teachers to encourage consideration of the music teaching profession. Survey participants (N = 436) were music educators from the Southeast (235), Midwest (51), and Southwest (149) National Association for Music Education regions of the United States. Fifty-two percent of respondents reported encouraging students to explore the music teaching profession, one third reported uncertainty about their encouragement of a music education career, and 21% indicated active discouragement. Personal job satisfaction, student music abilities, and constraints/forces outside the profession were factors for respondents who discourage students from the profession. A majority reported providing opportunities to explore the profession as a viable career option and those experiences reflected the authentic practices of the teaching profession. Professional development opportunities for in-service teachers in the encouragement of students toward music teaching should be strongly considered.

Keywords
preservice teachers, in-service teachers, music education majors, music teacher preparation, recruitment

¹University of Cincinnati, Cincinnati, OH, USA
²Kansas State University, Manhattan, KS, USA
³Florida State University, Tallahassee, FL, USA

Corresponding Author:
Ann M. Porter, University of Cincinnati, 290 CCM Boulevard, Cincinnati, OH 45221, USA.
Email: porteram@ucmail.uc.edu
I always encourage any of my students who express an interest in any kind of teaching career to follow their dreams. With the condition that if they have ANY other things they would like to do, to give serious consideration to doing that instead of teaching. My opinion is that to be a teacher, teaching needs to be the ONLY thing you can be happy doing.

Music teacher educators and other stakeholders in the profession have long been concerned about the career decision-making process for prospective music teachers. Researchers in this area have primarily studied attitudes, influences, motivations, and experiences leading to the decision to become a music teacher and have frequently used preservice music education students at schools of music across the United States as participants. While this has provided a foundation of knowledge about those who have already chosen the profession of music teaching, more information is needed about the development of the decision and the seminal activities and experiences that may provide confidence in this decision. Little investigation has occurred at the in-service teaching level to determine the ongoing interactions between music teachers in the K–12 population and their students (potential future music educators). Full examination of this topic could lead to a more robust pool of music teachers in the field and possibly to an elevated position for the profession within the general population.

Bergee, Coffman, Demorest, Humphreys, and Thornton (2001) surveyed career choice influences for Collegiate Music Education National Conference members (N = 431) and determined that the decision to become a music teacher was influenced most by high school music teachers and that the most influential experiences were high school performance ensembles and participating in solo/ensemble festivals and honor groups such as All-State groups. One recommendation from this study included, “High school music teachers should be aware of the influence they have on their students’ decision-making . . . [and] might consider discussing with promising students and their parents/guardians the advantages of considering music teaching for a career” (p. 11).

As suggested by Fredrickson and Burton (2005), “Current music teachers may be the best recruiters the profession has. They exert a great deal of influence that could positively affect the recruiting of future music teachers” (p. 30). Madsen and Kelly (2002) asked music education majors to consider their first remembrances of wanting to become a music teacher. They found that the most important factors were the age at which the career decision was made and the influence of people in respondents’ lives, with school music teachers exerting the primary influence on the decision to become a music teacher.

Rickels et al. (2010) surveyed prospective music majors (N = 228) at four collegiate institutions to determine motivations, influences, and experiences for those aspiring to a career in the field. School music teachers and/or private lesson teachers were again found to be highly influential in the decision to pursue music education. In an expanded follow-up study (Rickels et al., 2013), researchers from eight institutions examined and quantified the types of experiences in prior teaching roles for prospective collegiate music students (N = 250). Previous research had shown that such teaching experiences might increase interest in a career in music (Bergee et al., 2001; Rickels et al.,
The three most influential experiences were related to high school ensemble membership (band, choir, orchestra) and the most influential individuals in the career decision to become a music teacher were high school ensemble directors. Recommendations included engaging in-service music educators to encourage future teachers and provide career information, with an emphasis on earlier identification and preparation of prospective music teachers.

Gillespie and Hamann (1999) studied collegiate-level string music education students into identify strategies for attracting school orchestra students to string teaching. They determined that string teaching was chosen most often as a career because participants liked teaching, music, and children, as well as the enjoyment of playing their instrument. Researchers suggested that music teachers become role models for their students by showing their love for music and teaching, giving special teaching opportunities to students, and supporting students interested in teaching. Thornton and Bergee (2008) conducted an expansion of this study and examined factors that may encourage strong music students to become music teachers. Influences were found to be “important others” and the love of music. Providing teaching opportunities and demonstrating job satisfaction were suggested as strategies for recruiting future music teachers. Thornton (2013, 2014) studied a purposive sample of high school music teachers to illuminate the beliefs and actions of “important others” on student choice of a career in music education. Thornton found that music skills were highly valued by both in-service music teachers and their students as an indicator of potential success in the music teaching profession. Recommendations for in-service music teachers included direct encouragement and identification of students with a love and passion for music. In-school performance experiences and love of music along with leadership opportunities were found to have an impact on students’ career choice.

Jones and Parkes (2010) sought to determine the reasons undergraduate music students choose a career in teaching classroom music and how they were related to their identification with music performance, teaching talent, and performance talent. They found that participants (N = 143) chose this career because it (teaching music) had become a part of their identity, separate from their music performance identity. Many participants were motivated by their desire to serve as a role model for younger musicians. Recommendations included further research on the psychological construct of identification with teaching classroom music. Additionally, Parkes and Jones (2011) examined qualitative data from music major participants (N = 270) through the lens of three psychological constructs (i.e., affect, expectancy, and value) and coded responses into four themes: enjoyment, ability, usefulness, and identity. In a follow-up study (Parkes & Jones, 2012) found that attainment value, intrinsic interest value, and expectancy were used to predict 74% of variance in whether students intended to choose a career teaching music. Attainment value was found to be the most important construct to target in order for teachers or advisors to encourage students to pursue music teaching.

Isbell (2008) examined the socialization and occupational identity of music education majors (N = 578) from 30 randomly sampled institutions enrolled in traditional preservice teacher education programs. He determined that parents, school music teachers, and private lesson instructors exerted a positive influence on music
education as a career choice. Isbell suggested that music teacher identity consists of three constructs of occupational identity: musician identity, self-perceived teacher identity, and teacher identity as inferred from others. In his research, influential experiences were more predictive of music teacher identity than influential people.

A precollegiate, music teacher recruitment initiative was investigated by Miksza and Austin (2010) and included interviews with high school students ($N = 11$) serving as sectional coaches for a middle school band outreach program. Respondents were most concerned about evaluation of teaching, communication ability, establishing a sense of comfort, implementation of teaching strategies, student learning, student motivation, and adapting to students in the moment. Respondents demonstrated a shift from self-focused comments to an emphasis on the act of teaching, and their sense of teacher identity increased significantly over time, with 73% of those eligible (i.e., 6 of 8 seniors, 2 of 3 juniors) electing to pursue music education in college.

As shown above, influential others and influential experiences are integral parts of the career decision-making process for future music teachers. There is scant research, however, on the nature of the relationship between music teachers and their students and no information on the attitudes of in-service music teachers about how they might encourage or prepare a potential future music teacher. The purpose of this study was to examine the attitudes, communication practices, and teaching opportunities provided by in-service music teachers in encouraging their students to consider the music teaching profession. Research questions included the following:

**Research Question 1:** What are in-service music teacher attitudes toward their profession and toward encouraging their students to become music teachers?
   a. Are these attitudes influenced by personal job fulfillment/satisfaction, student music abilities and skill development, or by constraints outside the profession?

**Research Question 2:** What is the nature of in-service music teachers’ communication practices toward the profession with their students?
   a. Are they discussing success factors for majoring in music (private lessons, music theory instruction, and additional performance opportunities) with students and parents?
   b. Are they sharing the joys and rewards of music teaching or primarily frustrations and complaints about the career?

**Research Question 3:** What formative music teaching opportunities are in-service music teachers providing for their students who are interested in the career?
   a. What is the depth and breadth of those opportunities and the level of supervision and feedback provided?

**Methodology**

Data were collected from July 2013 through September 2013 and consisted of an online survey designed for in-service school music teachers to examine attitudes, communication practices, and teaching opportunities they provide for their students.
based on the influences identified in prior research exposed through the Teacher Recruitment Area of Strategic Planning and Action, a working group of the Society of Music Teacher Education (the entire survey is available online as supplemental materials at http://jmt.sagepub.com/supplemental). Researchers collected demographic information and responses to 36 questions divided into four parts for clarity of administration. The first section consisted of demographic data including gender, age, years of experience, education, Music Education Associations (MEA) membership, state, setting (Urban [U], Suburban [S], Rural [R]), grade level, and content area(s) taught. In the second section, researchers inquired about the teachers’ perspectives on their students’ interests in the music teaching profession. Survey questions included items on the teachers’ attitudes toward encouraging students to the profession, their attitude toward the profession, perceptions of what their students think the profession involves, and feelings about what is necessary to make students successful music teachers. In the third section, researchers requested information about actionable items directors might use to recruit students to the profession through their students’ participation in various ensembles or classes. In the final section, educators were asked to identify and describe best practices for providing teaching opportunities for students in their classrooms. Validity and reliability were established through three phases of piloting the survey to identify clarity of communication, intentionality of the questions, and thoroughness of content with revision implemented after each stage. During the first phase, researchers gathered feedback from various university professors, during the second phase feedback was solicited from a selection of music teachers from the Midwest and Southwest, and during the final phase the survey was altered by implementing revisions suggested from leadership of state MEAs. An acceptable measure of reliability was difficult to establish due to restrictions by state MEAs on the length of survey content and researcher access to participants; therefore, results can be viewed only as perceptions of the respondents.

Participants (N = 436) were current music educators residing in the Southeast (235), Midwest (51), and Southwest (149) National Association for Music Education regions of the United States. The survey was sent to membership of three participating state organizations through a common link via Qualtrics’ online survey tool. Variations in regulations between the participating states MEA organizations required differing survey protocol for participation requests. Strategies to encourage participation included use of a statewide listserv for MEAs, select lists of content area specialists, and personal recruitment from within the teacher education community. In the Southwest, the link to the survey was distributed to request participation from all music educators regardless of membership in their state MEA. Reminder e-mails were sent twice to the district presidents to be forwarded to their constituents. In the Midwest, the survey was distributed to music teachers connected with the teacher education program in a portion of a selected state. In the Southeast, the link was sent directly to all music teachers on the state’s MEA membership list. Return rates were unable to be calculated due to various methods of participant recruitment within each region.
When analyzing the data for each question and topic area, very little variance was found between regions. As a result, data are presented in aggregate to construct a framework of teacher attitudes toward encouraging students to consider music teaching as a career and what educational experiences teachers were providing for their students, then disaggregated to identify commonalities and differences between each region. Qualitative data were categorized and used to provide depth of understanding to the quantitative results.

**Results**

**Demographics**

Respondents were members of their local MEAs (95%) with a gender distribution of male (54%) and female (46%). Almost two thirds (64%) of those who responded were older than 35 years, while almost half (47%) reported a minimum of 17 years of teaching experience. Ninety-five percent shared that they were currently teaching with a majority (58%) holding at least a master’s degree in music education. Detailed descriptions of the demographics are provided in Tables 1 to 3.
Attitudes Toward Encouraging Consideration of Music Teaching Career

To answer Research Question 1 about music teachers’ attitudes toward the profession and encouraging their students to consider music teaching, music teachers reported that students from all types of settings are curious about pursuing music teaching as a career path, with suburban participants reporting students with the highest level of curiosity (R: 53.1%, S: 72.8%, U: 56.8%). In addition, respondents reported that their students are curious about the profession regardless of instructional level, with high school teachers reporting the highest rates of curiosity (middle school + high school: 61.6%, high school: 82.3%, middle school: 51.1%).

Over half (52%) of the respondents reported that they encourage students to explore the music teaching profession, one third of the respondents reported that they were uncertain whether to encourage their students to pursue a career in music education. Most disappointing, however, was that 21% of the music teachers indicated that they actively discourage students from pursuing a career in music education. Some of the following reasons were shared by music teachers for their hesitancy to recommend the music teaching profession: “I encourage students to highly consider a nonmusic path. It’s too time-consuming and demanding” and “It is difficult for me to recommend going into music education. Few successful high school band directors can maintain a family and the job is too low-paying.” These qualitative statements help highlight some music teachers’ attitudes toward the profession that may have been influenced by a lack of personal job fulfillment or dissatisfaction with the profession. Yet it was interesting that 93% of the respondents reported teaching music to be a fulfilling career ($M = 4.51$, $SD = 0.72$). One teacher shared, “Teaching used to be much more fulfilling as a career. The demands of our current educational system oppose the opportunities for freedom and enjoyment both to teachers and students.” While another teacher described specific circumstances that have led to a lack of satisfaction and unwillingness to encourage a career path toward music education, “My district is systematically destroying a once storied program and has killed my love for teaching. I no longer encourage students to pursue careers in music education.” Another respondent shared,

Table 3. Highest Degree Held.

<table>
<thead>
<tr>
<th>Highest degree held</th>
<th>Response, $n$</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undergraduate</td>
<td>182</td>
<td>42</td>
</tr>
<tr>
<td>Master’s</td>
<td>167</td>
<td>38</td>
</tr>
<tr>
<td>Master’s +30</td>
<td>71</td>
<td>16</td>
</tr>
<tr>
<td>Doctorate</td>
<td>16</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>436</td>
<td>100</td>
</tr>
</tbody>
</table>

I am torn because I have students who want to pursue a “music major” in college but they have no idea the amount of blood, sweat, and tears that go into being a public school
educator! These students seem to lack the overall skills, many times, that it would take to deal with unruly students, juggling the tasks asked of us in the profession, and the absolute passion/drive/killer instinct that it takes to survive being a public school teacher—especially at the middle/high school level.

Analysis of data indicated other constraining factors for encouragement, such as forces outside the profession that may play a role in respondents’ choice to encourage music education as a viable career path. Although results showed a mean score of 2.60 (on a Scale of 1 to 5) on external issues facing music education, (e.g., budget, fewer positions, job expectations, motivation, and parental support); these factors were rated relatively low as considerations in respondents’ encouragement of students to pursue music education as a career. Their open-response statements, however, were not consistent with this finding. Teachers shared comments such as “Budget cuts have adversely affected the preparation of our students to help peak their interest in pursuing music education as a career.” Consideration of student motivation and passion was another factor that might limit encouragement. Many responses were consistent with these two statements: “Students must be passionate about music and want to teach before I will encourage them to consider teaching music. I only support those that can see themselves doing nothing else . . .” and “I absolutely do not encourage students unless they have a passion to do nothing else. It is not a job, it is a lifestyle.” Another limiting factor reported by respondents was that parents were seen as the “main deterrent” to students selecting music education as their career choice.

**Communication Practices in the Profession**

To answer Research Question 2 on the communication practices of in-service music teachers, respondents were asked several questions about interactions with students interested in music teaching. More than 90% of respondents at all levels reported some type of communication about careers in music with their students, with a majority listing once a semester as the frequency in which they do so. Thirty-seven percent of the respondents reported that interested students are not prepared for the demands of music education. Additionally, rural and urban music teachers were more likely to perceive students as not prepared for majoring in music education (R: 47.9%, S: 31.8%, U: 39.6%). Regardless of teaching setting or level, 77.3% of respondents reported that it is important for students who want to become music education majors to take music theory in high school. Of respondents at the secondary level, almost 85% offer theory lessons at a minimum of once a month.

Another issue that may be influencing music teachers’ decisions to encourage students toward exploring music education as a career is their perception of student achievement in the areas musicianship and technical proficiency. Using a 5-point Likert-type scale, respondents rated their own students’ music achievement ($M = 3.63$, $SD = 1.04$), which suggests that music teachers might be considering performance ability as a strong measure of success for a future music teacher. Furthermore, 67.6% of respondents reported that performance skills are a determining factor for
encouraging students to consider music education as a career. Respondents supported their choices with statements such as “I encourage students that have a high quality of musicianship skills” but often qualified their reasoning with regard to additional personal qualities, “My encouragement is dependent on the individual. They must be self-motivated, have qualities of leadership, and a high level of performance.”

I believe that students usually make up their own minds regarding seeking a music ed. [sic] career path. I don’t generally try to recruit students to go in that direction. I think it has to be something that the student is kind of called to do. What I can do is provide any information and/or encouragement regarding the profession to those students that show an interest.

Opportunities for Supporting Interest in Music Teaching

Research Question 3 related to formative opportunities provided by respondents for those students interested in the teaching profession. Sixty-four percent of respondents in this study felt it was necessary to provide pathways into the music education profession prior to students’ junior year in high school. Respondents at the high school level were more likely to allow for conducting/apprenticeship opportunities for their students than their middle school counterparts. They were asked to share the specific opportunities implemented in their programs and the frequency those opportunities were used to aid in the preparation for future studies in music education.

I usually elect those who are interested in pursuing music education to tutor other musicians in the program. It gives them experience explaining concepts of music to others as well as finding multiple ways to teaching each individual person they work with.

Leadership training was ubiquitous among the respondents at the high school level and was reported by more than 75% of the middle school–level respondents. Music teachers also reported that they are willing to allow students to aid in the administration of their program on at least a weekly basis (R: 47%, S: 58.2%, U: 54.8%). Table 4 shows additional opportunities that were implemented at least once per month.

Discussion

While I personally am very committed to teaching music, I admit it is not for the faint of heart. I believe it is difficult to have a “balanced” life if music education is your chosen profession. I regularly mentor music ed [sic] interns in my program and find that they have wonderful classroom knowledge. What they lack are ideas to apply this knowledge to [a] real-life setting and concrete ways to work around the growing challenges of funding, recruiting, advocacy, etc.

As hypothesized in Research Question 1 (and echoed in the quote), personal job satisfaction, student music abilities, and constraints outside the profession all seemed
to play a role for respondents who actively discourage students from the music teaching profession. Although 93% of the respondents found teaching music to be a fulfilling career (\(M = 4.51, SD = 0.72\)), many of their qualitative comments reflected a more dissatisfied attitude about the profession. This seems to provide a mixed picture of music teacher personal job satisfaction, and perhaps this area of study needs further nuance. Other researchers in the area of teacher attrition and migration risk factors (Hancock, 2008; Ingersoll, 2001) and music teacher burnout (McLain, 2005) have identified a confluence of conditions that may influence teacher job satisfaction. Ingersoll (2001) has pointed to organizational characteristics that may affect continuation in the teaching profession such as compensation structure, level of administrative support, degree of conflict and strife within the organization, and the degree of employee input. McLain (2005) studied music teacher burnout and found that the “stressful nature of the performance experience, coupled with program demands and the need for constant justification of music’s inclusion in the curriculum may provide additional stressors not encountered by the general teaching population” (p. 82). Hancock (2008) pointed to secondary school teaching, extracurricular hours, administration support, and parent support as significant factors in the decision to stay or leave a music teaching position. All of the above were stated as areas of concern in the qualitative comments provided by respondents in this study.

It is important to note that a majority of the respondents in this study (52%) reported that they do encourage students to explore the music teaching profession. One third of respondents, however, reported that they were uncertain as to whether to encourage their students to pursue a career in music education. It was most disappointing that 21% of music teachers in this study indicated that they actively discourage their students from pursuing a career in music education. The recent addition of teacher accountability and

<table>
<thead>
<tr>
<th>Opportunity</th>
<th>% Reporting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private lessons</td>
<td>83</td>
</tr>
<tr>
<td>Have students lead ensembles</td>
<td>79</td>
</tr>
<tr>
<td>Have students take a leadership role</td>
<td>78</td>
</tr>
<tr>
<td>Include students in administrative role</td>
<td>78</td>
</tr>
<tr>
<td>Leadership training</td>
<td>70</td>
</tr>
<tr>
<td>Sharing personal career choices</td>
<td>57</td>
</tr>
<tr>
<td>Verbal encouragement toward music education</td>
<td>54</td>
</tr>
<tr>
<td>Providing teaching and conducting experiences for those interested</td>
<td>48</td>
</tr>
<tr>
<td>Use students to teach lessons to younger students</td>
<td>48</td>
</tr>
<tr>
<td>Conduct large/small ensembles</td>
<td>41</td>
</tr>
<tr>
<td>Communicate with parents and/or students about careers in music</td>
<td>37</td>
</tr>
<tr>
<td>Observe/apprentice teachers</td>
<td>23</td>
</tr>
</tbody>
</table>

Table 4. Opportunities for Supporting Interest in Music Teaching Used at Least Once per Month.
assessment requirements may also be considerations for future study in the area of music teacher satisfaction. While music teacher job satisfaction was not the primary focus of this research, it may be a fruitful area for future investigation related to the effect of job satisfaction (or lack thereof) on the encouragement practices of in-service teachers toward their students who are interested in the profession.

Related to student music abilities, 37% of respondents reported that interested students are not prepared for the demands of the profession, with rural and urban students being the least prepared. Additionally, 67.6% of respondents reported that performance skills are a determining factor for encouraging students to consider music education as a career. Music teachers may be reluctant to encourage their students toward the profession if they feel they lack either the academic preparation (music theory coursework and/or music history knowledge) or the performance abilities needed for success in a music teacher preparation program. This finding is supported by Thornton (2014), who determined that music skills were highly valued by in-service music teachers as an indicator of potential success in the music teaching profession. As respondents shared in several of their qualitative comments, in-service music teachers feel their students are lacking in the social/emotional attributes that would help them succeed in a music teaching career. More study is needed in this area as this perceived limitation was not a part of the current study.

The large percentage of respondents in this sample with 17+ years of teaching experience (47%) may be a consideration in the level of discouragement of students toward the profession. Older, more experienced teachers may be concerned about reductions in staff related to the recent economic conditions and the effect this may have on future job stability or availability. This possible generational effect also deserves attention in future research.

Research Question 2 related to communication practices of in-service teachers about the profession. Respondents reported frequent communication about success factors for the profession and also that they tried to provide opportunities for students to gain important content knowledge (via music theory offerings, private instruction, and the like). This is somewhat contradictory with the finding that 37% of respondents reported that interested students are not prepared for the demands of the profession. Perhaps outside constraints (e.g., budgetary restrictions, fewer music teaching positions, and increased job expectations) have narrowed respondents’ ability to prepare students well for the profession. More study in this area is needed to determine actual communication practices versus reported practice.

Previous research has shown that the music teacher is one of the most critical figures in guiding a student toward the profession (Bergee et al., 2001; Fredrickson & Burton, 2005; Gillespie & Hamann, 1999; Madsen & Kelly, 2002; Rickels et al., 2010; Rickels et al., 2013; Thornton, 2013, 2014; Thornton & Bergee, 2008). It was encouraging, therefore, that students in programs taught by over half of the respondents in this study were provided with opportunities that helped them explore the music education profession as a viable career option. Additionally, the opportunities described for teaching reflected the authentic practices (individual tutoring; private lessons; small group rehearsals, such as sectionals; and rehearsing a large ensemble) of the teaching
profession and are consistent with the findings of Gillespie and Hamann (1999) and Thornton and Bargee (2008) as being integral in the decision-making process for music teaching. Identification of music programs and teachers with a high incidence of students who become music teachers may be a next step in this area of study.

Although recruiting future music teachers is not the primary focus of teaching music in schools, when students share their intent or interest in the profession with an “influential other” such as their music teacher, they deserve encouragement and opportunities to explore this career path. Considering all the external forces and internal stressors that coexist within the profession, developing a vibrant network of in-service music teachers focused on supporting the notion of bringing students into the profession could be invaluable. Therefore, providing professional development opportunities for in-service teachers on the encouragement of students on this prospective career path should be strongly considered.

Declaration of Conflicting Interests
The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding
The author(s) received no financial support for the research, authorship, and/or publication of this article.

Supplemental Material
The online supplemental materials are available at http://jmt.sagepub.com/supplemental.

References
Bergee, M. J., Coffman, D., Demorest, S., Humphreys, J., & Thornton, L. (2001). Influences on collegiate students’ decisions to become a music educator (Report to the National Executive Board of the National Association for Music Education). Retrieved from http://repository.asu.edu/items/17550


Thornton, L. (2014, April). The role of the high school music teacher in music education career choice. Poster presentation at the National Association for Music Education biennial symposium, St. Louis, MO.

Unit 1: Composer/Arranger

Irving Mills, whose pen name was Joe Primrose, was a major figure in the development of jazz in the first half of the 20th century. Among his achievements in the world of jazz was his stint as Duke Ellington’s manager from 1926–1939, when he helped Ellington land his famous gig at the Cotton Club and secure many recording sessions and historic performances. Among other tunes, he also penned the lyrics to *It Don’t Mean a Thing if It Ain’t Got That Swing*, *Mood Indigo*, and *Sophisticated Lady*. He later developed a publishing company (Mills Music, Inc.) and founded several jazz orchestras, including the Mills Blue Rhythm Band that employed many high-profile jazz musicians at the time. Following his split with Ellington in 1939, Primrose remained active as a manager and publisher into the 1960s, albeit at a lower profile.¹

Arranger Mike Kamuf is currently director of bands and orchestras, and music department chairperson at John T. Baker Middle School (Damascus, MD). He is also a freelance trumpet player in the Baltimore, MD and Washington, DC areas. Ensembles ranging from young beginning bands through professional ensembles have performed his compositions. The University of Northern Colorado Jazz Press, Alfred Music Publishing, FJH Music Company, and Neil A. Kjos Music Company currently publish his compositions.
music. Kamuf holds a bachelor of music in both jazz performance and music education from the Dana School of Music at Youngstown State University (Youngstown, OH) and a master of arts in instrumental conducting from George Mason University (Fairfax, VA). Kamuf remains active as a teacher, composer, and advocate of jazz education with his service to the International Association of Jazz Educators and the Maryland Summer Jazz Consortium. More information on Kamuf can be found on his website: www.mikekamuf.com.²

Unit 2: Composition

*St. James Infirmary* is based on a 16th-century English folksong called *The Unfortunate Rake*. With its basis in folksong, most of the development of the song is anecdotal and best left to the imagination. However, over the years, many believe that it refers to the St. James Workhouse. The lyrics and content of the song are very sensitive in nature, so the best option for covering this piece is to share the moral of the story, which is about a man cut down in his prime by circumstances that were well within his control. The song has taken many versions over the years and has played out in songs like *The Streets of Laredo*. The original folksong is in a Major key, while the development of *St. James Infirmary* as experienced by jazz musicians was set in a minor key, attributed to Primrose, although the origination of the tune is believed to be anonymous.³ A link to the Armstrong recording synonymous with its rise in popularity as well as other recordings are provided in Unit 8: Suggested Listening. Kamuf retains all of the elements that make this a staple in the jazz idiom while juxtaposing the tune with a “funk shuffle” groove, providing a fresh perspective on a jazz classic.

Unit 3: Historical Perspective

*St. James Infirmary* is derived from a 16th-century traditional folk ballad. Specifically, the earliest written variant of this story survived as a broadside ballad. Broadsides were single sheets of paper that provided news, propaganda, and editorials on current events and were often sold through the use of song. The music written in these forms was not considered the highest of quality, but effective nonetheless.⁴ The most common use of song was most often the ballad. Through both oral tradition and the use of broadsides, *St. James Infirmary* provides the tale of a man cut down before his prime. While the content is not suitable for young ensembles, the use of music in advertising and affecting an audience is. A great activity to develop the broadside's function of delivering the news is to have each student transcribe the tune of *St. James Infirmary* and compose the lyrics to his or her own broadside ballad. Those compositions could then inform the public of your upcoming concert through posting the videos on YouTube or other various forms of social media. The student compositions could also be used during the solo section of the
performance, supported through program notes written by the ensemble through reflections of the activity.

**Unit 4: Technical Considerations**

This chart is graded “Medium-Easy” (or the equivalent of a Grade 2 composition). The suggested tempo is quarter note = 136–160, and the duration of the piece is approximately 3:30 (dependent upon the number of solos). The tempo at which you decide to take this chart will depend on the skill level and execution of the drummer with the funk shuffle groove. Accurate placement of the swung eighth note at the performance speed is paramount for the groove to be successful.

Kamuf scored this arrangement for a full jazz ensemble consisting of 5 saxophones, 4 trumpets, 4 trombones, and rhythm section (guitar, piano, bass, and drums). However, this chart could be performed using only 4 saxophones, 3 trumpets, 2 trombones, and rhythm section (less guitar). Optional parts are also provided for flute, tuba, horn, baritone TC 1/2. Sub-parts are also provided for tenor saxophone 1/2 (doubling trombone 1/2). The addition of alternate parts allows for maximum flexibility when performing this piece.

Ranges of the instruments fall within the expectations of this grade level, with lead alto saxophone going up to B above the treble clef (b2), lead trumpet going up to G above the treble clef (g1), and lead trombone playing up to E₄ above the bass clef.

The chart remains in D minor throughout its entirety. For ease of improvisation throughout the open solo section, Kamuf suggests teaching and practicing the D minor pentatonic scale (*see Figure 1*) and D blues scale (*see Figure 2*) to lay the foundation for successful solos during the performance. He mentions that while the chords become more exotic during the open section, these scales provide a fantastic opportunity for an introduction to soloing on this jazz classic.

\[D\min\]

**Figure 1. D minor pentatonic scale.**

\[D\blues\]

**Figure 2. D blues scale.**
Unit 5: Stylistic Considerations

This arrangement takes an American jazz classic and juxtaposes it with a funk shuffle groove. Toto uses this groove in their song *Rosanna*, and many other artists have used it as well. The funk shuffle groove uses swung eighth notes and a series of accents and ghost notes to create an almost hip-hop groove. Kamuf does a great job of lining out the entire groove in the percussion part and provides all of the accents where needed. As a reference for young drummers, there is a link in the notes at the end of this resource guide that addresses the step-by-step process to create an effective funk shuffle groove. Accuracy of the swung eighth note as well as an awareness of maintaining the steady groove and enhancing the accents will ensure a fantastic performance.

From the winds perspective, performers should work to maintain a level of consistency in 3 areas: (1) tone, (2) articulation, and (3) dynamics. Specifically, work to clarify and refine the housetop accents (^) with a specific syllable. Have students think “daht” when playing this articulation to achieve the right attack and length of note to fit stylistically. Then for clarity, have them vertically align the “d” and the “t” while matching the style of the highest voice. All eighth-note passages should be played as lyrically and smoothly as possible unless otherwise noted. Have students visualize themselves delivering the news as in a broadside ballad. If the delivery is choppy and always separated, no one will understand the story. Finally, with all dotted-quarter notes and longer, consider attacking them with a *fp* and inserting a crescendo to the release.

Furthermore, the techniques listed above address the physical aspect of a great performance. Have your students listen to as many arrangements of this tune as possible. Then discuss the similarities and differences between the musical choices made in each arrangement. Refining performance and listening skills will increase the stylistic prowess of the ensemble as well. Applying these techniques throughout will clarify and refine the style to increase the level of performance.

To employ all of these concepts as well as engage both the winds and the rhythm sections, have the students listen to and transcribe one melody from a song of their choice. Once they have transcribed the melody, have them transpose the theme to D minor and compose a variation of the melody that would fit stylistically with the funk shuffle groove. They could alter rhythm, articulation, dynamics, mode, or any other element they feel should be changed. Following discussion and reflection of the variations, guide the students directly into the use of melodic fragments within improvisation.
Unit 6: Musical Elements

Melody:
At some point throughout this arrangement, each instrument has the melody regardless of variation. Therefore, it is vital for every performer to have a clear picture of how the melody sounds, including articulation and dynamic shaping. This is critical in the opening choruses when 3 voices are playing the melody in 3 keys simultaneously. Students must have an understanding of the tune, articulation, and shaping to support the balance and execution of the melody. Singing the melody is strongly encouraged to help define the style as well as reinforce the historical perspective of the piece.

Harmony:
This arrangement stays in D minor consistently throughout with a i–iv–i–VI–V–i progression. However, the chords are a string of suspended chords, so a regular resolution of the 3rd does not occur. Both sus2 and sus4 chords are used throughout to provide the unique timbre for this piece. To address the harmony and how it is informed by the melodic construction, have all students learn the melody in D, G, and A minor. Once all students are proficient with the execution of the melody in all 3 keys, have small groups play the melody simultaneously to achieve the timbre desired for the arrangement. Segue directly into the same treatment of the melody in mm. 10 and allow for the students to compare and contrast what they have just warmed up on and what they have performed in mm. 10. This will also allow students to become aware of and comfortable with the dissonance throughout the piece and its importance in creating a great stylistic performance.

Rhythm:
Care should be taken to maintain the shuffle feel and accuracy of the final eighth notes of passages throughout the arrangement. Often, students will tend to rush these figures and turn the beat around at the ends of phrases. This is especially true in mm. 117, where the band is resting for 1 1/2 measures before playing on the “and” of beats 3 and 4 to end the piece. Reliance on a steady pulse and a rock-solid groove from the drummer will ensure that this rhythmic structure stays consistent throughout.

Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Event and Scoring</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1–9</td>
<td>Drums provide the downbeat to kick off the chart; then saxophones provide the introduction material, with rhythmic drive and support from the rest of the ensemble.</td>
</tr>
<tr>
<td>Section</td>
<td>Measure</td>
<td>Event and Scoring</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td>------------------</td>
</tr>
<tr>
<td>10–25</td>
<td>Alto saxophone 1, tenor saxophone 1, and trumpet 2 provide the melodic material (ABAC), supported by the rhythm section; each voice has the melody in a unique mode, so all voices should sound equally.</td>
<td></td>
</tr>
<tr>
<td>26–45</td>
<td>A restatement of the head, but adding in all voices; saxophones retain the melodic material; tenor saxophone 2 doubles alto saxophone 1, and baritone saxophone doubles the bass throughout; again, all melodic voices should be equal in volume to create the sound of the funk shuffle, while the backgrounds should work to support the accents and style of the ensemble.</td>
<td></td>
</tr>
<tr>
<td>46–77</td>
<td>Open solo section; written solos are provided for tenor saxophone 1 and trumpet 2, with tenor saxophone 1 playing the first time and trumpet 2 playing the second time through; however, this section could be opened up to all soloists using the D minor pentatonic or the D blues scale.</td>
<td></td>
</tr>
<tr>
<td>78–98</td>
<td>Development of the St. James Infirmary head; each part has the melodic variant; the voices are written in stretto and in unison throughout the individual sections; they break into parts to close each phrase; pay careful attention to balance in these sections to ensure the sections are all “fitting inside” of the lead player’s sound and the ensemble is blending to the highest sounding voice in terms of tone, articulation, and dynamic; this will allow for full clarity throughout this section.</td>
<td></td>
</tr>
</tbody>
</table>
**Unit 8: Suggested Listening**

Louis Armstrong:
https://www.youtube.com/watch?v=QzcpUdBw7gs

Duke Ellington (Irving Mills on vocals):
https://www.youtube.com/watch?v=Cy8GcLHWMdE

Pike’s Peak New Horizon’s Ensemble (arr. Kamuf):
https://www.youtube.com/watch?v=tFVfiE_j-E_jw

Preservation Hall Jazz Band:
https://www.youtube.com/watch?v=l5VDMbeBsDQ

**Contributed by:**

Phillip D. Payne
Assistant Professor of Music Education
Kansas State University
Manhattan, KS

---

6 [https://www.youtube.com/watch?v=UD3oxt-YiHA](https://www.youtube.com/watch?v=UD3oxt-YiHA).
Unit 1: Composer

Clifford Brown was born into a musical family in the town of Wilmington, DE. By age 10, he was playing trumpet and taking lessons on the instrument by his teenage years. He had multiple playing opportunities during his high school years and briefly attended Delaware State University as a math major before transferring to Maryland State College to quench his thirst for music. He moved up the ranks quickly and made a name for himself at a very young age. Among Brown’s admirable musical traits was his ability to produce an even, robust tone in all registers of the instrument. This allowed him to explore many parts of the sound spectrum to create his own style. He could also tongue notes at all tempos with extraordinary precision with ease, providing an impeccable appearance of technical facility and execution. His experiences in math and his depth of knowledge of theoretical musical structures lent themselves well to his study and expansion of the bebop genre. Conversely, he also had a thick, robust expression in slower tempos and genres that allowed him to be extremely versatile and marketable.¹

Brown performed with musicians such as Tadd Dameron, J. J. Johnson, Lionel Hampton, and Art Blakey before forming his own group with Max Roach. The Clifford Brown & Max Roach Quintet could be considered the high-water mark of the hard bop style, with all the members of the group except for bassist George Morrow contributing original songs. Other members
of the original group included Harold Land on tenor saxophone (who was later replaced by Sonny Rollins) and Richie Powell on piano. The creativity that was expressed by this group could be considered unparalleled and groundbreaking. Their studio album, *Clifford Brown and Max Roach*, was critically acclaimed and spoken of as one of the strongest studio albums mastered up to that point. *The Blues Walk* is track 6 on the original studio album.²

Arranger Paul Murtha is currently chief arranger for The United States Army Band (“Pershing’s Own”) in Washington, DC, where he writes for all elements of the United States Army’s Premier Band.³ A native of Johnstown, PA, Murtha earned his bachelor of music education from Duquesne University, where he studied jazz arranging with John Wilson and orchestration with Joseph Willcox Jenkins. Murtha has written music for ensembles of all ages and ability levels, and continues to demonstrate his flexibility with compositions ranging from Ken Burns’s *Music of the Civil War* to writing specifically for young developing ensembles. Murtha is a regular contributor to several areas of the instrumental music catalog of Hal Leonard Corporation.⁴

**Unit 2: Composition**

This arrangement of *The Blues Walk* was written for developing groups to learn how to improvise. The inherent repetition and ease of ensemble figures, which reflects the spirit of the original composition, makes this a fantastic piece for young jazz musicians to cut their teeth on what has become a jazz standard while developing a fantastic piece for any concert. Furthermore, the arrangement and key provide young jazz musicians with a fantastic entrée into improvisation while experiencing music from one of the legendary figures of the bebop era.

**Unit 3: Historical Perspective**

The announcement that Clifford Brown and Max Roach had agreed to cut an album was great news for the jazz community. Many of the stakeholders were thrilled with this duo, as those around them anticipated great things and the continued evolution of bebop moving forward. *Clifford Brown and Max Roach* (1955) was an early return on the quality and depth of music this duo could produce. The result is considered by many “some of the warmest and most sincere bebop performed and committed to tape.”⁵ The solo work by the entire quintet should be in the essential listening repertoire when exploring the world of bebop. *The Blues Walk* provides the foundation for an exploration of bebop, including its development and expansion.⁶

**Unit 4: Technical Considerations**

*The Blues Walk* is graded “Easy” according to J.W. Pepper,⁷ which is the equivalent of a Grade 2 composition. At the suggested tempo of quarter note
= 164–192, this piece is approximately 3:00 in length (but could be extended depending upon the number of solos). The tempo at which you decide to play this chart will depend on whether the focus will be more on blues or bebop. If used as a first experience into soloing over a blues progression, then the slower tempo works well. However, if the intent of programming this piece is to explore the possibilities and timbre of bebop, then the faster tempos will suit the performance quite well. As the faster tempos are explored, ensure that accuracy of the swung eighths stay consistent, the articulation does not become too heavy, and dynamics are not overblown.

Murtha scored this arrangement for a full jazz ensemble consisting of 5 saxophones, 4 trumpets, 4 trombones, rhythm section (guitar, piano, bass, and drums), and vibes. However, this chart could be performed using only 4 saxophones, 3 trumpets, 3 trombones, and rhythm. Optional parts are provided for flute, clarinet, horn, and tuba. The addition of alternate parts allows for maximum flexibility when performing this piece.

Ranges of the instruments fall within the expectations of this grade level with lead alto saxophone going up to B♭ above the treble clef (B♭2), lead trumpet playing up to G above the treble clef (G1), and lead trombone playing up to F above the bass clef.

The Blues Walk remains in B♭ blues throughout the entire chart. While there are some altered chords throughout the turnarounds, the chart follows a typical 12-bar progression ending in a variation of the ii–V–I turnaround. The open section would provide a great opportunity for students to explore their use of the B♭ blues scale.

![B♭ Blues Scale](image)

**Figure 1.** B♭ blues scale.

### Unit 5: Stylistic Considerations

Swing style is imperative throughout this composition. There are 4 main areas to consider: note placement, articulation, balance, and dynamics. With bebop being more focused on art music rather than dancing as well as its roots in combo music, it is important to refine these elements to keep style consistent. Style must be addressed from the beginning in the introduction (mm. 1–8). Everyone has *mf* and must play this lighter than that to make the accents pop throughout. Additionally, trumpets must play their lick as smoothly as possible to distinguish themselves from the other winds, as they are the only legato lick to open the chart.

Specifically, placement of the swung eighth note could be addressed in a variety of ways. One very effective way is to have the students think
the syllables “doo-dle-dah.” The first eighth note occurs on “doo,” think the syllable “-dle,” and the second eighth-note occurs on “dah.” Then have the students focus on playing the “doos” softer than the “dahs.” This can be addressed in warm-ups using a multitude of tonguing exercises. Saxophones have a great opportunity to practice this at m. 9 while playing the melody. Placement and execution of the swung eighth note will really help this chart swing.

Articulation is also critical throughout because it establishes the melody and really determines the success or failure of the chart in terms of style. Throughout this chart, encourage students to shape their notes much like the articulations above the notes. Encourage them to attack the notes and then get out of the way and listen for the melody. This drop in sound is often followed by a crescendo into another accent or finality of a phrase. For example, trumpets in m. 59 should provide strong, clear attacks on the beginning of the notes to emphasize the accents in the saxophone melody, but sustain the notes at softer dynamic while following the dynamic shape of the phrase. This occurs throughout the chart in all instruments.

The saxophones have the melody throughout the entire piece. Therefore, creating an appropriate balance is critical in creating a correct stylistic performance. The best way to approach this with young musicians is to have them work on “fitting inside” the sound of the lead musicians. As director, have the 1st and 4th players work to play in even balance while the 2nd and 3rd players fit inside the sound of the lead from their respective section. Then have the lead players in the trumpet and trombone sections listen to the lead saxophone and balance accordingly. Creating this listening hierarchy will ensure exquisite balance and make the ensemble really swing. This is critical during the second statement of the head at m. 21 while balancing to saxophones as well as in the open solo section while balancing to the soloist. Addressing each of these needs throughout the chart will ensure that the selection swings while developing the ears and musical independence of the ensemble.

**Unit 6: Musical Elements**

**Melody:**
The melody is first heard in m. 9 by saxophones, who have the melody throughout the entire chart. Clarity in saxophone articulation as well as legato playing is crucial. The melody is in AAB form, with the A section lasting 4 measures and the B section lasting 2 measures. When playing the melody, ensure that there is a clear separation between the first quarter note and the second, and that the emphasis is placed on the accented quarter note on beat 2. The tendency will be to rush to beat 2, so work to hold the musicians back.
Placement of the swung eighth notes and totally connected, legato passages will provide a fantastic feel for this chart.

In m. 59, the melody is altered by performing every eighth note. Be sure there are no spaces between the notes and a legato tongue is used to achieve the correct style. Bring out the offbeats and make clear separations between the staccato and marcato (^) notes. The staccato notes should be fatter and less separated than the marcato notes. Clarifying this and matching style side to side in the saxophone section is critical.

**Harmony:**
The chart remains in a basic Bb blues throughout. There are some alterations in turnarounds, but using a Bb blues scale to explore improvisation should be a primary objective when performing this piece. Depending on the focus of the performance, students can work on melodic or harmonic improvisation. If the focus is placed on a slower tempo, work to explore several tunes in the open solo section. Students can transcribe some of their favorite tunes and then extract sections of the melodies to fit the melodic form of *The Blues Walk*. Following this, students can then work to deconstruct the melodies further through exploration of the blues scale. If the focus is on the bebop side, work on extending the harmonies and exploring the extensions into the 9th, 11th, and 13th scale degrees to alter the sounds. Also begin to explore the timbre of extended harmonies in jazz while moving closer to true bebop.

**Rhythm:**
The rhythm throughout *The Blues Walk* is straightforward and repetitive. Once the head and backgrounds are secured, addressing the style and execution becomes the focus of the performance. One component of rhythm to remember throughout this chart is that the last eighth note of any phrase will tend to rush. Work to delay the attack of the final eighth note and keep it consistent with the style and placement of all the other swung eighth notes.

One way to explore rhythm in this piece is to approach the higher end of the suggested tempos. Students will be able to push their limits on single tonguing as well as legato tonguing. If students are looking for more challenges throughout this piece, encourage rhythmic improvisation. Using the transcribed melodies mentioned above, have students alter the rhythms and explore new articulations that might also work to extend and challenge their limits in terms of articulation, rhythm, and execution.
Unit 7: Form and Structure

<table>
<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
<th>EVENT AND SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1–8</td>
<td>Introduction.</td>
</tr>
<tr>
<td></td>
<td>9–20</td>
<td>Saxophones take the head supported by the rhythm section.</td>
</tr>
<tr>
<td></td>
<td>21–32</td>
<td>Saxophones repeat the head with trombones and trumpets providing ensemble hits throughout.</td>
</tr>
<tr>
<td></td>
<td>33–46</td>
<td>Open for solos; trumpet 2 has the solo the first time, while tenor saxophone 1 takes the solo the second time through.</td>
</tr>
<tr>
<td></td>
<td>47–58</td>
<td>Variation of the head played by saxophones and supported by the rhythm section.</td>
</tr>
<tr>
<td></td>
<td>59–72</td>
<td>Variation of the head played by saxophones with trombones and trumpets providing ensemble hits throughout.</td>
</tr>
<tr>
<td></td>
<td>73–82</td>
<td>Restatement of the head.</td>
</tr>
<tr>
<td></td>
<td>83–end</td>
<td>Coda based on the final 2 measures of the head.</td>
</tr>
</tbody>
</table>

Unit 8: Suggested Listening

Studio recording:
https://www.youtube.com/watch?v=FQtK7FKcrY
Clifford and Max Roach:
https://www.youtube.com/watch?v=wfxBLDeorl4

Contributed by:
Phillip D. Payne
Assistant Professor of Music Education
Kansas State University
Manhattan, KS

1 http://en.wikipedia.org/wiki/Clifford_Brown
2 http://en.wikipedia.org/wiki/Clifford_Brown_%26_Max_Roach
3 http://www.halleonard.com/biographyDisplay.do?id=184&subsiteid=1
4 Ibid.
5 Definition of bop.
6 http://en.wikipedia.org/wiki/Clifford_Brown_%26_Max_Roach
7 Lesson plan for addressing bebop in the jazz rehearsal: http://www.jazzinamerica.org/pdf/lp5.pdf
8 http://www.jwpepper.com/The-Blues-Walk/10052548.item#U_ZFzlDXEU
PAYNE

RELATIONSHIPS AMONG TIMBRE PREFERENCE, PERSONALITY, GENDER, AND MUSIC INSTRUMENT SELECTION

Phillip D. Payne

Introduction

Choosing an initial band instrument traditionally has been a fundamental and critical process for beginning instrumental music students within schools throughout the United States. Students often are influenced toward selecting instruments as determined by ensemble or director needs, peer pressure, family convenience and costs, and gender associations (Mixon, 2005; Romines, 2003; Sandene, 1994; Strouse, 2003). Kemp and Mills (2002) question strategies frequently employed during initial instrument selection and refer to the typical process of matching students with instruments as “far less scientific” than research-based protocols that could be employed when recruiting students for enrollment in beginning band. Directing attention to the instrument selection process as an independent element of the procedures administered during the pre-band recruiting and advising process may assist band directors in identifying fresh, new relationships among students and instruments while limiting influences such as pre-conceived preferences, peer effects, convenience, and ensemble instrumentation needs (Byo, 1991; Fortney, Boyle, & DeCarbo, 1993). Additionally, factors such as personality traits, sound preferences, gender, parental influence, and those listed above have been studied to determine their effects on the results of the instrument selection process (Abeles & Porter, 1978; Abeles, 2009; Bell & Cresswell, 1984; Cutietta & McAllister, 1997; Fortney, Boyle, & DeCarbo, 1993; Gordon, 1984; Kemp, 1981a; Kemp, 1981b; Kemp, 1981c; Kemp & Mills, 2002; Kuhlman, 2004). Therefore, developing a set of objective predictors that enhance students’ informed selection of an initial instrument could be paramount in providing successful beginning musical learning experiences, thus resulting in future performance opportunities and success. Furthermore, if students are matched with intrinsic personality traits and timbre preferences, meaningful music engagement could be promoted throughout adulthood as a result of employing more objective criteria when advising initial instrument selection.

Kemp (1981a, 1981b, 1981c), Cutietta and McAllister (1997), and Gordon (1984), have provided a strong foundation justifying the importance of specific research focusing on matching personalities and timbre preferences of band students with their selection of initial music instruments. Additionally, Abeles (2009) found that gender stereotyping among instrumentalists remained relatively unchanged during the past three decades dating from his first study on gender stereotyping (Abeles & Porter, 1978). Personality, timbre preference, and gender obviously are representative examples of factors still present in the current literature; therefore, a chasm between research and practice appears to exist since public school band directors, according to the non-empirical literature, generally do not consider these three factors to be primary areas of consequence when matching initial instruments with beginning band students (Mixon, 2005; Romines, 2003; Sandene, 1994; Strouse, 2003).
Therefore, the principal objective for the current study was to determine whether a predictive relationship existed between specific personality traits and timbre preferences of public school band students across grade levels 5 through 12. Secondary objectives focused on whether gender stereotyping was observable among the band students’ timbre preferences and choices of instruments as well as if a predictive relationship existed between timbre preference and gender. Herein attention is directed to the fact that the current study employed students already enrolled in band classes and the selection of an instrument had been completed. Since a longitudinal research design was precluded due to practical limitations, a decision was made regarding the possibility of revealing significant predictive relationships between the three factors. If significant correlations were revealed between personality traits, timbre preferences, and gender stereotyping as affecting instrument preference, then assumptions, generalizations, and procedures could be applicable to advising the selection of an initial instrument by beginning band students on the basis of objective testing and assessment.

Principal Research Question

1. Do predictive relationships exist between students’ personality traits and timbre preference(s)?

Secondary Research Questions

1. Is gender stereotyping, as compared to music instrument selection, quantifiable in public school instrumental music ensembles?

2. Does a predictive relationship exist between gender and timbre preference?

The principal research question focused on discovering if a predictive relationship existed between specific personality traits and timbre preference. A positive result herein would strongly influence an ability to establish objective markers, thus providing band directors with research-based tools when advising beginning students during the process of selecting an initial music instrument. Furthermore, continuing to define potential relationships between students’ personality traits and timbre preference(s) as well as gender associations could provide data affording empirically-tested measures that band directors could use to match beginning band students to their initial instrument. Therefore, with the availability of researched and enhanced predictive assessment materials, band directors could also be more confident that their instrument recommendations based on objective data would be most appropriate, agreeable, and productive, thus promoting long and successful musical experiences for prospective students.

Method

Participants

Participants (N = 624) were band students in grades 5-12 enrolled in four K-12 public
school districts in a southwestern state. Furthermore, all subjects in the current study were
beginning or advanced students who were already playing instruments in an ensemble at their
respective schools. Districts were selected on the basis of satisfying the following criteria:
williness to participate, substantial band enrollment, and travel proximity for the researcher.
When potential school districts were identified (N = 4), approvals from their respective
IRBs were sought and received. A total of ten schools, within the four participating districts,
agreed to participate, fulfilled all criteria, and were selected to serve as subjects in the current
study. Controls for teaching style and recruiting practices were addressed by the researcher’s
assessment of the schools’ reported profiles, thus ensuring all four districts provided intact music
programs where the music teachers taught band classes across the grade levels for all students
within their programs throughout their school careers in band. Therefore, a majority of the
participants in the study were exposed to the same teaching styles and recruiting practices within
their respective band experiences.

Procedures

The data collection process for the study included three instruments that solicited
responses using pencil and paper answer sheet forms: (1) a demographics questionnaire, (2) the
Adolescent Personal Style Inventory (APSI) (Lounsbury, Tatum, Gibson, Park, Sundstrom, &
Hamrick, 2003), and (3) the Instrument Timbre Preference Test (ITPT) (Gordon, 1984). The
demographics questionnaire was researcher-generated and modeled from a template provided by
the Survey Share Online Survey Tool. This questionnaire was piloted, edited, and refined before
submission for IRB approval. Information regarding gender, age, grade level, school, instrument,
influences on the selection, and source of selection were collected from the questionnaire and
used to create a profile of the subjects participating in the current study.

Personality was assessed using Resource Associates’ APSI, an assessment instrument
based on the Five Factor Model (FFM) and created for purposes of determining individual levels
of personality trait exhibition of adolescents, ages 10-18, in five defined areas: Extraversion,
Agreeableness, Conscientiousness, Emotional Stability, and Openness. Reliability and validity
of the APSI were established through a series of eight studies conducted by Lounsbury, et al.
(2003). Criterion-related, construct, and known-group validities were established by the authors
with 3,752 middle-and high-school students resulting in reliability estimates ranging from r = .80 to r = .85. Timbre preference was assessed using Gordon’s (1984) ITPT. Mean reliability
estimates reported in the ITPT test manual for the ages observed in the current study range from r = .69 to r = .80.

Administration and Analysis

The three assessment instruments were administered to participating students as a group
during their regular band class periods with the total testing time not exceeding 40 minutes
for any session. The researcher served as the proctor and enforced IRB-approved standardized
administrative procedures including a written instructional script that was read to all participants
before the assessment procedure commenced. Following the collection of the questionnaires and respective answer sheets from the APSI and ITPT, data were entered into a computer for analysis. SPSS 16.0 was used for all statistical treatment. Once all data were tabulated, a profile of the participants was created from the demographic information obtained. To determine if predictive relationships existed between personality, timbre preference, and gender as well as the presence of gender stereotyping, multiple linear regressions and chi-square analyses were applied to the current data set.

**Internal Reliability**

Because of the large number of tests and the magnitude of scoring involved, data entry and scorer reliability were estimated by randomly selecting 63 tests, or 10% of the total participants, for comparison with the original data set. A scorer and data entry reliability of $r = .99$ was achieved for the scoring and data entry of the tests involved in the current study.

**Results**

**Demographics**

Demographics of the participants in the current study were consistent with Elpus and Abril (2011) with regard to public school music ensemble participation. A majority of the participants were female and the number of respondents decreased with advancement in grade indicating natural attrition of musical ensembles in a public school setting. See Tables 1 and 2.

**Table 1**

*Distribution of Student Population: Gender*

<table>
<thead>
<tr>
<th>Gender</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>279</td>
<td>44.7</td>
</tr>
<tr>
<td>Female</td>
<td>341</td>
<td>54.6</td>
</tr>
<tr>
<td>N/A</td>
<td>4</td>
<td>.6</td>
</tr>
<tr>
<td>Total:</td>
<td>624</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Table 2

\textit{Distribution of Student Population: Grade Level}

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Frequency</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>68</td>
<td>10.9</td>
</tr>
<tr>
<td>6</td>
<td>105</td>
<td>16.8</td>
</tr>
<tr>
<td>7</td>
<td>135</td>
<td>21.6</td>
</tr>
<tr>
<td>8</td>
<td>97</td>
<td>15.5</td>
</tr>
<tr>
<td>9</td>
<td>73</td>
<td>11.7</td>
</tr>
<tr>
<td>10</td>
<td>49</td>
<td>7.9</td>
</tr>
<tr>
<td>11</td>
<td>45</td>
<td>7.2</td>
</tr>
<tr>
<td>12</td>
<td>52</td>
<td>8.3</td>
</tr>
<tr>
<td>Total:</td>
<td>624</td>
<td>100.0</td>
</tr>
</tbody>
</table>

\textit{Personality Traits (Principal Research Question)}

Results of the principal research question indicated that Openness and Extraversion were personality traits that were significantly related with students’ timbre preference(s); therefore, these two traits were the primary focus of the analysis while the remaining three factors (Agreeableness, Conscientiousness, and Emotional Stability) were not significant and further analysis was not pursued. Openness was a significant predictor \((p < .05)\) for choosing timbres A (Flute), B (Clarinet), C (Saxophone and Horn), E (Trumpet), F (Trombone, Baritone, and Horn), and G (Tuba) and had Beta coefficients of \(\beta = .681, \beta = .380, \beta = .585, \beta = -.429, \beta = -.461,\) and \(\beta = -.4976\) respectively. Additionally, Openness was a positive loading factor for timbres A (Flute), B (Clarinet), and C (Saxophone and Horn), while functioning as a negative loading factor for timbres E (Trumpet), F (Trombone, Baritone, and Horn), and G (Tuba), thus indicating that if an individual was identified as “open,” the person was more likely to choose timbres A, B, or C and less likely to choose timbres E, F, or G. The difference in positive and negative loading appears to be determined by differences between brass or woodwind timbres as presented by the ITPT.

Extraversion was another significant predictor \((p < .05)\) for choosing timbres B (Clarinet), C (Saxophone and Horn), E (Trumpet), F (Trombone, Baritone, and Horn), and G (Tuba), and had Beta coefficients of \(\beta = -.588, \beta = -.855, \beta = .892, \beta = .354,\) and \(\beta = -.513,\) respectively. As with Openness, there was an observable division between the factor loading of Extraversion, which was found to be a negatively loading factor for choosing timbres B (Clarinet), C (Saxophone), and G (Tuba), while functioning as a positively loading factor for choosing timbres E (Trumpet) and F (Trombone, Baritone, and Horn). Therefore, an individual who was identified as “extraverted” would be more likely to select timbres E and F as opposed to B, C, or G. Complete results of the multiple regression analyses are shown in Table 3.
Table 3
Multiple Regression: Relationship Between Personality and Timbre Preference

<table>
<thead>
<tr>
<th>Timbre</th>
<th>R²</th>
<th>Regression Significance</th>
<th>Significant Predictors of Timbre Preferences</th>
</tr>
</thead>
<tbody>
<tr>
<td>A - Flute</td>
<td>.025</td>
<td>.007</td>
<td>Openness (+)</td>
</tr>
<tr>
<td>B - Clarinet</td>
<td>.031</td>
<td>.002</td>
<td>Extraversion (-), Openness (+)</td>
</tr>
<tr>
<td>C - Saxophone &amp; Horn</td>
<td>.044</td>
<td>.000</td>
<td>Extraversion (-), Openness (+)</td>
</tr>
<tr>
<td>D - Oboe &amp; Bassoon</td>
<td>NS</td>
<td>NS</td>
<td>NS</td>
</tr>
<tr>
<td>E - Trumpet</td>
<td>.046</td>
<td>.000</td>
<td>Extraversion (+), Openness (-)</td>
</tr>
<tr>
<td>F - Trombone, Baritone &amp; Horn</td>
<td>.020</td>
<td>.029</td>
<td>Extraversion (+), Openness (-)</td>
</tr>
<tr>
<td>G - Tuba</td>
<td>.025</td>
<td>.008</td>
<td>Agreeableness (+) Extraversion (-), Openness (-)</td>
</tr>
</tbody>
</table>

Gender and Instrument Choice (Secondary Research Question 1)

The current study provided evidence supporting the premise that gender stereotyping based on instrument choice was significantly observable and corroborates the results found by Abeles and Porter (1978) and Abeles (2009). Table 4 conveys significant results from a chi-square analysis, \( \chi^2 (24, N = 624) = 5.08, p < .001 \), revealing that gender and instrument choice were not independent. However, several factors could have contributed to these results. Among these possible factors could be band director bias toward instrument selection and recommendations based on achieving future ensemble balance, a need for stability in instrumentation throughout future bands, recruiting strategies, peer and social pressures among students, and tradition brought forth from the practices of band directors and student expectations. Results from the current study regarding gender stereotyping are congruent with the findings of Abeles (2009), Abeles and Porter (1978) and Byo (1991) who found gender to be a significant contributing factor regarding music instrument choice.
Table 4
*Relationship Between Gender and Instrument Choice*

<table>
<thead>
<tr>
<th></th>
<th>Value</th>
<th>df</th>
<th>Asymptomatic Significance (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson Chi-Square</td>
<td>5.08a</td>
<td>24</td>
<td>.000b</td>
</tr>
<tr>
<td>Likelihood Ratio</td>
<td>207.60</td>
<td>24</td>
<td>.000b</td>
</tr>
<tr>
<td>Linear-by-Linear Association</td>
<td>84.10</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>.000b</td>
<td></td>
<td></td>
</tr>
<tr>
<td>N of Valid Cases</td>
<td>624</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. 19 cells (48.7%) have an expected count of less than 5. The minimum expected count is .01.
b. Significant beyond the .05 level (p < .05)

*Gender and Timbre Preference (Secondary Research Question 2)*

Gender stereotyping was not only observable with music instrument selection in the current study, but also was observable with timbre preference when examined with the ITPT results. Table 5 shows the results of a chi-square analysis that revealed a significant association $\chi^2 (7, N = 620) = 56.54, p < .001$ between gender and timbre preference while Table 6 reveals the frequencies of gender preference for specific instrument timbres. Females were more likely to choose timbre A (Flute) than males (78%) and also were more likely to choose timbre B (Clarinet) than males (64%). Males were more likely to choose timbre G (Tuba) than females (73%). All other timbres (Timbres C, D, E, and F) were considered gender neutral. These results were consistent with Hallam, Rogers, and Creech (2008), who determined that upper woodwinds (Flute and Clarinet) were associated with girls, and tuba and trombone were associated with boys.
Music Instrument Selection

Table 5
*Relationship Between Gender and Timbre Preference (Chi-Square)*

<table>
<thead>
<tr>
<th></th>
<th>Value</th>
<th>df</th>
<th>Asymptomatic Significance (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson Chi-Square</td>
<td>56.535a</td>
<td>7</td>
<td>.000</td>
</tr>
<tr>
<td>Likelihood Ratio</td>
<td>58.522</td>
<td>7</td>
<td>.000</td>
</tr>
<tr>
<td>Linear-by-Linear</td>
<td>33.092</td>
<td>1</td>
<td>.000</td>
</tr>
<tr>
<td>Association</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N of Valid Cases</td>
<td>620</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. 0 cells (0.0%) have an expected count of less than 5. The minimum expected count is 9.90.

Table 6
*Distribution of Gender Among Timbre Preferences*

<table>
<thead>
<tr>
<th>Timbre Preference</th>
<th>Gender</th>
<th>NP*</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>43%</td>
<td>22%</td>
<td>36%</td>
<td>57%</td>
<td>54%</td>
<td>45%</td>
<td>53%</td>
<td>27%</td>
<td>279</td>
</tr>
<tr>
<td></td>
<td>Female</td>
<td>57%</td>
<td>78%</td>
<td>64%</td>
<td>43%</td>
<td>46%</td>
<td>55%</td>
<td>47%</td>
<td>73%</td>
<td>341</td>
</tr>
<tr>
<td></td>
<td>Total Respondents</td>
<td>136</td>
<td>95</td>
<td>149</td>
<td>69</td>
<td>35</td>
<td>22</td>
<td>30</td>
<td>84</td>
<td>620</td>
</tr>
</tbody>
</table>

*NP = No Preference
^A - Flute; B - Clarinet; C - Saxophone and Horn; D - Oboe, English Horn, and Bassoon; E - Trumpet and Cornet; F - Trombone, Baritone, and Horn; G-Tuba.

Gender was also found to be a significant (p < .05) predictor of timbre preference for Timbres A, B, F, and G. Therefore, with the influential presence of gender regarding timbre preference and instrument choice in the current study, as stated above, gender was added to the regression model with personality traits and instrument choice. When gender was loaded into the regression model with personality traits and music instrument choice, significant predictors of timbre preference indicated by the results of the current study were Openness, Extraversion, Gender, and Music Instrument Choice. Openness was a significant predictor for choosing timbres A (Flute), B (Clarinet), C (Saxophone and Horn), E (Trumpet), and F (Trombone, Baritone, and
Horn); whereas, Extraversion was a significant predictor for choosing timbres B (Clarinet), C (Saxophone and Horn), E (Trumpet), and F (Trombone, Baritone, and Horn). Similar to the results of the principal research question, Openness was positively loaded for timbres A (Flute), B (Clarinet), and C (Saxophone and Horn), while negatively loaded for timbres E (Trumpet) and F (Trombone, Baritone, and Horn). Furthermore, Extraversion was again negatively loaded for timbres B (Clarinet) and C (Saxophone and Horn), while positively loaded for timbres E (Trumpet) and F (Trombone, Baritone, and Horn), see Table 7. While music instrument choice was found to be a significant predictor of timbre preference, the extent of impact based on the obtained coefficients was smaller than that of the personality traits and gender.

Table 7

<table>
<thead>
<tr>
<th>Timbre</th>
<th>R2</th>
<th>Significance</th>
<th>Significant Predictors*</th>
</tr>
</thead>
<tbody>
<tr>
<td>A - Flute</td>
<td>.129</td>
<td>.000</td>
<td>Gender(+), Openness(+)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Instrument Selection(-)</td>
</tr>
<tr>
<td>B - Clarinet</td>
<td>.051</td>
<td>.000</td>
<td>Gender(+), Extraversion (-)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Openness(+)</td>
</tr>
<tr>
<td>C - Saxophone &amp; Horn</td>
<td>.005</td>
<td>.000</td>
<td>Gender(+), Extraversion (-)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Openness(+)</td>
</tr>
<tr>
<td>D - Oboe &amp; Bassoon</td>
<td>NS</td>
<td>NS</td>
<td>NS</td>
</tr>
<tr>
<td>E - Trumpet</td>
<td>.064</td>
<td>.000</td>
<td>Gender(-), Extraversion (+)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Openness(-), Instrument (-)</td>
</tr>
<tr>
<td>F - Trombone, Baritone &amp; Horn</td>
<td>.041</td>
<td>.000</td>
<td>Extraversion (+), Openness(-)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Instrument (+)</td>
</tr>
<tr>
<td>G - Tuba</td>
<td>.152</td>
<td>.000</td>
<td>Gender(-), Instrument(+)</td>
</tr>
</tbody>
</table>

*The (+) and (-) refer to whether a student would be more or less likely to choose the timbre based on their expressed level of the specific personality trait.
Music Instrument Selection

Discussion

Personality and Timbre Preference

The discovery of significant relationships between personality and timbre preference provides evidence that testing for these variables might assist band directors in guiding beginning band students toward more informed decisions regarding the best choice of an initial instrument. Therefore, band directors should be further inclined to apply the results from the current study by converging measurements of Openness, Extraversion, and timbre preference with their current advising practices to optimize intended outcomes of their recruiting efforts. Doing so would provide a quantitative foundation upon which appropriate music instruments could be recommended to students and parents extending beyond the subjective procedures expressed in the non-empirical literature.

Furthermore, when interpreting the results of the current study, one must recognize that motivation and pre-conceived preferences for a specific instrument among students was not built into this research design. Students who have developed a preconceived preference for a specific instrument or have established a strong inclination toward one specific instrument from indeterminate reasons may have already developed an intrinsic motivation that will promote success as beginning and continuing band students. Therefore, those receiving the main benefit of this research are expected to be students who are undecided and seeking to select an initial instrument that provides the “best fit” for their future studies.

Gender and Timbre Preference

The discovery of a significant correlation between gender and timbre preference was consistent with the findings of Kuhlman (2004) while contradicting the findings of Rideout and Clinton (1987) and Rideout (1988) who found no observable relationship between gender and timbre preference. Revealing a significant predictive relationship between gender and timbre preference in the current study creates even greater need for research regarding this issue because the sounds of the ITPT are synthesized, not exact digital productions of instrument timbres. Therefore, with no authentic representation of a music instrument for purposes of testing, timbre preference may extend beyond true instrument tonal preference with regard to gender. Published research regarding gender and timbre preference is somewhat limited when compared to the larger amount of research literature specifically focused on analyzing gender stereotyping and instrument choice (Abeles & Porter, 1978; Abeles, 2009; Byo, 1991; Conway, 2000; Griswold & Chrobak, 1981; Kuhlman, 2004; Tarnowski, 1993). Therefore, if results of the current study were combined with Gordon’s (1984) findings regarding timbre preference, varying presentation to control for gender stereotyping as associated with initial instrument choice could become a secondary consideration during the selection process. Furthermore, these findings subsequently create the necessity to revisit whether altering the mode of presentation, as suggested by Byo (1991) and Tarnowski (1993), to influence students during the instrument
selection process for purposes of controlling for gender stereotyping are completely necessary.

Summary and Conclusions

In conclusion, researchers investigating timbre preference for purposes of helping students select an initial music instrument should continue to define relationships between timbre preference and personality traits especially when considering the findings from the current study. Additional predictors of timbre preference that researchers and band directors should examine are gender and instrument choice. The application of a personality inventory and timbre preference assessment might enhance band directors’ ability to effectively advise undecided, prospective students on the selection of an initial music instrument, thus providing a “best fit” for each prospective student. Additional outcomes of employing these measures might also include ensuring ensemble balance, increasing and maintaining enrollment, promoting student satisfaction, and the quality of musicianship in public school bands. Finally, results of the current study suggest the need for additional research regarding objective testing of students prior to the selection process, further explanation of the division between the timbre preferences and personality traits, and the continued development of a test to reliably measure students’ timbre preference. Building upon these findings will continue providing quantitative foundations and a more “scientific” approach to the initial music instrument selection process.

Endnotes

1 Fifth graders were included in the current study because they were taught by the middle school and high school band directors, had gone through the recruiting process, selected an instrument, started beginning band, and met band five days a week for 50 minutes per day for the duration of the school year.

2 http://www.surveyshare.com

3 Resource Associates is a group of researchers who design adaptable and practical psychometric tests for corporations, businesses, and educational groups. More information is available at: http://www.resourceassociates.com/

4 The Five Factor Model has been a landmark in psychological trait assessment for many years and is recognized among psychologists and researchers as a model for constructing a variety of personality trait and preference test instruments.

5 Definitions of the five factors: Agreeableness – Agreeableness indicates the extent of human compatibility (Popkins, 1998). Conscientiousness – Conscientiousness indicates the extent to which others are considered when making personal decisions (Popkins, 1998). Emotional Stability – Emotional stability indicates a dimension of human personality defined
by stability and low anxiety at one extreme and instability and high anxiety at the other extreme (Pervin, 1989). Extraversion – Extraversion is “a trait characterized by a keen interest in other people and external events, and venturing forth with confidence into the unknown” (Ewen, 1998, p. 289). Openness – Openness indicates the extent that humans are willing to make adjustments in personal thoughts and activities in accordance with new ideas or situations that may be presented (Popkins, 1998).

*The B represents the factor coefficient and is not associated with the Clarinet timbre.

*Timbres for Gordon’s Instrument Timbre Preference Test are: A - Flute; B - Clarinet; C - Saxophone and Horn; D - Oboe, English Horn, and Bassoon; E - Trumpet and Cornet; F - Trombone, Baritone, and Horn; G-Tuba.

References


Payne


52
Music Instrument Selection


His research has also been published in peer-reviewed journals including College Music Symposium, Journal of Music Teacher Education, and Update: Applications of Research in Music Education and he currently serves on the editorial committee of NAFME’s Music Educators Journal. Dr. Bernhard remains active as a conductor, clinician, and adjudicator, and is a member of The National Association for Music Education, New York State School Music Association, and Chautauqua County Music Teachers Association.

THOMPSON BRANDT is a 1975 alumnus of Drake University where he played principal clarinet in the Concert Band and Wind Ensemble conducted by Don Marcouiller. Since 2000, Dr. Brandt has served as dean of liberal arts at Highland College in Freeport, Illinois. Previously, he was director of bands and professor of music at Jamestown College in North Dakota. Dr. Brandt earned a master’s degree in music education from the University of Illinois at Urbana-Champaign and a second master’s degree and the doctoral degree in educational administration from the University of Wisconsin-Madison.

While it has been some time since his writing has appeared in the Journal of Band Research, Dr. Brandt is no newcomer to this publication. In the 1980s, his articles on summer music camps and instructional settings for beginning instrumental music students appeared in JBR. Within the last decade, Dr. Brandt has also penned several books, including an edited compilation of Harry Truman’s letters referring to music, the papers of Jane Addams in the collection of the Stephenson County Historical Society in Illinois, an account of John Philip Sousa’s appearances with his band in North Dakota and Northwest Illinois, a recently released memoir entitled Following Footsteps in Freeport, and The Influence of Don R. Marcouiller, a tribute to the Drake University band conductor emeritus who conducted the first public performance of Persichetti’s Parable IX for Band, Op. 121.

PHILLIP D. PAYNE is an Assistant Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. His duties at K-State include Lead Advisor for Music Education Majors, teaching undergraduate and graduate classes in music education, and supervising student teachers. Dr. Payne holds Bachelor of Music Education and Master of Music degrees from Southwestern Oklahoma State University. He also holds a Doctor of Philosophy degree in Music Education with an emphasis in Instrumental Conducting from the University of Oklahoma. Dr. Payne’s research interests include gender and music instrument preference, personality and instrument choice, music teacher recruiting and retention, music teacher role identity, music education advocacy, and learning strategies for the music classroom. He is an active member of The National Association for Music Education, Society of Music Teacher Education, and Kansas Music Educators Association where he serves as the co-chair for Advocacy. Dr. Payne has presented his research at national symposia and professional conferences on music education and assessment. He is an active adjudicator, clinician, and guest conductor throughout the Midwestern region of the United States.
The 5th International Symposium on Assessment in Music Education was hosted by the University of Florida, James Madison University, and The Shenandoah Conservatory of Shenandoah University. The symposium brought together 288 participants from 17 nations and six continents to learn of each other's work, establish collaborations and professional networks, and shape new directions for research in this important area of music education in Williamsburg, Virginia, from February 18-21, 2015.

The four keynote addresses and 37 papers published in this volume document music assessment practice and the measurement and evaluation of music learning across the world in local, state, and national contexts at all levels. The attendees also attended special work sessions to discuss the key questions of the symposium, and their discussions are summarized in this collection. As music educators across the world come to terms with increased expectations for accountability of learning in music, the scholars and practitioners who have contributed to this volume provide insight to guide their work.

About the Editors
Timothy S. Brophy is Professor of Music Education and Director of Institutional Assessment at the University of Florida in Gainesville, Florida. Jeffrey Marlatt is Associate Professor of Music Education and Assistant Dean for Student Learning, Director of Music Education, and holds the Charlotte A. & Ernie E. Collins Endowed Professorship at the Shenandoah Conservatory of Shenandoah University, Winchester, Virginia. Gary Ritcher is Professor and Coordinator of Music Education at James Madison University, Harrisonburg, Virginia.

EDITORS:

TIMOTHY S. BROPHY
University of Florida

JEFFREY MARLATT
Shenandoah Conservatory of Shenandoah University

GARY K. RITCHER
James Madison University
Validity of Documenting Students’ Individual Progress Associated with Professional Teaching Standards through Web-Based Portfolios

Frederick Burrack, Kansas State University, USA
Phillip Payne, Kansas State University, USA

Abstract

In the United States, since the early 1990’s electronic portfolios have grown in popularity as a means of encouraging reflection and documenting individual progress toward achievement of professional teaching standards. In addition to electronic portfolios being used as a means of student learning assessment, they are also a means of instruction to: (a) purposefully integrate technology into teacher preparation, (b) encourage students to reflect on their uses of technology to enhance instruction, and (c) create a technology rich portrait of teachers-in-training as school music educators. This study explores the validity of web-based portfolios as a means of demonstrating conceptual understanding, attained knowledge and skills associated with professional teaching standards, and reflective practice as a foundation for teaching music in the school systems in the United States. The study focused on music education students at a large Midwestern United States university. The session includes an historical perspective of integrating web-based portfolios into teacher education in the United States, practices faculty use to assess progress and achievement of skills, knowledge, and dispositions of music teachers-in-training, and student perceptions of learning associated with web-based portfolios in and beyond university training.

Introduction

Teacher education programs in the United States of America are increasingly being held accountable for the documentation and assessment of teacher candidates’ competencies and performance for licensure. In many states, this accountability is related to disciplinary specific standards. One assessment tool that has been broadly implemented in teacher education programs throughout the United States of America is portfolios. Since the turn of the 21st century, electronic portfolios are gaining popularity, in part, due to the accessibility of technology and the numerous on-line portfolio options (Garthwait, 2003; Gobbs, 2004; Herner, Karayan, McKean, & Love, 2003; Hewett, 2004; Norton-Meier, 2003; Strudler & Wetzel, 2005; Young, 2002). A portfolio as a mechanism for documenting achievement that leads toward licensure for entry-level teachers was a response to the need for standards-based assessment in teacher
education (Pecheone & Stansbury, 1996; Quatroche, Duarte, Huffman-Joley, & Watkins, 2002).

Electronic portfolios, as an assessment of learning outcomes often focus upon competencies of the preservice teacher. This is in contrast to identifying achievement by counting the number of student credit hours successfully passed (Vaughn & Everhart, 2005). Although accountability based on achievement rather than completion of curricular expectations is a relatively recent phenomenon (AASCU, 2007), the concept of outcomes-based education has been permeating educational practice for nearly a half of a century. Documentation of learning and demonstrated achievement of content and performance standards requires a system that can keep track of standards met and evidence showing the proficiency level attained. In an ePortfolio, performance standards pertaining to music teaching skills are intended to be demonstrated through artifacts and assessed employing benchmarked criteria. An ePortfolio is defined by Abrami and Barrett (2005) as “a digital container capable of storing visual and auditory content including text, images, video, and sound” (p. 2). It is intended to document student progress toward meeting music teaching standards over time. In addition to achievement of music teaching standards, additional learning documented in ePortfolios include enhancement of the technology skills and development of reflective practice.

While several researchers have documented the development, implementation, and reliability of electronic portfolios in music education (Bauer & Dunn, 2007; Berg & Lind, 2007; Draves, 2009), none have addressed the issue of content, substantive and external validity as it pertains to the electronic portfolios of the pre-service music educator. As teacher preparation programs strive to document the preparedness of future teachers and alignment with state and/or national standards, electronic portfolios appear to fill many assessment goals. Although the portfolio has been promoted as a valid, authentic approach to assessment in teacher education (Darling-Hammond, 2000), the validation of the portfolio as implemented in specific programs has received little attention. (Yao, et al. 2008). As suggested by Burns and Haight (2005), many teacher education programs have developed or adopted strategies for assessing the competencies of preservice teachers often without examining the reliability or validity of those measures. Therefore, the researchers sought to answer the following research questions: 1) Are pre-service music teachers aware of what their state music teaching standards (SMTS) are asking them to document, and are they making a connection to teaching? 2) Do selected artifacts and descriptions from pre-service music teachers appropriately address each of the SMTS, and can they make a connection to student learning? and 3) Do pre-service music teachers’ portfolio scores correlate with other measures associated with pre-service teacher training?

Validity

The question as to the validity of an ePortfolio as an assessment of content knowledge and instructional competence of music teaching standards is an important issue if ePortfolios are to be used as a summative evaluation or high stakes licensure. A
common method to validate content in portfolio assessment processes is the use of content alignment with judgments of content experts (Birenbaum, 2007; Porter, 2002, 2007). The purpose of this study was to identify three components (Content, Substantive, and External) of construct validity of music teacher training ePortfolio assessment as well as the internal reliability of the ePortfolio assessment rubric. Content validity refers to the extent to which a measure represents defined content recognized subject matter experts. Substantive validity is established through identifying the level of relevancy and depth to which conclusions are of value to the profession. External validity, in the current study, was determined through identifying any existing relationships between students’ ePortfolio scores and external factors.

**Historical Context**

A portfolio requirement for student teachers at this Midwest university began in the early 1990s. It was initiated as part of a National Science Foundation (NSF) Teacher Preparation grant. The College of Education conducted Summer Professional Development Institutes for school teachers as part of the NSF project focusing on alternative assessments. During the initial development, Angelo Collins was brought in to speak about the Stanford Teacher Assessment Project (TAP) and later returned to speak about the INTASC Assessment Project. Representatives from the Ball State University Portfolio project also shared how they were using portfolios to assess student teachers based on the INTASC standards. The resulting portfolio at this university was a blend of some of the ideas from these three projects.

Through their first Department Of Education Teacher Quality Enhancement grant received in the late 90s, the teacher preparation program began guiding teachers toward the National Board for Professional Teaching Standards (NBPTS) and adopted Danielson's Framework for Teaching (FFT) as the observational system of assessment. In the early 2000s, performance assessments designed by the state to assess teachers during their first two years of teaching led to modifications to the portfolio design. The Music Education Program shifted from a paper-based format to web-based ePortfolios in 2006 replicating the student teaching portfolios and added assessment of the nine state music teacher standards. Then in 2010, the state shifted full responsibility for licensure performance assessment to teacher preparation programs.

**The ePortfolio Design and Assessment**

Students in the music teacher education program were introduced to the ePortfolio during their second semester on campus. This initial experience occurred during an introduction to Music Teaching course consisting of technology training and transference of completed assignments to the web-based ePortfolio. Several assignments transferred to the ePortfolio were lesson plans and self-reflections of their early teaching experiences.

Eportfolio development continued in the students' second year with an introduction to the nine state Music Teaching Standards (see Appendix A: Standards
Assignment and Scoring Rubric). These standards were integrated into all assignments throughout the remainder of the students’ undergraduate program. Over the remainder of the courses, music education students were provided sequenced music-teaching experiences with accompanying reflections, all of which were reflected and reported in their teacher education ePortfolios. Each teaching episode included a rubric-scored observation assessment of progress toward teaching proficiencies and self-reflection as a music teacher. Furthermore, assignments specifically designed to document applied understandings and instructional decision-making were integrated throughout subsequent music methods courses. Each assignment was tied to one or more music state teaching standards and scored during their pre-professional semester as an introduction to what would be expected during the student teaching semester. Extensive feedback was provided as preparation for the summative ePortfolio evaluation to come during student teaching. Students were also guided to restructure a portion of the ePortfolio to become a showcase portfolio in preparation for job interviews.

**Method**

**Participants**

The participants (N = 54) for the current study included pre-service music teachers who completed their final ePortfolio reviews and student teaching experiences in the 2009-2014 academic years at a large Midwestern university. A total of 80 music education majors had portfolios due for final review during this span. Of the 80 students completing matriculation at the Midwestern university, only 54 full sets of data were able to be collected. Faculty changes, upgrades to current reporting systems, and semi-annual reporting of test scores did not allow for complete data sets on all 80 candidates; therefore, the researchers used only the full data sets (54) in the current study to prevent any skewing of the data. All the participants were Caucasian and a majority were female (64%).

**Procedures**

The procedures in the current study were based on Yao (2008), who investigated the validity of an ePortfolio within an elementary education program. Researchers for this study adjusted the data collection to align with current portfolio requirements for music education at this large Midwestern University. Reflections, artifacts, and rationales were scored using the Block 2 Portfolio Scoring Rubric (B2PSR), which can be found in Appendix B. Self-, peer-, and teacher feedback were provided during two formative assessments prior to the summative assessment scores reported in this study.

An analysis of the scoring tool revealed a Chronbach’s Alpha coefficient of 0.86, fitting within the acceptable range for internal consistency. The B2PSR was divided into two sections: reflective essay scores and rationale (Artifact #1 and Artifact #2) and yielded a maximum score of 72 (36 for each section). Reflective essays were scored from
1 to 4 with 1 representing unsatisfactory and 4 representing exemplary for essay responses. Rationales were scored 0 to 2 with 0 indicating unsatisfactory work and 2 indicating exemplary work. The scores were recorded for each standard resulting in a minimum possible score of 9 and a maximum of 36 for reflective essays. Furthermore, the rationales could have a minimum of 0 and a maximum of 36 across all nine state music teaching standards.

**Table 1. Validity Procedures and Intended Inferences**

<table>
<thead>
<tr>
<th>Validation Procedures</th>
<th>Research Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content Validity</strong></td>
<td>1) Are students aware of what the SMTS are asking them to document?</td>
</tr>
<tr>
<td>Examined student reflections to identify the content and expectations of the State Music Teaching Standards (SMTS).</td>
<td>2) Are they making a connection to teaching?</td>
</tr>
<tr>
<td><strong>Substantive Validity</strong></td>
<td>1) Did the artifacts and descriptions appropriately address each of the SMTS?</td>
</tr>
<tr>
<td>Examined connection and relevance through student artifacts and rationales.</td>
<td>2) Can they make a connection to student learning?</td>
</tr>
<tr>
<td><strong>External Validity</strong></td>
<td>1) Did portfolio scores correlate with other measures used with pre-service teachers?</td>
</tr>
<tr>
<td>Correlated portfolio scores with ACT, GPA, Praxis II, and Music Content Knowledge Exam. Examined the field experience score of categories pertaining to teaching standards.</td>
<td></td>
</tr>
</tbody>
</table>

music teaching standards. Validation procedures and intended references are included in the reflections part of Table 1. Two music education professors, who were experts in the field and held terminal degrees in music education, scored each reflection independently, then met and discussed the rationale for scores earned. This allowed for member checking of the application of the rubric and an increased control of the inter-rater reliability of the measure (Draves, 2009) established through employing Pearson product-moment correlation \( (r = .89 - .91) \).

Content validity was examined by comparing portfolio documentation with the state’s music teaching standards (Kelcker, 2000; Yao, 2008). In the current study, pre-service music teachers were prompted to describe their understandings of each of the state’s music teaching standards. The reflections from pre-service music teachers focused upon revealing understanding of each standard and describing how their current understanding would impact effectiveness in the classroom. Descriptive statistics were employed to demonstrate how the documented reflections were indicative of the students’ understandings of the state music teaching standards and their impact on effective teaching. Substantive validity was established by measuring pre-service teachers’ abilities to identify effective teaching practices relevant to respective state music teaching standards while providing evidence as to how these practices impact student teaching in their future classrooms. Therefore, pre-service
music teachers were asked to provide two examples from their own teaching that exhibit the achievement of the state’s music teaching standards accompanied by rationales that supports the artifacts’ inclusion connection to student learning. The rationales were assessed for depth of connection made to the teaching standards as well as anticipated impact on student learning in the classroom.

External validity was established by investigating possible relationships between the pre-service teachers’ portfolio scores and external variables including scored rubrics from student teaching observation assessments, standardized content and certification examinations, college entrance exams, and individual Grade Point Averages (GPA). A Pearson Product-Moment Correlation was employed to reveal potential relationships between the aforementioned factors. The teaching observations were summative evaluations of the student-teaching semester administered by the University Supervisor. During the observations, all supervisors were trained in implementing the rubrics from Danielson (2007) Framework as it pertains to teaching in the music classroom (See Appendix B). The current study employed the interpretation of relationships suggested by Mertler and Charles (2011) who stated that correlations reported at around ±0.71 and higher were considered high. Correlations ranging from ±0.30 to ±0.70 were considered moderate while correlations less than ±0.30 were considered weak.

Data Collection

The Block 2 Portfolio Scoring Rubric (B2PSR) from each semester of the investigation were compiled along with summative evaluations from the students’ respective student teaching semesters. The latter were accessed through the College of Education by request. It should be noted that prior to the summative evaluations, each pre-service music teacher received four supervising teacher observations with verbal and written formative feedback. The scores used in this study were the summative evaluations reported by both university supervisors. Other data collected included: College Test (ACT) composite score, the PRAXIS II, the Music Content Test, and the students’ GPA.

Results

Content Validity

Pre-service music teachers scored a composite average of 31.61 on the reflective essays resulting in an average of 3.51 out of 4 for each teaching standard with a standard deviation of 0.72. These scores reveal the students’ extent of understanding the state music teaching standards and its connection to effective teaching. Individually, the standard that ranked the highest with regard to reflection was Standard 6, which addressed the skill of evaluating music and music performances. Pre-service music teachers scored an average of 3.67 with the SD of 0.61 indicating a solid understanding of the skills necessary as well as the impact of these skills have within the music classroom and on student learning. The two lowest were Standards 2 and 7. These
standards addressed improvisation and understanding the relation of music to other historical periods and cultures, respectively. Such results could indicate a lower level of connection to the material or relevancy in the music classroom (See Tables 2 and 3).

Table 2. Portfolio Composite Scores

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Min.</th>
<th>Max.</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflective Essays</td>
<td>36</td>
<td>9</td>
<td>36</td>
<td>31.61</td>
<td>4.89</td>
</tr>
<tr>
<td>(with a scale of 1-4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on nine state</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>standards)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artifacts and</td>
<td>36</td>
<td>2</td>
<td>36</td>
<td>29.37</td>
<td>7.50</td>
</tr>
<tr>
<td>descriptions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(with a scale of 1-4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on nine state</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>standards)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Score</td>
<td>36</td>
<td>32</td>
<td>72</td>
<td>60.98</td>
<td>10.17</td>
</tr>
</tbody>
</table>

Table 3. Itemized Portfolio Scores

<table>
<thead>
<tr>
<th>Standard 1</th>
<th>Mean</th>
<th>Min.</th>
<th>Max.</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>3.519</td>
<td>1</td>
<td>4</td>
<td>0.746</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.778</td>
<td>0</td>
<td>2</td>
<td>0.502</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.815</td>
<td>0</td>
<td>2</td>
<td>0.438</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard 2</th>
<th>Mean</th>
<th>Min.</th>
<th>Max.</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>3.370</td>
<td>1</td>
<td>4</td>
<td>0.917</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.741</td>
<td>0</td>
<td>2</td>
<td>0.521</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.519</td>
<td>0</td>
<td>2</td>
<td>0.720</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard 3</th>
<th>Mean</th>
<th>Min.</th>
<th>Max.</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>3.593</td>
<td>1</td>
<td>4</td>
<td>0.630</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.722</td>
<td>0</td>
<td>2</td>
<td>0.529</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.648</td>
<td>0</td>
<td>2</td>
<td>0.649</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard 4</th>
<th>Mean</th>
<th>Min.</th>
<th>Max.</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>3.481</td>
<td>1</td>
<td>4</td>
<td>0.693</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.593</td>
<td>0</td>
<td>2</td>
<td>0.567</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.593</td>
<td>0</td>
<td>2</td>
<td>0.659</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standard 5</th>
<th>Mean</th>
<th>Min.</th>
<th>Max.</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflection</td>
<td>3.444</td>
<td>1</td>
<td>4</td>
<td>0.691</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.750</td>
<td>0</td>
<td>2</td>
<td>0.507</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.556</td>
<td>0</td>
<td>2</td>
<td>0.694</td>
</tr>
</tbody>
</table>
Table 3, continued: Itemized Portfolio Scores

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Min.</th>
<th>Max.</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standard 6</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflection</td>
<td>3.667</td>
<td>3</td>
<td>4</td>
<td>0.393</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.630</td>
<td>0</td>
<td>2</td>
<td>0.653</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.593</td>
<td>0</td>
<td>2</td>
<td>0.630</td>
</tr>
<tr>
<td><strong>Standard 7</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflection</td>
<td>3.481</td>
<td>1</td>
<td>4</td>
<td>0.666</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.630</td>
<td>0</td>
<td>2</td>
<td>0.560</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.611</td>
<td>0</td>
<td>2</td>
<td>0.627</td>
</tr>
<tr>
<td><strong>Standard 8</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflection</td>
<td>3.537</td>
<td>1</td>
<td>4</td>
<td>0.745</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.593</td>
<td>0</td>
<td>2</td>
<td>0.599</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.556</td>
<td>0</td>
<td>2</td>
<td>0.718</td>
</tr>
<tr>
<td><strong>Standard 9</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reflection</td>
<td>3.519</td>
<td>0</td>
<td>4</td>
<td>0.795</td>
</tr>
<tr>
<td>Artifact 1</td>
<td>1.593</td>
<td>0</td>
<td>2</td>
<td>0.630</td>
</tr>
<tr>
<td>Artifact 2</td>
<td>1.574</td>
<td>0</td>
<td>2</td>
<td>0.690</td>
</tr>
</tbody>
</table>

Substantive Validity

Pre-service teachers recorded a mean score of 31.78 out of 36 or 3.53 out of 4 for each response revealing an ability to accurately identify qualities of effective teaching in their own practices according to the state music teaching standards as well as how these artifacts would impact student learning in. Furthermore, pre-service music teachers were found to have an average score of 29.37 out of 36 or an average of 1.66 out of 2 per artifact with a standard deviation of 0.56. These results provide evidence of pre-service teachers’ connections to both the state music teaching standards and student learning in the classroom. It is important to note that there were several instances where students were unable or did not report an artifact or rationale. Pre-service teachers also recorded a mean score of 1.78 out of 2 possible across all nine state music teaching standards with a standard deviation of 0.52 when determining the relativity of their artifacts to their respective teaching standards. Students were able to clearly identify and classify meaningful experiences in the classroom and how they connected with practices of highly effective teaching. The artifact and rationale section of Table 3 includes descriptive statistics of the participants that further define the achievement through use of the ePortfolio artifacts and rationales.

External Validity

Several significant relations were found between student teachers’ summative evaluation scores and their e-portfolios indicating moderate relationships ($r = 0.29 - 0.41$) exist between students’ portfolio scores and teaching quality in all areas measured by the Danielson (2007) Framework. Areas revealing significant correlations were:
Table 4. Correlations between the ePortfolio and Field Experience Scores

<table>
<thead>
<tr>
<th></th>
<th>P-Ref</th>
<th>Refl</th>
<th>Artifacts</th>
<th>P-Ref</th>
<th>PP - E</th>
<th>CM - E</th>
<th>I - E</th>
<th>Pr - E</th>
<th>EST</th>
<th>PP - S</th>
<th>CM - S</th>
<th>I - S</th>
<th>Pr - S</th>
<th>SST</th>
</tr>
</thead>
<tbody>
<tr>
<td>P-Ref</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Refl</td>
<td>0.71*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artifacts</td>
<td>0.89*</td>
<td>0.32*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P-Rel</td>
<td>0.68*</td>
<td>0.25</td>
<td>0.76*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PP - E</td>
<td>0.29*</td>
<td>0.27</td>
<td>0.22</td>
<td>0.15</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CM - E</td>
<td>0.12</td>
<td>0.13</td>
<td>0.07</td>
<td>-0.03</td>
<td>0.85*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I - E</td>
<td>0.26</td>
<td>0.21</td>
<td>0.22</td>
<td>0.12</td>
<td>0.91*</td>
<td>0.85*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pr - E</td>
<td>0.34*</td>
<td>0.27*</td>
<td>0.29*</td>
<td>0.21</td>
<td>0.84*</td>
<td>0.77*</td>
<td>0.86*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EL - ST</td>
<td>0.27*</td>
<td>0.23</td>
<td>0.21</td>
<td>0.12</td>
<td>0.96*</td>
<td>0.92*</td>
<td>0.96*</td>
<td>0.92*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PP - S</td>
<td>0.41*</td>
<td>0.34*</td>
<td>0.32*</td>
<td>0.24</td>
<td>0.58*</td>
<td>0.51*</td>
<td>0.61*</td>
<td>0.62*</td>
<td>0.62*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CM - S</td>
<td>0.30*</td>
<td>0.21</td>
<td>0.27</td>
<td>0.19</td>
<td>0.55*</td>
<td>0.55*</td>
<td>0.63*</td>
<td>0.61*</td>
<td>0.61*</td>
<td>0.70*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I - S</td>
<td>0.36*</td>
<td>0.27*</td>
<td>0.32*</td>
<td>0.22</td>
<td>0.60*</td>
<td>0.56*</td>
<td>0.60*</td>
<td>0.57*</td>
<td>0.61*</td>
<td>0.87*</td>
<td>0.71*</td>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pr - S</td>
<td>0.05</td>
<td>0.07</td>
<td>0.02</td>
<td>0.11</td>
<td>0.15</td>
<td>0.14</td>
<td>0.16</td>
<td>0.16</td>
<td>0.16</td>
<td>0.39*</td>
<td>0.31*</td>
<td>0.41*</td>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>SE - ST</td>
<td>0.34*</td>
<td>0.27*</td>
<td>0.29*</td>
<td>0.23</td>
<td>0.57*</td>
<td>0.53*</td>
<td>0.61*</td>
<td>0.58*</td>
<td>0.61*</td>
<td>0.91*</td>
<td>0.82*</td>
<td>0.91*</td>
<td>0.64*</td>
<td>1.</td>
</tr>
</tbody>
</table>

* Significant at p < .05

Table 5. Correlations between the ePortfolio and External Measures Scores

<table>
<thead>
<tr>
<th></th>
<th>P-Ref</th>
<th>Refl</th>
<th>Artifacts</th>
<th>P-Ref</th>
<th>ACT</th>
<th>GPA</th>
<th>PRAXIS II</th>
<th>Music Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>P-Ref</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Refl</td>
<td>0.71*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artifacts</td>
<td>0.89*</td>
<td>0.32*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P-Rel</td>
<td>0.68*</td>
<td>0.25</td>
<td>0.76*</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACT</td>
<td>0.13</td>
<td>0.02</td>
<td>0.16</td>
<td>0.1</td>
<td>1.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GPA</td>
<td>0.29*</td>
<td>0.14</td>
<td>0.30*</td>
<td>0.34*</td>
<td>0.34*</td>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PRAXIS II</td>
<td>-0.05</td>
<td>-0.25</td>
<td>0.1</td>
<td>0.19</td>
<td>0.19</td>
<td>0.27*</td>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>Music Content</td>
<td>-0.16</td>
<td>-0.36*</td>
<td>0.02</td>
<td>0.02</td>
<td>0.18</td>
<td>0.05</td>
<td>0.57*</td>
<td>1.</td>
</tr>
</tbody>
</table>

* Significant at p < .05
elementary preparation and planning, secondary preparation and planning, elementary classroom management, secondary classroom management, secondary instruction, and elementary professionalism. Further dissemination of correlational data can be found in Table 4.

No significant correlations were found between the ePortfolio scores and each of the external assessments with the exception of GPA (see table 5). The study revealed significant, but weak correlation \( (p = .29) \) between the pre-service teachers’ portfolio scores and their individual GPA. While the correlation was significant, it was too weak to draw any inferences regarding the external validity of the ePortfolio process.

Discussion

Previous studies regarding portfolios in music teacher education have examined effective development, implantation, and reliability of scoring (Bauer & Dunn, 2007; Berg & Lind, 2007; Draves, 2009). None of the aforementioned studies examined the validity as a measure of learning pertaining to teaching standards and its relationship with teaching effectiveness. Therefore, the researchers sought to answer the following research questions: 1) Are pre-service music teachers aware of what their state music teaching standards (SMTS) are asking them to document, and are they making a connection to teaching? 2) Do selected artifacts and descriptions from pre-service music teachers appropriately address each of the SMTS, and can they make a connection to student learning? and 3) Do pre-service music teachers’ portfolio scores correlate with other measures associated with pre-service teacher training?

As a measurement tool to expose pre-service music teachers’ understandings of music teaching standards with regard to validity, this study provides evidence that the B2PSR strongly reflects understandings of music teacher standards and their connection to effective teaching as well as student learning. Internal consistency \( (\alpha = 0.86) \) and interrater reliability \( (r \approx 0.89-0.91) \) observed in the current study were consistent with the findings of Draves (2009). Negatively skewed descriptive statistics in content and substantive validity revealed that reflection in an ePortfolio can be a reliable and valid mechanism for identifying pre-service music teachers’ understandings of state music teaching standards as well as their ability to demonstrate teaching competence through selected artifacts and descriptions.

EPortfolio scores appear to be moderately related to summative evaluations of teaching from the pre-service teachers’ internships. The only common area of significance was the domain of planning and preparation. This finding seems to be intuitive inasmuch as the writing and reflective practices are consistent across both tasks. There were three domains where significant correlations were found that were unique to their respective teaching areas.

Classroom management, Instruction, and Professionalism all yielded a significant correlation but only in one area (elementary or secondary). Discovering a relationship in Classroom Management (secondary) where the means for assessment is reflective practice for ePortfolios and on-site observation for the internship is more surprising. One possible reason for this finding could be that pre-service music teachers developed
a more refined decision making process in terms of classroom management through the completion of the ePortfolio; however, additional investigation into the nature of this relationship is needed. Pre-service teachers’ ePortfolio scores were found to be significantly related to Instruction scores from their secondary experiences, while their ePortfolio scores were found to be significantly related to Professionalism during their elementary experiences. The findings regarding both the Instruction and Professionalism domains are thought provoking; however, due to the sample size and limited scope of the current study, any generalization or suggestions of implications or inferences would be futile.

The researchers in this study did not find strong correlations between the ePortfolio measures and the external measures of GPA, ACT, Praxis II, and the Music Content Test indicating that the ePortfolio had limited external validity with regard to these measures. The weak correlations are not entirely unexpected because the ePortfolio is intended to measure the competencies of a pre-service music teacher while the aforementioned measures do not. Similar to Derham and Diperna (2007) and Yao (2008), the current study revealed a lack of significant correlations between the portfolio and the PRAXIS II scores and the Music Content Test scores. While there was one weak relationship revealed between a student’s individual GPA and portfolio scores, the researchers feel that this phenomenon was related more to the students writing ability rather than the reflective practice required for identification and rationalization of effective teaching practices.

Determining if there are psychometric properties of the ePortfolio strong enough to justify its use for summative evaluation of a pre-service music teacher is a question that has yet to be addressed. This is a concern if ePortfolios are to be used in high-stakes decisions such as entry into the practice or certification/licensure. Such decisions require sound assessment procedures that will benefit both pre-service music teachers and the credentialing expectations of licensing bodies. In music teacher preparation, summative evaluation must validate the acquisition of knowledge, skills, and judgment necessary for the novice teacher to become a competent teacher. Available quantitative and qualitative data provide some assurance that the ePortfolio can be a reliable and valid assessment tool. While the current study found the ePortfolio as a reliable and valid measure, there is inadequate support to justify solely utilizing an ePortfolio for summative evaluation purposes. However, the ePortfolio can be used in conjunction with existing evaluation methods and assessment procedures to enhance the process.
References


Appendix A: Standards Assignment and Scoring Rubric

Music Education Content Standard (e-portfolio assignment and rubric).
Provide evidence as to your understanding and competence in relation to each Kansas Music Teacher Standard.

1. Include on the appropriate web page a reflective essay written for each of the nine content standards demonstrating your understanding of the standard and how it applies to you as an effective music teacher.
2. Link 2 forms of evidence (or artifacts) from your coursework and/or field experiences that demonstrating your competence of the content standard. The link is to be imbedded in a description of the artifact. Identify how it reflects the standard and how the artifact impacted you as a music teacher.

What makes an essay “reflective”? A reflective essay requires that you describe your understanding of the content standard and consider what the standard means to you as a music teacher. Describe how you will make use of the content to plan future instruction. Reflective essays should “paint a picture” of your understanding of each standard and are enhanced by cross-referencing specific evidence supplied to support your reflection.

<table>
<thead>
<tr>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
<th>Exemplary</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Teacher candidate attempts a reflective essay but does not appropriately address the standard.</td>
<td>Teacher candidate’s reflective essay accurately addresses the standard but does not relate their understanding to teaching.</td>
<td>Teacher candidate’s reflective essay addresses the standard appropriately and relates it to teacher on a basic level of application.</td>
<td>Teacher candidate’s reflective essay exhibits a deeper understanding for the standard and its impact on effective music teaching.</td>
</tr>
</tbody>
</table>

What kind(s) of evidence (artifacts) should be supplied? Items to consider might be graded assignments or tests, journals, lesson plans, course notes, lesson reflections, observation notes of student response to instruction, etc. Another form of evidence might be to compare/contrast future instructional planning in relation to state and national standards. Thus, the evidence you submit will likely vary across each of the content standards.

<table>
<thead>
<tr>
<th>Scoring Key for Artifacts</th>
<th>Unsatisfactory</th>
<th>Limited</th>
<th>Satisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of the artifact describing how it reflects competence in the standard and analysis of what you've learned.</td>
<td>Does not include a description or what was learned through the artifact.</td>
<td>Briefly describes the artifact and what was learned.</td>
<td>Clearly describes what was learned and how this impacts effective teaching.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Content Standard</th>
<th>Reflective Essay Score</th>
<th>Artifact #1 Score</th>
<th>Artifact #2 Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The teacher of music has skills in teaching and evaluation techniques.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. The teacher of music has skills in improvising melodies, variations, and accompaniments.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. The teacher of music has skills in composing and arranging music.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The teacher of music has skills in reading and writing music.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. The teacher of music has skills in listening to, analyzing, and describing music.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. The teacher of music has skills in evaluating music and music performances.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. The teacher of music has an understanding of music in relation to various historical periods and cultures.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. The teacher of music has skills in establishing effective music-learning environments.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. The teacher of music advocates for the school music program in the community at large.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B: Danielson Framework

Student Teaching Formal Observations
Professional Progress Form

Teacher Candidate: ___________________________  School: _______________________

Grade Level: _________________________________  Supervisor: ______________

CATEGORY 1. Perspective and Preparation

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>UNSATISFACTORY</th>
<th>BASIC</th>
<th>PROFICIENT</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrating Knowledge of</td>
<td>Teacher displays little understanding of the subject or structure of the discipline, or of content related pedagogy.</td>
<td>Teacher’s content and pedagogical knowledge represents basic understanding but does not extend to connections with other disciplines or to possible student misconceptions.</td>
<td>Teacher demonstrates solid understanding of the content and its prerequisite relationships and connections with other disciplines. Teacher’s instructional practices reflect current pedagogical knowledge.</td>
<td></td>
</tr>
<tr>
<td>Content and Pedagogy</td>
<td>1</td>
<td>2 3 4</td>
<td>5 6 7</td>
<td></td>
</tr>
<tr>
<td>Demonstrating Knowledge of</td>
<td>Teacher makes little or no attempt to acquire knowledge of students’ backgrounds, skills, or interests, and does not use such information in planning.</td>
<td>Teacher demonstrates partial knowledge of students’ backgrounds, skills, and interests, and attempts to use this knowledge in planning for the class as a whole.</td>
<td>Teacher demonstrates thorough knowledge of students’ backgrounds, skills, and interests, and uses this knowledge to plan for groups of students.</td>
<td></td>
</tr>
<tr>
<td>Students</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selecting Instructional Goals</td>
<td>Teachers’ goals represent trivial learning, are unsuitable for students, or are stated only as instructional activities, and they do not permit viable methods of assessment.</td>
<td>Teacher’s goals are moderate of moderate value or suitability for students in the class, consisting of a combination of goals and activities, some of which permit viable methods of assessment.</td>
<td>Teacher’s goals represent valuable learning and are suitable for most students in the class; they reflect opportunities for integration and permit viable methods of assessment.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix B, continued Danielson Framework

**CATEGORY 1, continued. Perspective and Preparation**

<table>
<thead>
<tr>
<th>COMPONENT</th>
<th>UNSATISFACTORY</th>
<th>BASIC</th>
<th>PROFICIENT</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2 3 4</td>
<td>5 6 7</td>
<td></td>
</tr>
<tr>
<td>Demonstrating Knowledge of Resources</td>
<td>Teacher is unaware of school or district resources available either for teaching or for students who need them.</td>
<td>Teacher displays limited knowledge of school or district resources available either for teaching or for students who need them.</td>
<td>Teacher is fully aware of school and district resources available for teaching, and knows how to gain access to school and district resources for students who need them.</td>
<td></td>
</tr>
<tr>
<td>Designing Coherent Instruction</td>
<td>The various elements of the instructional design do not support the stated instructional goals and engage students in meaningful learning, and the lesson or unit has no defined structure.</td>
<td>Some of the elements of the instructional design support the stated instructional goals and engage students in meaningful learning, while other do not. Teacher’s lesson or unit has a recognizable structure.</td>
<td>Most of the elements of the instructional design support the stated instructional goals and engage students in meaningful learning, and the lesson or unit has a clearly defined structure.</td>
<td></td>
</tr>
<tr>
<td>Assessing Student Learning</td>
<td>Teacher’s approach to assessing student learning contains no clear criteria or standards, and lacks congruence with the instructional goals. Teacher has no plans to use assessment results in designing future instruction.</td>
<td>Teacher’s plan for student assessment is partially aligned with the instructional goals and includes criteria and standards that are not entirely clear or understood by students. Teacher uses the assessment to plan for future instruction for the class as a whole.</td>
<td>Teacher’s plan for student assessment is aligned with the instructional goals at least nominally, with clear assessment criteria and standards that have been communicated to students. Teacher uses the assessment to plan for groups of students or individuals.</td>
<td></td>
</tr>
</tbody>
</table>

(Highlight all statements on this rubric where evidence was found to support the statements.)

**Summary of Progress in Category 1**
**Appendix B, continued Danielson Framework**

### CATEGORY 2. Classroom Environment

<table>
<thead>
<tr>
<th>Component</th>
<th>UNSATISFACTORY</th>
<th>BASIC</th>
<th>PROFICIENT</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2 3 4</td>
<td>5 6 7</td>
<td></td>
</tr>
<tr>
<td>Creating an Environment of Respect and Rapport</td>
<td>Classroom interactions, both between the teacher and students and among students, are negative or inappropriate and characterized by sarcasm, putdowns, or conflict.</td>
<td>Classroom interactions are generally appropriate and free from conflict but may be characterized by occasional displays of insensitivity.</td>
<td>Classroom interactions reflect general warmth and caring, and are respectful of the cultural and developmental differences among groups of students.</td>
<td></td>
</tr>
<tr>
<td>Establishing a Culture for Learning</td>
<td>The classroom does not represent a culture for learning and is characterized by low teacher commitment to the subject, low expectations for student achievement, and little student pride in work.</td>
<td>The classroom environment reflects only a minimal culture for learning, with only modest or inconsistent expectations for student achievement, little teacher commitment to the subject, and little student pride in work. Both teacher and students are performing at the minimal level to “get by.”</td>
<td>The classroom environment represents a genuine culture for learning, with commitment to the subject on the part of both teacher and students, high expectations for student achievement, and student pride in work.</td>
<td></td>
</tr>
<tr>
<td>Managing Classroom Procedures</td>
<td>Classroom routines and procedures are either nonexistent or inefficient, resulting in the loss of much instruction time.</td>
<td>Classroom routines and procedures have been established but function unevenly or inconsistently, with some loss of instruction time.</td>
<td>Classroom routines and procedures have been established and function smoothly for the most part, with little loss of instruction time.</td>
<td></td>
</tr>
<tr>
<td>Managing Student Behavior</td>
<td>Student behavior is poor, with no clear expectations, no monitoring of student behavior, and inappropriate response to student misbehavior.</td>
<td>Teacher makes an effort to establish standards of conduct for students, monitor student behavior, and respond to student misbehavior, but these efforts are not always successful.</td>
<td>Teacher is aware of student behavior, has established clear standards of conduct, and responds to student misbehavior in ways that are appropriate and respectful of the students.</td>
<td></td>
</tr>
<tr>
<td>Organizing Physical Space</td>
<td>Teacher makes poor use of the physical environment, resulting in unsafe or inaccessible conditions for some students or a serious mismatch between the furniture arrangement and the lesson activities.</td>
<td>Teacher’s classroom is safe, and essential learning is accessible to all students, but the furniture arrangement only partially supports the learning activities.</td>
<td>Teacher’s classroom is safe, and learning is accessible to all students; teacher uses physical resources well and ensures that the arrangement of furniture supports the learning activities.</td>
<td></td>
</tr>
</tbody>
</table>

(Highlight all statements on this rubric where evidence was found to support the statements.)

Summary of Progress in Category 2
## CATEGORY 3. Instruction

<table>
<thead>
<tr>
<th>Component</th>
<th>UNSATISFACTORY</th>
<th>BASIC</th>
<th>PROFICIENT</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Communicating Clearly and Accurately</strong></td>
<td>Teacher’s oral and written communication contains errors or is unclear or inappropriate to students.</td>
<td>Teacher’s oral and written communication contains no errors, but may not be completely appropriate or may require further explanations to avoid confusion.</td>
<td>Teacher communicates clearly and accurately to students, both orally and in writing.</td>
<td></td>
</tr>
<tr>
<td><strong>Using Questioning and Discussion Techniques</strong></td>
<td>Teacher makes poor use of questioning and discussion techniques, with low-level questions, limited student participation, and little true discussion.</td>
<td>Teacher’s use of questioning and discussion techniques is uneven, with some high-level questions, attempts at true discussion, and moderate student participation.</td>
<td>Teacher’s use of questioning and discussion techniques reflects high-level questions, true discussion, and full participation by all students.</td>
<td></td>
</tr>
<tr>
<td><strong>Engaging Students in Learning</strong></td>
<td>Students are not at all intellectually engaged in significant learning, as a result of inappropriate activities or materials, poor representations of content, or lack of lesson structure.</td>
<td>Students are intellectually engaged only partially, resulting from activities or materials of uneven quality, inconsistent representations of content, or uneven structure or pacing.</td>
<td>Students are intellectually engaged throughout the lesson, with appropriate activities and materials, instructive representations of content, and suitable structure and pacing of the lesson.</td>
<td></td>
</tr>
<tr>
<td><strong>Providing Feedback to Students</strong></td>
<td>Teacher’s feedback to students is of poor quality and is not given in a timely manner.</td>
<td>Teacher’s feedback to students is uneven, and its timeliness is inconsistent.</td>
<td>Teacher’s feedback to students is timely and of consistently high quality.</td>
<td></td>
</tr>
<tr>
<td><strong>Demonstrating Flexibility and Responsiveness</strong></td>
<td>Teacher adheres to the instruction plan in spite of evidence of poor student understanding or of students’ lack of interest, and fails to respond to students’ questions; teacher assumes no responsibility for students’ failure to understand.</td>
<td>Teacher demonstrates moderate flexibility and responsiveness to students’ needs and interest during a lesson, and seeks to ensure the success of all students</td>
<td>Teacher seeks ways to ensure successful learning for all students, making adjustments as needed to instruction plans and responding to student interests and questions.</td>
<td></td>
</tr>
</tbody>
</table>

(Highlight all statements on this rubric where evidence was found to support the statements.)

**Summary of Progress in Category 3**
**Appendix B, continued Danielson Framework**

**CATEGORY 4. Professional Responsibilities**

<table>
<thead>
<tr>
<th>Component</th>
<th>UNSATISFACTORY 1</th>
<th>BASIC 2 3 4</th>
<th>PROFICIENT 5 6 7</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reflecting on Teaching</td>
<td>Teacher does not reflect accurately on the lesson or propose ideas as to how it might be improved.</td>
<td>Teacher’s reflection on the lesson is generally accurate, and teacher makes global suggestions as to how it might be improved.</td>
<td>Teacher reflects accurately on the lesson, citing general characteristics and makes some specific suggestions about how it might be improved.</td>
<td></td>
</tr>
<tr>
<td>Maintaining Accurate Records</td>
<td>Teacher has no system for maintaining accurate records, resulting in errors and confusion.</td>
<td>Teacher’s system for maintaining accurate records is rudimentary and only partially effective.</td>
<td>Teacher’s system for maintaining accurate records is efficient and effective.</td>
<td></td>
</tr>
<tr>
<td>Communicating With Families</td>
<td>Teacher provides little or no information to families and makes no attempt to engage them in the instructional program.</td>
<td>Teacher complies with school procedures for communicating with families and makes an effort to engage families in the instructional program.</td>
<td>Teacher communicates frequently with families and successfully engages them in the instructional program.</td>
<td></td>
</tr>
<tr>
<td>Contributing to the School and District</td>
<td>Teacher’s relationships with colleagues are negative or self-serving, and teacher avoids being involved in school and district projects.</td>
<td>Teacher’s relationships with colleagues are cordial, and teacher participates in school and district events and projects when specifically requested.</td>
<td>Teacher participates actively in school and district projects, and maintains positive relationships with colleagues.</td>
<td></td>
</tr>
<tr>
<td>Growing and Developing Professionally</td>
<td>Teacher does not participate in professional development activities, even when such activities are clearly needed for the development of teaching skills.</td>
<td>Teacher’s participation in professional development activities is limited to those that are convenient.</td>
<td>Teacher participates actively in professional development activities and contributes to the profession.</td>
<td></td>
</tr>
<tr>
<td>Showing Professionalism</td>
<td>Teacher’s sense of professionalism is low, and teacher contributes to practices that are self-serving or harmful to students.</td>
<td>Teacher’s attempts to serve students based on the best information are genuine but inconsistent.</td>
<td>Teacher makes genuine and successful efforts to ensure that all students are well served by the school.</td>
<td></td>
</tr>
</tbody>
</table>
## CATEGORY 4, continued. Professional Responsibilities

<table>
<thead>
<tr>
<th>Component</th>
<th>UNSATISFACTORY</th>
<th>BASIC</th>
<th>PROFICIENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal Habits</td>
<td>Is often late and/or tardy. Does not perform minimum required tasks. Clothing does not allow teacher to complete required duties without interference. Hygiene does not allow students and peers to work with teacher without being offended.</td>
<td>Teacher is regularly in attendance and seldom if ever tardy. Generally clothing is clean and allows teacher to perform required tasks without interference. Hygiene generally allows students and peers to work with teacher without being offended.</td>
<td>Shows dedication by working beyond basic requirements. Is absent only when necessary. Clothing is clean and neat and allows the teacher to perform required tasks without interference. Hygiene allows students and peers to work with teacher without being offended.</td>
</tr>
</tbody>
</table>

(Highlight all statements on this rubric where evidence was found to support the statements.)

Summary of Progress in Category 4

The Impact of Budget Cutbacks on Music Teaching Positions and District Funding in Three Midwestern States

Frederick William Burrack¹, Phillip Payne¹, Dale E. Bazan², and Daniel S. Hellman³

Abstract
The purpose of this study was to investigate the existence and impact of budgetary cutbacks to music teaching positions and district funding in three Midwestern states, namely Kansas, Nebraska, and Missouri. The results revealed cuts to staffing and district funding of music programs without a reduction in student enrollments in 2011–2012 following a downward trend the previous 3 to 4 years. Increases in teaching responsibilities and student fees were also trends. Based on collected data, staffing and budgetary reductions will continue to increase teacher workloads. Recommendations are provided for music education advocates, music teacher education programs, and state music education organizations to adapt to changing fiscal realities and needs of schools.

Keywords
budget cuts, budgetary reductions, challenges, economy, music teaching positions, school music programs

Education funding at all governmental levels, which influences funding for music education, has been curtailed as the result of a recession from which the United States economy is yet to fully recover. The impact of the recession on school districts has accelerated since 2009 when the federal government reduced funding intended to lessen the impact of the recession (Picus & Odden, 2011). While school budget cutbacks seem widespread throughout the United States, it is important to identify how current economic conditions might be affecting music education programs. As local school districts around the United States confront shrinking budgets and weigh the decisions related to reductions in funding, specific and current data on the impact of cutbacks should be useful in assisting music educators and state music associations in responding to these challenges. The researchers of the current study endeavored to provide such insight into music programs in Kansas, Nebraska, and Missouri.

Recent statewide surveys by school administrators and music educators revealed that music teaching positions have been eliminated at an average rate of more than one music teacher per district in some Midwestern states (Burrack & Bazan, 2010; Burrack & Payne, 2011a; Jarman & Boyland, 2011). Based on a survey of 127 school superintendents in Indiana, 89 elementary music, art and physical education positions, and 59 secondary related arts were eliminated in 2010–2011 (Jarman & Boyland, 2011). A survey of music teachers in Kansas representing 60% of school districts showed 220 music education positions had been cut between 2007 and 2010 (Burrack & Payne, 2011b).

Recent research (Burrack & Bazan, 2010; Burrack & Payne, 2011a; Jarman & Boyland, 2011) show a high degree of reductions in funding music programs and supporting music teachers, while enrollment and participation remains strong. In 2008, 60% of Kansas districts reported a loss of music funding at the district level, of which a third exceeded 25% of the previous year’s budget (Burrack & Payne, 2011a). Decreased funding was also reported to have increased teacher workloads and decreased funding for travel and professional development. In spite of these cuts, more than 20% of the student body participated in band and choir at over two thirds of the schools in the state. High levels of participation are also confirmed by nationwide research revealing that...

¹Kansas State University, Manhattan, KS, USA
²University of Nebraska, Lincoln, NE, USA
³Missouri State University, Springfield, MO, USA

Corresponding Author:
Frederick William Burrack, Kansas State University, 109 McCain Auditorium, Manhattan, KS 66506, USA.
Email: fburrack@ksu.edu
more than 90% of American elementary and secondary schools offer music instruction (Richerme, 2011). During 2009, a majority of districts in both Kansas and Nebraska reported strained budgets and healthy enrollments (Burrack & Bazan, 2010). Nationally, music educators have described underfunded and understaffed music programs as reaching a crucial tipping point that could undermine the prevailing structure and curriculum of school music education (Anonymous, 2010; Kratus, 2007; Nelson, 2010). This could result in the reduction of music from school curricula or lead to drastic changes in the ways in which it is currently configured.

Administration and school boards require accurate, valid and reliable information in order to discern the consequences of their decisions related to allocations and staffing. Provided that the current fiscal environment persists for the next few years, new approaches to collecting data on school music education programs may be needed to secure necessary resources and staffing (Nelson, 2010; Potter, 2007).

The purpose of this study was to investigate the existence and impact of cutbacks to music teaching positions and district funding in three Midwestern states, namely Kansas, Nebraska, and Missouri. Research questions include (a) how were teaching positions affected by budget cutbacks from the 2009–2010 to 2011–2012 school years, (b) how are cutbacks affecting aspects of music teaching and music program delivery, and (c) what trends appear to be emerging?

Method

The study was conducted during October 2011 through February 2012. Variations between states necessitated differences in survey protocols. In Kansas and Missouri, a link to the survey was provided to the Music Educators Associations (MEAs) associated with the National Association for Music Education (NAfME) and mailed/emailed by that association on behalf of the researchers. Email contacts for Nebraska MEA members were received from the state’s MEA. While the membership database may not include all music teachers in the state (e.g., those who are not MEA members), this grouping of music teachers could efficiently provide a generalizable population. The researchers contacted and reminded members in Kansas about the survey directly. E-mail reminders were sent by respective researchers or by the MEA at 2-week intervals between October 2011 and February 2012. On the completion of the survey, the researchers identified all non-respondent districts and contacted the administration or director directly to ensure a robust response rate.

With the population for the study being music programs in all districts in each respective state, researchers instructed respondents that there was to be one response per school district representing district-wide information for the specific years identified in the questions. To ensure that only one response was received from each participating district, fine arts administrators or department chairs were identified. In the absence of a fine arts administrator, the superintendent of the district was contacted to identify one music educator to collect and submit the requested data. Unified School District numbers were required in the collection instrument to ensure that no more than one response could be submitted. If more than one response was received from a district, the researchers selected to use the response that most closely matched the reported enrollment from the state’s Department of Education. The response that most accurately reflected the reported average daily membership (ADM) was retained while the other was discarded. In cases in which, both responses appeared equally valid, the first submitted survey was used while the other was discarded.

The online survey was divided into three sections to provide clarity for the respondents. The first section included questions requesting demographic information including district number (for geographic representation), school district population, teaching level and discipline. The second section sought information on any music positions lost (defined as music position not renewed or replaced for the current year and the two prior years). Respondents identified positions by primary teaching area/level so not to duplicate reporting of positions covering multiple levels. The third section investigated information on budget issues for the district’s music program including reductions in program funding, reductions in salary, increased music teacher load or duties, and effects of budget changes on certain aspects of the program. Findings were analyzed descriptively at the state level first to determine impact on local music education and then aggregated with both the results from each participating state.

Results

The aggregate response rate across the tri-state school districts was 43.5%. Table 1 contains a breakdown of response rate by state. The distribution of respondents in Kansas and Nebraska was proportional to actual distribution of schools in size. The response rate for Missouri had a higher representation for districts with enrollments above 1,000 students; the response rate was 45% for districts with enrollments more than 1,000 students, and 25% for districts with enrollments fewer than 1,000 students.

The results indicated that 375 music teaching positions were reported as lost for 2011–2012. Table 2 includes totals for the number of positions reported as lost by state and music teaching subdiscipline.
The survey also identified the percentage of student involvement in music programs. Using the benchmark of exceeding 20% of the school population in general music, choir, and band, 99% of schools for elementary general music, 66% for middle school general music, over 80% for middle school choir and band, and over 60% for high school choir and band reported that they exceeded 20% of their student body in those areas. Fewer than 10% of middle and high schools had string enrollments that exceeding 20% of the student body. Table 3 contains a breakdown of these data by state and curricular area.

When contact time was examined across the three states, over 80% of districts reported no changes in contact time. Findings are reported by state and curricular area in Table 5. Trends in the data collected were examined for each state. Kansas research involved the comparison of the findings from this survey with that collected on a previous year’s survey. These were parallel surveys conducted by the same researchers. The Nebraska and Missouri collected responses that addressed three years in a single survey. A compilation of the reported positions lost based on the full data set is provided in Table 2.

**Kansas**

Kansas revealed an increase in music teaching positions lost from 77 positions in AYs 2007–2009 to 143 in AY 2009–2010, with 37% of the loss for the most recent year coming from elementary and middle school general music. Kansas music programs lost in AY 2010–2011 were 224, an increase of 49%. Sixty percent of district music programs reported a loss in operating budgets from in 2010 with 48% reporting additional lowered budgets in 2011. Of these school districts, 22% of the music programs reported a loss in music operating budget of 25% or greater in 2010 with 13% reporting additional losses in 2011. Furthermore, analysis from the Kansas study revealed an increase in the percentage of district music programs adding students fees from 18% in 2010 with an additional 20% in 2011. Nineteen percent of the music programs also reported an increase in 2010 of teaching responsibilities outside their area of expertise from and an additional 22% reported an increase in 2011.

**Nebraska**

Nebraska revealed an increase in the number of music teaching positions that were not renewed or replaced.
from 34 in AYs 2008–2010 to 55 in AY 2010–2011, with the majority of these losses in the areas of elementary (44%) and middle school (28%) general music. More than 57% of school district music programs reported a loss of operating budget with 21% reporting a loss of more than 25% from the former year’s level of support (see Table 2). Nineteen percent of programs reported an addition of student fees for music participation. In reference to travel expenditures, 42% reported a reduction in support, as well as a 30% reporting a reduction in capital improvements, and 30% reported music teachers who were teaching outside of their expertise, 30% in 2011.

Missouri findings revealed an increase of music teacher positions lost in the state, 105 in AYs 2008–2010 to 96 in AY 2010–2011. Similar to Kansas and Nebraska’s findings, elementary and middle general music teaching positions make up 36% of the music positions lost. In 2011, 53% of the district music programs reported a loss in operating budget with one fifth sustaining a reduction exceeding 25%. Twenty-two percent of the music programs reported an addition of student fees in 2011. Music teachers were reported as assuming additional responsibilities and expectations in 31% of responding districts.

Summary of Tri-State Findings

The study revealed that cuts to staffing (music teaching positions) and operating budgets for music programs in the 2011–2012 continued a downward trend from what was reported during previous years. Across the school district music programs in the tri-state area, there was a loss of 375 music teaching positions for 2011–2012. Based on the strong return rate and reflective representation of the entire population of district music programs in Kansas, when generalized across the entire population there may be more than 500 fewer music teachers in that state than there were in 2009. Nebraska and Missouri revealed a similar pattern in the number of music positions eliminated from district music programs.

The highest percentage music teaching positions lost occurred in the middle level, followed by the elementary level. The possibility that this loss of music teaching positions may affect the accessibility of music instruction and hinder the establishment of foundational learning for advanced study in music is an important concern. There are no results to suggest a reduction in music offerings for students, just fewer teachers to provide instruction and guidance. Half of district music programs reported reductions in operating budget, and more than 10% reported reductions exceeding one fourth of the previous year’s operating budget. It is encouraging that student involvement remains high at all levels in all three states. Identifying the long-range impact of these issues on student retention is not possible with this survey but is worthy of continued monitoring.

Discussion

How Were Teaching Positions Affected by Budget Cutbacks From the 2009–2010 to 2011–2012 School Years?

Education budgets across the country are tight because of the extended recession from which the United States
economy has yet to fully recover, and most federal funding provided by the Recovery Act has been exhausted since 2010 or 2011 (Picus & Odden, 2011). Considering the combined data set over the past 4 years, with a reported loss of 638 music teaching positions, it is important to note that the majority of losses occurred in general music. If these results were to be generalized, the actual numbers of positions lost could potentially be staggering. It is important to note that the researchers did not identify if the positions lost were full-time or part-time positions or if the positions lost represented a certified teacher. Future surveys will be designed to collect data that identifies the specific types of position cuts.

How Are Cutbacks Affecting Aspects of Music Teaching and Music Program Delivery, and What Trends Appear to Be Emerging?

A challenge in understanding the depth of funding cuts to music programs at the district level is the lack of information as to whether prior funding support for music programs was initially sufficient. Loss of funding on a music program that had historically been underfunded is very different than loss of funding for a well-supported music program, although neither scenario is preferred. While Nebraska and Missouri reported almost one fifth of responding districts losing greater than 25% of their operating budgets in 2011, it will be important for future surveys to examine if the decrease in funding reductions is indicative of broader trends.

Unfortunately, findings from Kansas’s school music programs indicated a second year of increase in additional fees placed on students for participation in music; 18% of programs reported an addition of student fees in 2010 and an additional 20% in 2011. Although it is difficult to confirm if the additional fees added to additional programs or accumulative to former programs, the apparent trend to add fees for music participation is concerning.

On a positive note, the survey results indicated that student involvement in many music content areas remained high and contact time remained consistent overall. Although a number of respondents did provide the researchers with anecdotal reports on program eliminations in particular schools, data were not collected on how position cuts affected curriculum offerings, teaching practices, or grammatical decisions.

Based on the survey results, an increasing number of music teachers are being asked to teach outside of their expertise. Data were not collected on whether re-assigned music teachers were now teaching a different area of music or a completely different discipline. Future surveys might request more detailed information on new expectations. Either way, music teachers report that they are experiencing additional responsibilities and expectations.

Survey response rates were lower in Nebraska and Missouri making the degree of impact in those states more speculative, yet the total number of responses provides support for some generalization. The rate of cuts reported is also consistent with reports by Indiana school superintendents on cuts to music, art, and physical education positions for the 2010 school year (Jarman & Boyland, 2011). It may be that cuts to music positions in Midwestern states are even more extensive than we report.

Based on analysis of the current study, we conclude that the risk posed in squeezing opportunities for music education through staffing and budgetary reductions is increasing. Staffing reductions will likely result in increased workloads for remaining staff, possibly reducing educational experiences for students. Unfortunately, the reduction of electives and the merging of music classes are advocated by researchers on school finance as strategies to alleviate budget challenges (Picus & Odden, 2011).

While the general continuation of music programs in spite of budgetary challenges does not appear to be an immediate threat to the elimination of such programs, the reductions still pose a threat to the availability and quality of music education for children in schools that must be monitored.

Parents, community members, and policy makers are vital to promoting the importance and value of the arts through increased visibility and connections within and among communities. Effective public relations strategies can inform the public of the harsh realities of passively accepting drastic changes to music education. However, educational finance researchers consider using popularity and political connections as a means to advocate for curricular acceptance to be a historical problem in education (Roza, 2010). Advocacy for music education may need to prioritize efforts related to student access and achievement of all students in music as well as examine per pupil cost effectiveness in order to adapt to the changing fiscal, political, and accountability environment.

Considering the reporting of increased losses of music positions, negative impact on the quality of instruction and teacher burnout are possible realities for many of these teachers. Not considered in the current study was the effect reductions might have on the quality of music education provided to students. Therefore, the researchers of the current study suggest refining the data collection instrument to include items designed to address quality of instruction and burnout. Depleting the enthusiasm that teachers have for teaching music to students is a cost that cannot be measured in terms of dollars spent.
Study results should be interpreted with some caution. The data collected only focused on position and funding losses and did not consider the possibility of staffing and funding increases. Nor did it consider part-time or full-time status of positions lost. Furthermore, these three states contain a high proportion of small schools districts, many of which have a long history of using part-time or full-time music teachers who teach across one or more additional certification areas. Nevertheless, this survey does document that losses in district funding and staffing of music programs are widespread over a large geographic region and may be increasing.

Declaration of Conflicting Interests
The author(s) declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

Funding
The author(s) received no financial support for the research, authorship, and/or publication of this article.

References
Advocacy

In the spring of 2016, the KMEA Advocacy committee re-administered updated versions of the Impact of Budget Cuts and Job Satisfaction Surveys. The surveys garnered responses from 96 districts (33%) and 200 music educators, respectively.

Budget Cuts/Positions Lost

With our state facing further financial crises, budgets for a majority (61%) of respondent districts remained the same. However, in this past year, eighteen percent reported up to a 10% cut; nine percent reported at 11-25% cut; six percent reported at 26-50% cut; two percent at greater than 50% decrease in budget. The most wide-spread issue reported in association with budgetary issues was loss of music teaching positions and increased teaching responsibilities, which aligns with the findings indicated in the teacher satisfaction survey (see below).

While the cuts to music positions were relatively modest as compared to 2009-2013, there have been additional cuts since our last survey. Over the course of the past 3 years responding districts have reported an additional loss of 64 positions. These cuts mean we are approaching 600 music positions lost from Kansas' schools over the past 7 years as reported by these surveys. Districts are reporting an increased usage of paraprofessionals, elimination of fine arts supervisors, moving elementary music to classroom teachers, or reducing positions to part-time. Increased levels of stress identified by music teachers are a direct result of cuts, funding challenges, and increased responsibilities and may be an impetus for our music educators to consider leaving the profession. While the two surveys were unique, they revealed many connections based on the educational and economical climate.

Job Satisfaction

Level of job satisfaction remained essentially unchanged since our last survey. Twenty-six percent of the respondents indicated that they were neutral, dissatisfied, or very dissatisfied with the profession. While seventy-four percent remain satisfied, the fact remains that over one quarter is still identifying as being less than satisfied with the profession. It is important to continue pursuing ways to address those who need the help in remaining satisfied in their jobs.

Stressors

To summarize what the survey tells us about why teachers love the profession and remain satisfied, strong school support, a good relationship with the administration, and relevant staff development all contribute to a teacher being satisfied with the profession. Conversely, one significant issue revealed that leads toward dissatisfaction was teacher evaluation based on items unrelated to...
Contrary, one significant issue revealed that music teacher dissatisfaction was teacher evaluation based on items unrelated to teaching music. Continued advocacy to guide administrators’ effective evaluation of music teacher’s effectiveness is essential. As an association, it is also important to help music teachers’ focus on developing and maintaining parent, administrative, and community support through effective interaction to diminish the elevation of stressors that effect job satisfaction.

Through further examination of survey data, teachers identified the following as primary contributors to stress in their jobs: scheduling conflicts, students missing for remediation, teaching responsibilities, assessment, funding, and enrollment issues. These were confirmed and expanded upon during Saturday session at the ISW. The remainder of this article examines each of these issues and how they are impacting the job satisfaction of our current music educators.

Scheduling conflicts were reported by 60% of the respondents. When examined by locale, we found that rural (69%) and urban (61%) schools were effected most prominently in this area. Suburban areas (48%) were impacted least with scheduling conflicts. Scheduling conflicts were reported across all levels from elementary through secondary. While the specific conflicts reported were often unique, the teacher stress remained similar at the core. Teachers perceived the conflicts as a sign of disrespect by counselors or other colleagues.

One specific set of conflicts focused on students missing class for remediation. This stressor was reported with greater prevalence from teachers in the midst of their career (6-19 years experience). Teachers on either end of this spectrum did not report the same level of concern. Those advanced in their careers may have developed sufficient strategies to address the issue through instruction strategies. KMEA should enhance the sharing of approaches to working around such issues in order to assist teachers who are dealing with these challenges while trying to maintain effective instruction. The ESSA policy that suggests pull-outs from music are no longer supported can be used as one tool for advocacy in this area.

The topic of enrollment issues falls under various categories with rural and urban schools reporting the highest levels of stress. While increased enrollment was an issue in some instances, teachers reported this from the perspective of increased teacher responsibilities due to fewer teachers teaching the same number of students. Increased teaching responsibilities disproportionately affected urban (75%) schools. Other issues of concern raised under the category of enrollment that were exposed in the ISW Saturday session included International Baccalaureate, Advanced Placement, and Career Pathways causing tough decisions for students. These issues dealt with students who were unable or encouraged not to enroll for music courses. Furthermore, secondary teachers were critical of specific tracks that severely limited students’ ability to enroll for music as an elective. In one case, in order for students to enroll for choir and band, one (choir) would to be considered a survey course allowing them to only attend one quarter. At the elementary level, students had to choose music over recess. In another elementary school, students were provided instruments for their first year of study later having to end participation when moving to the next grade level due to a policy against loaning instruments to students in higher-level classes. Overall, it became clear that teacher stress levels are increased when enrollment issues beyond the teacher’s control hinders equitable opportunities for students to participate in music. A deeper investigation of these enrollment issues could lead to professional development to help alleviate many of these manageable problems.

A new issue that has appeared in this survey is that of assessment. This issue was raised most often from teachers in small cities (69%) and suburban (63%) districts. Creating assessment to measure student growth appears to be connected with the teacher evaluation practices causing associated apprehensions. This is also a prime opportunity to offer professional development conversations around integrating assessments while incorporating the new Kansas State Music Standards into the classroom.

As a profession, we must remain aware how the changing nature of classroom music and the profession is impacting teachers. It is important for teachers to remain involved with KMEA in order to be heard in order for those in leadership to know how to serve its constituents. Although there is a small percentage of music teachers that report dissatisfaction, a more important finding is that over 45% of the respondents who reported they were satisfied with the profession indicated that they regularly think about leaving the profession. If this is a reflection of Kansas Music Educators, then we must focus on supporting those who are passionate about music teaching and provide appropriate professional development and assistance to retain this population in the profession. Supporting those who are satisfied, and advocating for our profession and retaining the best and brightest should be our primary focus.

The Kansas Music Review is the official publication of the Kansas Music Educators Association, a federated State Association of the National Association for Music Education.
TECHNICAL DOCUMENTS
Music Model Cornerstone Assessment

Technology: Proficient
Intent
The Model Cornerstone Assessment (MCA) consists of a series of standards-based assessments that provide music teachers with formative and summative means to measure student understanding and achievement. Each MCA is designed as an assessment task that includes multiple assessment strategies targeting the corresponding process components of individual artistic processes. The emphasis of the MCA design is on the scaffolding of the assessment strategies that provide students with optimal opportunity to succeed in the artistic processes. Although the MCA is intended to be used as a whole to provide a comprehensive view of student’s achievement of individual artistic processes. Beyond the pilot, teachers may apply the component parts of the MCA to different projects. Finally, MCA’s assessment results should continuously incentivize adjustments to curriculum and instruction throughout the process.

Description of the MCA
By the end of this project, students will create an MP3 recording of an arrangement of a cover song. Students will select a song that they will arrange in a distinctly different style. Once their song is selected, students will explore whatever digital music production software is available to them for the project, in order to better understand and plan for how they will incorporate the use of digital tools into their arrangement. Students will then analyze elements of music of the original song, and directly compare them to planned elements of music of their arrangement in a distinctly different style. As they analyze, students will also be describing and forming an interpretation of their arrangement that will guide musical decisions as they progress through the project. After the analysis and interpretation are complete, students will begin arranging their cover song, mapping their tracks as they develop their arrangement. Mid-way through making their song, students will complete a peer and self-evaluation, where they will give and receive feedback to further guide the formation of their arrangement. Students will present their final work for the class, as well as give a brief description of how they created their arrangement, and what to listen for regarding digital tools and effects that were used.

Following each of the projects, students will complete worksheets that act as a journal to reflect on their experiences. This assessment task is a series of projects to be incorporated into classroom instruction. The can be accomplished sequentially, but may be spaced across other instructional activities. It is to be administered in a safe, appropriately supervised environment following school policy and procedures. Accommodations based upon student IEP, 504 Plan, etc. will determine the implementation of this assessment task for applicable students. Students will need the following materials and resources to complete this assessment task:

- Student copies of the following worksheets: Task Sheet w/ Project Overview, Cover Song/Artist Selection, Cover Song Analysis, Track Mapping, Peer Feedback/Refinement Plan, Final Presentation.
- Computer
- MIDI Keyboard
- Music Production Software (ex. GarageBand, LMMS, etc.)
- Pencil
- Headphones

Estimated time for Teaching and Assessment
Individual teachers can determine the length of time required to complete the assessment. Teachers should administer the task in the way that is most practical for their classrooms. Placing instructional units between projects may be useful to enhance student success.
Students will be covering a song of their choosing, re-arranging it into a distinctly different style using digital tools.

**Project One – Imagine and Select**

Students generate three potential project ideas, choose one to brainstorm ways in which elements of music can be altered, and explain why they selected this song using prompting questions. Then list ways in which they believe these digital tools could enhance the listed elements of music.

**Project Two – Plan, Analyze, and Interpret**

Students analyze elements of music in the original song and synthesize the analysis into a cover arrangement that will be compared and contrasted to the original. They define a conception of the song’s “message” and construct their own “message” or interpretation of the music they are arranging, focusing specifically on the transformation of the original message through their arrangement and use of digital tools and devise a plan to incorporate digital tools in their arrangement, with consideration of the elements of music described in their selection worksheet.

**Project 3 - Make**

Students begin creating their arrangement by mapping tracks.

**Project 4 – Evaluate and Refine**

Students present their cover to a partner who will evaluate the other’s cover and provide feedback. Once the feedback is reviewed, they create a refinement plan and continue to development of the cover song.

**Project 5 - Present**

1. Students describe the elements of music, message, and incorporation of digital tools, then present their cover song to the class. After presenting, students submit mp3 recording of their cover song to teacher.
Teacher Preparation for Assessment

- Review MCA and address skills and knowledge with students necessary for their success with this project.
- Provide a classroom set of Task Scenario and Cover Song/Artist Selection Worksheets for students.
- Review digital music production software and select recordings to play as examples for students.

Assessment Procedures:

1. Teacher distributes Task Scenario & Project Overview Worksheet to students.
2. Students read independently, asking for clarification if needed.
3. Teacher explains that students will be covering a song of their choosing, re-arranging it into a distinctly different style, using only digital tools.
4. Teacher distributes the Cover Song/Artist Selection Worksheets.
5. Students generate three potential project ideas, then choose 1 to brainstorm ways in which elements of music can be altered.
6. Next, students will explain why they selected this song using the prompting questions from the worksheet.
7. Before continuing, the teacher shall use probing and guiding questions to facilitate discussion about the uses and possibilities within digital music production software. (Teachers are encouraged to share recordings of examples.)
8. Students shall then, using whatever knowledge they have of digital music production software, and list ways in which they believe these digital tools could enhance the listed elements of music.
9. Teacher collects Cover Song/Artist Selection Worksheets for scoring using the Imagine/Select Scoring Device.
Imagine / Select Scoring Device

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1 Emerging</th>
<th>Level 2 Approaches Standards</th>
<th>Level 3 Meets Standards</th>
<th>Level 4 Exceeds Standards</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Select:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Criteria</td>
<td>Criteria used to select a song and style is unclear, making no connections to interests or skills.</td>
<td>Criteria used to select a song and style is somewhat clear, making connections to either interests or skills, but not to both.</td>
<td>Criteria used to select a song and style is clear and obvious, making connections to interests and skills.</td>
<td>Criteria used to select a song and style is thorough and detailed, demonstrating insightful connections to interests and skills.</td>
<td>MU:Cr1.1.T.Ia Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools. MU:Cr2.1.T.Ia Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources. MU:Pr4.I.T.Ia Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer's technical and technological skill. MU:Re7.I.T.Ia Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.</td>
</tr>
<tr>
<td>Imagine</td>
<td>Provides description of the anticipated arrangement without addressing melody, harmony, or rhythm.</td>
<td>Provides description of the anticipated arrangement minimally addressing aspects of melody, harmony, and/or rhythm.</td>
<td>Provides description of melody, harmony, and rhythm as each relates to the anticipated arrangement.</td>
<td>Provides description that exposes a depth of interaction between melody, harmony, and rhythm relating to the anticipated arrangement.</td>
<td></td>
</tr>
<tr>
<td>Digital Tools, Techniques, Strategies</td>
<td>Consideration of digital music software tools, techniques, or strategies that can enhance elements of music is not evident.</td>
<td>Appropriately considers one digital music software tools, techniques, or strategies that can enhance elements of music.</td>
<td>Appropriately considers two digital music software tools, techniques, or strategies that can enhance elements of music.</td>
<td>Appropriately considers three or more digital music software tools, techniques, or strategies that can enhance elements of music.</td>
<td></td>
</tr>
</tbody>
</table>

Teacher Feedback
Assessment Procedures:

1. Teacher then distributes Cover Song Analysis Worksheet and return previously completed and collected Cover Song/Artist Selection worksheet to students.
2. Students independently analyzes elements of music in the original song.
3. Once students have analyzed the original song, they will begin synthesizing the analysis into a cover arrangement that will be compared and contrasted to the original.
4. Students independently define a conception of the song’s “message” and construct their own “message” or interpretation of the music they are arranging, focusing specifically on the transformation of the original message through their arrangement and use of digital tools.
5. Students then devise a plan to incorporate digital tools in their arrangement, with consideration of the elements of music described in their selection worksheet.
6. Teacher will collect the Cover Song Analysis Worksheet to be scored using the Plan, Analyze and Interpret Scoring Device and to provide feedback for refinement.
### Plan, Analyze, and Interpret Scoring Device

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Emerging</td>
<td>Approaches Standards</td>
<td>Meets Standards</td>
<td>Exceeds Standards</td>
<td>Standards</td>
</tr>
</tbody>
</table>

**Analyze** - Analyze the structure and context of varied musical works and their implications for performance. & Analyze how the structure and context of varied musical works inform the response.

**Interpret** - Develop personal interpretations that consider creators’ intent & Support interpretations of musical works that reflect creators'/performers’ expressive intent.

#### Analysis
- Analysis is incomplete.
- Analysis is complete, but does not directly compare/contrast elements between the original and revised style.
- Analysis is complete and directly compares/contrasts elements between the original and revised style.
- Analysis is detailed and thorough comparing/contrasting elements between the original and revised style.

#### Interpretation
- The “message” of the selected song is not identified or explained.
- The “message” of the selected song is identified and explained for the original, but the cover version is not described.
- The “message” of the selected song is identified and explained for both the original and cover version.
- The “message” of the selected song is identified and explained for both the original and cover version, connecting to personal experiences.

#### Connection to Digital Tools
- The plan for how to use digital music production software for the elements of music exposed from their analysis is unclear, or not based on their interpretation for the cover.
- There is a general, unspecific plan based on their interpretation for the cover, for how to use digital music production software for the elements of music exposed from their analysis.
- There is a clear undetailed plan, based on their interpretation for the cover, for how to use digital music production software for the elements of music exposed from their analysis.
- There is a clear and detailed plan, based on their interpretation for the cover, for how to use digital music production software for the elements of music exposed from their analysis.

---

**Teacher Feedback**

---

**MODEL CORNERSTONE ASSESSMENT – TECHNOLOGY:PROFICIENT**
Teacher Preparation for Assessment

- Review MCA and address Pre-requisite Skills and Knowledge with students.
- Provide a classroom set of Track Mapping worksheets.
- Provide music production software, MIDI keyboard, and other related equipment for students.

Assessment Procedures:

1. Teacher will return scored Cover Song Analysis Worksheet for reference during the making of the arrangement.
2. Teacher will distribute Track Mapping Worksheet to students.
3. Teacher will explain how to complete each track map and how to identify and alter this information in the digital music production software being used for the cover song.
4. Students will begin creating their arrangement, mapping tracks and asking questions for clarification as needed as they progress.

Project 4 – Evaluate and Refine

Teacher Preparation for Assessment

- Review MCA and address Pre-requisite Skills and Knowledge with students.
- Provide a classroom set of Peer Feedback and Refinement Form.
- Provide music production software, MIDI keyboard, and other related equipment.

Assessment Procedures:

1. Teacher will return Peer Feedback and Refinement Form.
2. Students will independently review each worksheet and the specific criteria that will be used to evaluate what is completed of both their own and their partner’s arrangement.
3. Students will find or be assigned a partner, and present their arrangement to one another. While one partner is presenting, the other student will be evaluating, using the Peer Feedback and Refinement Form.
4. Once both arrangements have been presented, both partners will circle the qualifiers within scoring rubric that best fit their partner’s arrangement, and write feedback to help guide the final developments of their cover song.
5. Students will review the feedback from their partner and create a refinement plan that addresses all comments from their feedback.
6. Teacher will collect Peer Feedback and Refinement Form for scoring using the Evaluate/Refine Scoring Device.
7. Once scored, teacher will return both worksheets for student reference to guide the continued development of their cover song.
## Evaluate and Refine Scoring Device

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Emerging</td>
<td>Approaches Standards</td>
<td>Meets Standards</td>
<td>Exceeds Standards</td>
<td>Standards</td>
</tr>
</tbody>
</table>

**Evaluate and Refine:** Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria & Evaluate and refine personal and ensemble performances, individually or in collaboration with others & Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

| Refinement Plan | Refinement plan does not address any comments from peer feedback or include planned improvements. | Refinement plan addresses some comments from peer feedback with detailed sequence of planned improvements. | Refinement plan addresses all comments from peer feedback with detailed sequence of planned improvements. | Refinement plan addresses all comments from peer feedback with detailed sequence of planned improvements that also conveys and incorporates improvements from self-reflection. | MU:Cr3.1.T.Ia Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations. MU:Pr5.1.T.Ia Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music. MU:Re9.1.T.Ia Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests. |

Teacher Feedback on the refinement plan
Assessment Procedures:

2. Teacher will distribute Final Presentation Worksheet to students.
3. Students will read independently, and complete the worksheet based on their completed arrangement.
4. One-by-one, students will present their cover song to the class, as if they were presenting to the Musician’s Hall of Fame Tribute Show Design Team. Before playing their arrangement, each student will briefly described the elements of music, “message,” and incorporation of digital tools as recorded on their sheet.
5. After presenting, students will submit mp3 recording of their cover song to teacher (ex. flash drive, e-mail, class dropbox), as well as their Final Presentation Worksheet for scoring using the Present Scoring Device.
6. Teacher will use the Final Presentation Worksheet to guide their listening and give context for scoring.
7. Teacher will collect Track Mapping Worksheets for assessment of completion.
### Present Scoring Device

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1 Emerging</th>
<th>Level 2 Approaches Standards</th>
<th>Level 3 Meets Standards</th>
<th>Level 4 Exceeds Standards</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Present:</strong> Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality &amp; Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context. <strong>Connect:</strong> Synthesize and relate knowledge and personal experiences to make music &amp; Relating musical ideas to varied contexts and daily life to deepen understanding.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Technological Craftsmanship</strong></td>
<td>Cover does not demonstrate an understanding of manipulating digital tools to maintain stylistically appropriate use of melody, harmony, and rhythm.</td>
<td>Cover demonstrated a vague understanding of manipulating digital tools to maintain stylistically appropriate use of melody, harmony, and rhythm.</td>
<td>Cover demonstrated a clear understanding of manipulating digital tools to maintain stylistically appropriate use of melody, harmony, and rhythm.</td>
<td>Cover demonstrated a sophisticated understanding of manipulating digital tools to maintain stylistically appropriate use of melody, harmony, and rhythm.</td>
<td><strong>MU:Cr3.2.T.Ia</strong> Share compositions or improvisations that demonstrate a proficient level of musical and technological craftsmanship as well as the use of digital tools and resources in developing and organizing musical ideas.</td>
</tr>
<tr>
<td><strong>Implementation of Expressive elements</strong></td>
<td>Cover failed to demonstrate expressive musical qualities.</td>
<td>Cover demonstrated expressive musical qualities, but were not clearly aligned with the arranger’s own interpretation.</td>
<td>Cover effectively demonstrated expressive musical qualities that clearly aligned with the arranger’s own interpretation.</td>
<td>Cover effectively demonstrated well-nuanced expressive musical qualities that clearly aligned with and enhanced the arranger’s own interpretation.</td>
<td><strong>MU:Pr6.1.T.Ia</strong> Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music. <strong>MU:Pr6.1.T.Ib</strong> Demonstrate an understanding of the context of music through prepared and improvised performances.</td>
</tr>
<tr>
<td><strong>Use of Digital Tools</strong></td>
<td>Digital music production tools were not used in the cover.</td>
<td>Digital music production tools vaguely enhanced the musical and stylistic qualities.</td>
<td>Cover demonstrated effective use of digital music production tools to enhance the musical and stylistic qualities.</td>
<td>Cover demonstrated unique and creative use of digital music production tools to enhance the musical and stylistic qualities.</td>
<td></td>
</tr>
</tbody>
</table>

**MU:** Model Cornerstone Assessment – Technology: Proficient
Dear Arranger,

Congratulations! You have been selected to create a cover piece to be considered for the Musician’s Hall of Fame Tribute Concert! This show will be one of the biggest of its kind, and we are very excited to bring you on as a part of the design process!

For this tribute show, we ask that you take the original work of a musical artist and arrange it into a distinctly different style. We want you to be able to show your creative side, and use your talents to make this song your own, but still serve as a tribute to the original artist. There will be a house band to perform your arranged work at the show. Because of time constraints, we ask that you use only digital instruments when creating your cover song. Please submit your finished cover arrangement as an .mp3 audio file.

We look forward to hearing your work, and welcome aboard the design team!

Sincerely,

Musicians Hall of Fame Tribute Show Design Team
Agreement for Cover

You must meet the following task requirements when creating your cover:
• Select a song/artist and style for a cover song arrangement.
• Explore various attributes of digital music production software.
• Analyze your selected song, as well as your anticipated cover arrangement.
• Develop and describe an interpretation of your arrangement in comparison to the original.
• Map the creation of your cover song.
• Evaluate and give feedback on both your own and a peer’s cover song arrangement.
• Present your arrangement to the “design team” (the class).

Project Expectations

You will need to complete and submit the following items by the end of this project:
• Cover Song/Artist Selection worksheet
• Cover Song Analysis worksheet
• Track Mapping worksheet
• Peer Evaluation/Feedback worksheet
• Self Evaluation/Refinement Plan worksheet
• Final Presentation worksheet
• mp3 audio file of cover song.
Identify three songs/artists that could be re-arranged or covered into a different style. Keeping in mind that you may only use digital instruments, check the box to indicate the piece you select for your cover.

Song: _____________________________
Artist:_____________________________
Style:_____________________________

Song: _____________________________
Artist:_____________________________
Style:_____________________________

Song: _____________________________
Artist:_____________________________
Style:_____________________________

List the reasons you choose this song and style

After experimenting with a few ideas, use the graphic organizer below to describe the new style and ways you might re-construct the melodic, harmonic, and rhythmic content. Then identify ways you could use digital music production software to enhance the new style of your cover.

Digital Tools, Techniques, Strategies to enhance the new style of your cover song

Melody _____________________________

Rhythm _____________________________

Harmony _____________________________
Cover Song/Artist Selection Worksheet – p.2

Selecting Your Song - What were your initial thoughts when presented with the project task scenario? Were there any songs that you thought of right away? If so, why do you think that is? How did the digital requirements affect your initial thoughts? (criteria for selection, how piece fits your personally considered criteria, musical terminology, qualifying factors, why is this song on your playlist)

........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................

Exploring Digital Music Production Software - Which aspect of the software you’re using do you anticipate will be most useful in your project and why? Which part of the software do you anticipate will be the most challenging to use? Explain.

........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
........................................................................................................................................................................
Name: ____________________________

**Cover Song Analysis Worksheet p.1**

Using the organizer below, briefly DESCRIBE and COMPARE/CONTRAST the elements of music of both the original style and the anticipated new style of your song.

<table>
<thead>
<tr>
<th>Element of Music</th>
<th>Original Style</th>
<th>New Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm/Tempo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instruments</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Texture</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timbre</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Cover Song Analysis Worksheet  p.2

Analyzing Your Song – How does understanding the structural and expressive aspects of the original piece inform your ideas for creating a cover? What was the most difficult part of analyzing your song?

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Interpreting your Song - What is the meaning, or “message” of the original song? Did the interpretation, or “message” impact your interpretation of your cover? Does your new arrangement have a new message or the same message, told in a different way? Explain:

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Digital Tools - Describe how you will use digital music production software to enhance each musical element and deliver the “message” of your new arrangement in the new style.

____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
Track Mapping Worksheet – p.1

As you create your arrangement, fill out the track-mapping guides below for each track.

Track Name: __________________________ Musical Function: _______________ Quantization Note Value: ___

Initial Volume (Mark “X”): 0—________5———
Type: Pre-made Loop ___ Manually _________
Pan: L ⮚ R ___ Volume Map Sketch: ________________________________ Input ___

Track Name: __________________________ Musical Function: _______________ Quantization Note Value: ___

Initial Volume (Mark “X”): 0—________5———
Type: Pre-made Loop ___ Manually _________
Pan: L ⮚ R ___ Volume Map Sketch: ________________________________ Input ___

Track Name: __________________________ Musical Function: _______________ Quantization Note Value: ___

Initial Volume (Mark “X”): 0—________5———
Type: Pre-made Loop ___ Manually _________
Pan: L ⮚ R ___ Volume Map Sketch: ________________________________ Input ___

Track Name: __________________________ Musical Function: _______________ Quantization Note Value: ___

Initial Volume (Mark “X”): 0—________5———
Type: Pre-made Loop ___ Manually _________
Pan: L ⮚ R ___ Volume Map Sketch: ________________________________ Input ___

Model Cornerstone Assessment – Technology: Proficient
### Track Mapping Worksheet – p.2

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ___________________________</th>
<th>Musical Function: ___________________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark &quot;X&quot;): 0———–5——__</td>
<td>———10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td>Input ___</td>
<td></td>
</tr>
<tr>
<td>Pan: L ☐ R ☐ Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Track Mapping Worksheet – p.3

<table>
<thead>
<tr>
<th>Track Name: ____________________</th>
<th>Musical Function: _______________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark “X”): 0—-—-5—-—-</td>
<td>___—-—-10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pan: L  R  Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ____________________</th>
<th>Musical Function: _______________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark “X”): 0—-—-5—-—-</td>
<td>___—-—-10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pan: L  R  Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ____________________</th>
<th>Musical Function: _______________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark “X”): 0—-—-5—-—-</td>
<td>___—-—-10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pan: L  R  Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Track Name: ____________________</th>
<th>Musical Function: _______________</th>
<th>Quantization Note Value: ___</th>
</tr>
</thead>
<tbody>
<tr>
<td>Initial Volume (Mark “X”): 0—-—-5—-—-</td>
<td>___—-—-10</td>
<td></td>
</tr>
<tr>
<td>Type: Pre-made Loop ___ Manually</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pan: L  R  Volume Map Sketch:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Using Digital Music Production Software** - What was the most challenging part of using only digital instruments and music production software in this project? How do you think your arrangement would have turned out, had you only been allowed to use acoustic instruments?

_________________________________________________________________________________________________

_________________________________________________________________________________________________

_________________________________________________________________________________________________

_________________________________________________________________________________________________

_________________________________________________________________________________________________

_________________________________________________________________________________________________
Arranger's Name: ____________________

Peer Evaluator's Name: ____________________

Peer Feedback and Refinement Form

This section to be complete by the listener

<table>
<thead>
<tr>
<th>What works well?</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>rhythm, meter, harmony, melody,</td>
<td></td>
</tr>
<tr>
<td>expression, use of digital tools</td>
<td></td>
</tr>
</tbody>
</table>

| What could improve the cover?     |                           |

This section to be complete by the composer

Drawing on the feedback, describe your plan to improve your arrangement, based on this feedback.

____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________
____________________________________________________________________________________________

Musicians Hall of Fame
For your final presentation of your cover song arrangement, you will be asked to:

1. State your name, song title, and artist.
2. Describe what you believe the meaning, or “message” of your arrangement, and how your cover arrangement has impacted this.
3. Explain the distinctly different style of your arrangement, briefly describing how elements of music were transformed to achieve this.
4. Describe how you used unique features of digital music production software in your arrangement.
5. Play your arrangement for the class.

Song Title: ____________________________________________

Artist: ________________________________________________

Style: _________________________________________________

Description: _______________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________

Uses of Digital Music Production Description: ___________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
__________________________________________________________________________________________
Post-Project Reflection

Which cover song in your class was your favorite? Why? Do you think it helped the class understand your cover song better by explaining your process and intent? Explain.

________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________

How comfortable are you with using digital music production software after completing this project? Describe how you skills with digital technology could be useful outside of this assignment (with other arts, other disciplines, varied context of daily life).

________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________________
EDSEC 200: Teaching As A Career (Introduction to Music Education)

Phillip D. Payne, PhD
Assistant Professor of Music Education
Kansas State University
School of Music, Theatre, and Dance
232 McCain Auditorium
Manhattan, KS 66506
ppayne@ksu.edu
# Table of Contents

I. **Purpose and Goals** ......................................................................................... 3

II. **Course Design** .............................................................................................. 3
   a. *Description Content, and Place in Curriculum* ........................................ 3
   b. *Students* ........................................................................................................... 4
   c. *Summary of Goals and Objectives* ............................................................... 4
   d. *Challenges* ........................................................................................................ 5

III. **Pedagogical Methods** .................................................................................. 5
   a. *Assignment 1* .................................................................................................... 6
   b. *Assignment 2* .................................................................................................... 6
   c. *Assignment 3* .................................................................................................... 7
   d. *Assignment 4* .................................................................................................... 8

IV. **Assessment** .................................................................................................. 8
   a. *Assignment 1* .................................................................................................... 9
   b. *Assignment 2* ................................................................................................... 11
   c. *Assignment 3* ................................................................................................... 13
   d. *Assignment 4* ................................................................................................... 14

V. **Final Reflections** .......................................................................................... 15

VI. **Appendices** ................................................................................................ 17
   a. *Appendix A*: Syllabus for EDSEC 200 .......................................................... 18
   b. *Appendix B*: Early Field Experience Handbook ......................................... 22
   c. *Appendix C*: Early Field Experience Portfolio .......................................... 46
   d. *Appendix D*: Musical Life History Assignment ......................................... 48
   e. *Appendix E*: Music Teaching Episode Assignment ................................... 50
   f. *Appendix F*: Example: High Student Work – Portfolio .............................. 54
   g. *Appendix G*: Example: Middle Student Work – Portfolio ......................... 58
   h. *Appendix H*: Example: Low Student Work – Portfolio ............................ 62
   i. *Appendix I*: Example: High Student Work – Musical Life History ......... 65
   j. *Appendix J*: Example: Middle Student Work – Musical Life History ....... 68
   k. *Appendix K*: Example: Low Student Work – Musical Life History ......... 70
   l. *Appendix L*: Example: High Student Work – Music Teaching Episode ..... 71
   m. *Appendix M*: Example: Middle Student Work – Music Teaching Episode 73
   n. *Appendix N*: Example: Low Student Work – Music Teaching Episode ..... 74
   o. *Appendix O*: Memos from Peers ................................................................. 75
   p. *Appendix P*: Memos to Peers ....................................................................... 80
I. Purpose and Goals

My decision to select this course for the Peer Review for Teaching Program (PRTP) was to continue analyzing and refining its function within our current program. EDSEC 200 – Teaching as a Career is offered in the Spring only and is open to first-year music education majors. It is only a one-credit hour course so we meet once a week for 50 minutes. During the winter intersession, students enrolled in EDSEC 200 complete an on-site observation totaling 40 hours in the public schools. This experience serves as the impetus for our class explorations and discussions throughout the spring semester. I have taught this course for 6 years and have altered its structure and delivery continuously to achieve the right balance of content delivery and experience for the students. As such, having extra sets of eyes to see the course unfold will be invaluable in maintaining my level of reflective practice as it pertains to EDSEC 200.

While I am constantly monitoring the development of this course, it was already established when I arrived on campus in 2010. Therefore, the change has been slow in developing compared to the creation of new courses I have overseen over the past 4 years. When I first took this course over, we met in the evenings every other week for 2 hours each time. Ensuring consistent attendance due to performance was always an issue, so I moved the meeting time to during the school day at a set time and place. While this improved consistency and clarity for the students, it revealed a necessity in refining the goals, objectives, content, and assessment of the course. The first time I applied to PRTP, my intent was to examine the content and delivery of the “new” course. This year when I was accepted into the program, I felt I had the content moving in the right direction, but wanted to make sure objectives, delivery, and assessment were improved in some way. Therefore, the two areas I wanted to focus on most were the overall course objectives and effectively providing experiences in introducing the profession of music education. Of course the overall objective of this experience was to continue finding ways to improve student learning through my own professional development. Some guiding questions I planned to address through this process were:

- How clear are my course objectives?
- Are the activities and assessments of the course currently aligned with those objectives?
- Are the students taking the necessary steps to make satisfactory progress toward achieving our mission, which is to produce exemplary music educators for the state of Kansas?

II. Course Design

a. Description, Content, and Place in the Curriculum

EDSEC 200 – Teaching as a Career (Introduction to Music Education) is a freshman level course in our music education sequence focused on
introducing first year students to the music education curriculum. Students explore the various roles, knowledge, skills, and dispositions required to be a successful educator. This course serves as an exploratory course of the profession and provides several seminal experiences for students to determine early on whether teaching music is the right profession for them. This course is required of all music education majors and should be completed during their freshman year for maximum effect. The follow up to this course (MSUIC 232 – Fundamentals of Music Teaching) is dependent upon the foundation provided in EDSEC 200 although the two can be taken concurrently. Pre-service teachers describe their observation experiences, reflect on their own musical life history, and are given the opportunity to teach multiple lessons and receive feedback form both the professor and their peers. The course format can best be described as a hybrid between lab, studio, and lecture. The course meets on Mondays at 1:30 p.m.

b. Students

The Spring 2016 class of EDSEC 200 has 51 music education students. Of these students, the classification disaggregation was as follows: 27 freshmen, 16 Sophomores, 7 Juniors, and 1 Senior. The level of freshmen and sophomores was expected since not every freshman is able to attend the required meetings in the fall to start the music education curriculum. The number of juniors is misleading in that most of them were either junior college transfers (which really are sophomores since they have 3 years remaining) or students who have accumulated the requisite hours to be considered a junior but are only in their second year of college. Finally, the one senior is a transfer student who switched into music education late in his collegiate career and is in his first semester on campus.

Having this level of diversity allowed for a great classroom discussion when it came to teacher effectiveness and what the roles and functions of teachers ought to be. While they are all still relatively young, their insight into the profession with regard to how they will function as a teacher was remarkably mature. I attribute this to several factors such as getting to know them as freshmen as their advisor, multiple teaching experiences prior to the final teaching episode, and years of insight from the student’s perspective. However, the diversity in age allowed for more meaningful discussions amongst the group.

c. Summary of Course Goals and Objectives

The course goals were constructed and designed for students to have a clear understanding of the music teaching profession as well as discover and explore the skills necessary for success. The specific objectives for EDSEC 200
were articulated as: In this course you will: examine the roles, responsibilities, and dispositions of effective teachers; discuss the characteristics of the teaching/learning environment; become familiar with the electronic portfolio requirements; explore the realities of teaching music in schools; general orientation to K-State’s Music Education program.

As I read through this with my peers, I realized that these objectives were holdovers from prior to my redesigning of the course two years ago. While they are still applicable, they do not tell the entire story and are far from the level and detail and rigor currently being employed in the course. Following our initial discussions, I began to redefine and revise the objectives to better reflect what was being taught and experienced in the EDSEC 200 classroom. Since the syllabus was handed out at the end of the fall term, the new adjusted syllabus will be disseminated in the the Fall 2016 term to the new cohort of first-year music education students. My ultimate purpose here is to redefine the course objectives to be more centered on student learning and what the students will do rather than only focus on the actions of me, the teacher.

d. Challenges

The biggest obstacle in delivering this course is the facilities. We currently have 51 enrolled and are in a room essentially capped out at 49. There is room, but we are not able to spread out and really explore the impact of enhancing the environment for the benefit of student learning. The desks are clunky, heavy, and not readily movable. We make the best of the situation and the students were malleable throughout the semester in always making each classroom set-up work for them. Splitting into two sections could work, but ultimately hinder the networking aspect of developing teacher identity. Furthermore, space and time is already a premium and this is the only time slot available for any course during the day in McCain Auditorium; therefore, and structural changes in the delivery of the course will have to take these limitations into account..

III. Pedagogical Methods

I would best describe my teaching as being constructivist. Students learn best when they have an active role in experiencing content and labeling it while being guided through their experiences. I am always there to scaffold and provide context when needed, but really serve more as a guide as they construct their own meanings about the teaching career and help them navigate their experiences with the profession. This course is delivered with a balance of class discussion, immersion in the profession, and reflection. This is consistent with the three areas that teachers must develop as future professionals in order to be successful: knowledge, skills,
and dispositions. Each of the assignments are aligned with sequentially taking the students on their first steps toward licensure as a future teacher.

The course is designed around a constructivist philosophy and employs a textbook that supplements this constructivist view and is used in part throughout the entire curriculum. This constructivist philosophy is realized through the structure of the assignments within the course. The assignments are a field experience handbook/journal/portfolio, a musical life history, a teaching episode, a final exam, and an exit interview. Each step of this process is vital in starting the journey and aligns with the initial development of the knowledge, skills, and dispositions of future teachers.

a. **Assignment 1: Filed Experience Portfolio** – Students begin the semester by submitting their portfolio from their field experiences over winter intersession. Among the tasks to reflect upon in the portfolio are interviews with their cooperating teachers, tasks completed, how they viewed themselves during the process, and descriptions and reflections of what they experienced during their week on campus. The first area is to interview those in the trenches. What is it like to be a teacher and does this fit what they envision as their future profession? In some cases, students realize that they really enjoy performing, but don’t receive the same gratification teaching as they do performing. This is a great revelation and one that we celebrate. Not because they have failed, but they have succeeded in finding out what they do not want to do as a professional. Students are empowered to share that they do not feel comfortable teaching. Others embrace the opportunity and their love of creating significant learning experiences for each other are affirmed and supported. This Early Field Experience (EFE) [EDSEC 230] is a seminal moment for many of them and they say as much when they return to campus for the beginning of the semester as we debrief their experiences. Their comments then filter through and provide context for all for their experiences moving forward. As I began to look at the portfolio and what we expect from the students, I find a lot of areas where we can expand the impact of this experience. Looking at this first session through the lenses of this activity, I think we can expand the power and impact this EFE can have on young professionals. In such a short amount of time, it is difficult to cover the enormity of their experience. I want to incorporate a more rigorous discussion board or online interaction that will help ground these experiences more effectively in their experiences as young teachers. I also think this will help students connect the two courses more effectively.

b. **Assignment 2: Musical Life History** – The second project within this course is the sharing of their musical life history. This is a moment that students begin to share why they want to do what they want to do. This can be a very personal moment and a very eye-opening exercise. Many start out in music education
because they feel this is all that they are good at, others select music education because they want others to love music the way they love music, and others still believe that they want to teach music to provide unique experiences for their future students to allow them to find their own passions through the experience of music (making musicians along the way). Students are asked to share about their family, their musical influences, their first memories of music, then finally answer the questions of Do I want to teach music?, What do I need to know?, How will I succeed? Answering these reflective questions lays the foundation for creating a reflective practitioner. Understanding where we come from and where we want to go, coupled with what knowledge, skills, and dispositions must we master to succeed, is critical in developing the music teaching identity of the young professionals. This MLH is a good first start on trying to articulate why they love music and why teaching music is critical in the public schools. This is a great exercise for me to read. I get to learn so much about each of the students and really know their background. This also helps me diagnose and prescribes issues in the classroom as we are experiencing the other projects as a class. Moving forward, I think I will try to scaffold this process a bit more and integrate it more as an extension of the EFE. Student response to this assignment is always mixed in terms of brevity and depth... as I viewed this project through the lens of PRTP, I really feel there is a way to incorporate a scaffolding of this exercise to increase its impact on the students. The biggest way to do this is through inclusion and immersion within the course content.

c. Assignment 3: Music Teaching Episode* – The music teaching episode is truly the capstone of the entire experience. In preparation for their EFE, students will teach a series of tasks to begin the transition into the role as teacher. After their experiences and our debriefing of their experiences through a series of class discussions and exercises, pre-service teachers are provided the opportunity to teach their first musical task. They have to write the objective, the sequence, and the closing to their own music lesson. While the experience of being in front of their peers is strong enough, their biggest take away from this project is that teaching is much harder and more intricate than they realized. When I heard this in our exit interviews at the end of the semester, I was thrilled. I had never received that feedback before. They were focused on the profession and developing as a teacher as opposed to what their grade was going to be. This is a huge step for any young teacher. They will regress back toward worrying about grades in other classes; however, this allows us as teacher educators to discuss the issue pertaining to grades and how to create courses and assignments that are helpful for increasing our student learning and how to present those lessons to our students in an effective manner. In our class visits, my two peers sat in and watched several of these “first lessons” by our young teachers. They were impressed with the resiliency of the students but also that I was not stepping in to help with struggles. This part is critical in creating a safe
environment for failure. Students will have struggles the first years of teaching and in these moments we can have serious discussions about what they experienced and how to address these issues as they arise. From this experience and the feedback of my peers, I am going to move the exit interviews and debrief sessions to be more immediate after their teaching. While the reflections were great in the exit interviews, they could have been denser and more fruitful closer to the experience. (This is one of the drawbacks of only meeting once a week.)

d. Assignment 4: Final Exam*. The final exam is not comprehensive. In terms of content, it is really on solidifying the concepts of objective writing and lesson sequencing. The other part is how to navigate the music education website and advising handbook to ensure they stay on track as a music education student. This aligns with our final objective to acquiring a general orientation to K-State Music Education. It also allows me to develop their identities as future teachers on managing paperwork and searching manuals for information, much like their first day of teaching when the principal provides the school handbook and glazes over only a few pages at the first in-service meeting. They are responsible for all of the information, not just what is covered. I spend some time on the information, but the ultimate reason for this process is to prepare them for their future profession. In addressing objective writing and sequence development, I also address developing skills that will make them effective teachers moving forward. In reflecting on this assignment, it is refining each year. I have updated the questions and really centered it on relevant information to make them better teachers as well as more productive students here in the music education program at K-State. As I review the impact of this exam, I want to improve the balance of content within the exam. Right now it is too heavy on the program knowledge, and I think there can be more information on teaching knowledge, skills, and dispositions.

Other assignments are administrated throughout the semester, but none are as content and process laden as the ones listed above. In a one-credit-hour course, this is a lot of information to retain and internalize. I am still working on efficiency of delivery and effectiveness of retention as this new set up continues to evolve.

IV. Assessment

A variety of assessment instruments are used in EDSEC 200. Among them are exams, rubrics, checklists, and rating scales. Each are used depending upon the nature of the assignment and which instrument will provide the most meaningful feedback to both the students and the teacher. All rubrics are presented at the time of the assignments and expectations are clearly outlined through the lens of how the assignments will be examined using the rubric as the basis for assessment. As first-year students a wide array of submissions is expected, but I think a smaller
student to teacher ratio might allow for multiple drafts of specific assignments that might improve overall final product. The Exit Interview truly provided the most insight into the growth and development of the students indicating that the assignments were scaffolded and sequenced in such a way that brought the students from a previous known, through a semester of unknown, arriving at a new known. This supports the constructivist philosophy by which this course is designed. In the following section we will examine each assignment specifically and determine the impact of student learning and whether tweaks need to be made.

a. Assignment 1
Students submit a field experience portfolio that is assessed utilizing the scoring device below:

<table>
<thead>
<tr>
<th>Evaluation Rubric for Field Experience Reports</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDSEC 230: Music Education</td>
</tr>
</tbody>
</table>

| Student’s Name: _______________________________ |

<table>
<thead>
<tr>
<th>(DESCRIPTION)</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level of Description</td>
<td>Ideas and descriptions are limited and hard to understand.</td>
<td>Reasonably clear ideas and descriptions, but the reader needs to make some guesses as to what the student meant.</td>
<td>Descriptive ideas and information. Explicit and to the point.</td>
</tr>
<tr>
<td>Idea Development</td>
<td>Explanations are unclear.</td>
<td>Facts are presented, but not well organized</td>
<td>Clear and concise explanations.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(Description): Tips for Improvement</th>
</tr>
</thead>
</table>
- Clarify the description through deeper elaboration.
- Include examples within your descriptions.
- Reflect and write upon the question(s) more completely. Write your description more factually, without opinions.

<table>
<thead>
<tr>
<th>(ANALYSIS)</th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis</td>
<td>Key concepts are missed and idea analysis is left incomplete.</td>
<td>Some concepts are identified but important concepts are missing.</td>
<td>Key concepts are identified, analyzed, and addressed appropriately.</td>
</tr>
<tr>
<td>Critique and Insight</td>
<td>Offers comments and opinions blindly, does not back with any examples.</td>
<td>Offers insightful comments and opinions, but little evidence or examples.</td>
<td>Demonstrates ethical caring comments, insights, and thoughts. Backs opinions with sound examples.</td>
</tr>
<tr>
<td>Reflection</td>
<td>Does not use reflection or offer thought on any key concepts.</td>
<td>Uses reflection to recap ideas, but misses key points.</td>
<td>Uses reflection to highlight key concepts and insights.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question 3 (Analysis): Tips for Improvement</th>
</tr>
</thead>
</table>
- Analyze and discuss questions presented more thoroughly. Include examples within your analysis.
- Reflect upon and write about your own future classroom. Write the minimum of ¾ of a page.
- Use “I think...,” “I believe...,” “I would like to see...” statements.

<table>
<thead>
<tr>
<th>COMPETENCE IN COMMUNICATION</th>
<th>Your Points: __________</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 points maximum</td>
<td></td>
</tr>
<tr>
<td>Spelling</td>
<td>Basic</td>
</tr>
<tr>
<td>----------</td>
<td>-------</td>
</tr>
<tr>
<td>Numerous errors</td>
<td>Several errors</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Communication Tips for Improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ Double check your spelling/grammar; use Spell Check/Grammar Check.</td>
</tr>
<tr>
<td>□ Avoid choppy sentences.</td>
</tr>
<tr>
<td>□ Clarify pronoun references.</td>
</tr>
<tr>
<td>□ Utilize commas correctly regarding overuse or omission.</td>
</tr>
<tr>
<td>□ Ensure consistent subject-verb agreement as well as consistent use of verb tenses.</td>
</tr>
<tr>
<td>□ Be certain sentences are complete instead of run on or short in thought.</td>
</tr>
<tr>
<td>□ Spell out potential contraction words (don’t=do not, etc.)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TIMELINESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 points maximum</td>
</tr>
<tr>
<td>Your Points: ________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>0 points</th>
<th>1 point</th>
<th>2 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not Turned In</td>
<td>Late</td>
<td>On Time</td>
</tr>
</tbody>
</table>

As you can see the assessment of the responses are rigorous and we are sure to provide specific feedback on specific comments that are insightful or need to be assimilated in some way if a misunderstanding is evident. The “Tips for Improvement” Section also allows us to be more specific in our feedback and support why students received the grade they did. With the current distribution of scores ($M= 18.63$, $SD = 3.04$), students were very descriptive in their responses to the prompts and reflective of their experience. However, with little interaction and preparation time, benefit of the doubt is provided on this assignment. I want to continue working to refine the scoring rubric to better delineate what meeting expectations is with regard to this experience. In many cases, the students are much more eloquent and insightful in their responses than in their written reflections. Therefore, I must continue looking for ways to refine the rubric in such a way that better reflects the depth of thought and trains the students to provide the responses in the format that is most indicative of their thought process.

**High pass students** (19-20) were generally very detailed in all of their descriptions and had unique insight and/or responses to specific situations with which they encountered during their EFE. Perhaps expanding the questions on these specific instances and creating a section on the reflection component could provide more meaningful data moving forward. Thirty-five (35) of the 51 portfolios submitted fell into this category. As an educator, I want to find a way to stratify these responses even further. While I can provide specific feedback to each individual on their own growth, tracking the development of their teacher identity will be difficult if all are measuring out in the top level and a negative skew is apparent.
Middle pass students (18-16) were lacking the level of detail that students in the high pass category or were missing some level of analysis. They were not able to establish connections as clearly to their experiences and needed additional guidance to help establish said connections. Twelve of 51 students were categorized as middle pass on this assignment. Some of this is due to the timing of the assignment and the lack of contact time that is initiated during the process.

Low pass students (14-15) provided the very minimum by succinctly and tersely answering each of the questions. Very little insight could be gathered from reading the responses. Only insights gathered in our class discussions could help provide context for these students. As indicated by the dispersion of the scores, there were very few of these responses. In fact, only 3 of the 51 portfolios fell into this category. Examples of all three passing statuses are included in the appendices.

b. Assignment 2
Assignment 2 is measured according to the following scoring device. As I approached this course this semester with a new found rigor in examining all that I deliver and score, I found this to be the least productive in terms of providing rich, meaningful feedback to the students. From a development perspective, this exercise allows me to know more about who they are and where they are from; however, it provides little opportunity to provide meaningful feedback on their growth and development as a future teacher. I think the first two sections are fine using the current check list format, but I think moving into the third and fourth sections the criteria can be better defined and the extent to which they should describe these areas could be better defined as well. Overall, this overhaul of the assessment instrument might provide better feedback on the important issues of the course with respect to identity development.

___ Personal Background (4 Possible)
- Described town setting (1)
- Included family members (1)
- Described school situation (2)

___ Significant Personal & Musical Events (4 Possible)
- Described events (2)
- Explained positive and/or negative effect (1)
- Included school events (1)

___ Reasons for Wanting to Become a Teacher (4 Possible)
- Described important factors (2)
- Included noteworthy teachers (1)
- Included other important role models, positive and/or negative (1)

___ Preparing to Teach (4 Possible)
- Expectation for first year teaching (1)
- Explained feeling (1)
- Described needed experiences and learning (2)

___ Writing Style (4 Possible)
- Proper spelling (1)
- Appropriate punctuation (1)
- Understandable grammar and sentence structure (1)
  Clear flow of ideas (1)
With the current distribution of scores ($M = 18.45$, $SD = 3.92$), students were very descriptive in their responses to the prompts and reflective of their experience. However, little time was spent on the assignment itself. This was an outgrowth of a class discussion on teacher identity and responses were centered around our discussions in class. Moving forward, I think there is a way to structure their experiences in such a way that will guide them to be more reflective within the given elements more effectively. I want to continue working to refine the scoring rubric to better delineate what meeting expectations is with regard to this exercise. The scoring device on this assignment must be revised to better reflect the quality and not just the quantity of student responses. Furthermore, specific criteria must be crafted to better delineate quality within the subsections of the larger parts of the assignment.

**High pass students** (19-20) were generally very detailed in all of their descriptions and had unique insight and/or responses to specific situations they experienced while growing up. I also was able to comment specifically on issues they raised that concerned them or made them really identify with becoming a teacher. They were very insightful in responding to why they wanted to teach as well as what to expect during the next few years. Almost all of the high-pass pre-service teachers responded reflectively to these prompts. Thirty-six (36) of the 51 musical life histories submitted fell into this category. Like the EFE Portfolio, I want to find a way to stratify these responses even further. While I can provide specific feedback to each individual on their own growth, tracking the development of their teacher identity will be difficult if all are measuring out in the top level and a negative skew is apparent.

**Middle pass students** (18-16) were lacking the level of detail especially in the areas of reasons they wanted to teach and what they needed to do to prepare for their first teaching position. Some of this can be attributed to naiveté; however, I think there is some introverted students who just do not want to share their story yet. I need to find a way to allow them to have their voice and not be afraid to share. I think that adjusting the rubric can also help with this issue. Twelve of 51 students were categorized as middle pass on this assignment. Much of this is due to not directly addressing the assignment in class and overall just not putting full effort into the assignment. I think this can be a result of the lack of emphasis and connection I have made with the importance of this exercise in their continued development as a teacher. Moving forward, I want to explore ways to make the introduction of the assignment more effective and important in the minds of the pre-service teachers.

**Low pass students** (14-15) provided the very minimum by succinctly and tersely answering each of the questions. Very little insight could be gathered from reading the responses. Only insights gathered in our class discussions could help provide context for these students. As indicated by the dispersion of the scores, there were
very few of these responses. In fact, only 1 of the 51 musical life histories fell into this category. Examples of all three passing statuses are included in the appendices.

c. Assignment 3

Assignment 3 is assessed with the rubric below. The rubric is designed to address the planning AND instruction of the pre-service music teachers. This also prepares them for their transition into being assessed by their principals on a regular basis. The first two areas are aligned with the planning development and the final two areas are specifically designed to address the instruction.

<table>
<thead>
<tr>
<th>Objective</th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
<th>0 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Objective is clear with no room for erroneous interpretation</td>
<td>Objective is somewhat clear and open to some erroneous interpretation</td>
<td>Objective is vague and open to erroneous interpretation</td>
<td>Objective is unclear</td>
<td>No objective present</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sequence</th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
<th>0 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sequence is thorough and well thought out</td>
<td>Sequence contains 2-3 missing steps</td>
<td>Sequence contains four or more missing steps</td>
<td>Sequence is unclear</td>
<td>No sequence present</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Delivery</th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
<th>0 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaking voice projects for everyone to hear, gestures are warm and clear. There are no issues with clarity. Excellent eye contact.</td>
<td>Speaking voice projects somewhat for everyone to hear, gestures are clear with few issues of clarity. 1-2 issues with eye contact.</td>
<td>Speaking voice is somewhat difficult to hear, gestures have issues with clarity. There are many issues with clarity. 3-4 issues with eye contact.</td>
<td>Speaking voice difficult to hear, gestures are erratic. There is no clarity in the lesson. 5-6 issues with eye contact.</td>
<td>Teacher does not teach.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assessment and Feedback</th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
<th>0 point</th>
</tr>
</thead>
<tbody>
<tr>
<td>More than 3 instances of the teacher providing clear, meaningful feedback.</td>
<td>Three instances of the teacher providing clear, meaningful feedback.</td>
<td>Two instances of the teacher providing clear, meaningful feedback.</td>
<td>One instance of the teacher providing clear, meaningful feedback.</td>
<td>No instances of providing meaningful feedback.</td>
<td></td>
</tr>
</tbody>
</table>

The assignment was assessed on a scale from 1-16. With the current distribution of scores ($M=14.02$, $SD=3.60$), students were very successful in their initial teaching experiences. A large majority of the pre-service teachers scored full points with the instruction portion of the assignment. Most points were missed because of a lack of planning in objective writing and sequence development. This is by far the most effective of any of the assignments and this was revealed in the exit interviews. Students were most impacted by this experience and clearly noted the growth from their first teaching experience to this one and the amount of time, effort, and planning that goes into being successful in front of the class. I am pleased with the scoring device on this assignment and it is much more evenly distributed despite the high scores on the delivery. This indicates that the measurement of success in planning instruction is evident.

**High pass students** (16) provided very detailed and clear objectives including all three parts of an effective objective. They also developed a very detailed and clear sequence as to how they would teach their concept to their peers. Twenty-two (22) of the 51 portfolio submitted fell into this category. While I can provide specific feedback to each individual on their own growth, tracking the development of their teacher identity will be difficult if all are measuring out in the top level and a
negative skew is apparent. This same concern holds true; however, this is their first try and there are other issues in play that will impact their overall performance. I am comfortable with where this assessment currently stands.

**Middle pass students** (14-15) were generally missing either a component of an effective objective or were very light in their development of their learning sequence. In most cases it was the former as the skill of objective writing is something that is developed over the course of their time here at K-State and must continue to be addressed to become habit. Sequencing was more intuitive in many regards with the students who were middle pass. This really is an extension of their problem-solving skills they demonstrate in the practice room. Their analysis must be at a high level to reach the performance standards necessary for music study here at K-State. Twelve of 51 students were categorized as middle pass on this assignment.

**Low pass students** (13) provided the very minimum by succinctly and tersely answering each of the questions. Their objectives were short and often were missing one or two of the main parts of an effective objective. Their sequences were bare minimum and really covered the big picture in delivering the content. This is often to be expected of young teachers. Three (3) of the 51 portfolios fell into this category. Examples of all three passing statuses are included in the appendices.

d. Assignment 4

The final assessment was a quiz administered on Canvas. The quiz was open note, open PowerPoint, open resource. They were charged with searching the website and Canvas site for all of the information. My intention here was to have them scour the site, so they knew where all the answers were to their initial questions about the program and the curriculum. I also had questions about objective writing, sequencing, and the teaching profession as discussed in class. The level of questions on the exam were a balance of lower-order thinking and higher-order thinking. In other words, there was a nice balance of difficulty and discrimination in the item analysis. The results of the exam bear this out \((M= 12.17, SD = 2.15)\). Students still performed above average, but the results were much more centrally located and not as dispersed. This was a true representation of where they were with respect to the curriculum. This provides a strong picture of the group moving forward and how to begin designing MUSIC 232, which will go into each of these areas in much higher detail. The level of independent work is also increased, so this exam allows me to see how they work on their own in an independent fashion. The distribution was 12 A’s, 21 B’s, 13 C’s, and 6 D’s. Those who got D’s were those who also received a B or C in the course. This allows me to monitor these students moving forward to ensure they are demonstrating the dispositions necessary to be a successful teacher. In other words, this exam serves as an indicator of what to
expect from the students moving forward. Due to the nature of the the exam, a
disaggregation of High, Middle, and Low will not really help as it does not
demonstrate student work, but merely ability to internalize information. This is
more for me to determine structure of the courses moving forward and to
anticipate any adjustments or additional development I need to make prior to their
enrollment in those courses. Or in extreme measures, have a conversation where
they need to reconsider their major.

After meeting with every student to discuss the semester and their development,
they all said they were impressed with the growth they observed in their teaching
over the course of the semester. When asked to compare to their first teaching
episode, they remarked that “…it wasn’t even close”, and that “…I was way more
comfortable and prepared teaching this time as opposed to the first time I was in
front of my peers.” They also commented on that the one thing they will take away
from their experiences are that, “Teaching is way harder and more involved than I
first thought,” “Classroom set up is critical to keeping all of the students engaged in
what you’re doing,” and “You have to have a passion for what you are teaching,
because otherwise your students will be bored.” These comments summarize the
meeting of the objectives of this course: examine the roles, responsibilities, and
dispositions of effective teachers [met]; discuss the characteristics of the
teaching/learning environment [met]; become familiar with the electronic portfolio
requirements; explore the realities of teaching music in schools [met]; general
orientation to K-State’s Music Education program [met]. These findings were
supported by both the quantitative and qualitative responses on the Spring 2016
TEVAL responses.

V. Final Reflections

While the above course objectives were met, I was struck at how far this course has
developed in the past two years. The expectations for the objectives should be
much more rigorous than they are currently stated. The students far surpass these
and are inactive in the way they are currently stated. My summer mission is to
reassess the objectives and refine them to better define what our students can do
when completing this course of study. They are much more capable than just
examining roles, and identifying characteristics, or discussing and exploring realities
of the music classroom. They are able to teach, model, discuss, and reflect at a high
level the knowledge, skills, and dispositions of an effective teacher. This needs to be
better articulated through the expectations of this course. In turn, this will have an
impact on the current level of our University SLO’s.

Throughout this process, I have learned that my constructivist philosophy is truly
how I believe students learn. However, I have also learned that through an
intensive examination of EDSEC 200 that my assessment structures were not always
consistent with that philosophy and that my objectives did not always reflect this
philosophy. Some of the existing structures were there when I took over the course and I had kept everything consistent. Once we moved the course to during the day, those were no longer viable and we were able to infuse more content, so the assessments would need to change accordingly. I must work to refine both my objectives and assessments and ensure they are all aligned to maximize the potential and learning of the students in my classroom.

I have truly enjoyed this experience. Getting outside of McCain to see the broader scope of the university has been enlightening. I enjoyed getting to see classes in other disciplines and how they approached content. It was fascinating to see how different students are with regard to learning style and engagement in other areas. This was also a great source of interaction for our trio. My courses tend to be very free, open, discussion oriented and one comment alluded to the fact that that was not how he learned. I can completely see this, and if I was teaching another group of students, I would be working at this a bit differently as well. It takes be back to my dissertation topic of personality and instrument choice. Does the personality influence the choice or does the personality develop around the community it resides? This is fascinating to me and something I would like to explore more. Also, getting to see David’s final class on music and engineering was fantastic. It opened my eyes to ways that we could collaborate especially in the area of intonation and various ensembles. I took several ideas from David and Bruce and I hope that they were able to use any small part of their experiences in my class to help in some way. This process is invaluable and really helps us to become better teachers.

In my current research, the only significant predictor of teaching effectiveness is reflection. This process is critical to the development of effective teaching across campus. The more our conversations grow, the more ideas are created, and the higher the level of effectiveness in our teaching. Seeing ourselves through someone else’s eyes allows us to reflect in a much more intense manner and really makes us dig deep into what we do and more importantly consider why we do what we do. Establishing a strong foundation for decision making in the classroom and throughout curriculum helps us to become better teachers as well. If we can identify the destination, define what it means to arrive, then create a path for our students, the exciting part is enjoying the journey and learning as much from our students and peers along the way.
APPENDICES

Appendix A: Syllabus for EDSEC 200 ................................................................. 18
Appendix B: Early Field Experience Handbook .............................................. 22
Appendix C: Early Field Experience Portfolio ............................................... 46
Appendix D: Musical Life History Assignment .............................................. 48
Appendix E: Music Teaching Episode Assignment .......................................... 50
Appendix F: Example: High Student Work – Portfolio .................................... 54
Appendix G: Example: Middle Student Work – Portfolio ............................... 58
Appendix H: Example: Low Student Work – Portfolio ................................... 62
Appendix I: Example: High Student Work – Musical Life History .................. 65
Appendix J: Example: Middle Student Work – Musical Life History ............... 68
Appendix K: Example: Low Student Work – Musical Life History ................. 70
Appendix L: Example: High Student Work – Music Teaching Episode ............. 71
Appendix M: Example: Middle Student Work – Music Teaching Episode ....... 73
Appendix N: Example: Low Student Work – Music Teaching Episode ............. 74
Appendix O: Memos from Peers ................................................................. 75
Appendix P: Memos to Peers ................................................................. 80
Appendix A – Syllabus for EDSEC 200

EDSEC 200 Teaching as a Career (One credit hour)
EDSEC 230 Early Field Experience (One credit hour)
DED 075 Introduction to Teacher Education (Zero credit hours)

Instructors: Dr. Phillip Payne
Office: 232 McCain Auditorium
Phone: Office: 785-532-5764
E-mail: ppayne@ksu.edu

GENERAL COURSE DESCRIPTION
The early field experience includes 40 hours of supervised field experiences examining selected aspects of music teaching and the learning environment, including students and learning, content and pedagogy, planning, instruction, and professionalism.

In this course you will:
1. examine the roles, responsibilities, and dispositions of effective teachers
2. discuss the characteristics of the teaching/learning environment
3. become familiar with the electronic portfolio requirements
4. explore the realities of teaching music in schools
5. general orientation to K-State’s Music Education program

Text:

CLASS DATES AND TIMES
The class will on the following dates in from (prior to intersession for orientation concerning the Early Field Experience).
- October 5, 6:15-7:15 – The role and responsibilities of effective music teachers *McCain 204*
- November 2, 6:15-7:15 – The act of teaching *McCain 204*
- November 16, 6:15-7:15 – Experiences in teaching *McCain 204*
- November 30, 6:15-7:30 – Characteristics of an effective teaching/learning environment/ Review field experience handbook and expectations *McCain 204*
- Spring Semester Jan 25,– Discussion of field experiences : *McCain 103*

Topics for discussion will include:
- Orientation to Music Education
- The Art of Teaching
- Teaching episodes
- The Electronic Portfolio May TBA – Final
## Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 25 1:30 p.m.</td>
<td>Discussion of Field Experiences</td>
<td>Field Experience Portfolio</td>
</tr>
<tr>
<td>Feb 1</td>
<td>Orientation to Music Education</td>
<td>Read Chapter 1 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Feb 8</td>
<td>Knowledge and Skills of a Music Educator</td>
<td>Read Chapter 3 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Feb 15</td>
<td>Music Education in the 21st Century</td>
<td>Read Chapter 4 (Quiz on Canvas) Musical Life History Due</td>
</tr>
<tr>
<td>Feb 22</td>
<td>The Soprano Recorder</td>
<td></td>
</tr>
<tr>
<td>Feb 29</td>
<td>The Art of Teaching</td>
<td>Read Chapter 5 (Quiz on Canvas)</td>
</tr>
<tr>
<td>Mar 7</td>
<td>Building Objectives</td>
<td></td>
</tr>
<tr>
<td>Mar 21</td>
<td>Lesson Sequence</td>
<td></td>
</tr>
<tr>
<td>Mar 28</td>
<td>Lesson Planning</td>
<td>Read Chapter 11 (pp. 246-250) (Quiz on Canvas)</td>
</tr>
<tr>
<td>Apr 4</td>
<td>The Task</td>
<td></td>
</tr>
<tr>
<td>Apr 11</td>
<td>Group Work on Teaching Episode</td>
<td></td>
</tr>
<tr>
<td>Apr 18</td>
<td>Teaching Episodes</td>
<td>Lesson Plan Due if Teaching</td>
</tr>
<tr>
<td>Apr 25</td>
<td>Teaching Episodes</td>
<td>Lesson Plan Due if Teaching</td>
</tr>
<tr>
<td>May 2</td>
<td>Succeeding as a Music Education Student/</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introduction to Danielson</td>
<td></td>
</tr>
<tr>
<td>May 11</td>
<td>Final Interviews</td>
<td>11:50 a.m. -1:40 p.m.</td>
</tr>
</tbody>
</table>

The school visits begin on the first day that your school is in session after the New Year. You will be expected to attend all school activities before, during and after school until you have accumulated 40 hours of field experience. If you feel you need to observe prior to Christmas vacation to document 40 hours, you must contact your cooperating teaching on your own.

**ACADEMIC HONESTY:** Kansas State University has an Honor System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor System. The honor system website can be reached via the following URL: www.ksu.edu/honor. A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work."
**LEARNING ACCOMMODATIONS:** "Any student with a disability who needs a classroom accommodation, access to technology or other academic assistance in this course should contact Disability Support Services (dss@k-state.edu) and/or the instructor. DSS serves students with a wide range of disabilities including, but not limited to, physical disabilities, sensory impairments, learning disabilities, attention deficit disorder, depression, and anxiety."

**MISSION STATEMENT**
The College of Education is dedicated to its vision of preparing educators to be knowledgeable, ethical, caring decision makers through excellence in the:

- Delivery of exemplary instruction to students at the undergraduate and graduate levels;
- Production, interpretation, and dissemination of sound and useful research and scholarship; and
- Provision of leadership, collaboration, and service within the profession.

**CONCEPTUAL FRAMEWORK**
The Conceptual Framework serves as a guide for fulfilling the College of Education’s vision of preparing educators to be knowledgeable, ethical, caring decision makers, and supports the university and college missions focusing on the development of a skilled workforce through teaching, research, and service. The conceptual framework acknowledges the contributions of general education, content area studies, and professional studies to the preparation of educators, and organizes professional studies into four broad categories: (1) Perspectives and Preparation; (2) Learning Environment; (3) Instruction; and (4) Professionalism. This course, as a key part of an approved program in the College of Education, includes objectives in the following categories of the Conceptual Framework.

**ATTENDANCE**
- Attendance is required for each class session, and it is your responsibility to sign the attendance sheet circulated at the beginning of each class. An absence will be recorded if your signature is not on the sheet.
- At the discretion of the instructor, you may be required to complete additional assignments to compensate for the class sessions for which you were absent. Even with these assignments, your absences will still be recorded as absences.
- The instructor may consider extenuating circumstances about absences on an individual basis.

**COURSE REQUIREMENTS**
for Fall Semester
The Early Field Experience will be graded as credit or no credit. To receive credit for this course, you must meet each of the following responsibilities at a satisfactory level:
- Attend all class meetings.
- Take a short survey to determine your observation placement
- Report for your scheduled observations meeting a minimum total of 40 hours
- Submit a complete field experience portfolio via dropbox prior to January 21, 2014
for Spring semester

1. **Observation Portfolio (20 points).** Following your early field experience you will be assessed on the quality of the feedback you provide regarding your observation. Responses will be used in a discussion to begin the spring semester.

2. **Reading Quizzes (10 points).** Occasionally there will be reading quizzes for the assigned readings. See Course Calendar for dates. The quiz will be due prior to class.

3. **Musical Life History Paper (20 points).** The way you teach is strongly influenced by your values. Your values are determined partly by your family background and your personal experiences. By reflecting on these factors, you can better understand why you believe what you do about music teaching and learning.

4. **Online Exam (15 points).** Take the online exam found on K-State online. This is a timed exam that will only be offered in March.

5. **Music Teaching Lesson Plan (10 points).** Plan a learning experience for your classmates given a specific song.

6. **Teaching Episode (10 points).** 10 points will be awarded for the submission of a lesson plan prior to your group’s teaching episode and the remaining 10 points will assess the teaching.

7. **Exit Interview (15 Points)**
Field Experience Handbook
EDSEC 230

Intersession, January 2016

Kansas State University
Division of Music Education
# Table of Contents

**Overview of the Field Experience**................................................................. 5  
A. General Description....................................................................................... 5  
B. Goals of this Field Experience................................................................. 5  
C. Responsibilities of the Music Education Student.................................. 5  
D. Attendance........................................................................................................... 5  
E. Evaluation........................................................................................................... 6  

**Details about Field Experience Responsibilities**...................................... 6  
A. Attend the Orientation Session on Campus......................................... 6  
B. Take Actions Before the School Visits.................................................. 6  
C. Report for Field Experience................................................................. 6  
D. Deal with Your Absences............................................................................ 7  
E. Prepare Field Experience Reports....................................................... 7  
F. Submit Self-Evaluations of Your Field Experience................................. 7  
G. Conduct Yourself in a Professional Manner........................................ 7  
H. Tips to Be Successful................................................................................... 8  

**Field Experience Portfolio** ....................................................................... 8  
**Categories for Field Experience Portfolio**.................................................. 8  
**Evaluation Rubric for Field Experience Reports**...................................... 12  
**Attendance Register**.................................................................................... 14  
**Letter for Supervising Teacher**................................................................. 15  
**Worksheets for Orientation** ...................................................................... 16  
**Task Completion Inventory** ........................................................................ 23  

**Key Contacts at KSU:**  
Director of Field Experiences:  
Dr. Phillip D. Payne  
232 McCain  
785-532-5764  
ppayne@k-state.edu  
Cell Phone: 785-410-7262
Overview of the Field Experience for Music Education

A. General Description
This field experience is first part of the teacher training course requirements for the Bachelor of Music Education. The orientation prior to this field experience provides background for the observations you are to make while in the school. The field experience provides an opportunity to visit and observe a music program in schools in various ways and possibly to assist the cooperating teacher. Actual teaching opportunities are usually not a part of this field experience. There will be teaching opportunities later in your training.

B. Goals of this Field Experience
You will have the opportunity to observe a music program as a Music Education student in various contexts that most probably were available to you as a student while in high school. There are several goals for this field experience. Each music education student will:
1. observe and interact with students as a teacher rather than a peer.
2. supervise and monitor groups of students.
3. come to understand the organization and mission of music programs and music teachers in the public school setting.

Additionally, this field experience provides the university with an opportunity to assess whether you as a music education student have the initial attitudes, skills, and behaviors necessary to proceed in the music teacher program at Kansas State University. In consultation with the cooperating teachers, the Music Education Faculty will take steps to identify those prospective teachers who may not appear to have appropriate attitudes, skills, and behaviors and to recommend strategies to improve any deficiencies.

C. Responsibilities of the Music Education Student
Your successful completion of these responsibilities will be the basis for the grade that you receive. These responsibilities include:

1. Attendance at the orientation session on campus, December 1, 2007.
2. Report for observation in the school you are assigned and and observe the music students & teacher for 40 hours, up to and including the day prior to the Spring semester on the K-State calendar.
3. Prepare field experience reports. (Guidelines are provided below)
4. Submit self-evaluations of your experience (these forms are attached at the end of this handbook).
6. Conduct yourself in a professional manner and meet expectations that are outlined on the evaluation form.

D. Attendance
Once the field experience begins, attendance each day is required up to a minimum of 40 hours. Any unexcused absence results in failure! An unexcused
absence is ANY absence without prior notification. You must call your school’s contact person/teacher any time that you will not be present when expected.

**Details about Field Experience Responsibilities**

A. **Attend the Orientation Sessions on Campus**

These four sessions are scheduled for October 5, November 2, November 16, and November 30, 2016 from 6:15-7:15 p.m.

B. **Must be completed Before the School Visits**

1. View the blood-borne pathogens film.
2. Take the TB (tuberculosis) test. Provide the original copy of your form to Dr. Payne. *You should make a copy of the certificate for your records.*
3. Contact your cooperating teacher to introduce yourself and confirm dates, times, and expectations.

C. **Report for the Field Experience**

1. For each school visit, report to the school office to sign in. Always wear your nametag. *(name tags must be returned at the first EDSEC200 meeting)*
2. For each school visit, have your cooperating teacher sign the attendance/time log. *(You are responsible for attending at each day up to 40 hours)*
3. If you have any problems with your placement, call Dr. Payne immediately. *Do not let a problem continue with the hope that it will go away. Communicate and involve others soon to resolve the problem.*

D. **Absences**

If you are ill or must be absent for any other reason, call the school and/or the teacher *before you miss attending. Any unexcused absence results in failure for the field experience grade.* If an emergency occurs and you cannot make 40 hours during the intersession, you will be assigned additional hours during the Spring semester at a Manhattan school to make up the time.

E. **Field Experience Reports and Self-Evaluation**

During the field experience there will be specific topics that will serve as the focal point of brief reports which will be submitted to Dr. Payne via email by January 20. *Specific guidelines for the reports are provided below. An example of the evaluation rubric, which provides guidelines for these reports, can be found at the back of this packet.*

The self-evaluation is intended to be an opportunity to assess your strengths and weaknesses concerning your present attitudes toward music teacher and will provide a foundation for further teacher preparation.
F. Conduct Yourself in a Professional Manner
1. Conduct yourself in such a way as to receive satisfactory ratings on the "Field Experience Final Evaluation" which will be completed by your cooperating teacher.
2. Dress and conduct yourself in an appropriate manner for the school setting. Use these tips as a guide:
   • Clothes should be clean, neat, and good role model for children.
   • Men are not required to wear a tie, but may if you wish.
   • Women should dress respectively. You are not to wear tops with low necklines, short skirts or dresses, or any clothing that may be considered revealing.
   • Although jeans are acceptable in most schools if they are clean and in good condition, it is our preference that you do not wear them for this field experience.
   • Wear buttoned or dressy pullover shirts. Shirts with advertisements of any kinds such as alcohol, tobacco or other products, pictures or words are not permitted.
   • Students are often not allowed to wear hats in school, so you should not wear a hat either to serve as a positive model.
   • Remove all body piercing jewelry (excluding the single pierce per ear for women, sorry guys).
3. Wear your nametag all the time that you are in the school.
4. Supervise/monitor students in an appropriate manner. (we will discuss this)
5. Take the initiative to interact with students.
6. Maintain confidentiality about people and events as the situation warrants. Many things that you see and hear in this position are confidential and should not be discussed with others outside the school context. (discuss all issues with the cooperating teacher!)
7. Always arrive early and stay until the teacher leaves. Offer to assist your cooperating teacher in all aspects of the program. Don’t make them ask for help.

H. Tips to Be Successful
1. Be there every day.
2. Be on time.
3. The students are not allowed to chew gum or eat candy in class, so you should not.
4. Watch for small routine tasks that you can do without being asked or told each time.
5. Develop a rapport with students that is adult-to-student, not buddy-to-buddy.
6. Have an alert, cheerful demeanor; don’t look like you would rather be napping. (stand rather than sit, actively participate in the class, have your instrument/voice ready)
7. Understand that when teachers ask you to do tasks (like sorting music, inventorying instruments, etc.), they are not asking you to do anything that
they would not be doing themselves without your help. Anything you can do to help in this area is greatly appreciated by the teachers who have many other duties each day.

8. Remember that the purpose of this field experience is to expose you to a school climate, but not necessarily to place you in a situation of teaching. You may be asked to do some work with students, but you can still learn much about the teaching profession by carefully observing what is going on around you.

Field Experience Portfolio

To reflection on your field experience, each student will create a portfolio.

*Type all entries using M.S. Word. The document will be submitted to Dr. Payne via email by January 20.*

Categories for Field Experience Portfolio

**a. Interview with the teacher(s)**
- Educational background
  - Schooling and pertinent information
  - When did you decide you wanted to become a music teacher?
- Teaching experience
  - Description of all teaching jobs held
  - How long at this position?
  - What were your best experiences as a music teacher?
  - What were your worst experiences as a music teacher?
- Describe what it means to be a music teacher in public schools: Responsibilities, importance of music in schools, challenges, joys, etc.
- Advice for a student becoming a music teacher.

**b. Descriptive narrative of the Instructional Environment:**

*School/Classroom Environment & The Music Room (Domain 2e)*

**DESCRIBE:**

1. the environment of the school (hallways, teachers’ lounge, cafeteria, office, classrooms, etc.).
2. the classroom environment (teacher’s desk, director’s podium, students’ chair and stands, seating arrangements, walls, windows, etc.).
3. ways that instructional space has been or could be adjusted to be more effective and safe. How would you organize your future music classroom environment?
4. ways that students with disabilities could be accommodated relative to the instructional facilities and equipment. For examples, ways that the room might need to be reorganized if there was a student in a wheelchair, or a student with limited sight or limited hearing.

5. how the classroom environment helped create a positive climate for student learning. Think about the black boards, practice areas, instructional materials, sound equipment, and other issues.

c. Narrative of Observed Actions (describe the instructional techniques applied by the teacher you observed and the impact on student learning)

Instructional Techniques (Domain 3)

DESCRIBE:
1. routines the teacher used for instruction or other actions in the classroom.
2. the instructional strategies and teaching techniques you observed to have the purpose of improve student proficiency skills.
3. how the teacher provided instruction and the necessary guidance for the students to improve and enhance musical understanding.
4. the levels of musical understanding demonstrate by students in the classroom and how this relates to the teacher’s expectations

Interactions (Domain 2a)

DESCRIBE:
1. how the teacher interacts with the students. Were these interactions friendly and did they demonstrate general warmth, caring, and respect? How did the students respond to the teacher? If there were negative interactions, what do you think the teacher could do to help turn them to be positive interactions?
2. how the students interact with each other. Were these interactions polite and respectful? Were there negative interactions?
3. how the students respond to the instruction. Do they take pride in their class work? How teachers can communicate the importance of the content?
4. strategies used in establishing a positive climate for learning. What might you do in your own classroom to establish a positive climate for learning?

d. Notes on classroom management (include classroom rules from student handbook and other related information)

Managing Student Behavior (Domain 2d)

DESCRIBE:
1. how the teacher conveyed expectations for appropriate conduct. Were classroom rules posted? Were the standards clear?
2. how the teacher monitored student behavior (e.g., looking, walking around). How aware was the teacher of student actions?
3. ways that the teacher responded to students who were not paying attention, off-task, or misbehaving. What rewards or incentives are
earned or given? What verbal or non-verbal responses were displayed by the teacher to the off-task student?

4. how effective the management techniques were in guiding and responding to student behavior. What might you do in your own classroom?

e. Describe the qualities exhibited by students

Student Characteristics (Domain 1b)

DESCRIBE:

1. the similarities and differences of the students.
2. actions the teacher has made which take into account and value these student characteristics, i.e. similarities and differences.
3. ways that you as a teacher might consider student differences when selecting instructional materials and activities.

f. Description of an interesting student

g. Vignette of an interesting situation

h. Describe any active role that you had in teaching the class

i. Reflection on the overall field experience

Reflecting on Teaching (Domain 4a)

1. DESCRIBE your understanding of the following:
   a. What is involved in a career as a music teacher?
   b. How do I feel about working with students in a music classroom?
   c. What is an ideal environment and setting of your future classroom?

2. DESCRIBE your aspirations in the music education field.
   a. Should I be a music teacher?
   b. What influences my decision to teach music?
   c. What do I look forward to the most about becoming a teacher?
   d. What is my biggest concern about teaching music?

3. REFLECT on your field experience.
   a. What are the most meaningful things I learned through this field experience? Explain.
   b. What ideas will I incorporate in my own classroom? Which ones will you not use?
## Evaluation Rubric for Field Experience Reports
**EDSEC 230: Music Education**

**Student’s Name:**

### (DESCRIPTION) Your Points: ________
6 points maximum

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level of Description</strong></td>
<td>Ideas and descriptions are limited and hard to understand.</td>
<td>Reasonably clear ideas and descriptions, but the reader needs to make some guesses as to what the student meant.</td>
<td>Descriptive ideas and information. Explicit and to the point.</td>
</tr>
<tr>
<td><strong>Idea Development</strong></td>
<td>Explanations are unclear.</td>
<td>Facts are presented, but not well organized</td>
<td>Clear and concise explanations.</td>
</tr>
</tbody>
</table>

(Description): Tips for Improvement

- □ Clarify the description through deeper elaboration.
- □ Include examples within your descriptions.
- □ Reflect and write upon the question(s) more completely.
- □ Write your description more factually, without opinions.

### (ANALYSIS) Your Points: ________
9 points maximum

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Analysis</strong></td>
<td>Key concepts are missed and idea analysis is left incomplete.</td>
<td>Some concepts are identified but important concepts are missing.</td>
<td>Key concepts are identified, analyzed, and addressed appropriately.</td>
</tr>
<tr>
<td><strong>Critique and Insight</strong></td>
<td>Offers comments and opinions blindly, does not back with any examples.</td>
<td>Offers insightful comments and opinions, but little evidence or examples.</td>
<td>Demonstrates ethical caring comments, insights, and thoughts. Backs opinions with sound examples.</td>
</tr>
</tbody>
</table>

30
<table>
<thead>
<tr>
<th>Reflection</th>
<th>Does not use reflection or offer thought on any key concepts.</th>
<th>Uses reflection to recap ideas, but misses key points.</th>
<th>Uses reflection to highlight key concepts and insights.</th>
</tr>
</thead>
</table>

**Question 3 (Analysis): Tips for Improvement**

- [ ] Analyze and discuss questions presented more thoroughly.
- [ ] Reflect upon and write about your own future classroom.
- [ ] Use "I think..., "I believe..., "I would like to see...” statements.
- [ ] Include examples within your analysis.
- [ ] Write the minimum of ¾ of a page.
Evaluation Rubric for Field Experience Reports (Continued)
EDSEC 230: Music Education

COMPETENCE IN COMMUNICATION

<table>
<thead>
<tr>
<th></th>
<th>Unsatisfactory</th>
<th>Basic</th>
<th>Proficient</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spelling</td>
<td>Numerous errors</td>
<td>Several errors</td>
<td>Few errors, if any</td>
</tr>
<tr>
<td>Grammar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Punctuation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neatness/Legibility</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Communication Tips for Improvement

- Double check your spelling/grammar; use Spell Check/Grammar Check.
- Ensure consistent subject-verb agreement as well as consistent use of verb tenses.
- Avoid choppy sentences. Instead of
- Be certain sentences are complete run on or short in thought.
- Clarify pronoun references.
- Spell out potential contraction words (don’t=do not, etc.)
- Utilize commas correctly regarding overuse or omission.

SUMMARY

Comments:

YOUR TOTAL POINTS:  /18
Attendance Register for the Field Experience
EDSEC 230: Music Education
INTERSESSION

Name of Student___________________________________________________________

School__________________________________________________________________

Supervising Teacher_______________________________________________________

Assigned Grade Level or Location__________________________________________

Semester __________________________________________________________________

<table>
<thead>
<tr>
<th>DATE</th>
<th>TIME IN</th>
<th>TIME OUT</th>
<th># OF HOURS</th>
<th>RUNNING TOTAL</th>
<th>SIGNATURE OF SUPERVISING TEACHER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Dear Teachers:

Thank you for agreeing to work with the preservice music teachers from K-State in EDSEC 230. Early Field Experience is an opportunity for those interested in pursuing a career as a music teacher to see first hand what is involved in this profession. All of the students have experienced the music classroom from the point of view of a student but few, if any, have seen the job of a teacher from the other side of the podium. This early field experience will help our student make an early commitment to becoming a music teacher.

The following are the expectations involving the Early Field Experience for Freshman Music Education students: (teacher’s responsibilities are underlined)

Student keeps a daily attendance log (signed by instructor to confirm attendance)

- The student will complete 40 hours of supervised field experiences examining selected aspects of music teaching and the learning environment, including students and learning, content and pedagogy, planning, instruction, and professionalism.

The student will Interview you focusing on the following topics:

- Educational background (Schooling and pertinent information relating to their decision to become a music teacher)
- Teaching experience (Description of positions held, best and worst experiences, etc.)
- What it means to be a music teacher in public schools: (Responsibilities, importance of music in schools, challenges, joys, etc.)
- Advice for a student becoming a music teacher.

The student will observe, discuss with the instructor, and write narratives about

- the classroom environment, instructional techniques, classroom management issues, and observations relating to the responsiveness of students.
- Discuss with the teacher non-instructional responsibilities such as: organization of equipment and music, planning for concerts, purchasing of needed supplies, working with parents, raising funds to pay for expenses of the program, and any other relevant information that can help the student understand the music teaching profession.

The student will assist the instructor (see back for possibilities)

- Shadow all activities of the teacher discussing observations when time allows
- If you decide for the student to play an active role in the classroom, please keep in mind that these students have had no instruction pertaining to teaching and will need a lot of guidance.
Activities that the student could be asked to do:

- Assist in organization of materials, equipment, music, etc.
- Set up and dismantle rehearsal room and necessary equipment
- Learn to operate instructional equipment (sound system, projection unit, midi instruments, etc)
- Clerical duties: (Copy, file, organize, etc)
- Prepare/organize resource materials for future use: (tapes, computer programs, transposition of music, etc.)
- Preview possible recordings, scores, or internet sites for classroom use.
- Prepare instructional materials: (worksheets, quizzes, answer keys, overhead charts, powerpoints, etc)
- Collect or distribute music (arrange in score order and file)
- Meet and observe school personnel specialists: (counselor, media specialist, nurse, activity director, principle, etc.)
- Take attendance, make seating charts, arrange instructional materials.
- Observe course or lesson planning
- Observe or supervise students in sectional or lessons.
- Observe or assist with assessment of students.
- Evaluate student work (playing tests, homework, student practice)
- Assist with special class projects
- Supervise student work with teacher direction
- Observe interpersonal communication between students and teacher
- Observe in-school suspension
- Observe another teacher
- Assist in fire/tornado drills
- Assist the teacher in any way that the teacher feels the student is competent
- Assist with equipment/music inventory
- Assist in ordering supplies
- Verify absences or tardies
- Discuss grading practices with the teacher
- Calculate grades or print grade progress reports
- Attend faculty or department meetings
- Attend a school board of education meeting
- Attend staff development activities
- Listen while the teacher is talking to a parent on the phone
- Attend student assembly
Bloodborne Pathogens

Full (Printed) Name: ___________  ___  ____________

            First            M            Last

Signature: ________________________________

Last 4 digits of WID #: ___ ___ ___ ___

Date: ________

Please indicate where you are in the program:
EDEL 250 ____  Block 1 ____  Block A ____  Block C ____

EDSEC 250 ____  Block 2 ____  Block B ____  Student

            Teaching ____

I have viewed the Bloodborne Pathogens video and understand that this training is
required prior to working in the schools.

Viewing this video provides me with general information regarding Bloodborne
Pathogens in the school. I understand that viewing this video does not equip me with
the skills to respond to such an incident. Should I encounter an exposure to
Bloodborne Pathogens, I will report this to my supervising teacher.

If you view the video in the Catalyst (Rm. 16) rather than in class, you must have a Catalyst
staff member sign below. Turn it into Bluemont Hall 244.

_________________  ________  ________

Catalyst Staff Member  Date  Time
Framework for Teaching

Name: ________________________________

Record the teaching qualities your group brainstormed. Place each quality in the appropriate domain.

Planning and Preparation

Classroom Environment

Instruction

Professional Responsibilities
Building Relationships with Students
[classroom environment]

Name: ______________________

1. From the viewpoint of a music student, list the characteristics about a music classroom that contributes to music learning and constructive participation.

2. Describe aspects of a music classroom environment that could inhibit music learning.

3. List all the characteristics, traits, and behaviors that you would like from your students if you were their music teacher.

4. List all the characteristics, traits, and behaviors that you would **not** like from students in your music classroom.

5. Describe how a music teacher can positively contribute to developing in students the characteristics, traits, and behaviors described in #3.
Field Experience Observation Field Notes
The Classroom Environment

EDSEC 230: Music Education

Provide a specific example of each of the components of the classroom environment from your field experience observations. These examples by your viewpoint may be positive or negative examples. But give only examples, not opinions or judgments.

1. Example of creating an environment of respect and rapport
   a. Teacher interaction with students
   b. Student interaction

2. Example of a culture for learning
   a. Importance of musical content
   b. Student pride in their musicianship
   c. Expectations for learning and achievement

3. Example of managing classroom procedures
   a. Management of the entire class
   b. Management of small groups
   c. Management of equipment and classroom materials
   d. Management of non-instructional responsibilities

4. Example of managing student behavior
   a. Communication of expectations
   b. Monitoring student behavior
   c. Response to student behavior

5. Example of organizing the music room
   a. Arrangement of chairs and furniture
   b. Accessibility for student movement in and out of room
   C. Contribution to the learning environment
Field Experience Observation Field Notes

Instruction

EDSEC 230: Music Education

Provide a **specific example** of each of the components of instruction from your field experience observations. These examples by your viewpoint may be positive or negative examples. But give only examples, not opinions or judgments.

1. Example of communicating clearly and accurately
   a. Directions and procedures
   b. Gestural communication through conducting
   c. Non-verbal communication

2. Example of using questioning techniques
   a. Quality of questions
   b. Student participation
   c. Contribution to student learning and musical understanding

3. Example of engaging students in music learning
   a. Instructional activities
   b. Involving all student throughout the rehearsal
   c. Using a variety of instructional resources
   d. Organization and flow of the lesson

4. Example of providing feedback and guidance to students
   a. Quality: accurate, constructive and specific
   b. Timeliness

5. Example of flexibility and responsiveness
   a. Adjusting lesson to student needs
   b. Responding to student challenges
   c. Persistence for student achievement
### TASK COMPLETION INVENTORY

**Planning and Preparation**
*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Planning and Preparation</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assist teacher in organizing equipment</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Set up the classroom furniture</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Learn to operate instructional equipment</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Copy music or materials for class</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Organize or sort music</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Preview new music for possible use</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Prepare instructional materials: worksheets, quizzes, answer keys, charts, etc.</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Meet and/or observe school personnel specialists: counselor, media specialist, activity director, administrator, etc.</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe planning for teaching</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe students working on their own</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Look through music files</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Straighten up storage of uniforms or equipment</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe administrative paper work</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe purchase procedures</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
</tbody>
</table>
### Task Completion Inventory

#### Classroom Environment

*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Classroom Environment</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hand out papers</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Make a seating chart</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Take attendance</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist with fire/tornado drills</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist in supervising sectionals</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist in acknowledging student achievements</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Arranging classroom materials</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observing one-on-one meeting with student</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Collect or hand out music</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Make announcements to the ensemble</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Meet students at the door</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Identify students having problems</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Help a student with challenges</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
</tbody>
</table>
## TASK COMPLETION INVENTORY

**Instruction**

*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Instruction</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Work with a group of students w/teacher direction</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Evaluate student performance</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist teacher with instruction (if the teacher feels you are competent)</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist students with activity initiated by the teacher</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist student who missed instruction due to absence</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Assist students in musical understanding</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Lead a sectional</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Teach an individual student lesson</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Supervise a student run sectional</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Make a short presentation, under teacher supervision</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Conduct a piece, under teacher supervision</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Model a musical example for students</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Other:</td>
<td>1  2  3  4  5  6</td>
</tr>
<tr>
<td>Other:</td>
<td>1  2  3  4  5  6</td>
</tr>
</tbody>
</table>
### TASK COMPLETION INVENTORY

**Professional Responsibilities**

*Students should experience at least 5 different activities*

<table>
<thead>
<tr>
<th>Professional Responsibilities</th>
<th>Day that this task was completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assist in equipment inventory</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Assist in ordering supplies</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Discuss grading practices</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Discuss music selection</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Calculate grades</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Print progress reports</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend faculty or departmental meeting</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend district school board meetings</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend staff development activity</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Listen while teacher is talking to a parent on the phone</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend parent/teacher conference</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Attend student club meeting</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe in-school suspension</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Observe another teacher</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Participate in hall/cafeteria duty</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
<tr>
<td>Other:</td>
<td>1 2 3 4 5 6</td>
</tr>
</tbody>
</table>
Final Self-Evaluation

Name: _______________________________  Date: ____________________

Supervising Teacher: ________________________________________________

School: ___________________________________________________________

1. Please rate the following according to this scale:

1 – excellent; 2 – good; 3 – Average; 4 – Below average; 5 – Poor

_____ 1. Rate your experience in this field experience
_____ 2. How well did your experience measure up to your expectations?
_____ 3. How well did your experience familiarize you to different methods of teaching?
_____ 4. How well did you experience familiarize you with the various teaching materials?
_____ 5. How well did your school experience familiarize you with the many responsibilities of a music teacher?
_____ 6. How well did your supervising teacher involve you in school responsibilities and functions?
_____ 7. How well did your experience in the school enhance your desire to become a music teacher?

2. Check the following blanks if problems were encountered in the areas indicate:

_____ discipline  _____ evaluation of students
_____ rapport with students  _____ understanding students’ needs
_____ involvement with instruction  _____ demands on you as a teacher
_____ your attitudes toward teaching  _____ other (please specify)

3. As a result of this field experience, do you still want to become a music teacher?

( ) Yes  ( ) No  ( ) Undecided
Appendix C – Field Experience Portfolio

As a result of the observations, the students compile their notes and findings into a portfolio to be assessed by the rubric in the handbook and provided in the assessment section above.

Field Experience Portfolio
EDSEC 230

Intersession, January 2016

Name _______________

submit via drop box by January 20.
To type in response, click below the title. In each response, include specific examples from your field experience observations and what you learned from this experience.

Interview with the teacher(s)

Educational background

Teaching experience

What it means to be a music teacher in public schools

Advice for a student becoming a music teacher

Narrative of the Instructional Environment:

School/Classroom Environment & The Music Room

Narrative of Observed Actions

Instructional Techniques

Interactions
Notes on classroom management

Managing Student Behavior

Description of the qualities exhibited by students

Student Characteristics

An interesting student

An interesting situation

Reflection on the overall field experience

Describe any active role that you had in teaching the class

How do I feel about working with students in a music classroom?

Should I be a music teacher?

What do I look forward to the most about becoming a teacher?

What is my biggest concern about teaching music?

What are the most meaningful things I learned through this field experience? Explain.
Appendix D – Musical Life History

MUSICAL LIFE HISTORY STATEMENT

The way you teach is strongly influenced by your values. Your values are determined partly by your family background and your personal experiences. By reflecting on these factors, you can better understand why you believe what you do about music teaching and learning. Also, by comparing your background to your students’ backgrounds, you can gain insight into why they think similarly or differently about things such as music, school, and learning in general.

Before writing this statement, take considerable time to reflect on your personal history and musical history. Please provide thoughtful answers to the areas outlined below, and be as personal as you feel comfortable being.

Your statement should utilize proper spelling, punctuation, grammar, and sentence structure. The content of your statement should address the following:

Personal background
- The setting in which you grew up - name of town, rural/urban/suburban, socioeconomic level of your neighborhood
- Family members
- Your schooling situation - size of high school, important school-related events

Significant personal and musical events in your life
- Events that "stand out" such that you think they changed you as a result.
- The emotional effects of such events, positive or negative
- Assuming that many of these events occurred outside of school, any events that occurred in school

Reasons for wanting to be a teacher
- The most important factors in your decision to become a teacher
- Noteworthy teachers (music or otherwise) who taught you
- Other important role models

Preparing to teach
- Imagine you are a first year teacher (you will be very soon!), standing in front of a group of students. How does it make you feel? Confident? Nervous? What do you know you will do well? What worries you?
- Imagine standing in front of the same group of students tomorrow! How does that make you feel?
- What do you need to learn about to prepare yourself to become a good teacher? In what college classes do you think you will gain this knowledge?
- What types of experiences will you need to have in college to become a good teacher?
Musical Life History
Grading Rubric

Name ___________________________

___ Personal Background (4 Possible)
- Described town setting (1)
- Included family members (1)
- Described school situation (2)

___ Significant Personal & Musical Events (4 Possible)
- Described events (2)
- Explained positive and/or negative effect (1)
- Included school events (1)

___ Reasons for Wanting to Become a Teacher (4 Possible)
- Described important factors (2)
- Included noteworthy teachers (1)
- Included other important role models, positive and/or negative (1)

___ Preparing to Teach (4 Possible)
- Expectation for first year teaching (1)
- Explained feeling (1)
- Described needed experiences and learning (2)

___ Writing Style (4 Possible)
- Proper spelling (1)
- Appropriate punctuation (1)
- Understandable grammar and sentence structure (1)
- Clear flow of ideas (1)

Total Points out of 20_______
Appendix E – Music Teaching Episode

MUSIC TEACHING EPISODE

In this assignment, you will be teaching a song, bass line, and ostinato (singing and playing) to the class. Songs will be distributed by Dr. Payne.

The process for completing this assignment will consist of the following:

1) Determine who will fulfill each role.
   a) Teacher of the ostinato (Body Percussion)
   b) Teacher of the melody (singing)
   c) Teacher of the bass line (singing)
      i) One of the above 2 will have the class perform both lines simultaneously
   d) Teacher of the melody (playing)
   e) Teacher of the bass line (playing)
      i) One of the above 2 will have the class perform both lines simultaneously

2) Begin by developing an ostinato. Be sure it complements the melody (Quarter and Eighth notes only).

3) Then, develop/compose the bass line. You can only use Do and Sol

4) By the end of class you will need to have the song, ostinato, and bass line completed, roles assigned and lesson plan started.

5) Develop and turn in a lesson plan (One for each member of the group.) detailing your upcoming teaching episode via Canvas by the Sunday before you teach @ 5 p.m. (April 17 or 24, respectively).

6) Gather all materials necessary for your lesson plan.

7) Practice your lesson on groups of your friends. Teaching is performing... practice is a must! (Everyone must teach all of the time... decide how to use your co-teachers!!!!!!! You will have a chance to practice with your peers on April 13)

8) Teach your peers your new song!

You will be assessed on your lesson plan (10 pts) as well as your lesson (10 pts). Each person will submit a lesson plan for their segment and graded separately; The entire project is worth a total of 20 pts.
<table>
<thead>
<tr>
<th></th>
<th>4 points</th>
<th>3 points</th>
<th>2 points</th>
<th>1 points</th>
<th>0 point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Objective</strong></td>
<td>Objective is clear with no room for erroneous interpretation</td>
<td>Objective is somewhat clear and open to some erroneous interpretation</td>
<td>Objective is vague and open to erroneous interpretation</td>
<td>Objective is unclear</td>
<td>No objective present</td>
</tr>
<tr>
<td><strong>Sequence</strong></td>
<td>Sequence is thorough and well thought out</td>
<td>Sequence contains 2-3 missing steps.</td>
<td>Sequence contains four or more missing steps.</td>
<td>Sequence is unclear</td>
<td>No sequence present</td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td>Speaking voice projects for everyone to hear, gestures are warm and clear. There are no issues with clarity. Excellent eye contact.</td>
<td>Speaking voice projects somewhat for everyone to hear, gestures are clear with few issues of clarity. 1-2 issues with eye contact.</td>
<td>Speaking voice is somewhat difficult to hear, gestures have issues with clarity. There are many issues with clarity. 3-4 issues with eye contact.</td>
<td>Speaking voice difficult to hear, gestures are erratic. There is no clarity in the lesson. 5-6 issues with eye contact.</td>
<td>Teacher does not teach</td>
</tr>
<tr>
<td><strong>Assessment and Feedback</strong></td>
<td>More than 3 instances of the teacher providing clear, meaningful feedback.</td>
<td>Three instances of the teacher providing clear, meaningful feedback.</td>
<td>Two instances of the teacher providing clear, meaningful feedback.</td>
<td>One instance of the teacher providing clear, meaningful feedback.</td>
<td>No instances of providing meaningful feedback.</td>
</tr>
<tr>
<td><strong>Reflection</strong></td>
<td>Reflection is complete and provides more than two specific pedagogical comments for consideration.</td>
<td>Reflection is complete and provides at least two specific pedagogical comments for consideration.</td>
<td>Reflection is complete and provides only one specific pedagogical comment for consideration.</td>
<td>Reflection is incomplete and little specific pedagogical comments for consideration.</td>
<td>No reflection is completed</td>
</tr>
</tbody>
</table>
Objective(s):

Standards Being Addressed:

Materials of Instruction:

Lesson Sequence (lessons may have more or less activities as appropriate):

List steps taken to teach activity:

☐

☐

☐

☐

(List more steps if needed.)

Assessment:

Transition:

Closure:
Type your evaluation of each of the areas addressed below. *(each box will expand as you type in it.)* Please, type your response in the spaces provided on this form and submit it in Digital Drop Box prior to the next class session after you taught.

**Prior To Teaching**
What were your greatest concerns as you prepared to present your lesson?

How did you attempt to address these concerns?

As you wrote you plan, how did you make use of what you know about sequential instruction, active learning, and teaching creatively?

**Teaching Delivery**
What were you thinking about the most when you were teaching?

How did you effectively use your delivery skills (voice, body, eye contact, use of space)?

What would you want to change in your delivery skills for next time you teach?

Did you or did not appear confident as you taught your lesson? What lead you to that impression?

**Teaching Content**
What was most effective about the sequence in which you taught your lesson?

How would you change this sequence the next time you teach?

Were your models, both vocally and instrumentally, accurate? What could you do to make these more effective?

**Reflections**
I think I understand how, but need to practice more on...

I just don’t understand...

The following is my plan to work on the areas I have noted above...
Appendix F – Example of High Student Work: Portfolio

Field Experience Portfolio
EDSEC 230
Intersession, January 2016

Interview with the teacher(s)

Educational background:
Mrs. Kristi Vetter received her Bachelor of Science degree in Instrumental Music Education from Northwest Missouri State University. She then went on to receive her Masters in Music Education with a Conducting emphasis from Kansas State University. While in her sophomore year of college, Mrs. Vetter realized that teaching would be the career for her.

Teaching Experience:
Mrs. Vetter began her teaching career at Jewell public schools in Jewell, Kansas in 1992 and taught there until 2007. She taught grades five through twelve band while at Jewell. After that, she found a job opportunity at Beloit High School in 2007 and has been teaching there ever since. Mrs. Vetter teaches grades five through twelve band as well as two Music Theory courses. When asked what the best and worst experiences she has had as a music teacher, she responded with being able to spend time with her children while at her job and when a student dies has been her worst experience.

What it means to be a music teacher in public schools:
Don’t expect to get paid for all your efforts but you get to be a positive influence on the students. In line with being a positive influence on the students, you also get to be a positive influence on your own children that go through your program.

Advice for a student becoming a music teacher:
“Get organized right now! Do not procrastinate when it comes to any type of organization and above all, make sure that you like kids and music because that will be your life and if you like those things being a music teacher will never seem like a job. Be as informed as possible by knowing your composers, knowing the fingerings, proper sticking, and slide positions of every instrument, know as much information about the music as you possibly can. During the entire year, there are several times that you will stay after school several hours preparing contest pieces, concert pieces, writing drill for marching band, writing parts for songs in order to include every instrument and so much more.” (Kristi Vetter 2016)

Narrative of the Instructional Environment:

School/Classroom Environment & The Music Room:
The environment of Beloit High School was very pleasing. The school itself had a very simple design with two hallways for the main classes and a separate music department. The schools colors beamed from every wall with an inviting feel. Talking to the secretaries as we made our way to the teachers lounge seemed to start the day off right. The teacher’s lounge was arranged very plainly so that copies could be made on one side of the room and coffee and other snacks could be had from the other side. Mrs. Vetter and I ate every meal in the cafeteria with some of the other faculty where we could always catch a laugh from the athletic director as he told another story of something a junior high boy did during a basketball game. The music department was split into two equal size rooms for choir and band. Each room was very inviting to enter into. Upon entering the band room, I noticed that the director’s office was in an old practice room in order to supplement the choir teacher who had to share an office at one time. There was no director’s podium as she used a music stand but she was placed in the center of the multi-tiered room in order to accommodate the best visibility to the students. The students sat in traditional concert seating with accommodating concert band chairs and stands. There were no windows in the room, which prevented any outside distractions and the walls or wall that wasn’t instrument storage housed the many state contest plaques earned through the hard work of the students over the years.

Although the band room was a nice sized room, it was actually almost too small to accommodate for the percussion equipment. All but one wall had shelving on it for instrument storage for the students, which took up quite a bit of space detracting from having all the necessary percussion equipment out when needed. The space overall was very accommodating for students with disabilities and in fact in high school and junior high band, there
was one student in a wheelchair and one student with a motor disability. Each was given wood blocks and a triangle to use during class. The one student in the wheelchair preferred the wood blocks and would hit them together to the tempo of the song whenever the band would begin playing. The other student would follow along with the music and use the triangle the majority of the time depending on her part in the piece. Seeing how Mrs. Vetter accommodated having students with disabilities made me think of my own classroom and how I can incorporate a learning system so the disabled student can still learn and enjoy the benefits of band. I believe that I would continue with the traditional concert setup depending on the time of year; for example, during marching band/pep band season, I may set up in more of a block style in order for every section to hear across the room. For students with disabilities, I would place the student in the most convenient place for exiting purposes and more than likely use a similar technique of wood blocks or triangle to get them interested in understanding music concepts.

This particular classroom created an extremely positive learning environment that was mostly due to Mrs. Vetter’s love and passion for her career that has been absorbed into the students. These students want to learn music and how to become excellent musicians which helps in the classroom environment because Mrs. Vetter is able to get much more done since the students want to learn and are not trying to cause distractions for the rest of the students. The room itself also played a huge role in creating the ideal environment. Having music paraphernalia around the room from stacks of contest material to music theory books in the cabinets, the room set up any student to be in a mindset to create solid music.

**Narrative of Observed Actions**

**Instructional Techniques:**

Mrs. Vetter would always begin the rehearsal with them band playing the scale that was in the same key as the piece they would begin working on; then she would have them play a chorale to warm up the horn and help to find proper pitch and intonation. Seeing this daily routine really opened my eyes to see how important learning scales at a young age is and how the earlier you can teach a student to find out if they are in tune, the easier it will become later in life. I also observed that as Mrs. Vetter was teaching and she covered a tricky spot in the piece of music she would begin by having all the students look it over and do the fingerings for that section and they have them sight read the piece. If then the students weren’t getting the section she would then have them count and clap the rhythm to internalize the beat and feel what the rhythm is actually supposed to sound like then she would have them play it again. More often than not the students would get the rhythm and were able to move on to the next tricky rhythms in the piece. Mrs. Vetter keeps her expectations of her students very high and believes that they can achieve greatness in the music world if they remain willing to work at it. The students knew her expectations and during the week of observations, they rarely let her down. The students have a great respect for her because she is able to push her students farther each year.

**Interactions:**

Band students at Beloit High School respect Mrs. Vetter greatly and that is mainly because of her ability to care for each of her students and show compassion and warmth to them. She shows them that she is a real person just like the students, which I believe has built her respect from her students. Mrs. Vetter is able to joke with some of her students, which also makes her more of a relatable person from the students’ perspective. The students also treat their peers with respect. There wasn’t a time where I noticed any verbal abuse from student to student. Most everybody is a friend in the band, which also made the atmosphere in the room less stressful and allowed for enhanced productivity. The students, because they treated the teacher and their peers with respect also treated the given instruction and coursework with respect. The students worked hard in band and learned as much as they could so they could learn more the next day. A majority of the band students truly took pride in what they were doing and by having this pride, Mrs. Vetter was better able to get even more music out of the piece of music without changing much other than the overall attitude of the class. When I get into my own classroom setting, I will definitely show the amount of passion that I have for my job and express the importance of the music that the students will be learning. Doing this over a period of time should establish a solid foundation for what I am trying to teach my students.

**Notes on Classroom Management**

**Managing Student Behavior:**

Upon entering the Beloit music department, I quickly noticed that there had been a set standard of rules developed over many years of teaching. There were not any rules posted because the students knew how to act and if they did not they figured out how to act very quickly with guidance from fellow peers. Mrs. Vetter would not put up with much of anything that was not productive. If there ever was an issue, Mrs. Vetter was able to quickly discover the culprit and put an end to any issues either at that moment or depending on the severity, waited until...
after class where she could speak one-on-one with the student to determine the reason for the issue. In a certain situation, Mrs. Vetter kept the entire junior high trumpet section after class due to their constant talking during class one day and she let them know that they would not be receiving any daily points that day. That little talk stopped the issue from ensuing any further and the next day the trumpet section was quiet and extremely productive. I really appreciated how professionally Mrs. Vetter handled the few disturbances and how she handled them differently based on the situation. In my own program, I will strive to find the troublemakers and determine the best way to handle the situation. Like Mrs. Vetter, I wish to get to know my students’ personalities in order to decide the best ways to handle issues in class.

Description of the Qualities Exhibited by Students

Student Characteristics:
Characteristics of the students varied greatly from person to person. Many of the band students were also athletes, which told me that they were willing to go above and beyond to be good students. There were separate core groups of friends that were always talking together and more often than not these core groups were also in a single section, which showed that the students got along in their section enough to want to hang out. There were a few shy students who showed up to rehearsal and didn’t associate with anybody but if they were spoken to they would join in on a conversation. Mrs. Vetter is very aware of her students’ unique characteristics and used this knowledge to best suit the class. For example, she would not call out a shy student’s name in case that would embarrass them, which in turn would make them feel uncomfortable in class. Some of the more extroverted students, she would call on to answer questions or to fix mistakes. Seeing this compassion for each individual student showed me that when get my own students, I need to figure out their personalities in order to push them further musically. Knowing the personalities of my students will also help in determining contest pieces as well as who to assign solos to in concert band.

An Interesting Student:
There happened to be seventy students in high school band, fifty students in junior high band, twenty students in sixth grade band, and fifteen students in fifth grade band. With all of these students there were many cases of an “interesting student”. A particular student became the most interesting throughout the week. This young man is in the seventh grade and happens to be a percussionist. Mrs. Vetter told me that he could play trap set extremely well, so I was anxiously awaiting to here this junior high student play. The second day of my observations, this young man got on the trap set and without a second thought started playing the intro to “Wipeout”. I played this song in high school pep band and there were very few high school drummers that could play that song so soundly and as perfect as this young man played. Throughout the rest of the week he amazed me with about every percussion instrument he played. He is an excellent musician and going to become a great asset to the high school band in a couple years.

An Interesting Situation:
Due to the established discipline in the room there were never any big situations that could have distracted the class except one. Towards the end of the week in junior high band, there were a few trumpet players that wished to talk rather than listen and learn how to play the new music in front of them. Mrs. Vetter got after them once, which significantly slowed down the talking. The events after class are what stood out to me the most. Lunch is right after junior high band, so Mrs. Vetter releases the students to go to lunch, usually by section or shirt color. On this day she made sure to let everyone else go except the trumpets. As the other students left she talked to them about their actions and let them know they were not to receive daily points that day. As I observed this action I noticed that the students truly looked disheartened by their actions. This showed to me that even though Mrs. Vetter got after them in class, she cared enough to talk with the after in order to make herself clear of her expectations of her students.

Reflection on the Overall Field Experience

Describe any active role that you had in teaching the class:
Towards the middle of the week I began going around to different sections and listening to see if they were getting the rhythms and fingerings correct. I lingered around the percussion more during junior high and fifth and sixth grade bands to assist them with proper sticking. I myself am not a percussionist but enjoy helping the percussion with tricky rhythms especially when they have to play tympani, marimba, chimes, or bells.
How do I feel about working with students in a music classroom?
I really enjoy the music classroom setting. I have always been a person to help those that don’t quite understand a concept. Teaching students and helping them develop the little music hacks to make music easier is what I really strive to accomplish. The music classroom seems very comfortable to me.

Should I be a music teacher?
I believe that I would really enjoy being a music teacher. The biggest point that Mrs. Vetter stated was that above all, you must love working with kids and that I do. Teaching music is also such an expressive class that I will really get to see the true side to my students.

What do I look forward to the most about becoming a teacher?
I really look forward to seeing the students grow musically from fifth grade all the way to their senior year and knowing that over those years they have developed a love of good music. The rewarding factor of teaching is what I really strive to see in my students. I can’t wait until my first wave of students that I will have from fifth grade until graduation and see how much they have developed into solid young adults.

What is my biggest concern about teaching music?
My biggest concern regarding teaching would be establishing myself as a teacher that wants the best for my students and also has a true passion for their job. The worst thing I could let happen would be to have my students walk all over me within the first few weeks on the job.

What are the most meaningful things I learned through this field experience? Explain.
Through this field experience, I learned that once you have established yourself as a credible teacher, your program would begin to thrive and grow year after year. I have learned that the work involved in teaching music is an extremely time consuming task that has to be done year after year. The time commitment can become your life if you let it, which could in turn “burn” you out of wanting to teach. Finding the balance between personal time and work time is extremely crucial in order to maintain a healthy program. Above all, be passionate about your career and if you show that you enjoy your job, the students will begin to feel the same way.
Appendix G – Example of Middle Student Work: Portfolio

Field Experience Portfolio
EDSEC 230
Intersession, January 2016

Interview with the teacher(s)

Educational background

Mrs. Nickoley went to High School in Hiawatha High School under the direction of Damian Johnson and then attended K-State for her degree.

Teaching experience

This is her first year teaching a band program, she gave lessons after she graduated and was looking for a job.

What it means to be a music teacher in public schools

She says that she is still figuring this out, since she's knew. The community she works in is strong and cares about the program. She feels that this is a sign that she is accepted to be taking care of student's education, which she says is quite a heavy responsibility since it's their future.

Advice for a student becoming a music teacher

The biggest advice she said was to learn how to make minor repairs on all the instruments, lots of things can go wrong on instruments. Also, she said to have something not school related to look forward to every week. School can be a lot, so it helps to have a fun thing planned.

Narrative of the Instructional Environment:

School/Classroom Environment & The Music Room

I'll start by describing the music room. It was a very dull colored room. The walls were grey and the floor was a greenish color. It felt business like, not that creative. But, on the back wall was a beautiful display of color. A music mural was on it. Student's instruments and music were neatly organized in their designated cubbies so it was easy to access for them. As for school environment, things were very odd. Firstly, I knew some of the students at the school, I am really good friends with one student in particular that had talked me up before I got there. Secondly, and more important than the first, a very influential teacher/community member passed away before my first day. There was a somber feeling from the students and even more so from the staff that knew him very well. I will say it was very awkward to be around this atmosphere since I didn't know the man at all. It was also weird to just be there right after that tragedy. I think being in a music class helped though. The students got to do what they loved and cope in their own way and forget about it for just a moment while they played.
Narrative of Observed Actions

Instructional Techniques

Mrs. Nickoley did an awesome job explaining new ideas and concepts to the students. Especially the younger students. She did this rhythm game with the High School choir and the hardest they got to was off-beats and ties and they had trouble with this. Goes to show how the previous director worked. But she helped them through and they started to understand how they worked. However, the 5th graders understood ties right away. She briefly explained how they worked and showed a few examples and they were playing tied notes right away. It was really quite impressive.

Interactions

The students (for the most part) really respected Mrs. Nickoley's methods and they seemed eager to learn and grow as musicians. Some students actually got mad when others were screwing around because they wanted to learn and not waste time. The students that really cared always gave Mrs. Nickoley their attention, and in return, Mrs. Nickoley showed her respect for the students eagerness to learn. It was truly amazing to see when this happened.

Notes on classroom management

Managing Student Behavior

The section is a bit tricky really. There was only one grade that really ever had any problems. Aside from the 7/8th grade students, there wasn't a lot of abnormal behavior issues. Some students would talk out of turn but would return to being ready to work after being told to stop. She had notes that she would send home to trouble students that had to be signed by parents and when returned, would mean working in the band room after school. This kept things under control for the most part. Except for the 7/8th grade students.

Description of the qualities exhibited by students

Student Characteristics

I kind of combined the last prompt with this one and I talked about the high school students. I'll talk about the 7/8th students in this section. They were rude, talked back, ignored instructions and many other poor behavior things. Now, not all the students were this way. A few of them really loved band and wanted to work hard, but were being constantly interrupted by comments made by the bad eggs in this grade. Some of these students would say negative comments to each other after a phrase was played. They wouldn't stop talking either, that was the biggest one. These students didn't care and were only in bad because they had to. Mrs. Nickoley tries really hard to get them engaged, but they wouldn't do it.
An interesting student

There was one student that seemed like he was trying hard to get in trouble. He chose not to play, and would do other things to seem busy instead of playing. He was a trumpet player and he would do things like let a stand hold the trumpet by the valves. He would talk back to the Band para and would only make excuses why he “couldn't play”.

An interesting situation

One interesting situation was when students would talk about the teacher that passed away. A lot of the little kids didn't really know him personally, but I could tell it affected them pretty hard. A few of those kids had siblings who were very much affected by this loss. That first day was weird for everyone because it was the first day back from break, a teacher died, and I was there. It wasn't really a great combo for these kids. The middle school actually seemed to take it harder (on the outside) than the other grades. They were offended easily by any nonchalant discussion on the topic, it had to be dramatic or very very sad in order to be valid in their minds. The high school students took it very hard, but being older and more mature, they were able to contain their feelings and emotions in public. They opted to doing cool things like wearing orange for their basketball game for cancer awareness, emotional posts on social media, and other outlets. The staff took it hard as well, some of them had worked with this teacher for a very long time and it was weird for them to just have him gone. They were coping with their students while also coping with their own grief. It was amazing how the community came together though. The staff took it hard as well, some of them had worked with this teacher for a very long time and it was weird for them to just have him gone. They were coping with their students while also coping with their own grief. It was amazing how the community came together though. The school received cards and posts and meat trays and other condolences for the loss. Very sad, but very interesting to witness.

Reflection on the overall field experience

Describe any active role that you had in teaching the class

I actually had the pleasure of singing with the High School choir while they were learning Home by Michael Buble. I think the guys enjoyed having a more confident, on pitch, voice with them while they sang. I also was able to do a trumpet sectional in all the bands except the high school. That was interesting, the 5th graders loved it. We'd look at a song in the book, read the rhythm, then the notes, and then we'd play it. They loved it when I would play my trumpet and give them a sound to mimic. It made me feel cool, not gonna lie. The 6th grade was also impressed and we did much of the same thing. The 7th and 8th grade trumpets seemed to only want to cause trouble. There was one trumpet player that really wanted to learn from me and gain some knowledge. One of the trumpet players, the previously mentioned one, kept making excuses with me and not trying. Another one would stay behind his stand, another one had trouble getting his trumpet working. That one was a mess. The high school students, I played with them during a pep band game and I would offer tips as we played. They seemed to take it well.
How do I feel about working with students in a music classroom?

I loved working with students. It was a wonderful feeling when I would tell them something, and they’d get it. I loved their enthusiasm to make music. While some students gave me trouble, the good outweighed the bad.

Should I be a music teacher?

I definitely should be a music teacher, I love music and I love kids. It was weird being called “Mr. Hatfield”, especially by my friends, that was the only thing that didn’t fit.

What do I look forward to the most about becoming a teacher?

I look forward to helping kids grow as musicians and as people. I look forward to seeing that glimmer of joy that comes from a killer marching show or an amazing concert. I want to be the reason students like coming to school. I want to be part of their growing process. I want my band to be an escape from the stress of life.

What is my biggest concern about teaching music?

I don’t give up easy. So my biggest fear is that I will try too hard to keep an uninterested student and make things worse for the program or really ruin a kid’s love of music.

What are the most meaningful things I learned through this field experience? Explain.

The most meaningful thing I learned was this, music is great. Kids are great. But not every day will be a wonderland of behaved kids and wonderful sounds coming out of instruments. It takes lots of work to develop a great band or a great choir. I also learned that there’s a lot I’m not gonna know before I start teaching, but that’s okay because I’ll learn along the way and get better every single day. The biggest thing I learned was not to give up, but to work hard and make things work.
Appendix H – Example of Low Student Work: Portfolio

Field Experience Portfolio
EDSEC 230
Intersession, January 2016

Interview with the teacher(s)

Educational background
• MHS
• KSU for Undergrad and Graduate school

Teaching experience
• 9 years at Eudora Middle and High School. 6-12 Bands for all 9 years. Men’s HS Choir for 1 year. Started a 5th grade band is last 2-3 years.
• 2 years at St. John teaching 5-12th vocal and instrumental.

What it means to be a music teacher in public schools
• Very rewarding with the students
• Feel attacked by state legislature,
• frustrating, you know what you need to do but you can’t because of the state

Advice for a student becoming a music teacher
• When I college, even though it’s a pain, be in as many ensembles as you can be. You will be better prepared for job opportunities in the future. UBand every year.
• Find a teacher and buddy up with them to learn more about teaching. Go out to where it is actually happening. (Scott Freebee, HS Choirs, MS Choirs, see as much as possible in the classroom.)
• When student teaching stay late and ask what things I can do? Resources for the classroom from other teachers.
• Stick with it after the first year, b/c music teacher within 5 years have switched professions b/c of crap.
• Classroom management. Be consistent with them. Kids will try you, don’t be their friend but build relationships.

Narrative of the Instructional Environment:

School/Classroom Environment & the Music Room
• The school is very small. Most teachers grew up in this area or married someone who did. Because of that the teachers are very close knit. The school is K-12 in one building.
• The music room is decorated with fingering charts, things that the students can use to practice, and funny music related comics.
Narrative of Observed Actions

Instructional Techniques
• In band he teaches the students by playing trumpet with them and when needed on one part while running through a song. In choir he plays one part on the piano while singing the other part.

Interactions
• He tells jokes but is still serious when he needs to be, also down to business. It depends on the class as well, the younger classes he doesn’t joke as much and he’s lighter hearted and faster so they stay on task.

Notes on classroom management

Managing Student Behavior
• If the younger kids get off track you have to get them back on task as soon as possible. More patient, realize there are going to be mess ups.
• Older kids are expected to have better behavior because they are older and to do things quickly. Maintain high expectations.

Description of the qualities exhibited by students

Student Characteristics
• The students are very willing to learn and seem to really enjoy having Mr. Knight as a teacher.
• The 5th and 6th grade are more under control, because they don’t know very much.
  o 5th graders are quieter because this is their first year
  o 6th graders are more talkative because they know him better.
• 7th and 8th grade have attitude, and they have dealt with the previous teacher, so it is totally different.
• High Schoolers want to be better and have a drive.

An interesting student
• The principal’s child

An interesting situation
• The principal’s kid was sent to the office on my 2nd day of observing. The following day we got an email from the child’s mother apologizing for her child being a “jackass” and to contact her if it happened again.

Reflection on the overall field experience

Describe any active role that you had in teaching the class
• I led warm-ups for all of the choirs for the last three days I was here.
• I also assisted Trombone players in finding trouble spots and their parts.

How do I feel about working with students in a music classroom?
• I feel very comfortable working with students in the classroom

Should I be a music teacher?
• I feel like I should be a music teacher it was very exciting to be in front of a class of students

What do I look forward to the most about becoming a teacher?
• Being able to help the next generation become lovers of music
• To mold young minds in a positive way

What is my biggest concern about teaching music?
• Watching the world move ahead of me
• That I will have students and that I won’t know how to help them

What are the most meaningful things I learned through this field experience? Explain.
• That every student matters and learns different
• That some students won’t care but that doesn’t mean that you should give up on them
Appendix I – Example of High Student Work: Musical Life History

Musical Life History

The way I will teach in the future will be strongly influenced by my values and overall musical and educational background.

I grew up in Louisburg, Kansas. It is a small, rural, middle-to-upper class town, and it was a wonderful place to grow up and live. My mother Melissa and my father Mike both owned their own small businesses in Louisburg; a hairstyling business and an autobody repair business. I grew up with my younger brother Ben in a house out in the country, and we didn't have a very musical home. Neither of our parents played instruments or sang, yet Ben and I really excelled in all forms of music at a young age in school. Louisburg High School is a 4a school that both Ben and I attended, and I was involved in everything from band to the musicals to math club. My time at Louisburg High was a highlight of my life so far; I was so involved in everything, made fun memories, and truly loved going to school.

Before I started getting involved with music in 5th grade band, I was not a stellar student or very academically successful. Starting to play music made me truly motivated and confident that I was a talented and individual person, and my 5th grade band director created it all for me. The perfection and hard work that I craved in band class transferred to all my other classes, and by high school I finished at the top of my class in academics. Starting band was a ‘stand out’ moment in my life and really changed the course of every decision and opportunity given to me. Another turning point in my music career was being asked by my director in high school to attend the Kansas Masonic All State Marching Band Camp. I learned over the course of 3 summers and three of these camps that I not only liked the social aspect of band, but I just loved playing and marching and moving audiences. This wonderful band camp that benefits the Shriner’s Hospitals showed me that I could make a difference in this world using my talents. My
love for band and music only grew after these summer camps, and I was even more motivated to seek other opportunities such as 4a District Band, becoming the principal flute of my high school concert band for 3 years, and eventually joining the KSU marching band.

Coming to KSU, I thought I wanted to be a chemist. During every Chem 1 class I sat in the first semester, I would daydream about how I could teach the concepts more effectively than my chemistry teacher currently was. It was fun to me to analyze the material and tutor my classmates if they didn't understand a bit of information. That, coupled with how much I was loving college marching band and missing other music-making avenues, made me decide to explore the music education field.

I had many wonderful teachers throughout my K12 experience, but none as great as my 5th-high school band director, John Cisetti. He was an educator in every sense of the word. He truly cared about his students, what they were learning in band class, and how they could apply that knowledge to become better people all-around. Mr. C was the reason I didn't immediately go into the music education field; I couldn't imagine myself ever being half as amazing as he was. In the end, though, it was him that made me consider becoming an educator. He absolutely loved his career and affecting his students.

My middle school and (part of) high school choir teacher was also a fabulous educator. Mr. Sickel, who teaches at the Blue Valley schools now, not only taught the proper techniques to sing but he also integrated theory and aural skills into his curriculum. I always looked forward to choir because of the energetic and challenging environment that Mr. Sickel created, and I truly owe him for the leg-up he gave me in college aural skills class.

I’m really excited to be a music educator one day, but I know I have so much to learn before it happens! I’m the most confident about making one-on-one connections with my
students. I’ve always been a very caring person that can identify with all kinds of people, so I know I will excel at forging relationships with my students. I’m less confident about a lot more things, and I think that’s normal for a sophomore in college. I’m nervous about coming up with the right words during every rehearsal to really engage my students. I’m worried I won’t be able to be the educator my students will need, especially in my first few years of learning as a teacher. And I’m most anxious about losing energy and not being able to motivate my students through my actions. Leading students in the near future makes me feel overwhelmed, but if I continue to learn in all my classes and truly live out what I learn here at KSU, I’m positive I can become a good educator.

I need to have lots of opportunities to watch skilled band directors in action. I learn so much in my concert ensembles just by observing my conductors each day. I believe it is also very important for me to be not only proficient at piano, but fluent on the instrument. It is one of the more important instruments to know because so many music classes depend on the piano as a lead resource. Taking many piano classes and eventually graduating to piano lessons will help me tremendously to hone these skills. Continuing to take music education classes and learning teaching methods and what this means in modern times is crucial to my success as a future educator. What I’m looking forward to most at KSU as a huge learning opportunity is to direct the University Band in the near future. I believe the most learning and preparation happens by actually going through the motions.

I’m enormously excited to be a music educator one day. It’s truly where I belong in the world and I can make such a difference through my talents.
Appendix J – Example of Middle Student Work: Musical Life History

Music Life Story

My name is [Name] and I grew up in Manhattan, Kansas. I live in a middle class neighborhood with my mom, dad, and younger sister. I went to Manhattan High School, with a population of about 1,800 students.

Almost all major events in high school for me pertained to music. Some musical events in high school that changed me would have to be taking private lessons. My lessons teacher was CL Snodgrass at Glenn’s Music. Under his instruction I was able to make first chair in the high school wind ensemble as well as the north-central district honor band my junior year, and first chair again my senior year as well as sixth chair in the all-state 56A band. In high school I also did choir. My junior year was the first year I auditioned for district, and while I preferred band, I was informed that I would have made the district choir. This happened again my senior year, but that time the choir chair asked my father if I would be willing to switch my preference to choir. These events, while all were amazing opportunities, made me kind of feel like I didn’t need to improve much more on top of where I was. When I got to college was when I truly learned that there was so much more I could learn.

The main reason I want to become a teacher is to try and spread an appreciation for music and it’s effects on people. Also, my father is the director of bands at Manhattan High school and one of my biggest role models. My choir director, Chad Pape is another noteworthy teacher because without him, I would be nowhere near where I am in classes like aural skills ☹. Another role model would be my private lessons teacher, CL Snodgrass, as he has had a long, successful musical career.
As a first year teacher, I would have so many things running through my mind. I would be stressed because of all the work, and nervous of what the kids would think of their new band director. I would be confident in my abilities in a technical sense, but would still be worried about messing up because of nerves. If I were standing in front of a group of students tomorrow, I would be beyond stressed, as I haven’t taken many of the required classes to become a successful teacher technique wise, let alone be able to be professional! I need to learn technical things like conducting, and instrument tech so I can have a rough sketch of how to repair/give students accurate suggestions when they need help. I can learn these things in tech and conducting classes. What I really need to learn is how to read a classroom accurately, and how to handle situations that may not be part of a normal class day. This would most likely be covered in future EDSEC classes. In college I would likely need conducting experience, and luckily, U-Band is something I can try to take advantage of. What better way to get teaching experience than to teach a bunch of beginners who understand musical concepts, but have no idea what instrument they’re holding?! Other experiences may come from watching guest conductors or going to lectures from professors about how they got where they are today and what we should do in order to be successful.
Appendix K – Example of Low Student Work: Musical Life History

[Name]’s Musical Life History

My name is [Name] and I’m from Sabetha, Kansas. Sabetha High School is a small 3A school with a band of about 20 people. I found myself wanting to do music education as I had gone to do different events and camps and the like. I started to nurture my love for music and wanted to be able to share that gift with other people. As I started getting more involved in band and choir, I realized that I had to music education. The biggest musical moment that led to my decision was in my sophomore year. I had gotten an email from WorldStrides to audition for the All-Star Invitational Marching Band, a band of students from all over the country that come together to perform at a Bowl Game. In my case, it was the BCS National Championship, Notre Dame versus Alabama. As we all started rehearsing, I was talking to all my new trumpet friends and I realized that I wasn’t near as good as I thought I was. That I had a lot of work to do. I also realized that while I was learning, I loved hearing new things to help me improve and I realized I wanted to do that for other students. I want them to learn and feel good and to make music collectively. The people I met on this trip were very big influences to me, but my biggest influence is Lindsey Stirling. She’s and electronic, dancing, violinist who fought through all kinds of adversity in order to rise to fame. She is such an inspiration to pursue music, she showed me that music is something you can do and be happy doing for the rest of my life. Thinking about what I need to do next though, I need to learn how to play my instrument better and I need to learn more music theory. This information will come through my classes and through my hard work and practice.
Appendix L – Example of High Student Work: Music Teaching Episode

Teaching Episode Lesson Plan

Objective(s): By the end of my part of the lesson, the students of Dr. Payne’s Teaching as a Career class will repeat my group’s body percussion ostinato back to me twice in a row with fewer than two mistakes.

Standards Being Addressed: My portion of the lesson addresses Kansas Music Standard 2, Performing, as listed in the Kansas State Music Standards. Within that standard, my lesson largely lies on Components 4 (Rehearse, Evaluate, Refine) and 5 (Present).  

Materials of Instruction: For my section, the only materials people need are their bodies.

Lesson Sequence (lessons may have more or less activities as appropriate):

List steps taken to teach activity:

1. I will demonstrate the lap pat, which gives the downbeat.
2. I will have the students repeat it back to me, keeping the rhythm.
3. I will assess whether the students need to adjust their technique or whether they are ready to move on to the next step.
4. I will demonstrate, have the students repeat, and assess a set of four claps.
5. I will demonstrate, have the students repeat after me, and assess a lap pat, clap, lap pat, clap pattern.
6. I will demonstrate, have the students repeat, and assess a lap pat, clap, snap, clap pattern.
7. I will demonstrate, have the students repeat, and assess a lap pat, double clap, snap, single clap pattern.
8. I will then set a beat going and have the students loop the complete pattern at least two times, listening to catch mistakes. As I catch mistakes, I will correct them, as time is available.
9. Once the students loop the beat two times with fewer than two rhythmic errors and the correct style, I will help the group transition to teaching the bass line.

Assessment: At each step, I will have the students repeat the developing ostinato back to me. At those points, I will listen for errors and correct them. At the end, I will have the students loop the complete ostinato at least two times, listening for rhythmic errors. If there are fewer than two errors, I will transition the lesson to the next member of my group.

1 "Kansas State Music Standards: Ensembles," KMEA, accessed April 22, 2016,
Transition: I will have the member of my group teaching the bass line begin demonstrating his part while I continue the ostinato.

Closure: To end the lesson, my group will put the entire song together, by splitting the students into sections providing the different parts.
Appendix M – Example of Middle Student Work: Music Teaching Episode

Teaching Episode Lesson Plan

Lesson Objective(s):
To effectively teach the class the melody and bass part for both voice and recorder with the element of an ostinato.

Materials of Instruction:
- Sheet Music
- Recorders

Sequence:
1) Teach Ostinato
2) Teach Vocal Bass
3) Teach Vocal Melody and put together with Vocal Bass
4) Teach recorder Bass
5) Teach recorder Melody and put with recorder bass
6) Put all five elements together!
Appendix N – Example of Low Student Work: Music Teaching Episode

Teaching Episode Lesson Plan

Objective(s): teach class a simple body percussion ostinato

Standards Being Addressed: easy to learn, follows well with the song and harmony line

Materials of Instruction: No special materials needed

Lesson Sequence (lessons may have more or less activities as appropriate):

List steps taken to teach activity:

- Start with class tapping their foot on one (remind them to just tap not stomp)
- Add in 3 finger claps on 2 and
- Ask the class to do both stomp and claps on their own. Count them in
Appendix O – Memos from peers

1/25/16

Small groups great, you show a surprising level of comfort walking around in the middle of the room between groups in a fairly tight space.

Does lead to natural tradeoffs, though - dealing with finding chairs for late students, late students constantly coming in and searching for group, students tending to talk in their groups during instruction periods. Interestingly, when definitions were being given by students, everyone got quiet quickly.

I think screen visibility likely an issue for only a few students. Good.

Clearly timed discussion helpful (you were able to speak over crowd and tell times).

I’m a little curious if neighboring classrooms can hear the discussion - might consider closing doors and/or making students aware. Luckily your space is such that you don’t (appear) to have neighboring classrooms, but I’d really consider shutting the doors - your classroom is clearly audible ~50-100 ft in each direction. This is probably normal for a music department, but if you ever teach outside of McCain, it’s something to keep in mind.

Asking to define teaching and learning is tough - it’s like my first class when I ask them to define a number. Generates good thought, and it seemed like the class was primed to make an effort.

Knowing as many names as you do on what I think is day 2 is impressive. Although maybe you met them over intersession? Either way, got the impression you knew every name, and I’d like to learn how.

Revisiting early brainstorm is an interesting idea. The class got silent (actually, they were almost audibly thinking).

Chalkboard is oldschool but being well-used - the persistence would be difficult to achieve with a Surface like I use or similar.

Construction metaphor, we (teachers) might be architects or foremen, not necessarily contractors

Did interrupt one student (which needed it) - the teachers as technicians vs teachers as professionals discussion was much less focused and much longer (many more hands in the air).

Your textbook didn't have a very good opinion of technicians. Those guys are awesome. Also, it's interesting to make an argument that we can't teach everyone to teach, and yet we're sitting in a class to do exactly that.
Interesting that we talked about flexibility/autonomy in teaching during a class that's scheduled in two-minute increments behind the scenes. Admittedly, you were the one to chose that schedule, and you had the freedom to do so.

I feel that I need to mention that the classroom volume level would not have worked for me as a student - too loud for me to think. That said, it's music ed, and it might be reasonable to require students to be able to work over background noise.

As class went forward, you wrote on the board more and listened less. Not sure if that was intended, but honesty and trust seemed a little forced.

You were able to keep track of who had spoken, which was also somewhat impressive.

Good looking-forward thoughts around 2:05. You could see the class thinking.

Great visual props (buckets, tennis balls) for active learning - no idea what you're going to do with them, but hey - buckets!

Interesting talk about active learning. Noting that you don't use active learning in the first try because you weren't guiding them, nice.

Fun that you mentioned you learn teaching by teaching, but need feedback (considering we're here today to provide that).

Week 1 – February 02
Room: 105 McCain Hall

Notes:

‘Durable knowledge’ is a clear awareness of facts arrived through an intense observational and constructive effort. Creating a physical structure through the tactility of the hand helps one arrive at a ‘durable knowledge’.

Artist Donald Judd

This quote from Donald Judd frames much of my thinking and teaching approach. I think it is applicable to your approach but about the rigor of engagement in their teaching approach and creating effective knowledge.

I like the group interaction but the classroom seems too congested. It appears you have too many students in that room for its capacity. Sorry for playing the architect but if your roster is greater than the occupancy allowed you should bring it to the attention of the department/college. They may not realize it.
Posing questions and giving them a short time to answer. Keep the tempo quick (not too quick) so they need to keep their thinking focused. I like the iterative approach of teaching – learning – back to teaching. I have taught group discussion classes in the past. We tried mixing the groups up. Like ‘speed-dating’ after you give them question, discuss and then mix them around (or tell them to rotate). The people in the new group then bring to the discussion what they discussed.

It looks like you have a very scripted schedule (ie down to the minute). Are you beholden to that? I am sure you know this but sometimes more iteration is needed at the expense of something scheduled.

I really liked the class and the discussion based learning but continue to try new group/discussion strategies or the discussion will become as uneventful as some lectures 😊

3/28/16
Recorders are fun.

Splitting into groups didn’t work quite as well as one might have hoped - could possibly have had them count off instead (I wonder if people knew exactly which number they were)

Random chairs/people without chairs/people

Lots of talking during your talking this time around, though it calmed quickly with the clap.

Reviewing: qualities/skills/dispositions/objectives

Obj/dest and how we'll know/assess when we get there

Once know those, what steps take to make this happen?

Several initial thoughts; asked about different reasoning (students were hesitant to talk) - tried different techniques for the "sound before sign" group but none talked, for a while

Finally Sam spoke up, had some discussion.

Got surprisingly "confrontational" but seemed all in good humor

Alan Iverson rant on practice

Got a little sketchy by the end on the board; increasingly small groups in each category while about half of the people were in one category.

Man, I don't know if I learned piano sound before sign. I'm pretty sure I learned guitar sign before sound (tabs)

Obviously singing was sound before sign. Still struggle reading directly from music, unless there's music playing.
I guess I'm still not 100% convinced this is the only way to put things together. I find it interesting, for example, that we're combining concepts without discussing theory.

I suppose it's somewhat consistent with standard instruction - you learn songs in major and minor scales before you learn why they sound happy/sad...

Ooh, end of class discussion topic. Went better than I expected. The Whole-part-whole introduction seemed weird.

Honestly, I'm left with a bit of a "you need to do all these things, not necessarily in this order" feeling.

4/25/2016
Third observation:

Good call on splitting the class for this section. The size/number of students was well-suited to the structure of these class periods.

Interestingly, there's almost no "you" to observe in this section. The students are teaching for the majority.

I was happy to see you controlling yourself (it looked difficult) when the students were in the wrong key. When you said later that in six years you haven't seen a group pull it together by themselves (and they did), I was very happy you'd waited. Is there a chance other groups would have pulled it together, or did you wait until they actually exploded?

You stepped in after the first song was taught, suddenly taking charge of splitting up the groups and starting the music. Personally, I think perhaps you could've just instructed the teachers to do that, and given them more "on" time.

The evaluation discussion was well-led, asking for self- and peer-evaluation, including good and bad. You did well interpreting some rather scattered comments into the topics you wanted to hit.

If I were to offer a comment, I'd say try to end on a positive eval. Based on psychology, they'll remember the last thing the strongest - ending on a negative makes them more likely to correct a problem, but leaves with a bad feeling about the experience. Most people will remember the negatives fairly strongly without additional help from the positioning.

Second time, I saw your timing feedback (the first time through, I didn't see it). I guess that means you were fairly discreet, which was good, as it didn't distract from the teaching experience.
Second discussion, good job dealing with down video camera.

Interestingly, I felt that no one mentioned something that you needed "down cold" - you neither corrected nor re-addressed that issue. This is not good or bad, just something I'd mention.

Finally, you (or one of your students, I was typing) mentioned the lesson plan.

The second discussion seemed a little more you-focused, and less structured on ways to get info about the group.

I'm surprised you didn't ask a student for a phone to record the third group. I think it extremely likely that there were 10+ students with phones capable of doing a from-the-front recording (I know I was carrying one). I'm just thinking it'll be harder for that group to watch rear-facing video.

Ooh, the third song had fun body percussion. They clearly struggled as a group with it. I'm glad that you didn't step in as the vocal teacher adjusted.

Didn't have time for feedback on third group, which wasn't entirely your fault but I hope they do get the feedback sometime.

Last thought: I think we should record our lectures that are visited by PRTP folks. I think it would be helpful for me, when interpreting feedback, to have those recordings on hand.
Appendix P – Memos to Peers

Observation – 012216

Open-ended questions – work on think pair share to get them talking about ideas on why the current created the findings... They can share their ideas with their neighbors, then you can bring forth some of the most interesting ideas. It also allows you to assess what the students are thinking and will help guide this and future lectures. It will also provide a voice to those who might otherwise get lost among the other students (those who might let the more vocal students do all the talking).

You often end up answering your own questions. Find ways to allow for wait time and often students are afraid of being wrong. So provide a chance for them to experiment with ideas with their neighbors or in smaller groups... a good amount of wait time is 7-10 seconds. If they still don’t have an answer, ask them to share their theory with someone else. This will allow them to be more confident in answering your questions.

Your connection to the purpose of the course was fantastic! A quick assessment would be to see if they can establish that connection themselves by framing your first connection as a question. Then have them share their ideas. (As far as flipping, would they be able to have access to those files to go through this experience prior to class? This way you could start with a review then ideas on why they think this is happening.)

Some students are just sitting and watching but not engaging in the content. How can you get them more engaged in the content of the content? Keep thinking about how to keep everyone engaged. Don’t worry about taking chances in this area. Everything you try will reach some students in your classroom.

Are there ways to have these readings on the projector for each student? Sitting at the back, I cannot see the screen well in terms of reading the numbers. Providing the powerpoint or MATLAB files on CANVAS might help this.

Stretch breaks are great, but think about adding shorter breaks more frequently to address the multiple learning cycles. Usually 10-12 minutes is best... break the monotony with a joke or a cartoon. This keeps them fresh throughout the lecture.

Good use of humor to bring them back!

OK... you connect to Wednesday’s lecture but you make the connection. How are the students making the connection? Keep thinking about placing the onus of making the connection and learning on the students. They want to do this, and you are their guide, but if you do all of the work, then you have learned, but have they?
Are there ways to structure the note taking for your students? Creating a worksheet that outlines the topics of lectures or possibly provide skeletons of equations that the students then fill in to make correct... (Worksheets with blanks.)

You ask great questions! Now adding wait time and providing opportunities to answer is critical.

The Dharan example was a fantastic connection... showing this visually would help as well. Could you do this kinesthetically as well? This representation would be much more real to the impact of approximations. You hit the aural learners very well, keep extending within your modalities.

When you introduce the option of MATLAB, have them pull it up on their computers? Will they have this option? You might think about having them purchase the software.

Overall, fantastic work. I hope some of these comments have been helpful!

Phil

3/23/2016

1. Started with Sources of error.
2. Great way to ask the question...
   o now think about ways to get them to answer.
   o Better yet, think about how they will show that they know or understand the concept.
     ▪ What are items they can do that will show they understand?
     ▪ Break into knowledge and skills... this will help with this process.
3. Is there a way to integrate a PowerPoint or a Prezi of some sort?
   o While many of the learners might be linguistic,
     ▪ what about those that are visual or kinesthetic?
     ▪ How will they effectively learn?
     ▪ Think about accessing multiple modes while you are teaching.
4. Good interaction with students with self-deprecation.
   o This works well but use in moderation. You want to establish yourself as the guide and the expert. Too much can lead to invalidation, but the right amount leads to a great rapport with students.
5. Watching the students, some are not writing anything down...
   o Questions to consider:
     ▪ How are they taking notes?
     ▪ How are they interacting with the information?
     ▪ How are they internalizing the information?
     ▪ How DO they internalize this information?
     ▪ Is the way we teach aligned with how they interact with the information?
As we chatted last time, work sheets or mini-group problem solving activities could be very helpful.

6. Question asking is much improved!
   - Now allow for more wait time. Allow them to think and develop their own answers, then facilitate the expanding of those notions.
   - Guide them through deeper discussions of those answers.

7. You begin to ask a lot of rhetorical or “Known-Answer” Questions...
   - How can you deliver the objective of the lesson in a more interactive manner through more intentional questions and increased interaction.

8. Thinking through this, there are many more variables and versions of these equations. You mention these periodically and say, “We’ll hit this later.” I wouldn’t worry too much about this, if you structure their learning experiences, you can peel these experiences back layer by layer.

9. You spend a lot of time typing or writing, think about having these pre-made so that you only need to manipulate the equation as you lecture... this will save a lot of time.

10. Identify the objectives early and work on addressing only the salient points. Getting side-tracked by hypotheticals can cloud the overall objectives.

11. Keep working on the interactive piece to get more students engaged.

12. Overall, question...
   - What are the essential knowledge, skills, and techniques you want them to learn as their primary outcomes? This will guide your lessons... then don’t worry about covering EVERYTHING... cover the essential knowledge, skills, and techniques to make them effective moving forward.

13. Think about brain-based learning
   - Experience => Label => Master
   - With few experiences, it is hard to engage and take notes and ultimately master these concepts.

Best,

Phil

4/18/2016

1. Great review of last class period.
   - Think about asking more questions in this section to get them more involved.

2. I am anxious to see how this group project works. I think the interaction is going to be great.
   - The reaction of the group is one that is a common one when you first introduce this kind of work.
     - “Is it graded?”
     - How will we be graded?
     - Do we need to do this?
b. Be specific in your instructions for the groups

c. OK, now with this process think about the introduction...
   i. Once you give the instructions, they are off, so anything you say after this will be lost. If you have to add any information, be sure to get to a point where they are all focused on you, then deliver the information.
   ii. Wait at least 20 seconds and just observe the class, then you can begin to interact with each of them.
   iii. Nice work in roaming from group to group...
   iv. I am also curious how you will have them share their answers. This is important in your assessment of what they are doing..
   v. You are providing really nice feedback, but also make sure you have given groups specific instructions; otherwise, you have students talking about Optimus Prime and Bublebee in Stillwater, OK. 😊

d. Based on our conversation from Friday, think about how you would specifically flip a class like this...
   i. Have the students watch the video/screencast and complete 2-3 equations.
   ii. Submit the equations as proof that they finished the assignment,
   iii. Then when they arrive, they find someone that did the same equation and share their findings, then this leads into a discussion of the concepts and the problems they ran into.

e. As you are wandering, you are giving fantastic feedback on their progress. This is the most interaction I have seen.

f. The only group that didn’t really dig into this was the one that stayed in one row and didn’t interact... this was the one sitting right in front of Bruce and me.

g. The other thing I noticed, be sure to speak with all groups.

h. Fantastic work with this project!
   i. They are all engaged, and your level of teaching is extremely high here... by individualizing instruction, you have uncovered several key pieces of information! You assessed them at a high level and probably have uncovered several issues that you will see on a test. Now you can adjust instruction to account for these.
   ii. I think this kind of project could be used in your coding lectures earlier in class as well.

i. When you have them look at these equations, let them get up and move around. Let them look closely at them.

j. Great way to ask a question to guide their learning...

k. Put parameters on their discussion:
   i. First 45 seconds everyone is thinking...
   ii. Next 60 seconds, share with your neighbor
   iii. Then, what did we find?

l. They are finding the patterns and more than your class contributor is talking. They are also asking a lot of questions...
i. This is directly related to their experience! Because they ran into these issues, they have new questions!

ii. When you hear silence, let them share with their neighbor. Let them bounce ideas off of each other... they are silent because they do not want to be wrong.

iii. Then think about defining the variables again, if needed. (You found this out with (N)).

m. They had a great insight... They didn’t think they would have seen it had they not had the experience. That right there, shows you the power of the experience. Bravo!

n. Overall I thought this was a highly successful session and your planning and guidance through the process was fantastic. Bravo!

Congrats!

Phil
Willie and the Wabash:  
Exploring the many facets and influences of American Folk Music  
*Designed by: Phillip Payne*  
*Kansas State University*

**Suggested Grade Level:** 3-5 or 6-8  
**Country:** United States  
**Region:** Southern Mountain Region  
**Culture Group:** Country Singers  
**Genre:** American Folk  
**Instruments:** Guitar, Banjo, Voice  
**Language:** English  
**Co-Curricular Areas:** Visual Arts (VA), Language Arts (LA), Civics (Government and Politics) (C),¹ Math (M), Business (B), History (H)  
**National Standards (NS):** Will contain all areas of Create, Perform, Respond, and Connect. CA’s are identified as being addressed; however, specific benchmarks to be determined through the development of the activities and assessments as they are appropriate for your own classroom.

**Prerequisites:** Students must be proficient in performance of body percussion, sing comfortably in the key of “G” (Range: d4-d5), proficiency on the recorder demonstrating mastery of all notes in the same singing range.

**Materials:**  
- Recording of *Wabash Cannonball*: Pete Seeger - *FW02320_107*,  
- Other recordings of WC:  
  - Artists include:  
    - Roy Acuff  
    - Johnny Cash  
    - Willie Nelson  
- Xylophones (All ranges to flesh out sound),²  
- Glockenspiels,  
- Recorders,  
- Ukuleles (if available)  
- Guitars (if available)  
- Piano  
- Singing voice

---

¹ This specific example will only apply if additional examples are used that explore the use of this tune in election paraphernalia  
² Use xylophones in place of banjos and piano, glockenspiels, or ukuleles in place of guitars.
Objectives:

1) The students will identify instrumentation and timbre of American Folk Music.
2) The students will demonstrate mastery of pulse through internalization activities.
3) The students will arrange a performance of their own interpretation of the composition.
4) The students will perform and actively engage with an American folk tune.
5) The students will create their own lyrics to WC and perform for their peers.
6) The students will explore the power of folk music through performance of Wabash Cannonball and the creation of their own Broadside Ballad.
7) The students will establish and strengthen connections between folk music and other disciplines.

Lesson Segments

1) The Introduction
2) The Foundation of the Arrangement
3) The Arrangement
4) The Broadside Ballad

LS1) The Introduction (Objectives 1,2,4,6)  
(WS: Perform – CA 6; Respond CA’s 8-9)

1) Students identify instrumentation of WC:
   
   T might ask: “What instruments do you hear?” [AL]
   
   T might ask: “Describe the sound (timbre) of this piece?” [AL]
   
   T plays: Wabash Cannonball as performed by Pete Seeger

2) Students Begin to make connections with the banjo part:
   
   T might ask: “After listening to WC, what does the banjo part remind you of?” [AL]

3) On the ensuing listening, have students maintain a steady pulse to assess what students are hearing in terms of the pulse as well as to assess readiness for the vocables and body percussion. [EL]

4) After guiding the students to discover the banjo’s connection with the train, the teacher asks what sounds a train makes… [IWM]
   
   (Lead toward whistling and Chug-a-choo)

5) Teacher creates two chanting syllables that create this sound and students chant the two forms of Chug-a-Chug-a-Choo-Choo while listening to the recording. [EL]

6) As students vamp the ostinato, T sings the chorus of WC.

7) T asks students to describe what they heard that was different. [AL]
   
   a. Students will hear that the T was singing the melody and that it sounded like the one the singer was singing.

8) T teaches the melody and lyrics to WC by rote.

3 AL – Active Listening; EL – Engaged Listening; EnL – Enactive Listening; IWM – Integrating World Music; CWM – Creating World Music
9) Ss sing along with the recording, then split into groups experience the chant and the melody.
10) Teacher ends this portion by sharing the lyrics and the story of the Wabash Cannonball. Connections will be made to life on the railroad and the group of people known as hobos. (H) (Work to make any local connections clear. Each region has its own unique connection to the song whether it be through country music, sports, etc.) [IWM]

Assessment: Here assessment will be primarily informal and monitoring responses both spoken and musically to what students hear and are able to perform. Teacher should maintain a notebook and mark readiness of each student in someway to determine when it is time to move on to the next task.

LS2) The Foundation of the Arrangement4 (Objectives 2,3,4,6)
(NS: Create – CA 3; Perform – CA 6; Respond CA's 7-8)
1) Review the song from last time.
   a. Pulse
   b. Chanting while listening.
   c. Melody and lyrics
2) Add Body Percussion (BP) to the chanting w/o recording.
3) Perform BP and chanting along with the recording. [EL]
4) Listen now for the whistle.
   a. T asks: “How is it portrayed?” “How do you know he is singing the whistle?” “Why is this important” What makes this layer unique to this piece? Why did he make this decision? (The last three will be written down in the students' listening journals)[AL]
   b. T guides responses toward a better understanding of text painting and the importance of the voice and delivery of the story in folk music.
5) Ss listen again to the recording, this time singing along with the whistle to solidify their connection of the voice with the object (whistle). [EL]
   a. Sing along with the whistle. Try to match Pete Seeger’s tone. [EL]
6) T introduces the importance of the whistle and connect back to the story of the hobos revealed in the first segment. [IWM]
7) Try making whistle sounds of your own. [EnL]
8) Ss add their designed whistle sounds along with the recording. [EL]
   a. First with everyone, then volunteers to share their interpretation of the whistle!
9) Close with importance of imagery and sound in American Folk Music providing several examples for students to hear and explore their own voices. Students will also respond to prompts provided by the teacher on the various recordings. Pay special attention to asking questions that

4 All eighth notes should be swung to maintain the authenticity of the arrangement.
direct their listening solely on the singer’s voice and how they capture the life of the object they are trying to portray. Look for rich descriptors! [IWM]

**Assessment:** Here assessment will be both formal and informal. Responses will be recorded in listening journals when responding to the prompts provided by the teacher. Teacher should maintain a notebook and mark readiness of each student in someway to determine when it is time to move on to the next task as well as respond directly to students responses in their listening journals.

**LS 3** *The Arrangement (Objectives 2,3,4,6)*

*(NS: Perform – CA 4-6; Respond CA’s 8)*

1) Review the BP and whistles along with the recording.
2) Transfer the BP to xylophones mimicking the sound created by the banjos.
3) Add a glockenspiel or piano on the guitar part to ensure the completeness of the chord.
   a. Be sure to address the bass as well. This will allow for more participation in the performance.
4) Perform with the recording then alone. [EL and EnL]
5) Sing and perform the entire 16-bar chorus. [EnL]
6) Play recording and have the students perform with the recording on the choruses. [EL]
7) Introduce to the students how folk music was learned, shared, and recorded (Have students develop their own way of documenting their arrangement.) then have them begin designing their own arrangement of the tune as a class (with guidance from the teacher). [IWM]

**Assessment:** Here assessment will be primarily informal and monitoring the musical development of the students provided the tasks at hand. Teacher should maintain a notebook and mark readiness of each student in someway to determine when it is time to move on to the next task. Thresholds of acceptability should be set, e.g. fewer than 2 mistakes in rhythm, or fewer than 2 mistakes in pitches. This will provide clear substantiation of readiness.

**LS4** *The Broadside Ballad (Objectives 1,2,3,4,5,6,7)*

*(NS: Create – CA’s 1-3; Perform – CA 4-6; Respond – CA’s 8-9;)*

**Connect CA’s 10-11**

1) Review the arrangement and make a recording. [EnL]
2) Have students reflect on what went well and what we can continue to improve upon as a class. [AL]
3) Introduce the Broadside Ballads to the students. Share how stories of the day and products were pushed through song. Newspapers would hire
Balladiers to sell newspapers and companies have maintained the use of “jingles” to sell product. [IWM]

4) Review the story of the WC. Begin making a connection to songs that they know that deliver similar stories. [IWM]

5) Have the students brainstorm ideas of stories that they know and enjoy sharing.

6) Using the arrangement created in the previous lessons, select one of the ideas and begin designing and creating lyrics (LA) to fit and tell their specific story. (This might be a local legend... it might be a nursery rhyme they remember, it could be about a product... ) [CWM]

7) Have students then create posters (VA) (LA) and a marketing campaign (B) (M) for sharing this information. [CWM and IWM]

8) Begin compiling and organizing all of the information for the final “informance”. [CWM]

Assessment: Here the assessment is formal. A rubric should be generated to measure your intended outcomes. Review the objectives and ensure you have accurately measured their development along the way and that they have successfully completed this project. While the informance and the satisfaction of the performance is part of the equation, be sure to emphasize the connection to the American culture that has been established and work to measure its impact as well. A sample rubric is provided on the next page.
## Scoring Rubric

<table>
<thead>
<tr>
<th>Category</th>
<th>Exceeds Expectation</th>
<th>Meets Expectations</th>
<th>Developing</th>
<th>Unsatisfactory</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pulse</strong></td>
<td>No mistakes in pulse</td>
<td>&lt;2 Mistakes</td>
<td>2-4 Mistakes</td>
<td>&gt;4 Mistakes</td>
</tr>
<tr>
<td><strong>Body Percussion</strong></td>
<td>&lt;2 Mistakes in Execution</td>
<td>2-3 Mistakes in execution</td>
<td>4-6 Mistakes in execution</td>
<td>&gt;6 Mistakes in execution</td>
</tr>
<tr>
<td><strong>Notes/Rhythms</strong></td>
<td>No mistakes</td>
<td>&lt;2 Mistakes</td>
<td>2-4 Mistakes</td>
<td>&gt;4 Mistakes</td>
</tr>
<tr>
<td><strong>Musicality</strong></td>
<td>Connection to the music demonstrates a deep knowledge of the American Folk Tradition through musical decisions during the performance</td>
<td>Employ and execute a minimum of 5 musical elements that are appropriate for American Folk Music</td>
<td>Employ and execute 2-4 musical elements that are appropriate for American Folk Music</td>
<td>Little effort is made to employ or execute any musical elements beyond notes and rhythms.</td>
</tr>
<tr>
<td><strong>Arrangement</strong></td>
<td>Students researched and designed a musically appropriate arrangement of the American Folk Tune and provided research to support all decisions and shared that research throughout the informance.</td>
<td>Students researched and designed a musically appropriate arrangement of the American folk tune.</td>
<td>The arrangement was completed, but had errors in implementation or consistency with the practices of the American Folk Tradition.</td>
<td>The arrangement did not meet any of the guidelines as set forth in the assignment.</td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td>Content is appropriate for the assignment and demonstrates a high level of connection and identification within the culture. Evidence of critical thinking and connections beyond what was delivered and experienced in class is present.</td>
<td>Content is appropriate for the assignment and demonstrates a working knowledge of the impact of the American Folk Tradition.</td>
<td>Content was present, but did not always connect with the intended outcome of the project.</td>
<td>Content was inappropriate for the given task.</td>
</tr>
<tr>
<td><strong>Journal Entries</strong></td>
<td>Student responses demonstrate a high level of the impact of the American Folk Culture through their ability to synthesize their experiences and connect them to possible future experiences or how this knowledge might help them in some way moving forward.</td>
<td>Student reflections demonstrate a full understanding of the American Folk vernacular and its impact on their lives as well as their peers lives.</td>
<td>Students respond to all reflective prompts, but only provide surface-level information with little to no attempt at critical thought.</td>
<td>Students do not complete all assigned journal prompts and provide little insight into how these experiences have impacted their musical lives as well as their peers.</td>
</tr>
</tbody>
</table>

**Informance**

| Attended | Did not attend |

**TOTAL: 30**
Wabash Cannonball

J.A. Roff

Allegro \( \frac{\text{\textsl{j}}}{\text{\textsl{=} 200}} \)

Xylophone

Allegro \( \frac{\text{\textsl{j}}}{\text{\textsl{=} 200}} \)

Banjo

Banjo

Treble Solo

Bass

4

Xyl.

Ban.

Ban.

Tr. Solo

Bs.

Copyright © 2015
roar. As she glides along the wood-land o'er hills and by the shore. She climbs the flow-ry mount-ain hear the mer-ry ho-bos
squil. She glides along the woodland.

Wa-bash Cannon BALL! (Oh)
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Checklist</td>
<td>3</td>
</tr>
<tr>
<td>Crucial Milestones</td>
<td>4</td>
</tr>
<tr>
<td>Degree Outline</td>
<td>5</td>
</tr>
<tr>
<td>Timeline</td>
<td>6</td>
</tr>
<tr>
<td>Personalized Curriculum</td>
<td>7</td>
</tr>
<tr>
<td>Application to Teacher Education</td>
<td>8</td>
</tr>
<tr>
<td>Application to Student Teach</td>
<td>9</td>
</tr>
<tr>
<td>Volunteer Hour Work Sheets</td>
<td>10</td>
</tr>
<tr>
<td>STAR Form</td>
<td>11</td>
</tr>
<tr>
<td>Certification Tests</td>
<td>12</td>
</tr>
</tbody>
</table>
## Checklist Completion

<table>
<thead>
<tr>
<th>Event</th>
<th>Date Completed</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDSEC 200/230 (DED 075)</td>
<td></td>
</tr>
<tr>
<td>PPST/ACT</td>
<td></td>
</tr>
<tr>
<td>Application to Teacher Education (Oct. 1/Feb. 15)</td>
<td></td>
</tr>
<tr>
<td>Application to Student Teach (Dec. 20)</td>
<td></td>
</tr>
<tr>
<td>Set up Student Teaching Interview</td>
<td></td>
</tr>
<tr>
<td>TB Test(s)</td>
<td></td>
</tr>
<tr>
<td>CPR Certification</td>
<td></td>
</tr>
<tr>
<td>40 Professional Hours</td>
<td></td>
</tr>
<tr>
<td>STAR Form (Sep 1/Feb 1)</td>
<td></td>
</tr>
<tr>
<td>Application for Graduation</td>
<td></td>
</tr>
<tr>
<td>PLT</td>
<td></td>
</tr>
<tr>
<td>Content Area Exam</td>
<td></td>
</tr>
<tr>
<td>Application for Licensure</td>
<td></td>
</tr>
</tbody>
</table>
CRUCIAL MILESTONES
CRUCIAL MILESTONES

Check each of the following requirements as you successfully complete it.

Required for Admission to Teacher Education

- Orientation to Teacher Education at Kansas State University (DED 075).
- CORE Exam administered by ETS OR ACT composite score of 22 or above.
- Expository Writing I and II with a grade of "C" or better in each course.
- Public Speaking with a grade of "C" or better.
- Early field experience (EDEL 230, EDSEC 230 or equivalent).
- 50 semester hours for Secondary students and 42 semester hours for Elementary students.
- Six hours of math with a minimum grade of "C" to include College Algebra or a higher level math course and STAT 325 or a higher level statistics course. (Elementary majors may take MATH 160 or STAT 325.)
- Overall GPA of 2.75 (both elementary and secondary majors).
- Teaching field GPA of 2.75 (secondary majors).
- Application for admission to teacher education to be prepared when all of the above are completed. DEADLINES: October 1 for Spring semester and February 15 for Fall semester.

Required for the Professional Semester (Student Teaching)

- “Student Teacher Assignment Request” (STAR) form due September 1 or February 1 — the semester before you plan to student teach. (American Red Cross or equivalent First Aid and CPR certification required at the time the STAR form is submitted.)
- Professional and Educational Service Hours due April 1 or November 1 of the semester before you student teach.
- Admission to the Professional Semester (student teaching). (You will receive a student teaching license prior to student teaching.)

Required for Graduation

- Application for Graduation (due in the first four weeks of the semester in which you intend to graduate or first two weeks of summer session).

Required for Licensure

- Principles of Learning and Teaching Test (PLT). You can find the passing score on the COE web page: [http://www.coe.ksu.edu/ss/testing.htm](http://www.coe.ksu.edu/ss/testing.htm).
- Subject (Content) Assessment Test(s): Passing scores differ for each subject test. You can find the individual passing scores on the COE web page: [http://www.coe.ksu.edu/ss/testing.htm](http://www.coe.ksu.edu/ss/testing.htm).
- Application for Licensure (submit on-line the semester in which you plan to graduate—AFTER December 1, May 1, or August 1). Instructions can be found at: [http://coe.k-state.edu/ss/download/license/InitialLicense.pdf](http://coe.k-state.edu/ss/download/license/InitialLicense.pdf).
PERSONALIZED CURRICULUM
### BACHELOR OF MUSIC EDUCATION  
**Instrumental Emphasis**

**4.0 year Suggested Semester Outline (effective for students entering in fall 11 or later)**

Revised 1-10-12

#### Fall 2011 (Take PPI before during your Freshman year)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255</td>
<td>L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization (Marching Band)</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>T 10:30</td>
<td>Concert or Symphonic Band or Orchestra</td>
<td>1</td>
</tr>
<tr>
<td>MWF 8:30 or 9:30</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 203</td>
<td>Vocal Tech I</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 210</td>
<td>Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MATH 100 College Algebra</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>ENGL 100</td>
<td>(or 110) Expository Writing</td>
<td>3</td>
</tr>
<tr>
<td>Science with Lab</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
</tbody>
</table>

#### Summer 2011

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDCEP 315</td>
<td>Educ Psych **</td>
<td>3</td>
</tr>
<tr>
<td>EDSE 376</td>
<td>Core Teaching Skills **</td>
<td>3</td>
</tr>
<tr>
<td>EDSP 323</td>
<td>Esepc Student in Sec Sch **</td>
<td>2</td>
</tr>
<tr>
<td>DED 318</td>
<td>Foundations of Instructional Technology**</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>

#### Fall 2011 (must pass aural proficiencies)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 L-D Perf</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MWF 9:30</td>
<td>MUSIC 530 Music History I</td>
<td>3</td>
</tr>
<tr>
<td>MW 8:30</td>
<td>MUSIC 417 Conducting I</td>
<td>3</td>
</tr>
<tr>
<td>MW 11:30</td>
<td>MUSIC 236 Clarinet/Sax Techniques</td>
<td>1</td>
</tr>
<tr>
<td>TU 8:30</td>
<td>MUSIC 525 Instrumentation and Art</td>
<td>2</td>
</tr>
<tr>
<td>English Lit</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
</tbody>
</table>

#### Spring 2011

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 L-D Perf</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MWF 9:30</td>
<td>MUSIC 518 Instrumental Conducting I</td>
<td>2</td>
</tr>
<tr>
<td>MW 10:30</td>
<td>MUSIC 511 Music in Schools K-6 **</td>
<td>2</td>
</tr>
<tr>
<td>MW 11:30</td>
<td>MUSIC 238 High Brass Techniques</td>
<td>1</td>
</tr>
<tr>
<td>MW 11:30</td>
<td>MUSIC 060 Piano Proficiency</td>
<td>0</td>
</tr>
<tr>
<td>W 8:00</td>
<td>MUSIC 531 Music History II</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>17</td>
</tr>
</tbody>
</table>

### Fall 2011 (Pass BI & Content tests)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050</td>
<td>Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 L-D Perf</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MWF 9:30</td>
<td>MUSIC 512 Music History III</td>
<td>3</td>
</tr>
<tr>
<td>MW 10:30-11:20 (B2)</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>MUSIC 670 Adv Stud in Mus Ed*</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>MWF 9:30 or 2:30</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>MUSIC 512 Music in Jr/Sr H.S. **</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 477 Mid Lev/Sec Reading **</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>EDSEC 455 Teaching in a Multicult Soc **</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>EDCEP 525 Interpers Relations in the Sch **</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Philosophy</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>

* = can not alter schedule

= available in summer

** = Admission to COE Required

*Music 670 is offered both semesters

**Marching band is not required for a string focus

Keyboard focus adds 2 credits of MUSIC 350 Studio Accompanying replacing piano class

Total Credits: 142
### BACHELOR OF MUSIC EDUCATION  Instrumental Emphasis

4.5 year Suggested Semester Outline (effective for students entering in fall 11 or later)

**Revised 1-10-12**

<table>
<thead>
<tr>
<th>Fall 201 (Take POST during your Freshman year)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization (Marching Band)</td>
<td>0</td>
</tr>
<tr>
<td>Concert or Symphony Band or Orchestra</td>
<td>1</td>
</tr>
<tr>
<td>T 10:30</td>
<td></td>
</tr>
<tr>
<td>MWF 8:30 or 9:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 203 Vocal Tech I</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 210 Music Theory I</td>
<td>3</td>
</tr>
<tr>
<td>MATH 100 College Algebra</td>
<td>3</td>
</tr>
<tr>
<td>ENGL 100 (or 110) Expository Writing</td>
<td>3</td>
</tr>
<tr>
<td>History</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>Interession</strong></td>
<td><strong>1</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 201 (must pass aural proficiencies)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MW 1:30</td>
<td></td>
</tr>
<tr>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>MUSIC 239 Low Brass Techniques</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 322 Aural Proficiency</td>
<td>0</td>
</tr>
<tr>
<td>MW 9:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 530 Music History I</td>
<td>3</td>
</tr>
<tr>
<td>MW 8:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 417 Conducting I</td>
<td>2</td>
</tr>
<tr>
<td>U 1:30-3:15(B1)</td>
<td></td>
</tr>
<tr>
<td>TU 8:05 - 10:15(B1)</td>
<td></td>
</tr>
<tr>
<td>EDSEC 376 Core Teaching Skills **</td>
<td>3</td>
</tr>
<tr>
<td>EDSP 323 Excep Student in Sec Sch**</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 201 (must pass piano proficiencies)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MW 9:30</td>
<td></td>
</tr>
<tr>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>MUSIC 360 Piano Proficiency</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 532 Music History III</td>
<td>3</td>
</tr>
<tr>
<td>TU 8:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 525 Instrumentation and Arr !</td>
<td>2</td>
</tr>
<tr>
<td>MW 8:30-9:20(B2)</td>
<td></td>
</tr>
<tr>
<td>MUSIC 326 Chiarinet/Sax Techniques</td>
<td>1</td>
</tr>
<tr>
<td>Philosophy</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 201</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EDSEC 230 Early Field Experience (Interess)</td>
<td></td>
</tr>
<tr>
<td><strong>Section ZA</strong></td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring 201</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 249 Introduction to Music of the World (NW Culture)</td>
<td>3</td>
</tr>
<tr>
<td>MW 11:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 230 Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MWF 9:30 or 2:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 231 Aural Skills I</td>
<td>1</td>
</tr>
<tr>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>EDSEC 200 Teaching as a Career **</td>
<td></td>
</tr>
<tr>
<td>MUSIC 360 Music Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>DED 075 Intro to Teacher Ed **</td>
<td>3</td>
</tr>
<tr>
<td>EDL 110 Intro to Human Development</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring 201 Apply for Adm to Teacher Ed</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 206, 207, 254, 255 Piano</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring 201</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 360 Piano Proficiency</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 532 Music History III</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 511 Music in Schools K-6 **</td>
<td>3</td>
</tr>
<tr>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>DED 318 Foundations of Instructional Technology**</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Spring 201 (Pass PLT and Content tests)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>MUSIC 360 Piano Proficiency</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 532 Music History III</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 511 Music in Schools K-6 **</td>
<td>3</td>
</tr>
<tr>
<td>MW 10:30</td>
<td></td>
</tr>
<tr>
<td>MUSIC 237 Double Reed/Plate Techniques</td>
<td>1</td>
</tr>
<tr>
<td>W 1:30-3:20(B2)</td>
<td></td>
</tr>
<tr>
<td>EDSEC 455 Teaching in a Multicult Soc **</td>
<td>1</td>
</tr>
<tr>
<td>EDCEP 525 Interpers Relations in the Sch **</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fall 201</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EDSEC 230 Teaching Part. in Music</td>
<td>12</td>
</tr>
</tbody>
</table>

1 = can not alter schedule

O = available in summer

**Admission to COE Required

*Music 670 is offered both semesters

Marching band is not required for a string focus

Keyboard focus adds 2 credits of MUSIC 350 Studio Accompanying replacing piano class

Total Credits **145**
<table>
<thead>
<tr>
<th>Fall 201</th>
<th>Tuition 8:30 during your Freshman Year</th>
<th>Spring 201</th>
<th>Tuition 10:30 during your Senior Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 285 Italian Diction</td>
<td>1</td>
<td>MUSIC 249 Intro to Music of the World (Non-Western Culture)</td>
<td>3</td>
</tr>
<tr>
<td>MWF 8:30 or 9:30</td>
<td></td>
<td>MUSIC 230 Music Theory II</td>
<td>3</td>
</tr>
<tr>
<td>MUSIC 210 Music Theory I</td>
<td>3</td>
<td>MUSIC 231 Aural Skills I</td>
<td>1</td>
</tr>
<tr>
<td>MATH 103 College Algebra</td>
<td>3</td>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>ENGL 100 (or 110) Expository Writing</td>
<td>3</td>
<td>EDSEC 200 Teaching as a Career Section B</td>
<td>1</td>
</tr>
<tr>
<td>English Lit</td>
<td>3</td>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td>DED 075 Intro to Teacher Ed Section C</td>
<td>0</td>
</tr>
<tr>
<td>Intersession</td>
<td></td>
<td>ENGL 200 or (125) Expository Writing II</td>
<td>3</td>
</tr>
<tr>
<td>EDSEC 230 Early Field Experience (Inters) Section ZA</td>
<td>1</td>
<td>U 11:30-12:45</td>
<td></td>
</tr>
</tbody>
</table>

Fall 201 (must pass aural proficiencies)

<table>
<thead>
<tr>
<th>Fall 201</th>
<th>Tuition 8:30 during your Freshman Year</th>
<th>Spring 201</th>
<th>Tuition 10:30 during your Senior Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>2</td>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 207, 254, 255 Piano</td>
<td>1</td>
<td>MUSIC 206, 207, 254, 255 Piano</td>
<td>1</td>
</tr>
<tr>
<td>M 1:30</td>
<td>MUSIC 287 German or 465, French Diction I (Spring)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUSIC 320 Music Theory III</td>
<td>3</td>
<td>MUSIC 252 Teaching General Music in Secondary Schools</td>
<td>2</td>
</tr>
<tr>
<td>MW 8:30</td>
<td></td>
<td>MUSIC 360 Music Theory IV</td>
<td>3</td>
</tr>
<tr>
<td>TU 8:30</td>
<td></td>
<td>MUSIC 361 Aural Skills III</td>
<td>1</td>
</tr>
<tr>
<td>MW 1:30</td>
<td></td>
<td>MUSIC 235 Percussion Techniques</td>
<td>2</td>
</tr>
<tr>
<td>MUSIC 236 (C3/3x) or 239 (LowBr) Techniques*</td>
<td>1</td>
<td>arranged</td>
<td></td>
</tr>
<tr>
<td>STAT 325 Elements of Statistics</td>
<td>3</td>
<td>EDSEC 310 Foundations of Education</td>
<td>3</td>
</tr>
<tr>
<td>COMM 106 Public Speaking</td>
<td>3</td>
<td>Science without lab</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>16</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fall 201 (must pass piano proficiencies)

<table>
<thead>
<tr>
<th>Fall 201</th>
<th>Tuition 8:30 during your Freshman Year</th>
<th>Spring 201</th>
<th>Tuition 10:30 during your Senior Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>2</td>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>2</td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td>Major Organization</td>
<td>1</td>
</tr>
<tr>
<td>MUSIC 322 Aural Proficiency</td>
<td>1</td>
<td>MUSIC 090 Piano Proficiency**</td>
<td>0</td>
</tr>
<tr>
<td>MUSIC 234 (String) Techniques*</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MWF 9:30</td>
<td>MUSIC 517 Choral Conducting!</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>MUSIC 530 Music History I</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MW 8:30</td>
<td>MUSIC 113 University Band I (or another techniques)</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>MUSIC 417 Conducting I</td>
<td>2</td>
<td>MW 2:30</td>
<td></td>
</tr>
<tr>
<td>U 1:30-3:15 (B1)</td>
<td>MUSIC 112 University Choir</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>EDCEP 315 Educ Psych **</td>
<td>3</td>
<td>TU 10:30; F 9:30 (B2)</td>
<td></td>
</tr>
<tr>
<td>TU 10:30-12:20 (B1)</td>
<td>MUSIC 511 Music in Schools K-6 **!</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>EDSP 323 Excep Student in Sec Sch**</td>
<td>3</td>
<td>Science with lab</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>17</td>
<td>Philosophy</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DED 318 Foundations of Instructional Technology**</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fall 201

<table>
<thead>
<tr>
<th>Fall 201</th>
<th>Tuition 8:30 during your Freshman Year</th>
<th>Spring 201</th>
<th>Tuition 10:30 during your Senior Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDSEC 2304 Teaching Part. in Music</td>
<td>12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1! = can not alter schedule
0 = available in summer
**.Admission to COE Required
*Music 670 is offered both semesters

Keyboard focus adds 2 credits of MUSIC 350 Studio Accompanying replacing piano class

Total Credits 144
### Fall 2021 (Take PPST during your Freshman year)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M 2:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 285 Italian Diction</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MWF 8:30 or 9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 210 Music Theory I</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MATH 100 College Algebra</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 100 (or 110) Expository Writing</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science with Lab</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Intersession</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDSEC 230 Early Field Experience (Inters)</td>
<td><strong>1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Spring 2021

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 L-D Perf</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M 11:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 249 Intro to Music of the World (NW Culture)</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MWF 9:30 or 2:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 230 Music Theory II</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MWF 9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 231 Aural Skills I</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDSEC 200 Teaching as a Career</td>
<td><strong>1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DED 075 Intro to Teacher Ed</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ENGL 200 (or 125) Expository Writing II</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>13</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Summer 2021

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDCEP 315 Educ Psych **</td>
<td><strong>3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDSEC 376 Core Teaching Skills **</td>
<td><strong>3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDSP 323 Except Student in Sec Sch **</td>
<td><strong>2</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DED 318 Foundations of Instructional Technology **</td>
<td><strong>1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Fall 2021 (must pass aural proficiency)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Spring 2021 (must pass piano proficiency)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Fall 2021 (Pass PLT and Content tests)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MWF 9:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 530 Music History I</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MW 11:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 241 Conducting I!</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TU 4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 525 Instrumentation and Art!</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MTU 1:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 236 (Cl/Sx) or 239 (LowBr) Techniques*</td>
<td><strong>3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MW 2:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 234 (String) Techniques*</td>
<td><strong>3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TU 10:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 231 Aural Proficiency</td>
<td><strong>0</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Spring 2021

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Fall 2021

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSIC 050 Recital Attendance</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 255 or 455 U-D Perf</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Organization</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W 1:30-2:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MUSIC 799 Vocal Music Pedagogy</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>16</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 = can not alter schedule

0 = available in summer

** = Admission to COE Required

Keyboard focus adds 2 credits of MUSIC 350 Studio Accompanying replacing piano class
TIMELINE OF EVENTS
Year 1

- September: Attend meeting for all Music Education Majors. Register for CMENC. Attend all CMENC meetings.

- Read the College of Education Handbook

- Attend four (4) meetings on Monday evenings in the fall semester to prepare for the Introduction to Music Education Course offered in the Spring.

- Enroll in EDSEC 230 – ZA Early Field Experience (January Intersession Course). Register through continuing education in October so a placement can be found by the meeting in early December.

- Enroll in EDSEC 200 Teaching as a Career & DED075 Intro to Teacher Education (Payne sections)
  - TB test completed (Yellow Form), Lafene: 532-6544, or a licensed physician.
  - Complete a Disclosure Form (Blue Form)
  - Complete the Blood Borne Pathogens Video (White Form)
  - All documents must be submitted to BH 244 by the end of the fall semester.

- Spring (as a requirement of DED075) – Take the CORE Exam as administered by ETS. You do not have to take this test if you received a score on your ACT 22 or higher. I think you will find this test easier the closer you take it to your high school studies because many of the content courses from high school cover the content of the exam. The further you take away from high school, the more likely you are to forget some of the information.

- Meet with Dr. Payne early in the fall semester to plan the sequence of courses for your college career that will be the most efficient. If you plan on taking Block 1 during the summer between your Sophomore and Junior year, you must take Statistics during the Fall of your Sophomore year. You may transfer in a Statistics course from another school (community college). You are not allowed admission into the Teacher Education Program until your Statistics grade is posted.

Year 2

- September: Attend meeting for all Music Education Majors. Register for CMENC. Attend all CMENC meetings.

- February 15: deadline for Summer and Fall Courses - Admission to Teacher Education Program. Make application even though some courses may be 'in progress' at the time of application.

- Complete the Aural Skills exam. (it is required to move into the upper level theory courses)

Year 3

- October 1: deadline for Spring - Admission to Teacher Education Program. Make application even though some courses may be 'in progress' at the time of application.
Year 4

- September 1: deadline for **Spring Student Teaching Application (STAR Form)** *Make application even though all requirements listed below have not been satisfied at the time of application.*
  - August (Prior to submission of STAR form), students will meet with Dr. Payne for final consultation, DARS check, and possible placements.

- February 1: deadline for **Fall Student Teaching Application (STAR Form)** *Make application even though all requirements listed below have not been satisfied at the time of application.*
  - January (Prior to submission of STAR form), students will meet with Dr. Payne for final consultation, DARS check, and possible placements.

- All **music courses** must be completed or in progress.
- All **professional education** courses have been successfully completed or are in progress.
- Aural skills and piano proficiencies have been passed.
- Overall grade point average of 2.75 in all coursework.
- Overall grade point average of 3.0 in all Teaching Field Courses
- **STAR** (Student Teaching Assignment Request) Form for student teacher placement. *Completed On-line*
- Submission of your 40 Service Hours to Bluemont 244.
- Red Cross First Aid/CPR training must be completed (call Red Cross to enroll - cost about $50.00). Must be submitted to BH 244 prior to completion of the STAR form.
- TB test completed, Lafene: 532-6544, or a licensed physician. Must be submitted to BH 244 prior to completion of the STAR form.
- Disclosure Form Must be on file with Bluemont 244.
- December: piano proficiencies must be successfully completed.

Year 5

- September 1: deadline for **Spring Student Teaching Application (STAR Form)** *Make application even though all requirements listed below have not been satisfied at the time of application.*
  - August (Prior to submission of STAR form), students will meet with Dr. Payne for final consultation, DARS check, and possible placements.

- February 1: deadline for **Fall Student Teaching Application (STAR Form)** *Make application even though all requirements listed below have not been satisfied at the time of application.*
  - January (Prior to submission of STAR form), students will meet with Dr. Payne for final consultation, DARS check, and possible placements.
Before the completion of Student Teaching: Complete the PLT (passing score 161) also known as Praxis II (professional licensure test) See PLT test dates | Preparing for the PLT
  o The tests that you must take are: Principles of Teaching and Learning Secondary [test code 5624 for computer delivered tests and 0624* for the computer-delivered test.] and the Music Content [test code 5113* computer-delivered test] Practice tests for both can be found at the reserve desk of Hale Library.
    *Offered in Manhattan

Required for Graduation and Licensure

- Application for graduation (due in the first four weeks of the semester in which you intend to graduate or first two weeks of summer session).

- Application for licensure (the semester in which you plan to graduate—November 1 or April 1).
APPLICATION TO TEACHER EDUCATION
Application for Admission to the Teacher Education Program

Name: ____________________________________________

Last                              First                             Middle Initial

Email: ____________________________________________

WID#: ____________________________________________

Program:

- Agricultural Education
- Early Childhood Unified
- Elementary Education — Area of Concentration: ______________________
- Family and Consumer Science Education
- Music Education
- Secondary Education — Teaching Field: ______________________

I understand that by submitting this application, I agree to fulfill the requirements of the Teacher Education program as outlined in the College of Education Student Handbook.

Signature: ____________________________________________

Date: ______________________

Admission to Teacher Education Requirements

Complete BOTH pages of the Application to Teacher Education COMPLETELY and ACCURATELY. Failure to do so could result in a delay in the processing of your application. If you do not understand the instructions and/or have questions, please contact your advisor for assistance.

Total Completed Credit Hours: ______________

(Fifty credit hours required for Secondary, 42 for Elementary)

To calculate your total completed credit hours, click on the Grades option under Other Academics in your Student Center on KSIS. In the Term Statistics section, add together the Cumulative Total taken under Units Toward GPA and Units Not for GPA. Enter this total in the space above.

Use your DARS to locate and record the required information. Attach a copy of the DARS to your completed application.

NOTE: DARS and the College of Education may not calculate your GPA in the same manner.

Overall Degree Program GPA: ______________

A 2.75 GPA is required in all attempted courses that meet degree program requirements. Note: You must include ALL ATTEMPTED courses in your GPA. If you have received an ’F’ in a required course, or a ’D’ in a class that requires a ’C’, this will NOT be reflected in your DARS, and you will need to calculate it manually. For assistance calculating your GPA, http://pages.cs.wisc.edu/~xiyang/gpacalc.html. To ensure accuracy, please contact your advisor.

University/College Requirements:

2.75 GPA REQUIRED on all K-State & Transfer hours attempted that apply to the College of Education degree requirements. DARS & the College of Education may not calculate your GPA in the same manner. Please see your advisor if you have questions.

Needs:

3.172 GPA
2.750 GPA

Overall Degree Requirements

Page 1 of 2
Teaching Field GPA: _______________
Elementary Education majors DO NOT have a teaching field GPA. Please mark with an N/A.
For Secondary, FACS, Music, and Agricultural and Early Childhood Education, a 2.75 GPA is required in all college work attempted in the required teaching field courses. Note: You must include ALL ATTEMPTED courses in your GPA. If you have received an 'F' in a required course, or a 'D' in a class that requires a 'C', this will NOT be reflected in your DARS, and you will need to calculate it manually. For assistance calculating your GPA, http://pages.cs.wisc.edu/~xiyang/gpacalc.html. To ensure accuracy, please contact your advisor.

Orientation to Teacher Education:

Orientation to Teacher Education: _______________________

Enter the semester you successfully completed DED 075 (as indicated by CR on your DARS) for Elementary, FACS, Music and Secondary Education. Agricultural Education students require AGED 300. Provisional admission is given to those currently enrolled or pre-enrolled (as indicated in your DARS with IP or RG). Successful completion is required or you will be dropped from the teacher education program. Early Childhood students please record N/A for this requirement.

Early Field Experience:

Early Field Experience: _______________________
Enter the semester you successfully completed EDEL/EDSEC 230 (as indicated by CR on your DARS), AGED 505, ECED 313, or approved alternate course in teaching aiding. Provisional admission is given to those currently enrolled or pre-enrolled (as indicated in your DARS with IP or RG). Successful completion is required or you will be dropped from the teacher education program.

Basic Skills Test (ACT/SAT or CORE)

ACT Composite score of 22+/ SAT of 1030+/ or the CORE Academic Skills for Educators.

Basic Skills Test (ACT or SAT or CORE)

<table>
<thead>
<tr>
<th>ACT Composite or SAT Reading + Math</th>
<th>Score</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>CORE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Math</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please indicate the semester you plan to take the following:

Elementary | Secondary
---|---
Block A: | DED 318:
Block B: | EDSEC 405 (if required):
Block C: | Block 1:
Student Teaching: | Block 2:
Student Teaching: |
VOLUNTEER HOUR WORKSHEETS
Supporting Documents

- Letter of Acceptance to College of Education
- Approved 40 Hours
- Student Teacher Confirmation
- Graduation Confirmation
Program Report Format

MUSIC

Kansas State Department of Education

COVER SHEET

Institution: Kansas State University

Accredited By: ☒ KSDE ☒ NCATE

Date Submitted:

Name of Preparer(s): Dr. Phillip D. Payne

Unit Head Name: Dr. Debbie Mercer

Unit Head Phone Number: 785-532-5525  Unit Head Email: dmercer@ksu.edu

Level of the Program: ☒ Initial  ☐ Advanced

Grade levels for which candidates are being prepared:
☒ PreK-12

Is this program being offered at more than one site? ☐ Yes ☒ No
If yes, please list the sites at which the program is offered:

Program Report Status:

☐ New Program  ☒ Continued Program  ☐ Dormant Program
(NEW PROGRAMS MUST SUBMIT SYLLABI)

A PROGRAM WILL NOT BE RECOMMENDED FOR FULL APPROVAL IF IT MEETS FEWER THAN 75% OF THE STANDARDS.
GENERAL DIRECTIONS

The following directions are designed to assist institutions as they complete this program report. To complete the report, institutions must provide data from multiple assessments that, taken as a whole, will demonstrate candidate mastery of the Kansas standards. These data will also be used to answer the following questions. Reviewers expect these prompts to be answered by the report.

• Have candidates mastered the necessary knowledge for the subjects they will teach or the jobs they will perform?
• Do candidates meet state licensure requirements?
• Do candidates understand teaching and learning and can they plan their teaching?
• Can candidates apply their knowledge in classrooms and schools?
• Are candidates effective in promoting student learning?

To that end, the program report form includes the following sections:

I. **Contextual Information** – provides the opportunity for institutions to present general information to help reviewers understand the program.

II. **Assessments and Related Data** – provides the opportunity for institutions to submit multiple assessments, scoring guides or criteria, and assessment data as evidence that standards are being met.

III. **Standards Assessment Chart** – provides the opportunity for institutions to indicate which of the assessments are being used to determine if candidates meet program standards.

IV. **Evidence for Meeting Standards** – provides the opportunity for institutions to discuss the assessments and assessment data in terms of standards.

V. **Use of Assessment Results to Improve Candidate and Program Performance** – provides the opportunity for institutions to indicate how faculty are using the data from assessments to improve candidate performance and the program, as it relates to content knowledge; pedagogical and professional knowledge, and skills; and effects on student learning.

Page limits are specified for each of the narrative responses required in Sections IV and V of the report, with each page approximately equivalent to one text page of single-spaced, 12-point type. Each attachment required in Sections I and IV of the report should be kept to a maximum of five text pages. Although attachments longer than five pages will be accepted electronically, staff will require institutions to revise reports submitted with lengthy attachments.

Except for the required attachments, institutional responses can be entered directly onto the form. Specific directions are included at the beginning of each section.
SECTION I—CONTEXT

Complete the following contextual information:

A program of study that outlines the courses and experiences **required for all candidates** to complete the program. The program of study must include course titles and hours of credit per course. (This information may be provided as an attachment from the college catalog or as a student advisement sheet-- maximum of five text pages.) NEW PROGRAMS MUST SUBMIT SYLLABI IN THE DOCUMENT WAREHOUSE AND IN A FOLDER ON THE CD.

1. Chart with the number of candidates and completers. (Title-Chart with Candidate Information)¹ (response limited to 6 pages, not including charts)

1. **Program of Study:**

Provide the following contextual information:

- *Description of the relationship of the program to the unit’s conceptual framework.*

The conceptual framework supports the unit’s vision of preparing professional educators to be knowledgeable, ethical, caring decision-makers. With contributions from general education and content area studies, the conceptual framework serves as a guide for course and field-based experience development and related candidate assessment in this program.

Originating with the unit’s 1992 knowledge base for professional practice and influenced by Charlotte Danielson’s Framework for Teaching (2007, 1996), the unit conceptual framework reflects current research, state and national standards, and advice from professionals in the field of practice. The conceptual framework addresses 13 standards and eight dispositions organized into four categories of professional practice. The conceptual framework addresses 13 standards and eight dispositions organized into four categories of professional practice. [Note: the statements below are cross-referenced to Kansas State Department of Education (KSDE) Professional Education Outcomes and Interstate New Teacher Assessment and Support Consortium (INTASC) Model Standards.]

**Category 1: Perspectives and Preparation**

Disposition 1: The educator demonstrates a belief that all students can learn, has high expectations for all students, and persists in helping all students achieve success.

Disposition 2: The educator demonstrates a belief in the inherent dignity of all people, respects the customs and beliefs of diverse groups, and provides equitable opportunities for all students to learn.

**Foundations of Education**

Standard 1: The educator is a reflective practitioner who uses an understanding of the historical, philosophical, and social foundations of education to guide his or her educational practices. (KSDE

¹ KSDE uses the Title II definition for program completers. Program completers are persons who have met all the requirements of a state-approved teacher preparation program. Program completers include all those who are documented as having met such requirements. Documentation may take the form of a degree, institutional certificate, program credential, transcript, or other written proof of having met the program’s requirements.
Standard 2: The educator understands the role of technology in society and demonstrates skills using instructional tools and technology to gather, analyze, and present information, enhance instructional practices, facilitate professional productivity and communication, and help all students use instructional technology effectively. (KSDE #12)

Students and Learning

Standard 3: The educator demonstrates an understanding of how individuals learn and develop intellectually, socially, and personally and provides learning opportunities that support this development. (KSDE #2; INTASC #2)

Standard 4: The educator demonstrates the ability to provide different approaches to learning and creates instructional opportunities that are equitable, that are based on developmental levels, and are adapted to diverse learners, including those with exceptionalities. (KSDE #3; INTASC #3)

Content and Pedagogy

Standard 5: The educator demonstrates the ability to use the central concepts, tools of inquiry, and structures of each discipline he or she teaches and creates opportunities that make these aspects of subject matter meaningful for students. (KSDE #1; INTASC #1)

Standard 6: The educator demonstrates the ability to integrate across and within content fields to enrich the curriculum, develop reading and thinking skills, and facilitate all students’ abilities to understand relationships between subject areas. (KSDE #11)

Planning

Standard 7: The educator plans effective integrated and coherent instruction based upon the knowledge of all students, home, community, subject matter, curriculum standards, and current methods of teaching reading. (KSDE #7; INTASC #7)

Standard 8: The educator understands and uses formal and informal assessment strategies to evaluate and ensure the continual intellectual, social, and personal development of all learners. (KSDE #8; INTASC #8)

Category 2: Learning Environment

Disposition 3: The educator takes responsibility to establish an environment of respect and rapport and a culture for learning.

Standard 9: The educator uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation. (KSDE #5; INTASC #5)

Category 3: Instruction

Disposition 4: The educator is flexible and responsive in seeking out and using a variety of strategies to meet the cognitive, physical, emotional, and social needs of all students.
Standard 10: The educator understands and uses a variety of appropriate instructional strategies to encourage and develop various kinds of students’ learning including critical thinking, problem solving, and reading. (KSDE #4, INTASC #4)

Standard 11: The educator uses a variety of effective verbal and non-verbal communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom. (KSDE #6; INTASC #6)

Category 4: Professionalism

Disposition 5: The educator seeks to keep abreast of new ideas and understandings in teaching and learning.

Disposition 6: The educator demonstrates collaboration and cooperation with students, families, community, and educational personnel to support student learning and contribute to school and district improvement efforts.

Disposition 7: The educator reflects on his/her professional strengths and weaknesses and develops goals and plans to improve professional practice.

Disposition 8: The educator accepts responsibility as a professional to maintain ethical standards.

Standard 12: The educator is a reflective practitioner who continually evaluates the effects of his or her choices and actions on others (students, parents, and other professionals in the learning community), actively seeks opportunities to grow professionally, and participates in the school improvement process, Kansas QPA. (KSDE #9; INTASC #9)

Standard 13: The educator fosters collegial relationships with school personnel, parents, and agencies in the larger community to support students’ learning and well being. (KSDE #10; INTASC #10)

**Indication of the program’s unique set of program assessments and their relationship of the program’s assessments to the unit’s assessment system.**

The unit’s assessment system (addressed in detail under KSDE/NCATE Standard 2) consists of four major transition points:

1. Admission to the College of Education
2. Admission to Student Teaching
3. Program Completion
4. Conditional Licensure

Key assessments used in the Music (PreK-12) licensure program integrate a variety of performance assessments that are administered/required after admission to the college (transition point 1) and prior to conditional licensure (transition point 4). Assessments used in common across secondary education licensure programs to judge the efficacy of general pedagogical skills development include: a) Student Teaching Portfolio Entry 3: Instructional Unit Plan (Parts 1-2) [Used as evidence at Transition Point 3]; b) Student Teaching Portfolio Entry 3: Instructional Unit Plan (Parts 3-4) [Used as evidence at Transition

---

2 This response should clarify how the key assessments used in the program are derived from or informed by the assessment system that the unit will address under KSDE/NCATE Standard 2.
Point 3]; and c) Evaluation of Student Teacher [Used as evidence at Transition Point 3].

Data from these assessments are compiled annually (along with additional corroborative evidence) and initially reviewed by the Department of Curriculum and Instruction undergraduate curriculum committee (UGC) to determine major strengths, trends, and areas of concern (need for improvement). The findings are subsequently presented by the UGC each November to the entire department faculty to consider and assure that candidates meet expected program standards.

- Description of the criteria for admission, retention, and exit from the program, including required GPAs and minimum grade requirements for the content courses accepted by the program.

The Bachelor of Music Education degree requires acceptance into the Music Program through audition on their major instrument. Students are required to take private lessons on their major instrument, participate in a large performance ensemble, and attend 9 recital performances every semester registered (excluding the student teaching semester).

Transition Points in (Music PreK-12)

**Admission to the College of Education**

1. Achieve an ACT composite score of 26 or meet Preprofessional Skills Test (PPST, Praxis I) requirements
   - Writing – 172
   - Reading – 173
   - Math – 172

2. Earn a grade of “C” or higher in the following general education courses:
   - Expository Writing 1
   - Expository Writing 2
   - Public Speaking 1
   - College Algebra
   - STAT 325 (or higher level statistics course)

3. Achieve an overall GPA of 2.75

4. Successfully complete Early Field Experience

5. Successfully complete DED 075 Orientation to Teacher Education at Kansas State University

6. Achieve an overall Teaching Field GPA – 2.75 or higher

**Admission to Student Teaching**

1. Achieve overall GPA 2.5 or higher

2. Successfully completed piano and aural proficiencies
3. Submit proof of American Red Cross First Aid and CPR Certification (or equivalent)

4. Complete at least 90 hours of coursework

5. Complete Student Teaching Application Request (STAR) form

6. Submit evidence of required volunteer and professional hours

7. Submit tuberculin health check evidence

8. Achieve teaching field GPA 2.5 or higher

9. Complete all required education course work with at least a grade of C (FSHS 110, DED 318, EDCEP 315, EDSP 323, EDSEC 310, 376, 455, 477, 525, MUSIC 511, 512, 670)

Program Completion

Recommendation for teacher licensure (program completion) is granted if the following requirements are completed successfully:

1. Submit application for graduation clearance

2. Successfully complete student teaching and student teaching portfolio

3. Submit application for conditional license

- Description of the field and clinical experiences required for the program, including the number of hours for early field experiences and the number of hours/weeks for student teaching or internships.

Four field experiences are part of the secondary teacher education program for Music (K-12). These site-based placements are intended to provide school-based opportunities at both the middle and high school levels. Student diversity is considered in all field experiences.

The first experience generally occurs during the freshman year in the course Early Field Experience (EDSEC 230). The course consists of a minimum of 40 clock hours. Candidates are assigned to a teacher for an entire week for 8 hours each of 5 school days. Candidates observe teacher activities and respond in writing each week to a set of directed questions, perform duties as teacher aides, and serve as tutors for students.

The second field experience is generally completed during the junior year while candidates are enrolled in Block 1 (i.e., Core Teaching Skills, Educational Psychology, Exceptional Students in the Secondary School). Candidates from all disciplines take this block together and plan and present a series of four microteaching lessons to small groups of six to eight of their classmates and an instructor who grades the presentations. In addition groups of six candidates are assigned to a middle level teacher, observe in her/his classroom, plan an interdisciplinary lesson with the guidance of the teacher, and teach that lesson to five classes of middle level students. Candidates are observed during the lessons and given oral and written assessments by the university supervisor and the supervising teacher. Candidates spend approximately 30 clock hours planning, teaching, and debriefing with university and school based personnel and receive evaluations based on the college’s assessment system.
The third field experience is generally completed in the second semester of the junior and first semester of the senior year (Block 2) while candidates are enrolled in their music content area methods courses (MUSIC 511, MUSIC 512 and MUSIC 670). Throughout each of these methods courses, students perform a minimum of 5 microteaching episodes, 2 masterclasses for their classmates, and 1 off-campus instrument night while enrolled in Block 2. During MUSIC 511, students teach an elementary lesson in an elementary school setting as well as four micro teaching episodes for song teaching and improvisation. They also design, market, and execute an instrument recruiting night for a local elementary school. Students have interactions with directors, students, and parents during this activity. During MUSIC 512, students teach a cross-curricular lesson in a middle school setting as well as two microteaching episodes in preparation for their middle school experience. During MUSIC 670, students apprentice with an area school music program. They co-teach with the supervising teacher, and present lessons on their own under the direction of a supervising teacher. These lessons are evaluated by their supervising teacher and/or the university supervisor. Candidates spend a minimum of 20 clock hours planning, working with students, co-teaching lessons with the supervising teacher, and presenting lessons. After each lesson is taught, candidates debrief with their supervising teacher and/or university supervisor. Candidates receive evaluations throughout the experience based on the college’s assessment system, and deliver two masterclasses using multimedia examining information assessed through the university’s current framework.

During the senior year, students direct the University Band MUSIC 113 and University Choir MUSIC 112 in a clinical setting for the entire semester.

The final field experience is student teaching. Candidates are assigned to elementary and secondary music teachers where they intern all day, every day, for 16 weeks, which is divided into two 8-week segments. One half focused on K-6 and the other 7-12. Candidates co-teach with the supervising teacher and take on all responsibilities of the teacher for an extended period of time. During this semester candidates complete an extensive portfolio that mirrors the Kansas Performance Assessment and are evaluated using the college’s assessment system.
2. **Chart with Candidate Information:**

**Directions:** Provide three years of data on candidates enrolled in the program and completing the program, beginning with the most recent academic year for which numbers have been tabulated. Please report the data separately for the levels/tracks (e.g., baccalaureate, post-baccalaureate, and master’s, doctorate) being addressed in this report.

<table>
<thead>
<tr>
<th>Program (initial): Bachelor of Music Education</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic Year</strong></td>
<td><strong># of Candidates Enrolled in the Program</strong>&lt;sup&gt;3&lt;/sup&gt;</td>
<td><strong># of Program Completers</strong>&lt;sup&gt;4&lt;/sup&gt;</td>
</tr>
<tr>
<td>2011-2012</td>
<td>147</td>
<td>19</td>
</tr>
<tr>
<td>2012-2013</td>
<td>144</td>
<td>17</td>
</tr>
<tr>
<td>2013-2014</td>
<td>144</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Program (Post-baccalaureate – Added Endorsement):</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Academic Year</strong></td>
<td><strong># of Candidates Enrolled in the Program</strong></td>
<td><strong># of Program Completers</strong></td>
</tr>
<tr>
<td>20 -20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 -20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 -20</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

<sup>3</sup> An enrolled candidate is officially admitted to the program.

<sup>4</sup> KSDE uses the Title II definition for *program completers*. Program completers are persons who have met all the requirements of a state-approved teacher preparation program. Program completers include all those who are documented as having met such requirements. Documentation may take the form of a degree, institutional certificate, program credential, transcript, or other written proof of having met the program's requirements.
**SECTION II— ASSESSMENTS AND RELATED DATA**

In this section, list the multiple assessments that are being submitted as evidence for meeting the Kansas standards for this content area. All programs must provide a **minimum of six assessments, maximum of eight assessments**; assessments #1-6 are required for all programs. For each assessment, indicate the type or form of the assessment and when it is required/administered in the program.

<table>
<thead>
<tr>
<th>Name of Assessment</th>
<th>Type or Form of Assessment</th>
<th>When the Assessment Is Required/Administered</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> [Licensure assessment, or other content-based assessment] *</td>
<td>Standardized</td>
<td>a. Prior to issuance of conditional license</td>
</tr>
<tr>
<td><em>(Required)</em></td>
<td></td>
<td>b. Prior to issuance of conditional license</td>
</tr>
<tr>
<td>a. Praxis II-content test data and sub-score data if utilized</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. PLT</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2.</strong> [Assessment of candidate ability to plan instruction] *</td>
<td>Portfolio</td>
<td>Conclusion of student teaching (EDSEC 582)</td>
</tr>
<tr>
<td><em>(Required)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>STUDENT TEACHING PORTFOLIO ENTRY 3: INSTRUCTIONAL UNIT PLAN, PARTS 1-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3.</strong> [Assessment of clinical experience] *</td>
<td>Student Teaching Performance</td>
<td>Conclusion of student teaching (EDSEC 582)</td>
</tr>
<tr>
<td><em>(Required)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINAL EVALUATION OF STUDENT TEACHER</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

5 Identify assessment by title used in the program; refer to Section IV for further information on appropriate assessment to include.

6 Identify the type of assessment (e.g., essay, case study, project, comprehensive exam, reflection, portfolio).

7 Indicate the point in the program when the assessment is administered (e.g., admission to the program, admission to student teaching/internship, required courses [specify course title and number], or completion of the program).
<table>
<thead>
<tr>
<th>Name of Assessment</th>
<th>Type or Form of Assessment</th>
<th>When the Assessment Is Required/Administered</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. [Assessment of candidate effect on student learning] <em>(Required)</em> STUDENT TEACHING PORTFOLIO ENTRY 3: INSTRUCTIONAL UNIT PLAN, PART 3.</td>
<td>Portfolio</td>
<td>Conclusion of student teaching (EDSEC 582)</td>
</tr>
<tr>
<td>5. [Content-based assessment <em>(Required)</em>] Examples of assessments include comprehensive examinations, projects, comprehensive portfolio tasks and score/s aligned to standards OR course grades-based assessments related to content knowledge.</td>
<td>Class Project</td>
<td>Administered in content area methods course (MUSIC 511) and required by the onset of student teaching</td>
</tr>
<tr>
<td>6. [Content-based assessment <em>(Required)</em>] Examples of assessments include comprehensive standard examinations, case studies involving many content standards, projects, comprehensive portfolio tasks and score/s related to content knowledge.</td>
<td>Class Project</td>
<td>Content area theory: (MUSIC 360)</td>
</tr>
<tr>
<td>7. [Additional assessment that addresses Kansas content standards (Optional)] TEACHING UNIT PROJECT</td>
<td>Class Project</td>
<td>Administered in content area methods course (MUSIC 670) and required by the onset of student teaching</td>
</tr>
<tr>
<td>8. [Additional assessment that addresses Kansas content standards (Optional)] PROGRAM ADMINISTRATION MATERIALS</td>
<td>Class Project</td>
<td>Content area administered in content area methods course (MUSIC 512) and required by the onset of student teaching</td>
</tr>
</tbody>
</table>

*Required Assessments

---

10 Course grades-based assessments can only be used for Assessment 5.
For each Kansas standard on the chart below, identify the assessment(s) in Section II that address each standard. **One assessment may apply to multiple Kansas standards.** In Section IV you will describe these assessments in greater detail and summarize and analyze candidate results to document that a majority of your candidates are meeting Kansas standards. To save space, the knowledge and performance indicators of the Kansas standards are not identified here, but are available on the website — www.ksde.org. The full set of standards provides more specific information about what should be assessed. **Please include information on assessments used for PreK if this is an all-level program.**

<table>
<thead>
<tr>
<th>KANSAS STANDARD</th>
<th>APPLICABLE ASSESSMENTS FROM SECTION II</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The teacher of general music has skills in teaching and evaluation techniques for vocal, instrumental, and general music.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>2. The teacher of general music has skills in improvising melodies, variations, and accompaniments.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>3. The teacher of general music has skills in composing and arranging music.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>4. The teacher of general music has skills in reading and writing music.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>5. The teacher of general music has skills in listening to, analyzing, and describing music.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>6. The teacher of general music has skills in evaluating music and music performances.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>7. The teacher of general music has an understanding of music in relation to various historical periods and cultures.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>KANSAS STANDARD</td>
<td>APPLICABLE ASSESSMENTS FROM SECTION II</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>8.  The teacher of general music has skills in establishing effective music-learning environments.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
<tr>
<td>9.  The teacher of general music advocates for the school music program in the community at large.</td>
<td>#1a #2 #3 #4 #5 #6 #7 #8</td>
</tr>
</tbody>
</table>
SECTION IV—EVIDENCE FOR MEETING STANDARDS

DIRECTIONS: Information on the multiple assessments listed in Section II and the data findings must be reported in this section. The assessments must be those that all candidates in the program are required to complete and should be used by the program to determine candidate proficiencies as expected in the program standards.

For each assessment, the evidence for meeting standards should include the following information:

- A brief description of the assessment, project, portfolio and its use in the program. Explain specificity of the assessment to the standard/s. An assessment may assess several standards at the same time;
- The alignment of the assessment with the specific KSDE standards addressed by the assessment, as they are identified in Section III;
- A brief summary of the data findings;
- An interpretation of how that data provides evidence for meeting standards.

The response to each assessment is limited to the equivalent of two text pages.

For each assessment listed, you will need to attach the following:

- Scoring guides, criteria or rubric (specific to content of standard/s) used to score candidate responses on the assessment;
- A table (include # of candidates) with the aggregated results of the assessment providing, where possible, data for at least the most recent three years. Data should be organized according to the categories used in the scoring guide/criteria. Provide the percentage of candidates achieving at each category.

For each assessment #1a (sub-score data) and assessment #5(course grades-based assessments), you will include the following information:

- Praxis II sub-score data tables must be clearly labeled to indicate alignment with the standard it is assessing. Section IV narrative must clearly show alignment of sub-score data to the standard or elements of the standard.
- Course grades-based assessments have a brief description in the matrix. A more detailed and specific discussion of the alignment of activities, exams, and projects in the course to the standard should be included in the narrative description of assessment 5. The course grades-based assessments data tables will be included in the narrative of assessment 5. Each course grades-based assessments is numbered and lettered as 5A, 5B, 5C, 5D, 5E and 5F. Use the same number and letter in the narrative and the data table. If the course grades-based assessments are used as evidence for meeting two standards, the course key assessments’ data (exams, projects, portfolio tasks) must be disaggregated in a data table for each of the two standards. This is necessary to provide evidence of meeting each standard. One course MAY NOT MEET more than two standards.

In the two columns for attachments, click in the box for each attachment to be included with the report. Each attachment should be no longer than five pages. The two attachments related to each assessment must be included for the program report to be complete. The report will not be reviewed until it is complete.
#1 (Required) CONTENT KNOWLEDGE: Data from licensure tests for content knowledge. Provide assessment information as outlined in the directions for Section IV. PRAXIS II Content and PLT. Submit overall score data for all candidates. Data tables for standards must be PRAXIS II sub-score data that are aligned to specific standard/s.)

PRAXIS II DESCRIPTION: "The Praxis Music Content Knowledge Tests assess beginning teachers’ understanding of the essential content of undergraduate music and music education courses. Educational Testing Service (ETS) has selected the content of this test using resources such as the National Standards for Education in the Arts and the NAEP Arts Education Assessment Framework. ETS also refers to current practices specified by the national music educator institutions and organizations such as MENC. The National Association for Music Education. In developing assessment materials for these tests, ETS works in collaboration with teacher educators, higher education, content specialists, and accomplished practicing teachers to keep the test updates and representative of current standards." (Source: ETS, 2005, Study Guide Music, p. 8).

PLT DESCRIPTION: "The Principles of Learning and Teaching tests are designed to assess a beginning teacher's knowledge of a broad range of job-related topics. Such knowledge is typically obtained in undergraduate courses in educational psychology, human growth and development, classroom management, instructional design and delivery techniques, evaluation and assessment, and other areas of professional preparation. Educational Testing Service (ETS) has aligned the content of this test with the principles developed by INTASC (Interstate New Teacher Assessment and Support Consortium) and publish in the INTASC Model Standards. In developing assessment material for the Principles of Learning and Teaching test, ETS works in collaboration with teacher educators, higher education specialists, and accomplished practicing teachers to keep the test updated and representative of current standards." (Source: ETS, 2004, Study Guide, 2nd Edition, Principles of Teaching and Learning, p. 8)

ALIGNMENT WITH STANDARDS
Praxis Music Content Knowledge Test addresses the first nine (9) KSDE program standards since the major content areas assessed include Music History and Literature (21%); Music Theory (21%); Performance (21%); Music Learning PREK-12 (31%); and Professional Practice (6%). Course work required for music education majors is selected in concert with these areas of emphasis (see program of study section I). The PLT implicitly addresses pedagogical concerns of the pre-service teacher.

DATA SUMMARY:
Scores for candidates on the Praxis Music Content Knowledge Test illustrate that 40 of 42 candidates have achieved at least a passing score (152); median scores over the reporting period are nearly 14 points better than the minimum passing score (see Assessment #1 Data Table).

EVIDENCE OF MEETING STANDARDS:
Further evidence of the quality of the graduates of the Music PreK-12 program is demonstrated in two ways: In five of the five categories tested, K-State licensure candidates' average percentage correct is equal to or above national average, and 3 Licensure candidates' scores range in the highest two national quartiles for each of the five categories. With respect to the PLT, 100% of the Music candidates attain the minimum passing score of 161; median scores over the reporting period average 12 points above the minimum passing score (see Assessment #1 Data Table).
**Attachments**

<table>
<thead>
<tr>
<th>Assessment #1</th>
<th>Scoring Guides/Criteria/ Rubric</th>
<th>Data Table(^1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a—Praxis II Content-Overall score data and subscore data per standard</td>
<td>NA</td>
<td>Click the box if attached.</td>
</tr>
<tr>
<td>1b—PLT</td>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

**#2 (Required) PEDAGOGICAL AND PROFESSIONAL KNOWLEDGE AND SKILLS:** Assessment that demonstrates candidates can effectively plan classroom-based instruction. Examples of assessments include the evaluation of candidates’ abilities to develop lesson or unit plans, individualized educational plans, needs assessments, or intervention plans. Provide assessment information as outlined in the directions for Section IV.

**Brief Description of the Assessment.**

Every initial program teacher candidate is required to successfully complete a Student Teaching Portfolio. The candidate's ability to effectively plan classroom-based instruction is assessed in two parts of Entry 3 of the portfolio: (1) Part 1 on Learning Goals and Objectives, and (2) Part 2 on Instructional Design.

Part 1, Learning Goals and Objectives, is assessed in two ways. First, candidates are assessed in an “all-or-nothing” checklist concerning their planning with the following elements: Are the Learning Goals and Objectives (1) clearly stated and measurable, (2) focused on what the students will learn and be able to do, and (3) appropriate for the developmental level and classroom context. Each of these elements must be rated as “yes” for one point. Candidates receive one point for each element. Second, candidates are rated in a rubric assessing the following elements: (1) alignment of learning goals and objectives, (2) high expectations, and (3) significance of learning goals and objectives. The rubric has three columns: Performance Not Demonstrated (0 point), Performance Partially Demonstrated (1 point), and Performance Demonstrated (2 points). Candidates must perform at the “1” level or above for each row of the rubric. Candidates must receive at least six total points (65%, basic) for the two sections of Entry 3, Part 1.

\(^1\) Licensure test data must reflect the percentage of candidates who have passed the state licensure test for each year since the last accreditation visit. The most recent year of data must include the range of total scores and sub-scores on the licensure test. Data must be presented for all program completers, even if there were fewer than 10 test takers in a given year. Sub-score data tables will report the N, the % of candidates’ performance and the average performance range provided in the Praxis report.
Part 2, Instructional Design, is also assessed in two ways. First, candidates are assessed in an “all-or-nothing” checklist requiring that the candidate’s instructional design be aligned with the goals and objectives stated in Entry 3, Part 1, and that the instruction be progressively sequenced. Each of these elements must be rated as “yes” for one point. Candidates receive one point for each element. Second, candidates are rated on a rubric containing eight indicators of instructional quality (e.g., contains multiple learning strategies, integrates technology, and integrates critical thinking strategies). The rubric has three columns: Performance not Demonstrated (0 point), Performance Partially Demonstrated (1 point), and Performance Demonstrated (2 points). Candidates must perform at the “1” level or above for each row of the rubric. Candidates must receive at least 12 total points (65%, basic) for the two sections of Entry 3, Part 2.

Candidates failing to achieve at least a "basic" rating in Part 1 or Part 2 are provided additional opportunities to revise and resubmit material until a score of at least 65% is obtained. Failure to achieve a 65% results in an "incomplete" grade in the student teaching experience.

ALIGNMENT WITH STANDARDS
The Student Teaching Portfolio (Entry 3, Parts 1-2) addresses the Standard 1 of the KSDE program standards since the areas assessed include Preparation and planning, writing objectives, setting high expectations, and other contextual factors in Part 1 that directly impact effective teaching in the music classroom. Furthermore, Part 2 ensures the implementation of this effective planning with the development of a logical sequence of instruction that will result in student learning. Course work required for music education majors is selected in concert with these areas of emphasis (see program of study section I).

DATA SUMMARY:
Scores for candidates on the Student Teaching Portfolio (Entry 3, Parts 1-2) convey that [insert ratio here] candidates have achieved at a minimum of [score] which is [describe comparatively with other data (see Assessment #2 Data Table)].

EVIDENCE OF MEETING STANDARDS:
[Update once information is compiled. Stress the development of students in their achievement in this area as well as the online nature of the portfolio which integrates technology throughout this entire process.] (see Assessment #2 Data Table).
### #3 (Required)  **PEDAGOGICAL AND PROFESSIONAL KNOWLEDGE AND SKILLS:**  Assessment that demonstrates candidates' knowledge and skills are applied effectively in practice. The assessment instrument used in student teaching should be submitted. Provide assessment information as outlined in the directions for Section IV.

**Brief Description of the Assessment.** The Final Evaluation of Student Teaching complements the comprehensive, six-category student teaching portfolio described in Assessment #2. This final evaluation was developed using parallel language to the ASCD document entitled “Enhancing Professional Practice – A Framework for Teaching” (Danielson, 2007), and it is consistent with both the Interstate New Teacher Assessment and Support Consortium and the unit Conceptual Framework. This assessment includes four major categories (or domains): (1) Perspectives and Preparation, (2) Learning Environment, (3) Instruction, and (4) Professionalism.

Within each of these domains are 5-7 indicators for which student teachers are rated on a 1-7 scale (1 = unsatisfactory; 2-4 = basic; 5-7 = proficient). Evidentiary statements are compiled throughout the 16-week student teaching semester and matched to a set of standard rubrics (see the Assessment #3 Scoring Guide for the Final Evaluation of Student Teaching for both the indicators and rubrics). At the end of the semester, an overall rating for each indicator is determined.

Since “Framework for Teaching” is specified for use as a roadmap for novice teachers and for assessment of experienced teachers, Danielson anticipates that student teachers are generally expected to attain ratings that fall into the “Basic” range on the rating scale. Danielson (2007) stated, "BASIC – The teacher appears to understand the concepts underlying the component and attempts to implement its elements. But implementation is sporadic, intermittent, or otherwise not entirely successful. Additional reading, discussion, visiting classrooms of other teachers, and experience (particularly supported by a mentor) will enable the teacher to become proficient in this area. For supervision or evaluation, this level is minimally competent – improvement is likely with experience, and little or no actual harm is done to students."

In contrast for experienced mentors, Danielson (2007) stated, "PROFICIENT – The teacher clearly understands the concepts underlying the component and implements it well. Most experienced, capable teachers will regard themselves and be regarded by others as performing at this level.”
Student teachers must earn 80% of the available points on their comprehensive portfolio (all six categories) before receiving "credit" for student teaching (Note: Assessment #2, Entry 3, Parts 1-2, previously described is a major component of this portfolio). Once "credit" has been determined in the portfolio, student teachers are subsequently rated against the rubrics described above for the Final Evaluation of Student Teaching.

To receive credit for student teaching, teacher candidates must have a minimum score of “2” (the lowest score for “basic”) or higher on each indicator in this final evaluation. Thus, all ratings for all domains/indicators for all candidates completing the program are at least "basic." Students failing a given category must arrange to extend their student teaching time or receive a grade of "Incomplete" until the category in question is accomplished at a minimum "basic" level.

ALIGNMENT WITH STANDARDS
The Final Evaluation of Student Teaching addresses Standard 1 of the KSDE program standards since the areas assessed include Preparation and planning, writing objectives, setting high expectations, execution of strategies, and assessment as they are all observed in the classroom. Furthermore, Standard 8 is also addressed in this section with one domain that specifically addresses the level of execution in classroom management. Course work required for music education majors is selected in concert with these areas of emphasis (see program of study section I).

DATA SUMMARY:
Scores for candidates on the Final Evaluation of Student Teaching convey that [insert ratio here] candidates have achieved at a minimum of [score] which is [describe comparatively with other data (see Assessment #3 Data Table)].

EVIDENCE OF MEETING STANDARDS:
[Update once information is compiled. Stress the development of students in their achievement in this area as well as the online nature of the portfolio which integrates technology throughout this entire process.] (see Assessment #3 Data Table).

(No more than 2 pages)
#4 (Required) EFFECTS ON STUDENT LEARNING: 

Assessment that demonstrates candidate effects on student learning. Examples of assessments include those based on student work samples, portfolio tasks, case studies, follow-up studies, and employer surveys. Provide assessment information as outlined in the directions for Section IV.

Brief Description of the Assessment.

Every student teacher is required to successfully complete a Student Teaching Portfolio. Entry 3 of the Student Teaching Portfolio addresses the Instructional Unit Plan, and Part 3 of this entry concerns assessment procedures. For the instructional unit selected for examination and reporting in the Student Teaching Portfolio, student teachers prepare information about their assessment procedures and the effects of these procedures on student learning. Their student teaching supervisor then assesses the Student Teaching Portfolio using the checklist and rubric prepared for this purpose (see the Assessment #4 Scoring Guide).

Entry 3, Part 3, Analysis of Assessment Procedures, is assessed in two ways. First, candidates are assessed in an “all-or-nothing” checklist concerning eight aspects of their assessment procedures. Some of those aspects include pre-assessment, formative assessment, summative assessment, levels of student performance, disaggregation of data, and other areas. Each of these elements must be rated as “yes” for one point. Candidates receive one point for each element.

Second, candidates are rated in a rubric assessing the following six elements: (1) pre-assessment/diagnostic assessment, (2) formative assessment, (3) summative assessment utilized for planning and instructional decision making, (4) utilizing multiple formats for assessment, (5) alignment of objectives and assessment, and (6) assessment criteria. The rubric has three columns: Performance Not Demonstrated (0 point), Performance Partially Demonstrated (1 point), and Performance Demonstrated (2 points). Candidates must perform at the “1” level or above for each row of the rubric.

A total score for Entry 3, Part 3 is then determined by combining the scores of the two parts (the checklist and the rubric). Candidates must receive at least 14 total points (65%, basic) for the two sections of Entry 3, Part 3.

Candidates failing to achieve at least a "basic" rating in Part 1 or Part 2 are provided additional opportunities to revise and resubmit material until a score of at least 65% is obtained. Failure to achieve a 65% results in an "incomplete" grade in the student teaching experience. Program completers

---

13 Effects on student learning include the creation of environments that support student learning.
must have at least basic scores.

ALIGNMENT WITH STANDARDS
The Student Teaching Portfolio (Entry 3, Part 3) addresses the Standard 2 of the KSDE program standards since the areas assessed include measurement and evaluation of student learning within the classroom from multiple perspectives for most effective teaching. Furthermore Part 3 ensures the reflexive and analytical component of effective teaching that will result in improved strategies and sequences that ultimately lead to increased student learning. Course work required for music education majors is selected in concert with these areas of emphasis (see program of study section I).

DATA SUMMARY:
Scores for candidates on the Student Teaching Portfolio (Entry 3, Part 3) convey that [insert ratio here] candidates have achieved a minimum of [score] which is [describe comparatively with other data (see Assessment #4 Data Table)].

EVIDENCE OF MEETING STANDARDS:
[Update once information is compiled. Stress the development of students in their achievement in this area as well as the online nature of the portfolio which integrates technology throughout this entire process.] (see Assessment #4 Data Table).

Attachments

<table>
<thead>
<tr>
<th>Assessment #4</th>
<th>Scoring Guides/Criteria/Rubric</th>
<th>Data Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Assessment of candidate effect on student learning] * (Required) STUDENT TEACHING PORTFOLIO ENTRY 3: INSTRUCTIONAL UNIT PLAN, PART 3.</td>
<td>Click the box if attached.</td>
<td>Click the box if attached.</td>
</tr>
</tbody>
</table>

#5 (Required) CONTENT KNOWLEDGE: Assessment of content knowledge. Examples of assessments include comprehensive examinations, projects, comprehensive portfolio tasks and score/s aligned to standards OR the option of submitting course grades-based assessment related to content knowledge evaluation. Provide assessment information as outlined in the directions for Section IV. If submitting course grades-based assessment, the detailed description for Assessment #5 must clearly delineate the alignment of the course description and assessments to the standard that is assessed during the course in order to assure that the course grade reflects candidate knowledge of the standard. Describe course key activities, projects, assessments that show specificity to the standard. If course grades are used, include the program or unit
definition of grades in the narrative or as an attachment to assessment 5. If the course grades-based assessments are used as evidence for meeting two standards, the course key assessments’ data (exams, projects, portfolio tasks) must be disaggregated in a data table for each of the two standards. This is necessary to provide evidence of meeting each standard. This narrative must state the proficiency level or grade acceptable by the program. COURSE GRADES-BASED ASSESSMENTS ARE LIMITED TO SIX COURSES.

**IMPROVISATION PROJECT: DESCRIPTION**

The improvisation project is an assignment performed by Music licensure candidates as a project in Content Area Methods (MUSIC 511: Music in School K-6) for all music education majors. The outcome for the project expects the candidate to effectively apply improvisation skills in lesson planning and modeling during instruction of the concept. This outcome expects a rudimentary capacity to create derivative or original music extemporaneously and manipulating elements in non-traditional ways. Candidates demonstrate understandings and skills in: a) designing and teaching improvisation lessons to be used within their elementary units, b) assessing student work, and c) Mastery of melodic, harmonic, and rhythmic improvisation. Assessment criteria for this project are evident on the rubric for assessment #6. The benchmark for proficient on the overall rating is 80%.

**ALIGNMENT WITH STANDARDS** Scores for candidates on the composition project illustrate that above all but one of the candidates have achieved at least a passing score (70%) with 94% achieving in the Proficient and Exemplary levels in 2005-2006 and 67% in 2006-2007; (see Assessment #6 Data Table). Further evidence of the quality of the graduates of the Music PreK-12 program is demonstrated by 61% scoring above the proficiency level 2005-2006 and 17% in 2006-2007.

The composition project addresses the KSDE Music Standard 1: (The teacher of general music has skills in teaching and evaluation techniques for vocal, instrumental, and general music), 2: (The teacher of general music has skills in improvising melodies, variations, and accompaniments), 4) (The teacher of general music has skills in reading and writing music); and 6: (The teacher of general music has skills in evaluating music and music performances).

**DATA SUMMARY:**

Scores for candidates on the improvisation project illustrate that all but two of the candidates have achieved at least a passing score (70%) with 62.5% achieving in the Proficient and Exemplary levels; (see Assessment #7 Data Table).

**EVIDENCE OF MEETING STANDARDS:** Further evidence of the quality of the graduates of the Music PreK-12 program is demonstrated by 33% scoring above the proficiency level. The percentages suggest that further enhancements can be made in the curriculum to bring all students into the proficient to Exemplary range. If a student does not achieve 80% or higher, they must resubmit the assessment until the minimum is achieved.
If submitting comprehensive examinations, projects, comprehensive portfolio tasks and scores/s aligned to standards, the program must use the table below and submit the Scoring Guides/Evaluation Criteria/Rubric and a Data Table. DO NOT USE THIS TABLE FOR COURSE GRADES-BASED ASSESSMENTS!!!

<p>| Attachments |</p>
<table>
<thead>
<tr>
<th>Assessment #5</th>
<th>Scoring Guides/Criteria/Rubric</th>
<th>Data Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Content based assessment that addresses Kansas content standards] * Required Examples of assessments include comprehensive examinations, projects, comprehensive portfolio tasks and score/s aligned to standards. Improvisation Project</td>
<td>Click the box if attached.</td>
<td>Click the box if attached.</td>
</tr>
</tbody>
</table>

IF COURSE GRADES-BASED ASSESSMENTS are submitted, the following matrix MUST be used in addition to the narrative detailed description of the assessments the program provides in the above #5 Content Knowledge description!

| Alignment Matrix and Course Description for Course Grades-Based Assessment |
|---|---|---|
| Assessments 5.A-F for SIX courses | Program Standard Addressed by Course Assessment | Brief Description of how the Course addresses and assesses the standard from an AUTHENTIC source—such as a syllabus or a course catalog. Cite the most current source. The description should provide evidence of the alignment of the course to the standard indicated on the chart in Section III. Cite your source in each description below. |
| Course Name & Number | Standard 6 | Calculus of algebraic functions of one variable: limits differentiation, implicit differentiation, |
## Alignment Matrix and Course Description for Course Grades-Based Assessment

<table>
<thead>
<tr>
<th>Assessments 5.A- F for SIX courses</th>
<th>Program Standard Addressed by Course Assessment</th>
<th>Brief Description of how the Course addresses and assesses the standard from an AUTHENTIC source—such as a syllabus or a course catalog. Cite the most current source. The description should provide evidence of the alignment of the course to the standard indicated on the chart in Section III. Cite your source in each description below.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calculus I Math 172</td>
<td>definite and indefinite integrals. Mean value theorem, maxima and minima, area, and volume. Vectors, polar coordinates, parametric equations, and vector valued functions and use of technology. Applications to other fields. Source: Blank University Undergraduate Catalog</td>
<td></td>
</tr>
<tr>
<td>5.A.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.B.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.C.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.D.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.E.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.F.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### #6 (Required) CONTENT KNOWLEDGE: Assessment of content knowledge

Examples of assessments include comprehensive standard examinations, case studies involving many content standards, projects, comprehensive portfolio tasks and score/s aligned to standards and related to content knowledge. Provide assessment information as outlined in the directions for Section IV.

**COMPOSITION PROJECT: DESCRIPTION**
The composition project is an assignment performed by Music licensure candidates as a capstone project in Content Area Theory (MUSIC 360: Theory 4) for all music majors. Candidates demonstrate understandings and skills in: a) creative inspiration of musical ideas, b) preparation and development in drafting a composition, c) arranging, scoring and transposition of parts, d) preparation of performance and e) aesthetic effectiveness of the final performance. Assessment criteria are evident on the rubric for assessment #5. Candidates are expected to achieve a minimum rating of 80% for each of the grading criteria in formative assessment meetings throughout the development process. If candidates do not, they are provided with suggestions for revision and reassessed at another meeting. The benchmark for proficient on the overall rating is 80%.

ALIGNMENT WITH STANDARDS The composition project addresses the KSDE Music Standard 3: (The teacher of general music has skills in composing and arranging music) and 4: (The teacher of general music has skills in reading and writing music).

DATA SUMMARY: Scores for candidates on the composition project illustrate that all but one of the candidates have achieved at least a passing score (70%) with 94% achieving in the Proficient and Exemplary levels in 2005-2006 and 67% in 2006-2007; (see Assessment #6 Data Table).

EVIDENCE OF MEETING STANDARDS: Further evidence of the quality of the graduates of the Music PreK-12 program is demonstrated by 61% scoring above the proficiency level 2005-2006 and 17% in 2006-2007. If a student does not achieve 80% or higher, they must resubmit the assessment until the minimum is achieved.

### Attachments

<table>
<thead>
<tr>
<th>Assessment #6</th>
<th>Scoring Guides/Criteria/Rubric</th>
<th>Data Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Content based assessment that addresses Kansas content standards] * Required Examples of assessments include comprehensive standard examinations, case studies involving many content standards, projects, comprehensive portfolio tasks and score/s aligned to standards, and related to content knowledge. COMPOSITION PROJECT</td>
<td>Click the box if attached.</td>
<td>Click the box if attached.</td>
</tr>
</tbody>
</table>

#7 (Optional) Additional assessment that addresses Kansas content standards. Examples of assessments include evaluations of field experiences, case studies, portfolio tasks, licensure tests not reported in #1, and follow-up studies. Provide assessment information as outlined in...
the directions for Section IV.

TEACHING UNIT PROJECT: DESCRIPTION The teaching unit project is an assignment performed by Music licensure candidates as a capstone project in Content Area Methods (MUSIC 670: Advanced Studies in Music Education) for all music education majors. Candidate’s mastery of common elements of music sufficient to gain understanding of musical form, processes, and structures of music will be demonstrated through analysis, development of instructional materials, and presentation of instructional planning. Assessment criteria are evident on the rubric for assessment #7. Candidates are expected to achieve a minimum rating of 70%. If candidates do not, they are provided with suggestions for revision and reassessed after another submission.

ALIGNMENT WITH STANDARDS The teaching unit project addresses the KSDE Music Standard 1: (The teacher of general music has skills in teaching and evaluation techniques for vocal, instrumental, and general music), 4: (The teacher of general music has skills in reading and writing music), 5: (The teacher of general music has skills in listening to, analyzing, and describing music), and 7: The teacher of general music has an understanding of music in relation to various historical periods and cultures).

DATA SUMMARY: Scores for candidates on the student handbook project illustrate that 100% achieved in the Exemplary level. Many were at the lower of that level but the work was overall outstanding. The project will be reviewed for rigor due to the high level of achievement according to the rubric.

EVIDENCE OF MEETING STANDARDS: All students achieved the expected scores. If a student does not achieve 80% or higher, they must resubmit the assessment until the minimum is achieved.

(No more than 2 pages)

| Attachments |
|-----------------|-----------------|------------------|
| **Assessment #7** | **Scoring Guides/Criteria/ Rubric** | **Data Table** |
| [Additional assessment that addresses Kansas content standards ] * Optional Teaching Unit Project | Click the box if attached. | Click the box if attached. |

**#8 (Optional) Additional assessment that addresses Kansas content standards.** Examples of assessments include evaluations of field experiences, case studies, portfolio tasks, licensure tests not reported in #1, and follow-up studies. Provide assessment information as outlined in
the directions for Section IV.

Program Administration Materials: DESCRIPTION The student handbook project is an assignment performed by Music licensure candidates as a capstone project in Content Area Methods (MUSIC 512: Music Programs in Junior/Senior High Schools) for all music education majors. Understandings and skills of public relations and communication of advocacy are made evident through the development of a student handbook as a communication tool for their future teaching position. Assessment criteria are evident on the rubric for assessment #11. Candidates are expected to achieve a minimum rating of 80%. If candidates do not, they are provided with suggestions for revision and reassessed upon resubmission.

ALIGNMENT WITH STANDARDS

The student handbook project addresses the KSDE Music Standard 9: (The teacher of general music advocates for the school music program in the community at large).

DATA SUMMARY: Scores for candidates on the student handbook project illustrate that 82% of the candidates have achieved at least a passing score (70%) with 71.5% achieving in the Proficient and Exemplary levels; (see Assessment #11 Data Table). Looking directly at the specific students who scored below the passing level, these students did not complete the course and retake it in a future semester.

EVIDENCE OF MEETING STANDARDS: Students must achieve the minimum 70%. If a student does not achieve 70% or higher, they must repeat the course and the assessment until the minimum is achieved.

(No more than 2 pages)

<table>
<thead>
<tr>
<th>Attachments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assessment #8</strong></td>
</tr>
<tr>
<td>[Additional assessment that addresses Kansas content standards] * Optional Program Administration Materials</td>
</tr>
</tbody>
</table>
SECTION V—USE OF ASSESSMENT RESULTS TO IMPROVE CANDIDATE AND PROGRAM PERFORMANCE

Evidence must be presented in this section that assessment results have been analyzed and have been or will be used to improve candidate performance and strengthen the program. This description should not link improvements to individual assessments, but rather, it should summarize major findings from the evidence, the faculty’s interpretation of those findings, and changes made in (or planned for) the program as a result. Describe the steps program faculty have taken to use information from assessments for improvement of both candidate performance and the program.

Faculty associated with the preparation of candidates for licensure in Music PreK-12, in collaboration with our professional partners, examined the data sources and were highly pleased with the consistent, high level of performance exhibited by our Music candidates.

CONTENT
Normative national data indicates that K-State candidates are excellent. Candidates scored 58% (Category V – Professional Practice), 59% (Category III – Performance, and 67% (Category IV – Music Learning) for the highest three quartiles in each of the five test categories for 2005-2006 and between 56% (Category IV – Music Learning) and 75% (Category III - Performance) for the two highest quartiles in two of the five test categories for 2006-2007 (see Assessment #1, page 2). Categories (III – Performance, IV – Music Learning, and V – Professional Practice) show to be consistently strong with institutional percentage of correct answers higher than the national average correct. Internal assessment of content proficiency (KSDE Music PreK-12 content standards 3, 4, and 7; See Assessment #5) provides corroborative evidence to support the strength of our Music licensure candidates and expose areas of need. Music department faculty provide the students with assessment feedback one year prior to the final assessment to guide the development of the content standards portfolio. As discussed in Section I, part 3, there is presently not enough data to discuss these findings. It is our conclusion that these findings, based on a single year of formative data, it is not possible to represent a pattern. This assessment in and of itself demonstrates a major change in the curriculum and must be given time to document effectiveness. Other internal assessments of content proficiency (Assessment #6 – Composition Project, Assessment #8 – Juried Performance, Assessment #10 – History Research Essay) provide evidence of acceptable and exemplary achievement. Music department faculty annually reflects upon student achievement assessing student preparation and provides formative feedback as described in Section IV. Results that are inconsistent with the data summarized thus far is illustrated in Assessment #6 (Composition Project), in which 33% of the candidates are rated as performing at a "basic" level or lower (2006-2007) and Assessment #10 (History Research Essay), in which 37% candidates are rated at a basic level or lower (2006-2007). The faculty responsible for performing this assessment plan to provide guidance during instruction in a direction that will help students to achieve while maintaining the rigor of the assessment.

PEDAGOGY
Normative national data provide evidence of the excellence of K-State candidates. Candidates pass the PLT at a 100% rate, with median scores 12 to 14 points above the passing score (See Assessment #1, page 1). Internal assessment of instructional competence provides corroborative evidence of the strength of our candidates (KSDE Music PreK-12 standards 1, 2, 5, 6, 8, and 9; See Assessments #2, 4, 7, 9, 11, and 12). The
faculty responsible for performing these assessments have annually assessed student success revised instruction to better prepare student for higher levels of achievement. A valuable element in these enhancements were student feedback. This feedback provided faculty with direction to revise Assessment #7 – Improvisation Project by altering the medium of improvisation from recorder to keyed orff instruments because of the usefulness in teaching. Assessment #9 – Repertoire Seslection Project was moved from a methods course to a conducting and literature course in which it is more appropriate. After the second year, instructions to the Assessment #11 – Student Handbook Project was altered for clarity in response to student feedback. And the Assessment #12 – Teaching Unit Project is now tied to a score analysis project in a former class in an attempt to make a conceptual link across courses.
Guest Conducting
Northeast Band Directors' Association

Presents

2016 High School All-District Honor Band Concert

January 9, 2016
Bartlesville High School Fine Arts Center
3:00 p.m.
Program

NBDA Concert Band

Dr. Phillip Payne—Kansas State University, Manhattan, Kansas
Chairperson—Jon Matthews, Oologah
The program will be selected from the following:

Drive..................................................Patrick Roszell
Horkstow Grange.....................................Grainger/arr. Sweeney
Liadov Fanfare.................................Brian Beck
Lightening Field..................................John Mackey
Songs of Old Kentucky..........................Brant Karrick
Radetzky March..................................Strauss/arr. Reed

NBDA Symphonic Band

Dr. Stephen Steele—Illinois State University (Retired)
Chairperson—Jennifer Wright, Tulsa Memorial
The program will be selected from the following:

Alleluia, Laudamus Te............................Alfred Reed
Be Thou My Vision................................David Gillingham
On This Bright Morning............................David Maslanka
Jubiloso........................................Phillip Sparke

NBDA Wind Ensemble

Dr. Paul Popiel—The University of Kansas, Lawrence, Kansas
Chairperson—Toye Harris, Miami
The program will be selected from the following:

Washington Post March..........................Sousa/arr. Byrne
The Redwoods.....................................Galante
Zing!.............................................McAllister
Machu Picchu....................................Yagisawa
**NBDA Concert Band Clinician—Dr. Phillip Payne, Kansas State University**

**Dr. Phillip Payne** is an Assistant Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. His duties at K-State include Lead Advisor for Music Education Majors, teaching undergraduate and graduate classes in music education, and supervising student teachers. Dr. Payne holds Bachelor of Music Education and Master of Music degrees from Southwestern Oklahoma State University. He also holds a Doctor of Philosophy degree in Music Education with an emphasis in Instrumental Conducting from the University of Oklahoma. Dr. Payne’s research interests include music teacher recruiting and retention, assessment in music education, music education advocacy, technology integration, personality and instrument choice, and learning strategies for the music classroom. He is an active member of The National Association for Music Education, Society of Music Teacher Education, and Kansas Music Educators Association where he serves as the co-chair for Advocacy. Dr. Payne has presented his research at national symposia and professional conferences on music education and assessment. He is an active adjudicator, clinician, and guest conductor throughout the Midwestern region of the United States.
K-State Today

April 28, 2016

K-State Band presents May 1 Pops Concert

By Don Linn (mailto:dlinn@k-state.edu)

The K-State Wind Ensemble and Wind Symphony will present a Pops Concert at 7:30 p.m. Sunday, May 1, in McCain Auditorium. This concert will feature fun music, international music, music from movies and multimedia presentations. The concert is free and open to the public.

The Wind Symphony is under the direction of Don Linn and will feature guest conductor Phillip Payne. Musical selections will include "Harry's Wondrous World" from "Harry Potter," Frank Ticheli's powerful "Vesuvius," Eric Whitacre's hilariously off-beat "Godzilla Eats Las Vegas" and "Bernstein's Slava."

The Wind Ensemble is under the direction of Frank Tracz and the ensemble represents the top concert band at K-State. The Wind Ensemble takes a tour around the world and starts off in Russia with Dmitri Shostakovich's famous "Festive Overture." A chamber wind group from the Wind Ensemble will then give a world premier of Adam Lechner's "Beneath the Waves." Next, the band takes listeners on a musical journey to Buenos Aires in Tergi Tucci's delightful pasodoble, "La Bamba Vera Cruz." The band will finish in Ireland with Johan de Meij's "At Kitty O'Shea's."

Both bands will combine at the end of the concert to perform a musical suite from the original Star Wars Trilogy with music by John Williams. Listeners will hear the "Imperial March," "Leia's Theme," "The Battle in the Forest," and "Yoda's Theme," all in addition to the main theme music from the original trilogy.

In this issue

From the administration

- From the VP for Research: RSCAD Momentum (http://www.k-state.edu/research/faculty/news)
- From the Senior Vice Provost: Fall term syllabi statements (announcement.php?id=27267)

From the Kansas Board of Regents


News and research

- 10 things to know about PreAward Services (announcement.php?id=27249)
- K-State Olath telephone communications down (announcement.php?id=27292)
- K-State public relations students gain experience through partnership with local company (announcement.php?id=27250)

Events

- Walk Kansas 5K for the Flight and Fun Walk to Support K-State Cancer Research May 7 (http://www.k-state.edu/media/newsreleases/5k)
- Spring Furniture Amnesty Day to take place Friday, May 6 (announcement.php?id=27192)
- K-State's Rural Grocery Initiative announces fifth National Rural Grocery Summit (http://www.ruralgrocery.org/nur)
- Vernon Larson Lecture presents five service-learning colleagues today (announcement.php?id=27257)
Wind Symphony
Mr. Don Linn, Conductor

Harry's Wondrous World (2001) ............................................. John Williams (b. 1932)/arr. Lavender
Vesuvius (1999) ........................................................................ Frank Ticheli (b. 1958)
Dr. Phillip Payne, Guest Conductor
Slava! (1977) ........................................................................... Leonard Bernstein (1918-1990)

Wind Ensemble
Dr. Frank Tracz, Conductor

Festive Overture (1954) ............................................................... Dmitri Shostakovich (1906-1975)
Beneath the Waves (2015) .......................................................... Adam Lechner (b. 1995)
World Premier
La Bamba Vera Cruz (1945) ......................................................... Terig Tucci (1897-1973)
At Kitty O’Shea’s (2010) ............................................................... Johan de Meij (b. 1953)

Combined Wind Ensemble and Wind Symphony
Mr. Don Linn, Conductor

Star Wars Trilogy (1977-1983) ...................................................... John Williams (b. 1932)
I. Imperial March
II. Princess Leia’s Theme
III. Battle in the Forest
IV. Yoda’s Theme
V. Star Wars (Main Theme)
Wind Ensemble Conductor

Dr. Frank Tracz is professor of Music and Director of Bands at Kansas State University. At K-State he coordinates undergraduate and graduate-conducting activities, teaches classes in music education, and administers and guides all aspects of the K-State band program. Under his direction the Wind Ensemble has performed at the Kansas Music Educators Association Conference, the MENC National Conference, A CBNDA regional conference, as well as regional and international tours. Under his direction, the “Pride of Wildcat Land” Marching Band has enjoyed the privilege of traveling to nationally acclaimed bowl games in support of the University.

Dr. Tracz received the Doctor of Philosophy (music education) from The Ohio State University, a Master of Music degree from the University of Wisconsin-Madison, and a Bachelor of Music Education degree from The Ohio State University. Dr. Tracz has several years experience teaching in the public schools of Ohio and Wisconsin. He has also served as Assistant Director of Bands at Syracuse University and Director of Bands at Mercer State University. He has served as adjudicator, clinician and guest conductor for all-state and honor bands across the nation, as well as in Canada and Singapore. Dr. Tracz is on the Faculty Board for the CMEA-Schneider Institute, as well as a past member of the Music Education Journal Editorial Board and is a contributor to the series Teaching Music Through Performance in Band.

Mr. Honors include Stanney Award for Outstanding Teaching, Kansas Bandmasters Outstanding Director Award, named a Lowell Mason Fellow, Wildcat Pride Alumni Award, Paula Crider Outstanding Band Director Award and election to the Prestigious American Bandmasters Association. This past December the Kansas State University Marching Band was awarded the prestigious Sudler Trophy from the John Philip Sousa Foundation for excellence, contribution, and innovation in marching band.

Wind Symphony Conductor

Mr. Donald Linn currently serves as the Assistant Director of Bands at K-State where he directs the Wind Symphony, Concert Band, Basketball Bands, assists in the direction of the Marching Band, and teaches courses in Music Education, Conducting, and Arranging for Band. Prior to his appointment at K-State he served as the interim associate director of bands at Youngstown State University where he directed the Youngstown State University Marching Pride, the Men's and Women's Basketball Bands, co-directed the Concert Band, was the director of the Symphonic Band, and teacher of drill design and marching band methods. Mr. Linn was also assistant conductor of the Ohio State Marching Band, a group that attracts talented high school instrumentalists from the Northeast Ohio and Western Pennsylvania areas.

Prior to his appointment at YSU, Mr. Linn completed a M.M. in Wind Conducting at Ball State University under Dr. Thomas Canova and Dr. Dan Kalantaros. At Ball State University Mr. Linn assisted with the direction of the Pride of Mid-America Marching Band, helped direct the Men's and Women's Basketball Bands, was conductor of the Ball State Concert Band, was the inaugural conductor of the Ball State Campus Band, and taught undergraduate conducting. Before his study at BSU, Mr. Linn taught in the public schools as the director of bands at Nottoway High School in Crowe, VA. While teaching in Virginia, Mr. Linn received a Presidential Citation for Teaching Excellence from the University of Richmond Governor's School. Mr. Linn earned his bachelor's degree in music education from Virginia Tech in Blacksburg, Virginia.

Mr. Linn is in demand as a clinician, guest conductor, arranger and drill writer. He has designed marching shows for university bands, high school bands, indoor percussion ensembles, and winterguard. Mr. Linn's drill designs have been featured in Canada, Alabama, Illinois, Kansas, New York, Virginia, Michigan, Indiana, Ohio, North Carolina, Texas, and most recently the 2013 Fiesta Bowl in Arizona. Mr. Linn is active as a conductor, educator, trumpet performer and is a member of NATOE, the National Band Association, CBDNA, Pi Kappa Lambda, Phi Mu Alpha, and holds honorary memberships in both Kappa Kappa Psi and Tau Beta Sigma.

Guest Conductor

Dr. Philip Payne is an Assistant Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. His duties at K-State include Lead Advisor for Music Education Majors, teaching undergraduate and graduate classes in music education, and supervising student teachers. Dr. Payne holds Bachelor of Music Education and Master of Music degrees from Southwestern Oklahoma State University. He also holds a Doctor of Philosophy degree in Music Education with an emphasis in Instrumental Conducting from the University of Oklahoma. Dr. Payne's research interests include music teacher recruiting and retention, assessment in music education, music education advocacy, technology integration, personality and instrument choice, and learning strategies for the music classroom. He is an active member of The National Association for Music Education, Society of Music Teacher Education, and Kansas Music Educators Association where he serves as the co-chair for Advocacy. Dr. Payne has presented his research at national symposia and professional conferences on music education and assessment. He is an active adjudicator, clinician, and guest conductor throughout the midwestern region of the United States.

Student Composer

Adam Lechner is a sophomore at Kansas State University pursuing degrees in Saxophone Performance and Composition studying under Dr. Anna Marie Wycko and Dr. Craig Westoe, respectively. Additionally, he is an active participant in Kansas State University's Pre-Medicine program and intends on applying to medical school in the fall of 2017. While at K-State, Adam has been a member of the K-State Wind Ensemble, KSU Saxophone Quartet, and K-State Marching Band.

to take place Friday, May 6 (announcement.php?id=27102)
- K-State's Rural Grocery Initiative announces Fifth National Rural Grocery Summit (http://www.ruralgrocery.org/summit)
- Vernon Larson Lecture presents five service-learning colleagues today (announcement.php?id=27267)

http://www.k-state.edu/today/announcement.php?id=27283
K-State Band presents May 1 Pops Concert

April 28, 2016

By Don Linn (mailto.dplinn@k-state.edu)

The K-State Wind Ensemble and Wind Symphony will present a Pops Concert at 7:30 p.m. Sunday, May 1, in McCain Auditorium. This concert will feature fun music, international music, music from movies and multimedia presentations. The concert is free and open to the public.

The Wind Symphony is under the direction of Don Linn and will feature guest conductor Philip Payne. Musical selections will include "Harry's Wondrous World" from "Harry Potter," Frank Ticheli's powerful "Vesuvius," Eric Whitacre's hilariously off-beat "Godzilla Eats Las Vegas" and "Bernstein's Slava!"

The Wind Ensemble is under the direction of Frank Tracz and the ensemble represents the top concert band at K-State. The Wind Ensemble takes a tour around the world and starts off in Russia with Dmitri Shostakovich's famous "Festive Overture." A chamber wind group from the Wind Ensemble will then give a world premier of Adam Lechner's "Beneath the Waves." Next, the band takes listeners on a musical journey to Buenos Aires in Terg Tucci's delightful passable, "La Bamba Vera Cruz." The band will finish in Ireland with Johan de Meij's "At Kitty O'Shea's."

Both bands will combine at the end of the concert to perform a musical suite from the original Star Wars Trilogy with music by John Williams. Listeners will hear the "Imperial March," "Let's Theme," "The Battle in the Forest," and "Yoda's Theme," all in addition to the main theme music from the original trilogy.
Memo to: Concert Band Clinic XXIV Guest Conductors
From: Frank Tracz (e-mail: ftracz@ksu.edu)
Re: Mark your calendar
Date: February 1, 2016

I’m writing to make sure the Kansas State University Concert Band Clinic XXIII on January 20-22nd, 2017 is on your calendar.

I’m sending along this program to give you an idea of what the Concert Band Clinic is all about. We had approximately 700+ high school students here the last couple of years, (six honor bands) as well as about 80 high school band directors.

Please complete the “Information Sheet” and mail/FAX/e-mail it back to me! Please plan on arriving in Kansas City/Manhattan no later than 3:00 pm on Friday, the 20th of January and departing Kansas City/Manhattan no earlier than 7:00 pm (Kansas City) or 5:00 pm (Manhattan) on Sunday the 22nd (do your best to acquire the best price). The honorarium is $1,500.00.

Please select music (4-6 pieces) for your assigned ensemble:

<table>
<thead>
<tr>
<th>Top</th>
<th>Equal</th>
<th>Equal</th>
<th>Equal</th>
<th>Equal</th>
<th>Equal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honor Band - grade 4</td>
<td>Honor Band - grade 3</td>
<td>Honor Band - grade 3</td>
<td>Honor Band - grade 3</td>
<td>Honor Band - grade 3</td>
<td>Honor Band - grade 3</td>
</tr>
<tr>
<td>Dr. Robert Spradling</td>
<td>Dr. Allen Correll</td>
<td>Mr. John Climer</td>
<td>Dr. Phil Payne</td>
<td>Dr. Pamela Bowen Bustos</td>
<td>Dr. Debra Traficante</td>
</tr>
</tbody>
</table>

If you have the music, please let us know and send it to me. We’re trying to keep expenses to a minimum, so any help in sending music would be greatly appreciated.

Send a short Bio, W-9 tax form, and any “Director Session” handouts you may have for your 50-minute session with 30-50 band directors. We will have your band in sectionals while you are doing the “Director’s Session”.

The concert attire is coat and tie - no tux!

I’m looking forward to having you as our guest and I promise you a great time!

Call me with any questions. 785-532-3816 (school) 785-770-7873 (cell) 785-532-3817 (FAX)
Kansas Music Educators Association
Southeast District
Elementary/Middle School
Honor Ensembles Concert

January 18, 2014
3:30 p.m.
Chanute High School
Chanute, KS
DISTRICT MIDDLE SCHOOL
HONOR BAND

PROGRAM SELECTED FROM THE FOLLOWING

Ancient Voices.........................................................Michael Sweeney
As Winds Dance ..........................................................Samuel Hazo
Portrait of a Clown.......................................................Frank Ticheli
Hymnsong Variants.......................................................Robert W Smith
Nightsong.................................................................Richard Saucedo

DR. PHILLIP PAYNE - BAND CLINICIAN

Phillip Payne is an Assistant Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. His duties at K-State include teaching undergraduate and graduate classes in music education and supervising student teachers. Dr. Payne holds a Bachelor of Music Education and Master of Music degrees from Southwestern Oklahoma State University. He also holds a Doctor of Philosophy degree in Music Education with an emphasis in Instrumental Conducting from the University of Oklahoma.
K-State Wind Ensemble and Wind Symphony perform Sunday

By Don Linn

The K-State Wind Ensemble and Wind Symphony will present a concert at 3 p.m. Sunday in McCain Auditorium. The Wind Ensemble from St. Charles East High School, St. Charles, Ill. — under the direction of former K-State faculty member Jim Kull — also will be featured during the concert. Admission is free.

St. Charles East High School will begin the concert with works from Markowski, Chance and Turner. K-State director of bands Frank Tracz will be a guest conductor and clinician with the high school band.

The K-State Wind Symphony will perform "Incantation and Dance" by John Barnes Chance and the K-State Wind Ensemble will perform John Mackey's "Hymn to a Blue Hour." The top two K-State bands will then combine for Malcolm Arnold's "Four Scottish Dances" and Roland Seitz's famous "March Grandioso."

The Wind Ensemble will be conducted by Don Linn and the Wind Symphony will be conducted by Phillip Payne. Both groups feature our top student musicians in the K-State band program.
Kansas State University

Presents

KSU Wind Symphony
Conductor
Dr. Phillip Payne

KSU Wind Ensemble
Conductor
Mr. Don Linn

St. Charles East High School
Wind Ensemble
Conductor
Mr. Jim Kull

March 9, 2014
3:00 PM
McCain Auditorium
The 1st Infantry Division Band joins the K-State Wind Ensemble, Wind Symphony in concert Sunday night in McCain

By Don Linn

The K-State Wind Ensemble, Wind Symphony and special guests from Fort Riley’s First Infantry Division Band will present a concert at 7:30 p.m. Sunday, May 4, in McCain Auditorium. Admission is free.

The Wind Ensemble is the premier band at Kansas State University, made up of the finest student musicians on campus. The band will perform a relatively new work by composer Roger Cichy titled “Quartets.” The Wind Symphony will perform the works of Johann Strauss and Dana Wilson. The bands will then combine for Donald Grantham’s award winning “Southern Harmony” and Percy Grainger’s “Colonial Song.”

The concert will feature musicians from the 1st Infantry Division Band joining the combined bands of K-State for a rousing “circus-style” finish. Chief Warrant Officer Jeff Price will be featured as guest conductor.

The Wind Ensemble and Combined Bands will be conducted by Don Linn and the Wind Symphony will be conducted by Phillip Payne. The director of bands at K-State is Frank Tracz.

In this issue
From the administration
• Provost’s Lecture Series on May 9 featuring John Filter

News
• ISSE grade rosters open for grade entry starting May 9
• University’s International Service Teams spending summer in Mexico, South Africa and Dominican Republic
• Eight researchers participating in three-day conference in Australia
• Kansas State chapter of Delta Upsilon visits with Delta Upsilon International

Events
• Today and Monday: Two finalists interviewing for the College of Arts and Sciences assistant dean for diversity, recruitment and retention
• Tim Parnell to present artist’s talk at Beach Museum
• The 1st Infantry Division Band joins the K-State Wind Ensemble, Wind Symphony in concert Sunday night in McCain

Kudos
• K-State honors 18 graduating seniors for leadership, improving campus life
• Interdisciplinary team places in architectural engineering competition

Publications and presentations
• Geography professor delivers lecture at the University of Missouri on illegal immigration
• Music education professors publish in Update: Applications of Research in Music Education

Human resources/benefits/training
• Title IX training will be offered May 19
Kansas State University

Presents

KSU Wind Ensemble
Conductor
Mr. Donald Linn

KSU Wind Symphony
Conductor
Dr. Phillip Payne

First Infantry Division Band
Conductor
Chief Warrant Officer Jeff Price

Dr. Frank Tracz, Director of Bands Kansas State University

May 4, 2014
7:30 PM
McCain Auditorium
K-state

20th Annual
Concert Band Clinic

Coordinators
Dr. Frank Tracz
Mr. Don Linn

Conductors
Dr. Larry Blocher
Dr. James Saker
Dr. Phillip Payne
Ms. Diane Koutsulis
Dr. Dale Warren
Dr. Anthony Pursell

January 25-27, 2013
Sunday, 1:00pm Concert
Kansas State University
LCL JH Band  
**Dr. Steven Oare - Clinician**

Portrait of a Clown  
by Ticheli  

Celtic Air and Dance  
by Sweeney  

Kenya Contrasts  
by Himes  

Engines of Resistance  
by Clark  

---

LCL HS Band  
**Dr. Phillip Payne - Clinician**

Declaration, Ballade, and Finale  
by Huckeby  

The Masters Take the Airwaves  
by Hosay  

The Great Locomotive Chase  
by Smith  

Black Wolf Run  
by Higgins  

---

**Dr. Steve Oare**  
is the assistant professor of music education at Wichita State University. Dr. Oare earned his Ph.D. in music education from Michigan State University, a Master of Music and Kodaly Method Certification from the University of Calgary and a Bachelor of Music from the University of Idaho. Dr. Oare taught general music, middle school, and high school band for 16 years in Washington State. As a conductor, Dr. Oare has worked with bands and orchestras in Washington, Michigan, Kansas, Oklahoma, and Alberta, Canada. A woodwind specialist, Dr. Oare has served as the principal clarinetist in the Olympia Symphony Orchestra and the Northwest Wind Symphony and as saxophonist with the 22nd Avenue Dixieland Band and his church worship team.

**Dr. Phillip Payne**

is an Assistant Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. His duties at K-State include teaching undergraduate and graduate classes in music education and supervising student teachers. Dr. Payne holds a Bachelor of Music Education and Master of Music degrees from Southwestern Oklahoma State University. He also holds a Doctor of Philosophy degree in Music Education with an emphasis in Instrumental Conducting from the University of Oklahoma. Prior to his appointment at Kansas State University, Dr. Payne served as Director of Bands at Rodgers State University in Claremore, OK where he oversaw all aspects of operation and development of the newly formed music program at RSU highlighted by designing and implementing a Minor in Music Curriculum. Dr. Payne's previous experiences included serving as a research and testing assistant at the University of Oklahoma where he taught various music education courses and Experiencing Music and Assistant Director of Bands at Moore HS (OK) where he conducted the symphonic band and jazz ensembles, taught beginning brass, and established as well as developed the Moore HS trombone choir. Dr. Payne's research interests include gender, personality and instrument choice, music teacher retention, music teacher role identity, music education advocacy and learning strategies for the music classroom. He has presented his research from Canada to New York at various national symposia on music and education. He is an active judge, clinician, and guest conductor in the region.
Thank You!

Rogers County Band Directors Association would like to thank the following for supporting our organization through their generous donations of time, money, facilities, and services.

Catoosa Public Schools for use of their facility for auditions
Claremore Public Schools for use of their facility for the clinic and concert
Mr. and Mrs. Frank Robson
Mr. J. Michael McClaren, Superintendent, Claremore Public Schools
Mr. Todd Steidley, Principal, Claremore High School
Mrs. Lindsey Schnoblen, Principal, Will Rogers Junior High
PAC Staff: Mrs. Ruby Quinn, Mrs. Pam Neuok, and Mrs. Amie Hulse
Tri M Music Honor Society, Chapter 5626
Claremore Band Booster Association
Comfort Inn of Claremore
The Print Shop

Most of all, we would like to thank the parents and students of our band programs for supporting music education in Rogers County.

Without your help and participation, we cannot succeed. Thank you so much!!

Rogers County Honor Band 2013
January 29th • 7:00PM
Robson Performing Arts Center

Guest Conductors:
RCBDA Junior High Honor Band
Jeremy Parker, Bixby High School

RCBDA High School Honor Band
Dr. Philip Payne, Kansas State University
Program

Rogers County Junior High Honor Band
Clinician: Mr. Jeremy Parker
Chairperson: Mr. Jon Dobbs

To be selected from:

Newcastle March........................................by Johnie Vinson
Londonderry Air........................................by John Kinyon
Light Cavalry Overture.................................by Franz von Suppe,
 ........................................................................arr. by Mark Williams
Autumn Sketches.........................................by Roland Barrett
Procession of the Sardar.........................by Mikhail Ippolitov-Ivanov
 ..............................................................arr. by Mark Williams

Rogers County High School Honor Band
Clinician: Dr. Philip Payne
Chairperson: Mr. Jon Matthews

To be selected from:

Psalm 42 .......................................................by Sam Hazo
The Trombone King......................................by Karl King
Undertow ......................................................by John Mackey
Triumphant Fanfare .....................................by Richard Saucedo
Gate City Snapshot ......................................by Nathan Daughtrey

Back to TOC
Presentations
<table>
<thead>
<tr>
<th>Time</th>
<th>Concurrent Sessions - Session 12 continued</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-10:00 AM</td>
<td>Assessment for the Youngest Students: How to Play Your Way to Authentic and Documentable Assessment in Grades K-3 (continued from Concurrent Session 13)</td>
<td>Allegheny Room</td>
</tr>
<tr>
<td></td>
<td><em>Jill Campbell and Michael Hudson, Workshop (9:00-10:30)</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reinventing the Undergraduate Curriculum and Assessment Course <em>Stephanie Standerfer</em></td>
<td>Liberty Room</td>
</tr>
<tr>
<td></td>
<td>Formative Assessment Practices and Applications for Music Education <em>Donna Gallo</em></td>
<td>Patriot Room</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Concurrent Sessions - Session 13</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:10-10:40 AM</td>
<td>Dynamic Assessment for Inspired Learning <em>Paul Chapin and William Cirillo</em></td>
<td>Colony A</td>
</tr>
<tr>
<td></td>
<td>Assessing Group Composing for a Secondary School Qualification <em>Vicki Thorpe</em></td>
<td>Colony C</td>
</tr>
<tr>
<td></td>
<td>Assessing Artistic Literacy in the National Core Music Standards (continued from Concurrent Session 12)</td>
<td>Colony D/E</td>
</tr>
<tr>
<td></td>
<td><em>Demaris Hansen and Elaine Bernstorf, Workshop (9:00-10:30)</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Assessment for the Youngest Students: How to Play Your Way to Authentic and Documentable Assessment in Grades K-3 (continued from Concurrent Session 12)</td>
<td>Allegheny Room</td>
</tr>
<tr>
<td></td>
<td><em>Jill Campbell and Michael Hudson, Workshop (9:00-10:30)</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A Mathematical and Linguistic Music Literacy Assessment <em>Brian Kaufman</em></td>
<td>Liberty Room</td>
</tr>
<tr>
<td></td>
<td>A Web-Based Environment for Facilitating Reflective Self-Assessment of Choral Conducting Students <em>Hyesoo Yoo</em></td>
<td>Patriot Room</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Concurrent Sessions - Session 14</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:50-11:20 AM</td>
<td>NAFME's Music Teacher Evaluation Workbooks — Assessment to Promote Professional Growth <em>Glenn Nieren</em></td>
<td>Colony A</td>
</tr>
<tr>
<td></td>
<td>Validity of Documenting Students' Individual Progress Associated with Professional Teaching Standards through Web-Based Portfolios <em>Frederick Burrack and Phillip Payne</em></td>
<td>Colony C</td>
</tr>
<tr>
<td></td>
<td>Modern Test Theory Primer (continues in Concurrent Session 15) <em>Joshua Pritikin, Workshop (10:40-12:10)</em></td>
<td>Colony D/E</td>
</tr>
<tr>
<td></td>
<td>Leveraging Technology for Music Assessment in a Classroom (continues in Concurrent Session 15) <em>Dan Massoth, Workshop (10:40-12:10)</em></td>
<td>Allegheny Room</td>
</tr>
<tr>
<td></td>
<td>Assessing Online Learning <em>William Bauer</em></td>
<td>Liberty Room</td>
</tr>
<tr>
<td></td>
<td>The Reflective Journal as Formative Assessment <em>Diane Hughes</em></td>
<td>Patriot Room</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>Concurrent Sessions - Session 15</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30-12:00 PM</td>
<td>Development of the Processfolio: Reflections on an Authentic Assessment Tool <em>Julie Beauregard, Jason Silveira, and Tina Bull</em></td>
<td>Colony A</td>
</tr>
<tr>
<td></td>
<td>Summative Assessment of Tonal Improvisation: the Challenge of Setting International Benchmarks <em>Nigel Scaife</em></td>
<td>Colony C</td>
</tr>
<tr>
<td></td>
<td>Modern Test Theory Primer (continued from Concurrent Session 14) <em>Joshua Pritikin, Workshop (10:40-12:10)</em></td>
<td>Colony D/E</td>
</tr>
<tr>
<td></td>
<td>Leveraging Technology for Music Assessment in a Classroom (continued from Concurrent Session 14) <em>Dan Massoth, Workshop (10:40-12:10)</em></td>
<td>Allegheny Room</td>
</tr>
</tbody>
</table>
Additions and modifications to the symposium program book

Phillip Payne

*Validity of Documenting Students’ Individual Progress Associated with Professional Teaching Standards through Web-based Portfolios – P*

Saturday, February 21, 2015, 10:50 a.m., Colony Room C

Abstract: See Frederick Burrack for the abstract.

Biography: Phillip Payne is Assistant Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. His research interests include gender and music instrument preference, personality and instrument choice, music teacher recruiting and retention, music teacher role identity, music education advocacy, and learning strategies for the music classroom. Dr. Payne has presented his research at national symposia and professional conferences on music education and assessment. He is an active adjudicator, clinician, and guest conductor throughout the Midwestern region of the United States.

page 57 - Edison Schultz should be Edilson Schultz.
Validity of documenting students’ individual progress associated with professional teaching standards through web-based portfolios

Dr. Frederick Burrack
Chair of Graduate Studies

Dr. Phillip Payne
Chair of Music Education

Welcome to my e-Portfolio

Dr. Frederick Burrack and Dr. Phillip Payne
Kansas State University
Manhattan, Kansas

Validity of documenting students’ individual progress associated with professional teaching standards through web-based portfolios

Dr. Frederick Burrack and Dr. Phillip Payne
Kansas State University
Manhattan, Kansas
Context

- State Music Teacher Standards
- Artifacts
- Reflection

Research Question

- Validity for measuring attainment of content knowledge and instructional competence and reliability of scoring?
  - Content validity
  - Substantive validity
  - External validity

Kansas Music Teaching Standards

- The music teacher has skill in...
  - ...teaching and evaluation techniques.
  - ...improvising melodies, variations, and accompaniments.
  - ...composing and arranging music.
  - ...reading and writing music.
  - ...listening to, analyzing, and describing music.
  - ...evaluating music and music performances.
  - ...understanding music in relation to various historical periods and cultures.
  - ...establishing effective music-learning environments.
  - ...advocating for the school music program in the community at large.
The Kansas State University Music Teacher ePortfolio

- Perception of Standards
- Impact of skills on instruction
- Identifying work that demonstrates mastery of these standards
- Rationale supporting selection of artifacts and how it will impact student learning

Methodology (N = 54)

<table>
<thead>
<tr>
<th>Validation Procedures</th>
<th>Research Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content Validity</td>
<td>- Are students aware of what the SMTS are asking them to document?</td>
</tr>
<tr>
<td>- Examined student reflections to identify the content and</td>
<td>- Are they making a connection to teaching?</td>
</tr>
<tr>
<td>expectations of the State Music Teaching Standards</td>
<td></td>
</tr>
<tr>
<td>(SMTS).</td>
<td></td>
</tr>
<tr>
<td>Substantive Validity</td>
<td>- Did the artifacts and descriptions appropriately address each of the SMTS?</td>
</tr>
<tr>
<td>- Examined connection and relevance through</td>
<td>- Can they make a connection to student learning?</td>
</tr>
<tr>
<td>student artifacts and rationales.</td>
<td></td>
</tr>
<tr>
<td>External Validity</td>
<td>- Did portfolio scores correlate with other measures used with pre-service teachers?</td>
</tr>
<tr>
<td>- Correlated portfolio scores with ACT, GPA, Praxis II,</td>
<td></td>
</tr>
<tr>
<td>and Music Content Knowledge Exam.</td>
<td></td>
</tr>
<tr>
<td>- Examined the field experience score of categories</td>
<td></td>
</tr>
<tr>
<td>pertaining to teaching standards.</td>
<td></td>
</tr>
</tbody>
</table>

Block 2 Portfolio Scoring Device

- Began use in 2006
- Internal Reliability
  - $\alpha = .86$
Content Validity

- **Assessment Task**
  - Applying knowledge and determining the impact of the Music Teaching Standards to their future teaching

- **Procedure**
  - Students compose an essay demonstrating their knowledge of the standard and describing their meeting or exceeding of the standard as well as how this knowledge will have an impact on their teaching.

Content Validity Measure

<table>
<thead>
<tr>
<th>Unsatisfactory 1</th>
<th>Basic 2</th>
<th>Proficient 3</th>
<th>Exemplary 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher candidate attempts a reflective essay but does not appropriately address the standard.</td>
<td>Teacher candidate’s reflective essay accurately addresses the standard but does not relate their understanding to teaching.</td>
<td>Teacher candidate’s reflective essay addresses the standard appropriately and relates it to teacher on a basic level of application.</td>
<td>Teacher candidate’s reflective essay exhibits a deeper understanding for the standard and its impact on effective music teaching.</td>
</tr>
</tbody>
</table>

Results

- Average Score – 3.51
- Standard Deviation – .72
- Median – 4
- Inter-rater reliability – $r = .91$
  - Across 5 different scorers over the 5 AY
Substantive Validity

- **Assessment Task**
  - Mastery of the Music Teaching Standards through presenting artifacts and rationales

- **Procedure**
  - Students submit artifacts online that demonstrate their meeting of the standards and provide rationale as to how these artifacts meet the standard, are relevant, and impact effective teaching.

Substantive Validity Measure

<table>
<thead>
<tr>
<th>Unsatisfactory</th>
<th>Limited 1</th>
<th>Satisfactory 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

- Does not include a description or what was learned through the artifact.
- Briefly describes the artifact and what was learned.
- Clearly describes what was learned and how this impacts effective teaching.

Results

- **Artifacts (Rationales)**
  - Average – 1.66
  - SD – .56
  - Interrater Reliability – \( r = .89 \)

- **Artifacts (Relevance)**
  - Average – 1.78
  - SD – .52
  - Interrater Reliability – \( r = .90 \)
Scores on the ePortfolio were correlated with the following to determine external validity:

- **Student Teaching Assessment Scores**
  - Planning and Preparation: Elementary $r = .29^*$
  - Classroom Management: Elementary $r = .12$
  - Instruction: Elementary $r = .26$
  - Professionalism: Elementary $r = .35^*$
  - Planning and Preparation: Secondary $r = .41^*$
  - Classroom Management: Secondary $r = .30^*$
  - Instruction: Secondary $r = .36^*$
  - Professionalism: Secondary $r = .05$
  - *Significant at $p < .05$

Scores on the ePortfolio were correlated with the following to determine external validity:

- **GPA** – $r = .29^*$
- **ACT** – $r = .13$
- **Praxis II (Principles of Teaching and Learning – Secondary)** – $r = -.04$
- **Music Content Area Test of the respective students** – $r = -.15$
  - *Significant at $p < .05$

Internal Reliability for ePortfolio Scoring
- .86 for AY 2010-2014
- Connects student learning to the standards
- Establishes a habit of reflective practice and preparation.
- Students develop a skill for identifying habits of highly effective teaching
Findings: External Validity

- Reflective ability and identification of quality teaching practices appear to be moderately related to effective teaching practices.
- These relationships must be explored further.
- No relationship between portfolios and certification exams was found.
- Weak to no relationship between the eportfolio and GPA and ACT was discovered.

Conclusions

- Demonstrates students’ connections (understanding) to the standards.
- Demonstrates ability to identify examples of mastering the standards.
- Cannot be a sole indicator of teaching effectiveness.
Validity of documenting students’ individual progress associated with professional teaching standards through web-based portfolios

Dr. Frederick Burrack
Chair of Graduate Studies

Dr. Phillip Payne
Chair of Music Education

Saturday, February 21, 2015
10:50-11:20 am

Back to TOC
Examining the Predictive Properties of an Electronic Portfolio as it Relates to the Four Domains of the Danielson Framework

DR. PHILLIP PAYNE AND DR. FREDERICK BURRACK
KANSAS STATE UNIVERSITY

Introduction

Portfolios have been broadly implemented in teacher preparation programs. Means to document knowledge and proficiency of professional standards. It is reasonable to expect that some indicators of teacher candidates’ progress collected should be reflective of effectiveness demonstrated in teaching (Henry et al., 2013).

When well-structured and carefully scored, portfolio assessment has the potential to provide scores that meet standards of reliability and provide useful discriminations among students (Reckase, 1993).

Need for the Study

Several researchers have documented the development, implementation, and reliability of portfolios in music teacher preparation (Bauer & Dunn, 2003; Berg & Lind, 2003; Draves, 2009; Burrack & Payne, 2015).

None have examined performance of portfolio tasks as possible predictors of teaching performance in the classroom. If used as a reliable measure for evaluation, understanding predictability will enhance its usefulness and purpose.
The Current Study

The researchers of the current study examined a broad range of progress and performance indicators in a large music teacher preparation program:

- Student Teaching Assessments
- Praxis Scores (Principles of Learning and Teaching (PLT) 7-12; Praxis II: Music Content Knowledge)
- Portfolio Scores
- ACT
- GPA

Primary Research Question

Does a pre-service teacher’s ePortfolio provide any predictors for teaching performance in the domains of Planning and Preparation, Classroom Environment, Instruction, and Professionalism?

Participants

- N = 65
  - Male - 36%
  - Female - 64%
Procedures

- Began during the freshman year
- Collected as summative assessments during the pre-professional semester.
- Contain three parts
  - Reflective Essay
  - Two artifacts
  - Rationales for each artifact

Portfolio Scoring Device

- The PSD scores the reflective essay and both rationales.
  - $\alpha = .92$
  - Inter-rater reliability ($r = .89-.91$)
Teaching Performance

- Teaching performance was measured using the Danielson Framework (as required by our institution).
- Summative evaluations were used.
- Scores were determined on 5-6 Dispositions measured from 1-7
- Total scores: 35-42
- Pre-service teachers observed and measured at both elementary and secondary levels.
- Scores examined in relation to both levels.

Results

- Significant regression equations were found for both the elementary and secondary teaching experiences.
- Elementary – $R^2 = .207 \ (p = .05)$
  - Significant Predictor: Reflections
- Secondary – $R^2 = .255 \ (p < .05)$
  - Significant Predictor: Reflections

Results by Domain

- Elementary
  - Professionalism ($p < .05$)
- Secondary
  - Planning and Preparation ($p < .05$)
  - Instruction ($p < .05$)

$R^2$ ranged from .231 to .306
$R$ ranged from .253 to .578
Discussion

- Current practices are significantly related to demonstration of teaching effectiveness during the student teaching semester.
- No significance was found in Domain 2 (Classroom Environment).
- Struggles with reflection and connecting with effective teaching could indicate struggles in the classroom during the student teaching semester.
- Revealing reflection as a significant predictor of demonstrating effective teaching in practice is consistent with Danielson (2007) who stated that students’ conceptual learning “depends entirely on that experience in deriving that concept for themselves” (p.15).

Discussion (con’t)

- Findings suggest that reflection incorporated in specific assignments during teaching preparation in the domains of planning and preparation, instruction, and professionalism establish a foundation for effective teaching that are revealed while student teaching.
- Further study must be done to examine the extent to which the students apply the knowledge and how it impacts them during the first few years of their career.
- Interestingly, ACT, PLE, and GPA were not found to be significant predictors of effectiveness in the music classroom. MCK was found to have strong impact but not statistically significant.
- Further study must also be done to examine the extent to which the specific dispositions are impacted by their reflection.

Questions?

Dr. Phillip Payne and Dr. Frederick Burrack
Kansas State University

Back to TOC
A Progress Report on Kansas A+ Schools Pilot

Dr. Phillip D. Payne, Irene Eisenbise, and Joyce Huser
February 27, 2016

Program Administration

• Irene Eisenbise, Program Coordinator
• Barbara Warady, Kansas Alliance for the Arts in Education
• Peter Jasso, Kansas Creative Arts Industries Commission
• Joyce Huser, Kansas State Department of Education
• Phillip Payne, Independent Research Consultant
• Amanda Martin-Hamond, Member
• Angel Mercier, Member
• Jean Hendrickson, Oklahoma A+
• Sandy Kent, Oklahoma A+

Kansas A+ Schools Pilot

• A whole school transformational model focused on infusing creativity in the classroom through implementation of the A+ Essentials™.
• We want to share the importance of creativity and the arts within the classroom as well as its impact on student learning.
• Currently being piloted in 2 schools during the 2015-2016 School Year.
A+ Essentials™

• ARTS
  - Valued as essential to the learning process, taught daily and included in planning.

• CURRICULUM
  - Linking core classes to promote meaningful experiences and spark enthusiasm for learning.

• EXPERIENTIAL LEARNING
  - Hands-on real-world application of learning objectives, using differentiated instruction to support innovation and critical thinking.

• MULTIPLE LEARNING PATHWAYS
  - Provide opportunity for information to be absorbed in a variety of ways.

• ENRICHED ASSESSMENT
  - Evaluates achievement by allowing students to demonstrate mastery through multiple measures.

• COLLABORATION
  - Strengthens ownership across the school community while promoting broad-based leadership and intentional connections.

• INFRASTRUCTURE
  - Organizes time, space, technology and resources to support transformative learning.

• CLIMATE
  - Teachers and students are respected, and the creative process is highly valued.

Early Times

• Researching the idea of Arts Integration
• After several visits to Oklahoma, KSAAE in conjunction with KCAIC decided to opt for going with Oklahoma A+ in December 2013.
• Planning meetings for the pilot began in earnest in April 2014.
Timeline

- Organizational Meetings - Fall 2014
- School Selection - April 2015
- Kansas A+ Schools
- Communities
- Patrons

Dependencies and Resources

- Oklahoma A+ Schools
- Communities
- Kansas A+ Schools (Pilot)
- KSAAE
- KCAIC
- Patrons

Current Status

- We started with organizational meetings in October of 2014
  - Investors were identified
  - What new issues have risen?
- Schools attended informational meetings in November of 2014
  - The program was outlined and membership requirements were shared with interested faculties.
- Two schools were selected following an application process
  - Funding dictated the selection of 2 schools
- Kansas A+ Schools is slated to pilot these two schools for the next two academic years
  - Currently seeking funding to expand the program beginning in the 2018-2019 AY. (Selection will occur in 2017-2018 AY)
**Stories from the field**

- All classrooms observed thus far are implementing A+ strategies.
- Teachers and students are excited with the program.
- Students are more involved in learning, and express this fact.
- Students feel more a part of the learning process.
- Teachers and students are actively involved and appear happy with the results of
- Active Learning using the Arts: Visual Arts, Music, Drama and Writing.

**Initial Findings**

- Implementation remains a work-in-progress
- Belief in the program is strong, but fully internalizing the ideas behind A+ is still growing.
- The Summer Institutes are critical
  - Camaraderie
  - Understanding
  - Networking
  - Trust
- Arts teachers are happier, but also frustrated in some ways because they are not being used as they had hoped.

**Initial Findings**

- Still viewed in the pilot schools as something that is done outside of regular work instead of a way to transform content delivery for maximum student learning.
- Relied initially on projects learned and experienced at the summer institute.
  - This is to be expected.
- Administration at both schools are on board with implementation of the program and extremely supportive.
What are the teachers saying?

- It has allowed us to connect with more teachers. “It is a lead to go talk to a teacher on the other end of the building, or our plan times don’t overlap, and stuff like that.”
- “We have a lot more positive culture in our classroom.”
- “The collaboration between [the students] is much stronger.”
- “It makes it more fun, exciting, and engaging.” (Both teaching and the students learning.)
- “I have seen much more self-expression displayed by the students and teachers throughout the school... the students have been positive toward it.”

What are the students saying?

- “I would say my favorite classroom is... relaxed and, like, you get a say in what you’re getting to do.”
- “It’s hands-on and not like a bunch of lectures.”
- “I find school fun when we do different activities and songs... I don’t like doing a worksheet because I don’t remember it as well.”
- The best thing about my school is “the art class because everyone gets to show their creativity.”
- I like to learn by making our content “like an activity, because its more fun that way.”

Looking Ahead

- We are compiling data on student attitudes, teachers’ perspectives, and student performance. A comprehensive report will be shared in Summer 2016.
- We are currently exploring funding opportunities to expand the Kansas A+ Schools Pilot beyond the 2017-2018 AY.
**AT THE TIPPING POINT:**

THE IMPACT OF BUDGET AND JOB SATISFACTION ON KANSAS MUSIC EDUCATION

PRESENTED BY:
FREDERICK BURRACK AND PHILLIP PAYNE
CO-ADVOCACY CHAIRS, KMEA

---

**BRIEF DEMOGRAPHICS**

200 respondents state wide

- 63% Female and 37% Male
- **Level:**
  - Pre-K/Kindergarten - 55
  - Elementary - 122
  - Middle - 109
  - High - 105
- **Area:**
  - General - 105
  - Band - 86
  - Choir - 87
  - String - 27
- **School Demographic**
  - Rural - 72
  - Small City - 39
  - Suburban - 64
  - Urban - 42
- **Years Teaching**
  - 1-5 - 33
  - 6-10 - 39
  - 11-20 - 52
  - 20+ - 76

---

**OVERALL FINDINGS – JOB SATISFACTION**

27% Reported a range of dissatisfaction in 2014

The findings were almost identical with similar samples in 2016.

---
**RELATED TOPICS**

- The following significantly related to job satisfaction:
  - School Support
  - Good Relationship with Administration
  - Staff Development relevant to content area
  - Evaluated on things not associated on teaching music

**STRESSORS IDENTIFIED**

- The major stressors for Kansas Music Educators were:
  - Schedule Conflicts
  - Students Missing for Remediation
  - Enrollment
  - Funding Support
  - Assessment
  - Teaching Responsibilities
  - Contact Time

**SCHEDULE CONFLICTS**

- Schedule conflicts were reported by 60% of the respondents
- The breakdown was interesting based on locale
  - 69% Rural, 59% Small City, 29% Suburban, 61% Urban
Students Missing for Remediation

- Was only present in about 42% of the responses, but was more prevalent with music teachers within their first 10 years (58%). This percentage drops as they gain more experience.
- Additional aid for new teachers in how to address this issue more efficiently will be invaluable.
- Possible professional development opportunities.

Enrollment in Music

- 54% of the respondents indicated that enrollment was an issue. From the responses, it was difficult to know whether this was a lack of enrollment or too high of a student/teacher ratio.
- Either way, we need to keep enrollment management on our radar moving forward.

Funding

- Funding increased as a stressor the most over the past two years.
- Most of the stress is located in teachers with 6-20 years experience. Coincidentally, least stressed about this topic was the teachers in their initial years.
Assessment was also one of the largest stressors to grow over the last two years. Some of this might be related to new evaluation practices of teacher effectiveness. It is high throughout, but most prominent in small city (69%) and suburban (63%) areas.

Urban areas seem to be the strongest hit based on the responses. Teachers from 6-20 years of experience also claim this as one of the biggest stressors.

The relationship between the desire to leave the profession and job satisfaction has strengthened over the past two years. Among the areas mentioned were:
- Feeling appreciated as a music teacher
- Regularly feeling stress as a music educator at school
- Band directors and elementary teachers seem to be the strongest hit in this survey. Elementary teachers have a strong sense of displeasure among the respondents who regularly consider leaving the profession.
Response rate was 33%
Response rate lower due to technical issues.

Over the past 3 years there have been 64 positions reported as being lost and 25 reported as being added.
Responses to losses have been varied:
- Using paras
- Eliminating Fine Arts Coordinators
- Elementary Music given over to regular classroom teachers
- Elementary Music being moved to part-time

61% reported no change in budget
4% reported an increase
18% reported a cut of up to 10%
9% reported a cut of 11-25%
6% reported a cut in excess of 25%
Diversity & Rural Schools Initiative

The Afro-Peruvian Cajon

Storytelling Through the Arts

STEAM Workshop

Kansas State University
College of Education

Dr. Todd Goodson, Curriculum & Instruction Department Chair
Project Director

Dr. Phil Payne, Music Education
Multi-Cultural Music

Dr. Vicki Sherbert, Language Arts, Speech, Drama Education
Place-Based Learning

Louann Getz, Research Associate
Logistics and Media

Trina Harlow, Art Education
Globally Inspired Learning
Welcome Welcome (A) Bucket
Morning Good Morning Good
Hel-10 Hel-10 Hel-10 Hel-10 (C) Shaker

1) Start with simple beat in (GB?)
   Voice \rightarrow move to drums

2) Add (C) w/ words then Drums

3) Add (B) w/ words then instrument

   \rightarrow Call Response...

4) Sing Fuge Alafia! Touch by role

5) Put together.

6) Intro
   - Start rhythms (add words)
     A - Sing Song and Move (2x)
     B - Instruments Only
     A - Sing Song (2x)

C - Impromptu (4 measures)
   A - Sing Song (2x)

Outro - Instruments phase out.
Kansas State University
College of Education
Diversity & Rural Schools Initiative
STEAM WORKSHOP
Friday, April 1, 1:00-3:20pm, USD 494 Syracuse, KS

CAJON Project Information & Lesson Plan:
STORYTELLING THROUGH THE ARTS

I. Itinerary:
   a. During the day on March 31 students will drop bags off with Trina or in
      C&I office with Shelley.
   b. Trina will pick up Suburban Thursday morning.
   c. Todd will pick up van Thursday.
   d. 4:00pm group will leave the loading dock for Syracuse.
   e. Group will have dinner somewhere along the way.
   f. Approximately 10pm, check into hotel in Garden City
   g. Art Ed students will have a brief meeting before going to bed.
   h. 8:00-9:00am breakfast at hotel.
   i. Activity in Garden City to be determined on Friday morning.
   j. Suburban will head to Syracuse at 10:00am to unload. This group will have
      lunch in Syracuse before workshop starts.
   k. Van group will either go to Syracuse with Suburban group or will meet up
      with them at a designated time and place in Syracuse.
   l. Group will be in art room ready for workshop at 12:30.
   m. Workshop will be from 1:00-3:10.
   n. Following workshop all supplies will be loaded.
   o. Group will head back to Manhattan and stop for dinner along the way.
   p. Arrive back in Manhattan approximately 10:00pm.

II. Workshop Schedule: Storytelling Through the Arts
   a. 1:00-1:25pm: Meet as a group. Introductions and KSU rah-rah.
      -Louann and Todd (5 min): Introduce everyone and say we are from
        KSU. Pass out purple paraphernalia.
      -Phil (10 min): Teach body percussion, basic beat, energize and excite.
      -Trina (5 min): Explain the Cajon project overview. Show TEDx video
        clip.
      -Vicki (5 min): Explain the drama/language arts LYRICS portion of the
        project.

   b. 1:25-1:45pm (15-20 min): Trina & Art Ed students, Demonstrate making
      one cajon to whole group.
c. 1:45-1:50pm: Vicki & Trina will divide students into three groups, by their interests. Tell them three groups: Cajon painting, lyrics writing, beat making. If there is an even interest students can go to group they prefer. If not an even interest, Vicki & Trina will divide them up equally with the other faculty and college students assisting.

d. 1:50-2:30pm: Three groups work on their tasks. Cajon group will stay in art room. Lyrics and Beat group can possibly move elsewhere in the building. *We need to ask the art teacher about this.

e. 2:30-3:05pm: Phil will lead this last session. Groups will come back together. We will have a “sharing” session. Cajon painting and lyrics group will weave in “storytelling.”
   -Trina’s cajon painting group will show their work. (5 min)
   -Vicki’s lyrics group will share their work and teach lyrics to group. (apx. 10 min)
   -Phil’s group will teach rhythm. Phil will use the remaining time in three sections-A section has the BEAT/CHORUS. B section words/lyrics. Section C-improv/freestyle.

f. 3:05-3:15pm: Phil will lead mini-concert although this will also be part of the last section of the above time slot, but we will attempt to end with a more formal ten minute mini-concert.

g. 3:15pm: Vicki will close by speaking about the connectedness of the arts experience. Louann, Todd, Trina will hand out more purple stuff if we have it.

h. CLEAN UP after students have left. (Art group will have cleaned up during their session.)

III. Packing List:
•Todd’s Packing List:
KSU paraphernalia
Van
Etc.

•Louann’s Packing List:
KSU paraphernalia
Video equipment
Etc.

•Trina’s Packing List:
Suburban
iTunes songs, Afro-Peruvian, Cajon
Acrylic paint
Paintbrushes (see if they can provide)
Water tubs (see if they can provide)
Handouts of Afro-Peruvian motifs
Pencils (see if they can provide)
Newspaper (see if they can provide)
All musical instruments on list above
Cajon for demo—all items ready to go
Laptop with downloaded video clips
Lesson Plan and Info Doc
Apron
Camera
Hair dryers or heat guns (see if they can provide)
Power tools
Extension cord
All tools
All clamps
Wood glue
Supplies for one homemade Cajon
All misc cajon supplies
All musical instruments
-4 full size cajon-assembled
-3 foot tambourines
-4 sets cajon brushes
-3 egg shaker sets (12)
-1 mini cajon shaker (3)
-1 thunder tube
-4 mini cajons
-1 finger motion shaker
-5 mini cajons
-8 KSU 5-gallon buckets
Etc

**Vicki Packing List:**
-All items she needs for lyrics writing
-Trina will give her two mini cajons for her session

**Phil's Packing List:**
-10 sets of drum sticks
-Snare brushes
-Cajon from music dept (Trina has ordered several real ones)
-All items he needs to lead the rhythm section (he can Trina's musical instruments on her list-most of them-she will keep only 3 or 4 for her art session, we will also give Vicki a couple of mini cajons for her lyrics session)
-Anything else he needs
-Etc.

**IV. How to pronounce:** Sounds like Cahone or Ka-Hon (with a long o sound)
V. Definition: A cajon is a drum, a stand, and a seat all in one box. Cajons are made by building a wooden box with the same thickness of wood on five sides and a much thinner piece of wood on one side. A hole is cut in the thicker back piece towards the bottom. The player sits on the box with the thin side of wood facing the audience. By playing the cajon in different places a higher and lower sound is achieved.
-Link to a Wikipedia description and info about the Cajon: https://en.wikipedia.org/wiki/Cajon

VI. Historical Information: The Cajon is an Afro-Peruvian musical instrument brought to Peru by slaves from West Africa. When African slaves no longer had their ngoma’s or paso drums, they improvised and made drums out of shipping crates, most likely in the coastal towns where they worked in the shipyard. This video tells the history of the cajon: https://www.youtube.com/watch?v=1IRfx0o5648

VII: STEAM: This is a STEAM project: Science=sound of sound. Technology=video creation of entire workshop. Engineering=assembly of the cajon and placement of snares for sound. Art=visually enhancing the cajon. Math=Measurement of pieces.

VIII: STORYTELLING, Place Based Learning, Globally Inspired Learning, Multicultural Learning will all occur in this workshop.

IX: Video Clips that could be used during workshop:

Use at Syracuse:
- MUST SHOW THIS-History of the cajon: https://www.youtube.com/watch?v=1IRfx0o5648
- This video clip shows basic beats: https://www.youtube.com/watch?v=-zM4N7sDGXY
- This video clip shows some advanced beats and cajons with other sound elements added to them: https://www.youtube.com/watch?v=G9S3drojZ7U
- Kids playing 3 cajons: https://www.youtube.com/watch?v=0CddW9jOH1g
- Kids cajon concert-many cajons: https://www.youtube.com/watch?v=TRMxQrKyMwc
- GREAT video of children tapping out beats: https://www.youtube.com/watch?v=KRoMwHQyjc
- GREAT video of children bucket drumming: https://www.youtube.com/watch?v=j41Cj8VZl7U
- Walk Off the Earth "Hello" (great for rhythm & beat): https://www.youtube.com/watch?v=Z38OT_pBx_I

For KSU faculty research:
- How to make a mini cajon: https://www.youtube.com/watch?v=CXGzTy2AqFl
• Easy directions for making a cajon:
  https://www.youtube.com/watch?v=lcBXemgktj8
• Group of adults playing cajons:
  https://www.youtube.com/watch?v=ZWyS5_ftWfQ&ebc=ANyPxKpQ5R2SLjP7yH20Q
  lxmnj38IbpLtqqSTkFYOOQMd2BlbPNEab5qBzFXuSPq98tACgfH/WlgeCBCfRIY9Z6u
  algleqpu0xg
• Good cajon lesson: https://www.youtube.com/watch?v=Kx2GFlsTXjM
• Another good cajon lesson: https://www.youtube.com/watch?v=zielGCfHA-8
• Not a cajon, but GREAT bucket drumming:
  https://www.youtube.com/watch?v=arKMUNf7pQ

X. Cajon Lesson Plans:
• http://www.dariamusic.com/make_Cajon.php
• Good blog post about making percussion instruments—good project objective
  information: http://makingmusicmag.com/make-your-own-percussion-
  instruments/ (This has a video that shows assembling the cajon kits I ordered.)
• TedEd lesson plan for cajons: http://ed.ted.com/lessons/rhythm-in-a-box-the-
  story-of-the-cajon-drum-paul-jennings

XI. Best Directions on Making a Homemade Cajon:
http://hubpages.com/art/makeyourowncajon
Funga Alafia
(Song of Welcome)
Traditional African Folk Song
Arranged by
JILL GALLINA

Available:
35027604  2-part
35027605  StudioTrax CD

Shawnee Press
EXCLUSIVELY DISTRIBUTED BY HAL LEONARD CORPORATION

Back to TOC
Title: Questioning the Text and Each Other: Using Student-Created Quizzes to Assess Reading Assignments

Abstract:

Getting students to read and engage in critical thinking about assigned readings is an issue that we have experienced in teaching courses at Kansas State University. After a preliminary examination of the literature, it would seem we are not alone (e.g., Culver & Morse, 2008; Howard, 2004; Romack, 2006; Weimer, 2008). A common way to enforce compliance of reading assignments is through the administration of quizzes; unfortunately, said assessments may be viewed as punitive (Hobson, 2004; Sappington, Kinsey, & Munsayac, 2002), thus leading to a lack of popularity among the students (Brost and Bradley, 2006). Having students create questions in response to course readings, however, has been cited as a strategy to improve recall of factual information and/or comprehension of textual content (e.g., Denner & Rickards, 1987; Foos, 1989; Henderson & Rosenthal, 2006; Kerkman et al, 1994).

Currently under development is a model of student-created quizzes used to assess student recall and comprehension of assigned readings in the majority of the courses we teach as part of the undergraduate music education program at Kansas State University. Based on our own experiences with students and a preliminary examination of the literature, we are seeking to address the following questions:

1. How can pre-service educators be provided opportunities to learn about assessment preparation and administration without significantly adding course content?
2. What is the impact of student-created quizzes on individual and group learning?
3. What is the impact of student-created quizzes on instructional practices?
4. What feelings are experienced by the students in relation to the act of creating quizzes on assigned readings?

In this poster session, we will provide an overview of the strategies we are currently using to employ student-created quizzes within our courses, model assessments created by the students, and data collected in response to this project. We welcome feedback and opportunities to collaborate with other professionals at Kansas State University or other institutions of higher learning.

Presentation type: Poster
Topic Area: Effective Assessments
Required Level of Knowledge: Basic and/or Intermediate
SRME >> An Interprofessional Study of Music’s Effect on the Affect-Behavior-Cognition/Memory in Older Adults with Mild or Moderate Dementia

PRESENTER: Penny Dinnick, Butler University, Indianapolis, IN

CO-PRESENTERS: Timothy Brimmer, Tara Lineweaver, and Larry Lynn, Butler University, Indianapolis, IN. John Plewe IS, neuroscientist, Eli Lilly & Co., Indianapolis, IN. Donald Hay, clinical researcher, Indiana University School of Medicine, Indianapolis

This study uses an interprofessional team consisting of students, faculty, and licensed professionals in evaluating behavioral and cognitive changes as a result of listening to music in older adults with mild or moderate dementia. Student researchers participate in this study by creating appropriate playlists and administering and evaluating listening sessions.

PRESIDER: Carla Cash, Texas Tech University, Lubbock

11:30 a.m.–12:50 p.m., REGENCY A

SRME >> Changing Lives: Incarcerated Female Youth Create and Perform with the Storycatchers Theatre and the Chicago Symphony Orchestra

PRESENTER: Mary Cohen, University of Iowa, Iowa City

CO-PRESENTER: Meade Palidofsky, Artistic Director, Storycatchers Theatre, Chicago, IL

The purpose of this paper is to investigate the history, purposes, benefits, challenges, and outcomes of collaborations between the Chicago Symphony Orchestra and the Fabulous Femaile program. In Fabulous Females, teaching artists facilitate original musical theatre based on incarcerated youths’ stories. We examine intersections among musical activities and controlled environments.

SRME >> Including Young People with Exceptionalities in Music Performance Ensembles

PRESENTER: Charles Robinson, University of Missouri, Kansas City

CO-PRESENTERS: Melita Belgrave and Daniel Keown, University of Missouri, Kansas City

We wanted to know more about how preservice music educators decide to appropriately include young people with exceptionalities in music performance ensembles. We conducted two studies to learn more about how they make decisions regarding inclusion. Attendees will experience a decision vignette, and we will share our research findings.

SMTE >> “It’s Just Different.” Transition from Student to Teacher

PRESENTER: Laura Sidberg, University of Minnesota, Minneapolis

CO-PRESENTER: Margaret Berg, University of Colorado, Boulder

The purpose of this study was to explore the ways in which student teachers negotiate the transition from student to teacher. A multiple case study design with eight student teachers from two large public universities was used in this study. A pattern of perceived opportunities and constraints was identified in the three study domains (transitions, concerns, holistic teaching).

PRESIDER: Roger Mantle, Boston University, Boston, MA

1:00–2:50 p.m., GRAND C

SMTE >> Quagmires and Quadranties I: The Reviewer’s Perspective

PRESENTER: Janet Barrett, University of Illinois, Urbana-Champaign

CO-PRESENTERS: Nathan Kruse, Case Western University, Cleveland, OH; Joanne Rutkowski, Pennsylvania State University, State College; Molly Weaver, West Virginia University, Morgantown; Donna Brink Fox, Eastman School of Music, Rochester, NY

How do journal reviewers respond to submissions in ways that are productive and constructive? Experienced reviewers will provide a valuable window into the review process.

SMTE >> Quagmires and Quadranties II: The Author’s Perspective

PRESENTER: Janet Barrett, University of Illinois at Urbana-Champaign

CO-PRESENTER: Martina Miranda, University of Colorado, Boulder

How do you respond to reviewers’ requests when revising your work for
Revealing Research: A Panel Discussion of Trends from the Music Teacher Recruitment ASPA

National Association for Music Education Biennial Symposium
St. Louis, MO
Friday, April 11, 2014

Presentation Overview

Findings from 7 different research studies regarding career motivation for music teaching, motivation for music performance, influences in becoming a music teacher, the role of the music teacher in teacher recruitment, and an opportunity for questions and discussion.

Researchers include: Keely Parkes, Virginia Tech University, Linda Thornton, Pennsylvania State University, William Fredrickson, Florida State University, Fred Burrack and Phillip Payne, Kansas State University, and Ann Porter, University of Cincinnati.

Motivation to Teach

Motivation to Perform


Motivation Comparison


Who are “important others”

The Voice of the HS Music Teacher


The Role of the HS Music Teacher

Thornton, L. (in progress). The role of the high school music teacher in music education career choice. Poster presentation at the National Association for Music Education biennial symposium, St. Louis, MO.

The Role of the Music Teacher in Encouraging Students


Teachers have students that are interested and curious about music teaching as a profession:

- 65% of teachers agree or strongly agree
  - regardless of setting.
    (Rural: 53.1%, Suburban: 72.8%, Urban: 56.8%)
  - regardless of instructional level.
    (MS/HS: 61.6%, HS: 82.3%, MS: 51.1%)

Music Teachers’ Decisions to Influence Students’ Consideration of pursuing music teaching as a Career

- 52.3% Choose to encourage students.
- 34.6% Torn whether to encourage students.
- 21.2% Discourage students from choosing music education.

“I do not believe it is the direct function of the music educator to recruit music majors.”

“It is difficult for me to recommend students consider music education. It is difficult to maintain a family, too low paying, and a thankless job with little respect.”

“My district has systematically destroyed a once storied program and has killed my love for teaching. I no longer encourage students to pursue careers in music education.”

“Teaching used to be much more fulfilling as a career. The demands of our current educational system oppose the opportunities for freedom and enjoyment both to teachers and students.”
Of students interested in becoming a music teacher:

1. Slightly over half report they encourage their students to follow their passion if they wish to be a music teacher.
   (MS+HS: 47.8%, HS: 61.7%, MS: 51.2%)

2. 67.6% report that performance skills are a determining factor for encouraging students to consider music education.

3. 63.8% consider it good for students to consider music teaching prior to their junior year.
Of students interested in becoming a music teacher:

- Slightly over half report they encourage their students to follow their passion if they wish to be a music teacher. (MS+HS: 47.8%, HS: 61.7%, MS: 51.2%)
- 67.6% report that performance skills are a determining factor for encouraging students to consider music education.
- 63.9% consider it good for students to consider music teaching prior to their junior year.
- 39% report that these students define DIRECTING LARGE ENSEMBLES as their ultimate goal.

Rural & urban music teachers are more likely to perceive students as not prepared for majoring in music education (Rural: 47.9%, Suburban: 37.8%, Urban: 39.6%)

What music teachers do for those interested in music teaching:

- 77.3% consider it important for students who want to become music education majors to take music theory in high school. (84.7% provide music theory instruction once a month or more)
- Once a month or more often:
  - provide training in leadership: 70.4%
  - discuss their own career choice with students: 56.4%
  - verbally encourage students to pursue music teaching: 52.4%
  - communicate with parents and/or students about careers in music: 54.6%
  - 48.1% felt that providing teaching and conducting experiences for potential music ed majors are important.
Teachers report that once a month or more often:

- communicate about careers in music: over 90%.
- encourage students to take private lessons: 83.2%.
- have students lead (teach) ensembles: 79%.
- allow students to take leadership role: 79%.
- include student with administrative duties: 77.9%.
- organize students to teach lessons to younger students: 48.5%.
- conduct large ensembles: 46.9%.
- observe/apprentice music teachers: 23.4%.

State MEA members are more likely than non-members to:

- provide conducting opportunities for students.
- provide regular and frequent leadership training.
- involve students in the administrative tasks.
- provide regular and frequent opportunities to take the lead in creating and developing chamber music as part of their music programs.

Florida Music Educators

Who responded:
- The survey went by email to just over 3600 email addresses for current members of the Florida Music Educator Association.
- Of 445 teachers who signed on to take the survey it was fully completed by 296. Of those 236 listed HS and/or MS as their primary instructional level.
  - Band = 131; Choir = 91; Strings = 44

Music Teacher Perspectives:
- Current music teachers agreed that:
  - each year I have students that are curious about the music teaching profession.
  - performance ability of the student a determining factor if I choose to encourage...
  - students who want to be educators take music theory during high school.
  - providing teaching/conducting experiences for potential music educators is an important part of my program.
  - Being a music teacher is a fulfilling career (4.52 out of 5.00).
Music Teacher Perspectives

- Music teachers agreed they:
  - Provide leadership training.
  - Discuss the importance of private music study with my students (and/or parents).
  - Provide learning opportunities in music theory to prepare students for college.
  - Involve students in the administration of my music program.
- Music teachers agreed they encourage by providing:
  - the opportunity for students to rehearse small groups or sections
  - leadership opportunities so students act as role models for younger students
  - feedback to students for their teaching in my program

Music Teacher Perspectives

- Music teachers disagreed:
  - they are torn whether to encourage students to pursue music teaching.
  - that students need not consider music teaching as a career until they are a junior or senior in high school.
  - current challenges experienced in schools made them they discourage students to consider career options other than music education.
- But individual teachers suggested the following:
  - Students have to know that they will not make a large salary, and must have a passion for doing something important instead.
  - I don’t think education in general is as rewarding as it once was. Politicians seem to have a target on the backs of public employees in general which has radically changed the occupation.

Teacher suggestions continued:

- The desire to teach music comes from within, and I would only show my approval for a career in our profession to students who first express to me that teaching is what they want to do.
- And most importantly:
  - I encourage my students who are passionate about music to consider a career teaching by my example. I love my job and my students and they see that in me everyday. They see that I work hard and I expect them to do the same. They see me work late and know that they will be expected to stay late. They see me face me face challenges with enthusiasm. I tell students who are considering music education that they should LOVE Music and be a strong, well-trained experienced performer/musician.
Kansas Music Educators

- Who responded
  - The survey went by email to all current members of the Kansas Music Educator Association and through the list serves for the Kansas Bandmasters, Choral Directors Association, and String Teachers Association.
  - It was completed by 200. Of those listing HS and/or MS as their primary instructional level:
    - Band = 59%; Choir = 36%; Strings = 22%
  - 48% had been teaching 17+ years
  - 87% were members of KMEA
  - 46% rural, 39% suburban, 15% urban

Kansas Music Educators differ slightly from the entire population in the following areas:

- Tended slightly to:
  - disagree more with “torn whether to encourage students to pursue music teaching”
  - disagree that students “consider music teaching as large ensemble directing.”
  - disagree that students “are not prepared for collegiate music study when leaving high school.”
  - agree that “students should think about music education as a career before their Junior year of high school.”
  - agree more strongly that “music teaching is a fulfilling career.”

Although not reflective of the entire population, the following challenges exist:

- “It is difficult for me to high recommend going into music education to be a band director knowing how many administrators treat music educators and the hours I put in (90+ hours per week).”
- “I find that the main deterrent for students wishing to make music education their career is their parents. Non-musical parents seem to have a notion that there isn’t any living to be made in music and that schools are all slashing budgets and music is on its way out of the curriculum.”
Although not reflective of the entire population, the following challenges exist:

- "I have a hard time encouraging students to be music teachers because with the changes being made to education, I don’t know that there will be music teachers in our schools in the next 15-20 years. College and Career Readiness pathways seem to discourage students from being in music unless they plan to be a music teacher."

- "If a student is deciding between two career paths, I encourage them to highly consider the non-music path. I think that because you have had an enjoyable experience in your school music program is not justification to pursue it as a career. It is too time-consuming and demanding."

---

Ohio Music Educators

- **Who responded**
  - The survey went by email to just over 300 email addresses for current members of the Ohio Music Educator Association (Districts 13-14)
  - Of 61 HS/MS teachers who responded, breakdown of primary instructional level: Band = 28; Choir = 26; Strings = 7

- **Music Teacher Perspectives**
  - Current music teachers agreed that:
    - Students who want to be educators should take music theory during high school (M=4.1).
    - Providing teaching/conducting experiences for potential music educators is an important part of my program (M=3.6).
    - Being a music teacher is a fulfilling career (M=4.89).

Ohio Music Educators

- **Music Teacher Perspectives**
  - Music teachers disagreed that:
    - Students need not consider music teaching as a career until they are a junior or senior in high school (M=1.6).
    - Students are not prepared for the demands of being a music education major in college (M=2.3).
    - Each year I have students that are curious about the music teaching profession (M=2.9).
    - Performance ability of the student is a determining factor if I choose to encourage… (M=2.9).
  - Music teachers agreed they encourage by providing:
    - Student leaders opportunities to work with struggling students within the program.
    - Lots of mentoring of younger students.
    - Allow students to enter an independent study course and assist with the middle school choir.
Reflections from Ohio Music Educators

"I loved my career, lived for it, cried over it, rejoiced in it. My district is systematically destroying a once storied program, and it has killed my love for teaching. I still do what I can for the students I have, but my heart is broken anew everyday. Because of my age, education level, and experience, I’m stuck. I no longer encourage students to pursue careers in music education, and in fact encourage them to seek careers with more options and stability."

"It is important to relay to students that being a music educator is more than hanging around the band room."

"I have more students interested in musical theater instead of music education."

Summary of Positive Responses:

Band director enthusiasm is the most important way to encourage.

I highly encourage those that express interest.

I encourage students that have a high level of musicianship skills.

My encouragement is dependent on the individual. They must be self-motivated, have qualities of leadership, have a high level of performance.

The profession is worthwhile despite all the frustrations.
How Can We Deliver This Message?

- MS/HS music teachers greatly influence student decisions to major in music.
- Providing leadership and teaching opportunities can help students determine if they want to become music teachers.
- Career decisions are often made before the Junior Year.
- Though sometimes conflicted about whether to encourage students to enter the profession, music teachers overwhelmingly report their career to be fulfilling.

Thanks for your participation.

Back to TOC
10:30 – 11:15 Breakout Sessions

Adventure West Virginia Assessment
Vicky Morris Dueer and Jessica Michael - West Virginia University | Co-curricular Program Assessment | Ballroom K

West Virginia University wanted an assessment performed on the Adventure West Virginia (AWV) outdoor orientation program to discover if the program made a difference in retention and graduation rates. The resulting research is unique in how Adventure programs have been assessed in the past since quantitative data is used in lieu of simple survey results (qualitative). To assess the program, the West Virginia University Office of Institutional Research examined cohorts of first-time freshmen in AWV and compared those students to students that were non-participants. Analyses focused on two main research questions. Does participation in Adventure West Virginia increase the likelihood of year one retention and secondly, does participation in Adventure West Virginia course increase the likelihood of graduation within a six-year period? In this presentation, we will show the construction of the research design as well as the analysis and the conclusion. Current discussions by university administrators about AWV are utilizing the resulting research analysis and conclusions from this report.

Assessing Civic Learning from a Solution-Creation Perspective: Design Thinking for Evaluating Civic Leadership Development in Online and Virtual Spaces
Brandon W. Kliewer – Kansas State University | Assessing Online Courses | West Ballroom

The Civic-Minded Graduate (CMG) conceptual framework measures domains of civic knowledge, civic skills, civic dispositions, and civic behavioral intentions. The CMG model has been demonstrated to accurately evaluate civic learning generated during the undergraduate experience. This 45-minute interactive session will be designed to consider assessment and evaluation strategies for civic learning that extends from online and virtual platforms. The focus of the session will be on rethinking civic learning outcomes from a solution-creation perspective. The first 15-minutes of the session will be devoted to highlighting the CMG model and illuminating ways the model might need to be adjusted for interdisciplinary certificates and minor programs extending from online learning platforms. The next 20 minutes of the session will be devoted to a structured exercise intended to consider the assessment of civic learning from a solution-creation perspective. The session will conclude with opportunities for participants to reflect on their learning and share their perspectives on larger implications of the session.

Documenting Student Learning Through Electronic Portfolios
Phillip Payne - Kansas State University | Program Assessment | Ballroom S

This session provides authentic examples of using electronic portfolios across an entire program’s curriculum as formative as well as summative assessment of student achievement. Issues of validity, reliability, and feasibility will be discussed.

Apples to Oranges to Elephants: Comparing the Incomparable
Dr. Sheri Barrett & Mary McMullen-Light - Johnson County Community College | Comm. College Assessment | Cottonwood Room

"Everything that can be counted does not necessarily count; everything that counts cannot necessarily be counted." Albert Einstein

A significant challenge facing institutions concerns assessment practices that have the dual purpose of engaging faculty in meaningful assessment work while addressing ever increasing accountability requirements. Key elements of effective assessment are that it is manageable, meaningful, and measurable. However, these elements don’t necessarily lend themselves to assessment reporting in a way that can be aggregated to respond to external agencies and requests. How do Institutions address accountability calls while still engaging in assessment practices that yield robust and authentic assessment efforts and create a true culture of assessment? Johnson County Community College participated in a year-long project that invited faculty to contribute to the development of assessment practices that would benefit students and the Institution and accommodate the need for aggregated reporting. We will describe in detail the process of how assessment gained traction quickly through timely task force efforts and faculty professional development experiences.
Introduction

• Developing the whole teaching professional
• Integrate Technology
• Make our students more marketable

Document the learning and growth of our students in a more meaningful way

What is the ePortfolio?

- Online web presence
- Provides a way for young teachers to develop an effective interview tool
- Documents the teaching experiences
- Documents the portfolio standards
Across the Curriculum...

• We start from day 1
• MUSIC 232 – Developing the Site
• MUSIC 511/512 – Adding to the site and developing the repository
• MUSIC 670 – Refining and preparing the site for the job search

The Process

1. Provide a Skeletal Framework
   - Adjust this to your discipline
   - Include Picture, Contact Information, Brief Bio, then Resume and Philosophy at a later time
2. Allow for creativity within the development
3. Set up first as a repository for all coursework
   - Each project created within methods courses are used as SLO’s and documentation of meeting state standards.
4. Write an essay on the personal meaning of the standard and how it will apply in the classroom.
5. Provide Artifacts documenting meeting of this standard.
6. Include rationales for each Artifact explaining the connection and relevance.
7. Refine the opening pages to demonstrate professionalism and hirability

The Software

• HTML
• KompoZer
• iWeb
• WordPress
• KidBlog
• Edublogs
  - Rationale...
What have we found?

• Validity
  – Content
  – Substantive
• Reliability
  – Inter-rater Reliability High (.85-.89) for Portfolio
  – Rubric for teaching well researched and grounded in the literature
  – Consistency of measuring teaching ability not solid
  • Is this the true purpose?
  • What are we measuring?
• Anecdotal
  – Interview stories
• Next Steps

CONNECTING

Questions?
Phillip D. Payne, Ph.D.

2016-2017 Promotion and Tenure Review

Service

1) Adjudication
2) Symposium
3) Future Music Educators Day
4) New Music Teacher Day
5) Performing
6) Ads for the Music Education Division
7) Awards
8) Thank you notes
Adjudication
Hi Phil,
Thanks for considering! Fred Burrack and Jack Flouer are heading to Salina on April 23rd and I could use another “band” guy that can judge about anything including some woodwinds. Would you feel comfortable doing this?
Craig

Craig L. Manteuffel
Assistant Executive Director
Kansas State High School Activities Association
601 SW Commerce Place
Topeka, KS  66615
Phone: 785-273-5329
FAX: 785-271-0236

NOTICE: This E-mail (including attachments) is covered by the Electronic Communications Privacy Act, 18 U.S.C. 2520-2521, is confidential and may be legally privileged. If you are not the intended recipient, you are hereby notified that any retention, dissemination, distribution, or copying of this communication is strictly prohibited. Please reply to the sender if you have received the message in error, then delete it. Thank you.
KSHSAA Music Adjudication

KSHSAA Music Festival - Kathy Wilhelm <kwilhelm@kshsaa.org>

Thu 10/29/2015 1:26 PM

To: Phillip Payne <ppayne@ksu.edu>;

October 29, 2015

Phillip Payne
3008 Geneva Dr
Manhattan, KS 66502

Dear Phillip Payne:

This is an invitation to serve as a music adjudicator at the Regional Solo & Small Ensemble Music Festival to be held at Manhattan High School, 2100 Poyntz Ave Manhattan, KS on Saturday April 9, 2016.

If this happens to be the same site as your own students will attend, please contact KSHSAA before accepting this job.

Adjudicators will be paid $200 per full day, plus actual expenses including lodging, a mileage allowance of .36 cents per mile (to the assigned driver) and meal expenses ($7.00 breakfast, $8.00 lunch, $10.00 dinner, receipts required).

Adjudicators traveling 75 miles or more to a site are entitled to receive a lodging allowance for the night prior to the festival. No lodging allowance following the last day of the festival. The KSHSAA cannot pay for child care or baby-sitting fees. Adjudicator must contact host site if you need a motel room, they will make the reservation as a direct bill.

The KSHSAA will send you driver/rider assignment information one month prior to the event. The host manager will send site information and a festival time schedule prior to the event. Judges will be expected to travel together as assigned, unless justification and prior approval is made with Mr. Manteuffel. If you choose to drive on your own, no mileage will be paid. The KSHSAA reserves the right to cancel any judge, without pay, when insufficient entries warrant.

Please respond to this invitation by clicking on the appropriate link:


(If the above links do not work, you can login to www.gylabs.com/festivalmanager/kshsaa and click on assignments to update your status.)

If you have any questions concerning the contest, please feel free to call on me.

Very cordially yours,
Craig Manteuffel
Assistant Executive Director
cmanteuffel@kshsaa.org
OSSAA Music Adjudication

OSSAA Music Contest - Mike Plunkett <mplunkett@ossaa.com>

Mon 10/5/2015 10:57 AM

To: Phillip Payne <ppayne@ksu.edu>

October 5, 2015
Phil Payne
3008 Geneva Dr
Manhattan

Dear Phil Payne:

This is an invitation to serve as a music adjudicator at the following contest(s):

Concert Music Contest to be held at Santa Fe HS (Class EE and EEE Concert Bands on West Side) , Site: 87 on 2016-04-11

If this is a concert site, the OSSAA reserves the right to assign you to either concert or sight-reading. If you have any questions about your assignment, ask before accepting this invitation to judge.

You will be paid by the Oklahoma Secondary School Activities Association at the following rate:
(a) $191 per day, $196 for additional days (this includes meal allotment) . Half day pay is $100
(b) Actual necessary lodging cost for one (allow manager to make reservations) if you live more than 60 miles from the contest site, plus
(c) Reimbursement for Turnpike Toll Fee - Original receipt must accompany claim - ask for receipt when paying). NOTE: Receipt for one way is acceptable. (If using Pike Pass - you must give us the Pike Pass Account Number used.)
(d) Air fare (must be approved by music administrator)
(e) Roundtrip mileage will be paid using the following chart.

<table>
<thead>
<tr>
<th>Miles Claimed</th>
<th>Amount Paid</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-25 miles</td>
<td>$5.00</td>
</tr>
<tr>
<td>26-50 miles</td>
<td>$10.00</td>
</tr>
<tr>
<td>51-75 miles</td>
<td>$20.00</td>
</tr>
<tr>
<td>76-100 miles</td>
<td>$25.00</td>
</tr>
<tr>
<td>Over 100 miles</td>
<td>add $25.00 per 100 miles</td>
</tr>
</tbody>
</table>

Please respond to this invitation by clicking on the appropriate link:

(If the above links do not work, you can login to  www.gylabs.com/festivalmanager/ossaa  and click on assignments to update your status.)

The OSSAA reserves the right to cancel any judge, without pay, when insufficient entries warrant.
Dear TVL Music Judges - We so appreciate you agreeing to judge at our TVL Music Contest on Wednesday, March 5th.

We are grateful for your help with our students and are anxious to make it a rewarding day for everyone.

Entries are still coming in so we will let you know as soon as possible what time we need to begin.

Once you listen to our students, we would enjoy your comments and will welcome the time that you spend working with them.

For large groups (3 instrumental judges for bands - 3 choral judges for the choirs) you can choose one person to work with the group or you can all share verbal comments.

For solos/small ensembles, time is limited, but we still welcome any help that you can give them verbally. (Each judge will have their own room for solos/ensembles) Bands have 20 minutes and choirs have 15 minutes to perform. Solos and small ensembles each have 10 minutes for performance and time to work with you. We appreciate you staying on schedule as much as possible. We run band performances in the morning at the same time as choral solos and small ensembles. Then in the afternoon we run Choirs at the same time as instrumental solos/ensembles.

Of course your lunch will be provided for you. We will be in touch with you all, but just wanted you to know how much we appreciate your willingness to judge for our league contest. Kim Oatney
To: kshsaa@gvlabs.com/festivalmanager <kshsaa@gvlabs.com/festivalmanager>

To all participants,
Just wanted to say thank you for judging our upcoming Solos and Ensembles Festival. If you could reply to this email so that I can ensure that I have good email addresses for you, I would appreciate it. I'm in the process of completing our schedule. I will also be reserving rooms for those of you who meet the mileage requirements. When I have that finalized I will contact you with the check in information.

I look forward to seeing you on the 5th!

Steve Byers
April 7, 2014

Dear Adjudicator:

Thank you for agreeing to serve as an adjudicator for the Oklahoma State Instrumental Music Contest, April 22-24, 2014. We are hard at work preparing all necessary details for a smooth and efficient event.

An information page and a list of adjudicators are included in this mailing. These details will assist you in preparing for your stay in Stillwater.

We will have a judges meeting the morning of Tuesday, April 22nd @ 7:15 am. This meeting will take place in the Sequoyah Room (Rm. 280) of the Student Union.

Should you have questions, please call me at (405) 744-6135. I look forward to seeing you bright and early at our meeting.

Sincerely yours,

Dianne Holba
Administrative Assistant
OSU Bands

Enclosures
2014 STATE INSTRUMENTAL CONTEST
ADJUDICATORS

SOLO AND ENSEMBLE

Chris Baumgartner – Brass
3601 West Broadway Apt. #8-103
Columbia, MO  65203
baumgartnerCM@missouri.edu
w 573-882-7781 m 419-410-0162

Wayne Bovenschen – Percussion
2118 Celia St
Stillwater, OK  74074
wayne.bovenschen@okstate.edu
w 405-744-8983 h 405-377-6716 m 405-747-7530

Robbie Edwards– Brass
1204 S Cottonwood
Plainview, TX  79072
rte62@hotmail.com
w 8067660760 h 806 729-3949 m 806 729-3949

Stephen Gates – Strings
2105 Loren Circle
Fayetteville AR 72701-3039

Vince Gnojek – Woodwinds
1101 Cynthia
Lawrence, KS  66049
gnojek@ku.edu
w 785-864-4476 h 785-842-4277 m 785-840-8077

Virginia Hudson – Woodwinds
1219 North Storer Ave, #47
Fayetteville, AR  72703
hudson.ginny@gmail.com
w 479-857-0180 h 479-857-0180 m 479-857-0180

Mike Lowery – Theory
Santa Fe High School
1901 SW 15th
Edmond, OK  73013
mike.lowery@edmondschools.net
w 405.715.7273 h 405.340.7836 m 405.820.4420

George McDow – Strings
2016 Timbercrest
Norman, OK 73071
ghmcdow@gmail.com
w 405-249-6028 h 405-249-6028 m 405-249-6028

3103 21st
Lubbock, TX  79410
robert.meinecke@ttu.edu
w 806-793-5569 h 806-793-5569 m 806-441-1000

Steve Oare – Woodwinds
2214 N Stonybrook
Wichita, KS  67226
steve.oare@wichita.edu
w 316.978-6434 h 316.440-5653 m 316.218-8643

Phil Payne – Brass
3008 Geneva Dr
Manhattan, KS  66502
ppayne@k-state.edu
w 785-532-5764 h 785-320-6829 m 785-410-7262

Chalon Ragsdale – Percussion
629 No Cato Springs Rd
Fayetteville, AR  72701
ragsdale@uark.edu
w 479-575-5838 h 479-409-6607 m 479-409-6607

Vic Sisk – Woodwinds
3507 Riverview Court
Lawrence, KS  66049
dvsisk@sunflower.com
w 785-749-4601 h 785-749-4601

Randall Wimer – Strings
1524 S. Lewis Pl.
Tulsa, OK  74104
randywimer@sbcglobal.net
w 918-595-7643 h 918-749-9371 m 918-607-5234

Robert Meinecke – Strings
ADJUDICATORS

Dr. Phillip Payne is an Assistant Professor of Music Education at Kansas State University specializing in Instrumental Music Education. His duties at K-State include teaching undergraduate and graduate classes in music education and supervising student teachers.

Prior to his appointment at Kansas State University, Dr. Payne served as Director of Bands at Rogers State University in Claremore, OK where he oversaw all aspects of the operation of the newly formed music program at RSU. He also directed the Symphony Band and Jazz Ensembles, taught guitar, brass, and established as well as developed the Moore HS trombone choir.

Dr. Payne's research interests include gender and instrument choice and instrument timbres of music teacher retention. He has presented his research in Oklahoma, Texas, and New York at music educators' national conferences and state music educators' conferences. He is an active clinician and guest conductor in the region.

Irvin Smith is currently the Assistant Director of Bands at Vanderbilt University. He received his Bachelors of Music Education from Texas Tech University. He was a member of the "Goin' Band from the Field" and has been a member of the Phantom Regiment Drum and Bugle Corps. Mr. Smith has taught high school band in Holliday, TX, and received his Master's in Conducting from Kansas State University where he served as a Graduate Assistant with the KSU Bands. Mr. Smith is currently pursuing his Ph. D in Music Education from Ole Miss.

Mr. Smith assists with the "Spirit of Gold" Marching Band, overseeing the visual and drill routines. Along with the marching band, Mr. Smith co-directs the basketball pep band. In the school of Music, Mr. Smith is a lecturer in Teacher Education and Coordinator of the Music Education Graduate Lab.

Arkansas City High School
Augusta High School
Bassett High School
Dodge City High School
Emporia High School
Eudora High School
Garden City High School
Holliday High School
Hutchinson High School
Independence High School
Junction City High School
Lansing High School
Lawrence Free State High School
Leavenworth High School
Liberal High School
Louisburg High School
Malone High School
Manhattan High School
Marysville High School
Metcalf High School
Miege High School
Northwest High School
Republic County High School
Roosevelt High School
Saint Thomas Aquinas High School
Salina South High School
Seaman High School
Shawnee Heights High School
Shawnee Mission East High School
Shawnee Mission West High School
Wamego High School
Washburn Rural High School
Wichita North High School
Wichita East High School
<table>
<thead>
<tr>
<th>WARM</th>
<th>PERF</th>
<th>SIGHT</th>
<th>NAME</th>
<th>SCHOOL</th>
<th>CLASS</th>
<th>DIRECTOR</th>
<th>REPERTOIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>07:30 AM</td>
<td>07:30 AM</td>
<td>07:30 AM</td>
<td>Start</td>
<td>Mustang</td>
<td>6AEE</td>
<td>Ryan Edgmon</td>
<td>Into The Light: Shaffer, D Coast Guards: March: Karl King Arr: Swearingen</td>
</tr>
<tr>
<td>07:30 AM</td>
<td>07:30 AM</td>
<td>07:30 AM</td>
<td>Concert II</td>
<td>Mustang</td>
<td>6AEE</td>
<td>Cameron Kedy</td>
<td>Rockbridge Festival: Graham, D Peacemaker: King/Swearingen</td>
</tr>
<tr>
<td>07:55 AM</td>
<td>08:20 AM</td>
<td>08:20 AM</td>
<td>Edmond Memorial 9th Grade Band</td>
<td>Edmond Memorial</td>
<td>6AEE</td>
<td>Cameron Kedy</td>
<td>Joy: Tichelli Host of Freedom: King</td>
</tr>
<tr>
<td>08:45 AM</td>
<td>09:10 AM</td>
<td>09:10 AM</td>
<td>Santa Fe High School Ninth Grade Band</td>
<td>Edmond Santa</td>
<td>6AEE</td>
<td>Mike Lowery</td>
<td>Concert Variations: Smith, C Invengargil (March): Alex F. Lithgow</td>
</tr>
<tr>
<td>09:35 AM</td>
<td>10:00 AM</td>
<td>10:00 AM</td>
<td>Yukon H.S. Freshman Band</td>
<td>Yukon</td>
<td>6AEE</td>
<td>Nancy Bartrug</td>
<td>Havendance: Halsinger TBA:</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>10:05 AM</td>
<td>10:05 AM</td>
<td>Break 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:30 AM</td>
<td>10:30 AM</td>
<td>10:30 AM</td>
<td>Edmond Memorial Symphonic Band</td>
<td>Edmond Memorial</td>
<td>6AEE</td>
<td>Cameron Kedy</td>
<td>Cyclone Coaster: Bulla, S Big Four March: King</td>
</tr>
<tr>
<td>11:45 AM</td>
<td>11:45 AM</td>
<td>11:45 AM</td>
<td>Moore Symphonic Band</td>
<td>Moore</td>
<td>6AEE</td>
<td>Jeremy Parr</td>
<td>Symphonic Festival-P.O.P.: Smith, R</td>
</tr>
<tr>
<td>12:10 PM</td>
<td>12:10 PM</td>
<td>12:10 PM</td>
<td>Stillwater High School Concert Band</td>
<td>Stillwater</td>
<td>6AEE</td>
<td>Tricia Bovenschen</td>
<td>Legend of Wilson's Creek: Graham Alamo March: King</td>
</tr>
<tr>
<td>01:10 PM</td>
<td>01:10 PM</td>
<td>01:10 PM</td>
<td>Lunch</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01:35 PM</td>
<td>01:35 PM</td>
<td>01:35 PM</td>
<td>Putnam City West Concert Band</td>
<td>Putnam City West</td>
<td>6AEE</td>
<td>Bradley Gray</td>
<td>Fantasia on a Theme by Samuel Barber: Saucedo Radetzky March: Johann Strauss II Arr: Andrew Balent Sponaneous Combustion: Robert Sheldon</td>
</tr>
</tbody>
</table>
Symposium
Monday, June 15

Day One: A Movement Sequence for Greater Success in Your Classroom

This energy packed day will focus on the development of movement, coordination and musical skills and abilities. Exploring a variety of developmentally appropriate movement activities, songs, finger plays, and singing games, participants will examine a movement sequence (simple to complex-solitary to cooperative play) and acquire knowledge and skills to implement these strategies in their music instruction and curriculum.

8:00 – Registration and Continental Breakfast

Located in the Kirmser Hall Atrium and Kirmser Hall

8:30 – Welcome and Opening Remarks

Kurt Gartner, Interim Director of the School of Music Theatre, and Dance

8:45 – First Session with Ms. Jo

10:00 – BREAK

10:15 – Ukulele in the Classroom? Yes, you can!

10:45 – Second Session with Ms. Jo

12:00 – Pizza Lunch in Leavengood Courtyard

1:30 – Third Session with Ms. Jo

2:45 – BREAK

3:00 – Experiencing Garage Band (Bluemont Hall 256)

Phil Payne, Kansas State University

4:30 – Marlatt Music Machine

Staci Payne, Director
Day Two: Active Listening/Active Minds: The Ear and Brain in Harmony

Experience the “JOY” of listening, moving, discovery, and musical understanding through active listening lessons. Participants will actively explore a variety of listening lessons which utilize songs, manipulative, movement, and stories to focus the ear and brain of the Active Listener. Kodály based teaching techniques will lead the “listeners” (of all ages) to "see what they hear" and "hear what they see," building music literacy skills.

8:30 – Fourth Session with Ms. Jo
9:45 – BREAK
10:00 – Collaborative Song-Writing
10:45 – Fifth Session with Ms. Jo
12:00 – Boxed Lunch in Leavengood Courtyard
1:30 – Sixth Session with Ms. Jo
2:45 – BREAK
3:00 – Experiencing Garage Band [Part 2] (Bluemont Hall 256)
        Phil Payne, Kansas State University
4:30 – Attendee’s Choice
        Elementary Choral Reading Session
        Square Dancing

Optional Evening Activities

5:45 - Dinner in Aggieville
7:30 – City Band Concert in City Park
Day Three: A “Taste & Quick Twist” Kodály Inspired Music Education

Participants will share in a “taste” of the Kodály philosophy, review a sequence of concepts K–6 grade, delve into song analysis, and explore the 3 pedagogical principles to musical instruction.

8:30 – Seventh Session with Jo
9:45 – BREAK
10:00 – Buckets, Bags, Boxes: Creating Instruments, Composing and Culture
10:45 – Eighth Session with Ms. Jo
12:00 – Move to Alumni Center
12:15 – Silent Auction for Dick Mason Scholarship
1:00 – Formal Luncheon at the Alumni Center
1:45 – Final Session with Ms. Jo (Wrap-up speech/etc.)
             --- Performance
             --- Q & A
2:30 – Silent Auction Winners and/or Live Auction
3:00 – Goodbye! See you in 2016!!! Our guest clinician will be Andrew Ellingsen.

See more about him at:
http://www.k-state.edu/musiceducation/symposium/Clinician%20Bios.html
Future Music Educators Day
Kansas State University  
Division of Music Education  
Presents  
**Future Music Educator’s Day**  
Thursday, October 15, 2015  
McCain Auditorium  
Sponsored by University Bands and Choirs

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:15- 9:30</td>
<td><strong>How to Prepare to be a Music Major</strong></td>
<td>All Faiths Chapel</td>
</tr>
<tr>
<td>9:30- 10:15</td>
<td><strong>Pick-up name tags/folders</strong></td>
<td>All Faiths Chapel</td>
</tr>
<tr>
<td>10:15-10:30</td>
<td><strong>Class Visit:</strong> Conducting Experience</td>
<td>All Faiths Chapel</td>
</tr>
<tr>
<td></td>
<td>Dr. Julie Yu</td>
<td></td>
</tr>
<tr>
<td>10:30-10:45</td>
<td><strong>Session:</strong> Piano Skills – Dr. Houser</td>
<td>All Faiths Chapel</td>
</tr>
<tr>
<td></td>
<td>Dr. Craig Weston</td>
<td></td>
</tr>
<tr>
<td>10:45-11:00</td>
<td><strong>Break</strong></td>
<td></td>
</tr>
<tr>
<td>11:00-11:20</td>
<td><strong>Session:</strong> How to prepare for auditions</td>
<td>McCain 018</td>
</tr>
<tr>
<td></td>
<td>Vocal – Mrs. Richt</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Instrumental – Dr. T. Kerstetter</td>
<td>All Faith’s Chapel</td>
</tr>
<tr>
<td>11:30-12:00</td>
<td><strong>Studio Visits:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Trombone-104; Oboe-105; Voice-135; Perc-201; Voice-204; Horn 324; Piano 126)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Trumpet-Green Room; Strings-132; Sax-131; Flute, 234; Clarinet-310; Bassoon-101)</td>
<td></td>
</tr>
<tr>
<td>12:00 - 1:00</td>
<td><strong>Lunch:</strong> on your own</td>
<td></td>
</tr>
<tr>
<td>1:00 - 1:20</td>
<td><strong>What to expect in a collegiate ensemble</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Rehearsal Visits:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Concert Choir (Drs. Yu &amp; Oppenheim) 204</td>
<td></td>
</tr>
<tr>
<td></td>
<td>K-State Jazz Lab A (Mr. Lewis) 201</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Conductor Visit:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>K-State Bands (Dr. Tracz) 204</td>
<td></td>
</tr>
<tr>
<td></td>
<td>K-State Orchestra (Dr. Littrell) 132</td>
<td></td>
</tr>
<tr>
<td>1:30 - 2:20</td>
<td><strong>Session:</strong> So you want to be a Music Teacher</td>
<td>McCain 324</td>
</tr>
<tr>
<td></td>
<td>Dr. Payne, and Dr. Gurgel</td>
<td></td>
</tr>
<tr>
<td>2:30 - 3:30</td>
<td><strong>Question/Answer Session with Music Students</strong></td>
<td>All Faiths Chapel</td>
</tr>
<tr>
<td>3:30 - 5:20</td>
<td><strong>Rehearsal Visits:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Marching Band Field</td>
<td></td>
</tr>
<tr>
<td></td>
<td>K-State Singers McCain Stage</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In-A-Chord</td>
<td></td>
</tr>
</tbody>
</table>
Future Music Educators Day
March 4, 2016

8:30 a.m. – Registration (All Faiths Chapel)

8:45 a.m. – Conducting Experiences

Conducting (All Faiths Chapel)

9:30 a.m. – Rotate between experiences

General Music (All Faiths Chapel)
Piano Skills (Piano Lab)

10:30 a.m. – Music Technology (McCain 324)

11:00 a.m. – Introduction to Music Education (McCain 324)

Dr. Phillip Payne
Dr. Ruth Gurgel

11:30 a.m. – Lunch at the Union with music education students

12:30 p.m. – Visit Rehearsals
Instrumentalists (Concert Band) – McCain 201
Vocalists (Concert Choir) – McCain 204
Orchestra (Visit Dr. Littrel) – McCain 132

1:30 p.m. - Depart
A career in music education offers you the opportunity to use your time and talents to enhance the quality of the lives of others and have a life-long impact.

If you have questions, please contact:

Dr. Phillip Payne
Assistant Professor of Music Education
232 McCain Auditorium
Kansas State University
Manhattan, KS 66506
(785) 532-5764
ppayne@k-state.edu
musiced@k-state.edu

To register, please visit the Future Music Educators Day website at:

http://www.k-state.edu/musiceducation/MusicEducatorsDay/

Sponsored by University Bands, Choirs, and Orchestra

http://www.k-state.edu/musiceducation/MusicEducatorsDay/
Future Music Educator’s Day
(for high school sophomores and juniors)
Thursday, March 7, 2014
Hosted by Kansas State University’s Division of Music Education and University Bands, Choirs, and Orchestra

This event provides high school sophomores and juniors important information regarding the activities experienced by a Music Education major on a daily basis. The day will include active participation in music education activities, observing rehearsals, and informative sessions with our Music Education Faculty.

Music Education Faculty

Dr. Phillip Payne – Chair of Music Education
Mr. Matt McCoy – Elementary Music Education
Dr. Frederick Burrack – Graduate Music Education
Dr. Frank Tracz – Director of Bands
Mr. Don Linn – Assistant Director of Bands
Dr. Julie Yu – Director of Choirs and Choral Education
Dr. Joshua Oppenheim – Director of Choirs and Choral Education
Dr. David Littrell – Director of Orchestra and String Education
Dr. Wayne Goins – Director of Jazz Studies and Jazz Education

Getting to and parking on Campus

For directions to K-State, see the following web-link: http://consider.k-state.edu/directions/bvcar.htm

Parking permits are required to park on Kansas State University campus from 7 a.m.-5 p.m. Monday through Friday. Visitor permits can be purchased for four dollars a day.

Visitor permits may be obtained from the Information Kiosk on 17th Street adjacent to the garage or from Parking Services 1 KSU Parking Garage, at the corner of 17th and Anderson and are available at the KSU Police Dispatch located at Edwards Hall.

You also can park near City Park, south of McCain Auditorium on 14th street.
SO YOU WANT TO BE A MUSIC MAJOR...
Preparation of High School Students for Success as Music Majors in College

INTRODUCTION
The following is a list of recommended experiences that will aid a student in making the transition from high school to a college music degree program.

PRIVATE LESSONS
Students who are interested in music to begin private study on their instrument or in voice AS SOON AS POSSIBLE. Experience in a band, orchestra, or choir alone may not be sufficient to prepare you for a college entrance audition. Regularly practice music READING music. It is also advised to sing/solfege the instrumental/vocal parts. There is a good chance you will be asked to sight-read something in their audition.

AURAL SKILLS
Unless a student is blessed with a natural gift these skills take the longest to develop. Students to be able to:

- identify by ear the degrees of a scale that are played/sung
- identify by ear the type of triad that is played/sung (majors, minors, augmented, diminished)
- identify by ear the interval played/sung
- identify by ear the I, IV and V triads in a key when played/sung
- identify by ear the chord factor (root, third or fifth) in the bass or soprano of a chord being played/sung
- tap back rhythms played/sung (and try to notate them)
- notate simple (or familiar) tonal melodies that are played/sung

VOCAL ABILITY
ALL college music majors, no matter what their principal performance medium, must be able to sing, intelligently and in tune. Music Education students will be require prospective students to use their voices and yet many are still surprised and embarrassed when they are asked to do so, since many have had no preparation for this kind of activity in high school. Students should be able to:

- sing back pitches played within/outside their vocal range
- sing back notes in the major or minor triad
- sing the major scale with numbers, letters/solfeggio
- sing the three minor scale forms
- sing half or whole steps above or below any given pitch
- sing back tonal melodic fragments of two to seven notes
- sing simple familiar folk tunes (letters, numbers/solfeggio)
- sight sing simple folk tunes
SO YOU WANT TO BE A MUSIC MAJOR... (cont.)
Preparation of High School Students for Success as Music Majors in College

KEYBOARD SKILLS

ALL college music majors, no matter what their principal performance medium, must be able to play and read intermediate keyboard literature. If you can, begin piano lessons NOW. Even six months of private study during high school can make a difference; a year will be a truly significant advantage. They should work for:

- ease and fluency with intermediate level keyboard literature
- an ability to sight read one level of difficulty below performance level
- a beginning knowledge of I, IV, V harmonization of simple songs

THE RIGHT ATTITUDE

Music is, first and foremost, a discipline. It can be exciting, enriching, profoundly rewarding and, yes, even fun at times. But students are rarely done a service when they are advised into a college music major because they have no other serious interests except to indicate that they have “fun in band, chorus or musical.” Music is not an easy major by any means; as this list begins to suggest, it requires rigorous study and a deep commitment to the art. In some ways it is even more demanding than many other disciplines; it requires its students to be both artists and scholars. It is vital for teachers and counselors to carefully assess not only the background and preparation but also the attitude of the prospective music major, in order to avert what can otherwise be a frustrating and discouraging freshman year experience. If they are passionate about and dedicated to music and aware of its rigors as well, then they belong in a college music program.

It is hoped that this information will be useful to you as a young musician toward a successful and rewarding college music career.

Visit: www.k-state.edu/musiceducation/apprenticeship

KANSAS STATE UNIVERSITY OFFERS AN OUTSTANDING PROGRAM PROVIDING FUTURE MUSIC EDUCATORS WITH A COURSE OF STUDIES FOCUSED ON AUTHENTIC EXPERIENCES REFLECTIVE OF THE PRACTICE OF MUSIC TEACHING.

Music Education
Kansas State University
109 McCain Auditorium
Manhattan, KS 66506
P: 785.532.3800
E: musiced@k-state.edu
http://www.k-state.edu/musiceducation/
New Music Teacher Day
To: Music Teachers within the first four years of service
From:
Phillip D. Payne, Ph.D.
Division Chair, Music Education
Kansas State University

Ruth Gurgel, Ph.D.
Assistant Professor, Music Education
Kansas State University

Re: Music Teaching In-service Day

You are invited to the 9th Annual Kansas State University Music Teacher In-service Day sponsored in part by Kansas Music Educators Association on Friday, October 16, 2015.

Our in-service day is primarily intended for music teachers in the first four years of teaching and will consist of activities and information to foster a successful environment and experience among these novice music teachers. The overarching outcome of the professional development experience is that of a successful school year as well as building a foundation for longevity within music education.

Events include:

- Developing a basic list of areas of expertise and basic networking for professional use
- Discussions with veteran music teachers who understand how to help music teachers grow professionally
- Addressing effective ways incorporate alternative approaches to music education.
- Exploring the development of vision for your career, classroom, and profession. Work to recognize the creative tension that fosters growth in the classroom as a music educator.

We invite you to attend free of charge. We hope that you will participate in this unique professional development opportunity. We have included a form letter to provide to your administrator for professional development use.

If you have questions, please feel free to contact Dr. Phillip Payne, (ppayne@ksu.edu) or Dr. Ruth Gurgel (rgurgel@k-state.edu).
8:30  **Continental Breakfast** – *McCain 018*

9:00  **Welcome** (*McCain 018*)

**Sharing Time: Where Are You Now?**

- Where Are You Teaching? *(Place stickpin on the map where you are teaching)*
- Describe your teaching situation.
- Provide your area of expertise
- Share your most rewarding experience thus far and your most challenging situation.

9:30  **Addressing the Issues** (*McCain 104*)

Dr. Payne & Dr. Ruth Gurgel - facilitators

Chad Pape – Manhattan PS  
Heather Augusine – Manhattan PS  
Travis Hale – Kansas State University  
Rachel Villareale – K-State  
Alex Cook – K-State

10:30  Break

10:45  **Curriculum and Assessment?** (*McCain 104*)

11:30  Break for lunch

12:30  Visit the Choral Rehearsal or Band Rehearsal

1:30  **The New Music Standards and the Model Cornerstone Assessments** (*MC 324*)

3:30  **Conclude and enjoy the homecoming parade!**
**Pre-Registration information**

(Please send via email the following information by October 9 to: **ppayne@ksu.edu**)

<table>
<thead>
<tr>
<th>Name</th>
<th>____________________________</th>
</tr>
</thead>
<tbody>
<tr>
<td>School</td>
<td>____________________________</td>
</tr>
<tr>
<td>Email</td>
<td>____________________________</td>
</tr>
<tr>
<td>School Phone</td>
<td>____________________________</td>
</tr>
<tr>
<td>Home Address</td>
<td>____________________________</td>
</tr>
</tbody>
</table>
To: Principals and other Administrators  
From: Phillip D. Payne, Ph.D.  
       Ruth Gurgel, Ph.D.  
       Division Chair, Music Education  
       Assistant Professor, Music Education  
       Kansas State University  
       Kansas State University  

Re: Music Teaching In-service Day

Your music teacher is invited to the 9th Annual Kansas State University Music Teacher In-Service Day sponsored in part by Kansas Music Educators Association on Friday, October 16, 2015.

Our in-service day is primarily intended for music teachers in the first four years of teaching and will consist of activities and information to foster a successful environment and experience among these novice music teachers. The overarching outcome of the professional development experience is that of a successful school year as well as building a foundation for longevity within music education.

Events include:

- Developing a basic list of areas of expertise and basic networking for professional use
- Discussions with veteran music teachers who understand how to help music teachers grow professionally
- Addressing effective ways incorporate alternative approaches to music education.
- Exploring the development of vision for your career, classroom, and profession. Work to recognize the creative tension that fosters growth in the classroom as a music educator.

We invite your music teacher to attend at not cost to the teacher or your district. We hope that you will allow your music teacher to participate in this unique professional development opportunity (5 hours total).

If you have questions, please feel free to contact Dr. Phillip Payne, (ppayne@ksu.edu) or Dr. Ruth Gurgel (rgurgel@k-state.edu).
Performing
Thundering Cats Big Band

Director – Fred Burrack

Saxophone
- Nate McClendon
- Jim Shanteau
- Craig Weston
- Betsy Blazer
- Alfred Cochran

Trumpets
- Scott Freeby
- Frank McCaskill
- Jim Walmann
- Nae Brooks
- Gary Beck

Trombones
- Phillip Payne
- Julie Hunt
- Paul Hunt
- Ken Stith

Rhythm
- Robert Rodriguez – Drums
- Peter Marlin – Bass
- Steve Easterday – Piano
- Wayne Goin – Guitar

Contact Jim Reed – Manager
Get on our email list to receive announcements of future concerts
jimreed42@gmail.com

Kansas State University
School of Music, Theatre, and Dance

presents
Faculty Recital Series

Bryan Pinkall, Tenor

Assisted by

The Thundering Cats Big Band – Fred Burrack, Director

Program

Tank
Lady Is A Tramp
Recipe for Love
Cheek to Cheek
Let’s Fall In Love
Mack the Knife
Moanin’

Yoko Kanno, Arr. Eric Dannewitz
Rogers/Hart; Arr. Billy Byers
Harry Connick Jr., Arr. D. Kear
Arr. Billy May
Cole Porter, Arr. Johnny Mandel
Kurt Weill, Arr. Dave Wilp
Charles Mingus, Arr. Sy Johnson

Intersession

Every Summer Night
Best Is Yet To Come
The Girl for Ipanima
More
Love Is Here to Stay
Sway
Which Craft

Pat Metheny, Arr. Bob Curnow
Cy Coleman, Arr. Quincy Jones
Carlos Jobim, Arr. Roger Holmes
Alstone and Glazer, Arr. Quincy Jones
George Gershwin, Arr. Nelson Riddle
Demetrio and Ruiz; Arr. Buble

Tom Kubis

April 21, 2015
7:30 p.m.
All Faiths Chapel

Join us May 9 for Arts in the Park and July 7 with the Community Band
First United Methodist Church
Manhattan, Kansas

CHRISTMAS EVE
CANDLELIGHT

Christmas Eve
11:00 pm

December 24, 2014
Our first worship series in 2015 will be “Press Conference with the Pastors.” Our congregation has submitted their top six “burning questions of the faith” which our Pastors will address. Sermon themes will include: “Why do the Innocent Suffer?” “What’s Christian response to Terrorism?” “Is Jesus the One Way to Salvation?” “Honesty, What is the Meaning of Life?” “Would Jesus wear an “I Can’t Breathe” t-shirt? “Would Jesus Call the USA Racist?” and “What is the United Methodist Stance on Same Sex Marriage in Kansas?” This series begins January 11.

Should be an interesting Press Conference!

New Group Opportunities for 2015

Bible 101 is an introduction or a ‘darn good review’ of the major themes and structure of scripture. Pastor Melanie will be leading this 7 week study.

Making Sense of the Bible helps us dig a little deeper in how to honestly wrestle with the more difficult Bible passages. Pastor Troy will be leading this 6 week study.

Both studies begin Tuesday, January 13 at 6:30. Childcare is provided.

Sign up online or in the Connecting Link.

New Young Adult Sunday School class begins on Sunday, January 4. First study is “Boundaries with Kids: Growing Healthy Children.” We will meet in the Harris Activity Center, third floor. Contact Matthew and Steffani Kohls for more information: 785-539-9465 or mskohls@hotmail.com.
Offertory Selection  
Let Our Gladness Know No End  
First Church Quartet  
L. C. D'Aquin, arr. D. Grotenhuis

The Candle of the Shepherds  
Luke 2:15-20  
Pastor Patrick

The Shepherd Candle refers to Joy. After hearing the message of the angels, the shepherds were filled with joy. They realized that God had now fulfilled his promise of a savior. This indeed was good news as they had waited all their lives for a moment such as this.

Anthem of Joy  
Jubilate Noel  
Christmas Bell Choir; Kathy Leonard, director

* Song of Joy  
Good Christian Friends, Rejoice  
No. 224

The Candle of the Magi  
Matthew 2:1-3, 9-11  
Brenda Harter

The fourth candle symbolizes the offering of Praise associated with the gifts presented at Jesus’ birth. The Magi, who were astrologers from an eastern land, observed a different star in the heavens. They committed to follow the star and to seek its meaning.

Song of Praise  
O Holy Night  
Amy Rosine, soprano  
A. Adam

Christmas Eve Communion

Communion Music  
Hallelujah  
L. Cohen  
Silent Night  
arr. B. Nix  
Phillip Payne, trombone

The Candle of the Christ Child  
John 1:1-5 & 14  
Pastor Patrick

The final candle stands for the Christ Child. This candle represents the culmination of the season, for it is only through Christ that we find the elements of hope, peace, joy and true wisdom. Though it is in Jesus we find all of these, we also find love.

The Christmas Message  
A Not So ‘Silent Night’!  
Pastor Troy

Lighting our Christmas Candles
Christmas Eve 2014

Prelude
Music of the Season
See Insert

Welcome and Greeting
Pastor Troy

* Opening Hymn
O Come, All Ye Faithful
No. 234 (vs. 1, 2, 3, 6)

The Advent Wreath
Pastor Patrick
The use of the advent wreath goes back many generations. Though different worship traditions give different symbolic meaning to the candles, tonight we will allow them to represent the various characters of the nativity scene.

Anthem
Christmas Is Coming
Morning Glory Choir; Mary Jane Adams, director

The Candle of the Prophets
Pastor Patrick
Isaiah 9:2, 6-7; 7:14
This first candle is the candle of Hope. For years the people of Israel lived under the authority of other governments, yet they always had hope that one day God would send a Redeemer to free them from bondage.

* Song of Hope
O Come, O Come, Emmanuel
No. 211 (vs. 1, 2, 6)

The Candle of the Angels
Brenda Harter
Luke 2:8-14
This candle, representing the Angels also reminds us of Peace, for peace was the message which the angels spoke. Though the angel himself did not bring peace, he referred to the peace which we all can experience through a right relationship with God through Christ Jesus.

* Song of Peace
Hark! the Herald Angels Sing
No. 240

Children’s Time
Pastor Troy

Christmas Eve Offering - Unless otherwise designated, the entire Christmas Eve offering will support “Manhattan Circles,” a community based program which helps end the generational cycle of poverty. First UMC will be the host church for the Manhattan area in 2015
MUSIC FOR CHRISTMAS EVE—LATE SERVICE

10:30 Prelude—Featuring Amy Rosine, soprano, Jodi Caldwell, alto, Tom Fish, tenor, Scott Schlender, bass; Emily Kerr, violin and viola; Phillip Payne, trombone, Dan Myers, piano and organ

“O Come, All Ye Faithful”; “Sing We Now of Christmas”; “What Child Is This?”

arr. for piano by Brad Nix

Vocal Quartet: “E’en So Lord Jesus Quickly Come”

Paul Manz

“Child in a Manger”

John Rutter

Viola Solo: “Jesu, Joy of Man’s Desiring”

J. S. Bach

Trombone Solo: “Ave Maria”

Franz Schubert

Vocal Quartet: “O Hearken Ye”; “Some Children See Him”; ‘The Star Carol”

Alfred Burt

Offertory: “Let Our Gladness Know No End”

L. C. D’Aquín, arr. by D. Grotenhuis

Amy Rosine, soprano, Jodi Caldwell, alto, Tom Fish, tenor, Scott Schlender, bass

Emily Kerr, violin
Program Notes Combined Bands

Shenandoah............................................................Frank Tichell (b.1958)

In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river that with its life-affirming energy is timelessness. Sometimes the accompaniment flows quietly under the melody, other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Symphony #1 in G minor..............................................Vasily Kalinnikov (1866-1901)

Vasily Kalinnikov was born in Russia in 1866. He played bassoon, timpani, and violin for theatre orchestras and also earned money working as a music copyist. He became director of the Maly Theatre and later the Moscow Italien Theatre. However, he was forced to resign because of his tuberculosis and moved to a warmer climate. At this point, he wrote most of his works including his two symphonies. Kalinnikov died in 1901 of tuberculosis, shortly before his 35th birthday.

Symphony No. 1 in G minor was written in 1894. It premiered at a Russian Music Society concert in Kiev in 1897. It is known as Kalinnikov's most prominent work and remains in the Russian repertoire today. The "Finales" opens with a reminiscence of what has passed, before proceeding to a theme, often set against the melodic material from the first movement.
About K-State Wesley
K-State Wesley is a ministry of the United Methodist Church. 1001 Sunset Avenue is the address of the Student Center and Residence Hall

K-State Wesley
Today’s Free Will Offering
The offering today will be used to support the program of K-State Wesley and especially help with utility expenses incurred during the Thursday night rehearsals of the Thundering Cats. The Band has practiced there since 2010. Please make checks out to K-State Wesley.

A Benefit for K-State Wesley
Thundering Cats in Concert

Sunday, March 8, 2015
College Avenue United Methodist Church
The Thundering Cats

About the Band

Since its organization in 2010, the Thundering Cats Big Band has played the music of Count Basie, Glenn Miller, Duke Ellington and other big band greats. Drawn from community members from throughout the Manhattan area, the 20 piece Thundering Cats have played concerts and dances reintroducing folks to this wonderful music.

Members of the Band

Nate McClendon, Alto Sax
Tod Kerstetter, Alto Sax and Clarinet
Craig Weston, Tenor Sax
Betsy Blazer, Tenor Sax
Alfred Cochran, Baritone Sax
Scott Freeby, Trumpet
Frank McCaskill, Trumpet
Jim Walmann, Trumpet
Gary Beck, Trumpet
Phillip Payne, Trombone
Julie Hunt, Trombone
Jim Reed, Trombone
Ken Stith, Trombone
Steve Easterday, Keyboard
Kevin Peirce, Guitar
Peter Marlin, Bass
Robert Rodriguez, Drums
Patricia Thompson, Vocals
Pete Paukstelis, Vocals

Fred Burrack, Director
Jim Reed, Manager

2015 Spring Schedule

Tuesday, April 21, 7:30 p.m.  Brian Pinkall Recital, All-Faiths Chapel
Saturday, May 9, 2015, 2:00 p.m. Arts in the Park Concert, City Park, Larry Norvell Band Shell

Want to know about upcoming concerts and other news about the band? Send your e-mail address to jimreed42@gmail.com and we will put you on the list.

Program

Which Craft?
By Tom Kubis
Tenor Tantrum
By Chuck Tuninson
Spring Can Really Hang You Up the Most
By Tommy Wolf, Arr. by Dave Wolpe
Sway
Michael Buble Version
More
As Recorded by Frank Sinatra and Count Basie Orchestra
Clarinet A La King
By Benny Goodman
Rock Odyssey (Thus Spake Zarathustra)
By R. Strauss, Arr. by Bill Holcombe
Intermission and Offering
American Patrol
As Played by Glenn Miller, by Frank Meacham, Arr. by Jerry Gray
Time after Time
Ella Fitzgerald Version, Words by Sammy Cahn, Music by Jule Styne
Stormy Weather
Lyrics by Ted Koehler, Music by Harold Arlen, Arr. by Jerry Nowak
Early Autumn
By Ralph Burns & Woody Herman, Arr. by Tom Kubis
Cute
By Neal Hefti
Caravan
By Duke Ellington and Juan Tizol

A special thanks to College Avenue UMC for hosting today’s concert. Tours of K-State Wesley are available after today’s concert or during K-State’s open house, April 10, 2015.
IRWIN ARMY COMMUNITY HOSPITAL PRESENTS

THE 2014 HOLIDAY MASQUERADE BALL

A SPECIAL THANKS TO:
THE HILTON GARDEN INN
THE THUNDERING CATS JAZZ BAND
DJ HICKS
BRIGGS AUTO
HUNTINGTON CITY JROTC

HAVE A SAFE EVENING
AND THANK YOU FOR JOINING US!
**Toasts**

In keeping with another time-honored tradition, I would like to propose a toast that honors the Commander-in-Chief, the President of the United States. 
**ALL: “To the President of the United States”**

Ladies and Gentlemen, I propose a toast to the United States of America. 
**ALL: “To the United States”**

Ladies and Gentlemen, I propose a toast to the United States Army. 
**ALL: “To the United States Army”**

Ladies and Gentlemen, I propose a toast to the Army Medical Regiment. 
**ALL: “To the Regiment”**

I would like to propose a toast to the Soldiers, Civilians, and Families of the Army Medical Regiment. 
**ALL: “To the Soldiers, Civilians, and Families.”**

Ladies and Gentlemen, I propose a toast to the backbone of the Army, to the brave and true leaders of Soldiers, our Noncommissioned Officer Corps. 
**ALL: “To the Noncommissioned Officer Corps”**

Ladies and Gentlemen, I propose a toast to guardians of freedom, to the physically and mentally tough, our Soldiers. 
**ALL: “To the Soldiers.”**

Ladies and Gentlemen, I propose a toast to fairness, justice, patience and restraint, to the Officer Corps. 
**ALL: “To the Officers Corps.”**

I propose a toast to those that always support the mission and consider it an honor to serve our Nation and our Army, to the Civilian Corps. 
**ALL: “To the Civilian Corps.”**

Ladies and Gentlemen, Fellow Soldiers, I propose a toast to our Fallen comrades and our missing in action. 
**ALL REMAIN SILENT**

---

**Order of Events**

Cocktail Hour Begins
Receiving Line Begins
Call to Dinner
Arrival of Official Party
Posting of the Colors
Playing of the National Anthem
Invocation
Toasts
Fallen Comrade Ceremony
Dinner
Awards Ceremony
Commander’s Remarks
Benediction
Playing and Singing of the Army Song
Retiring of the Colors
Dancing (Music provided by DJ Hicks)
Memorial Presbyterian Church presents

Sunflower Trombone Quartet

Perry Potter  
*Former Marysville High School Band Director*

Phil Payne

Marty Zentner

Scott Bradley

Sunflower Trombone Quartet

*PROGRAM*

Achieved is the Glorious Work from "The Creation" by Franz Joseph Haydn

Adagio and Presto by Zingarelli/arr. Potter

Suite for Trombones by Carrol M. Butts

Double Fugue by W. A. Mozart

Russian Sailors Dance by Reinhold Gliere

Contrapunctus 14 by J.S. Bach

Alexander's Ragtime Band by Irving Berlin

Fiesta by Edward S. Solomon

As Time Goes By by Herman Hupfeld/arr. Gale

The Funky Little Tune Medley arr. Perry Potter

Harlem Express by Jack Gale

Washington Post by J.P. Sousa

*RECEPTION WILL FOLLOW IN THE FELLOWSHIP HALL*
The Flint Hills
Messiah Chorus
& Chamber Orchestra
proudly present
George Frideric Handel's
Messiah

Sunday
March 10, 2013
2:00 pm
First United Methodist Church
600 Lincoln Street
Wamego, KS

A sacred oratorio first performed in Dublin, Ireland in 1742.
Our 22nd annual performance.
# The Chamber Orchestra

<table>
<thead>
<tr>
<th>Violin 1</th>
<th>Flute 1</th>
<th>Trumpet 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melissa Triana</td>
<td>Laurie Davis</td>
<td>Ken Roe</td>
</tr>
<tr>
<td>Steve Bates</td>
<td>Flute II</td>
<td>Trumpet II</td>
</tr>
<tr>
<td></td>
<td>Shana Lander</td>
<td>Chris Richmond</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Violin II</th>
<th>Oboe 1</th>
<th>Horn 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shelley Manges</td>
<td>Kathy Schultz</td>
<td>Jackie Kerstetter</td>
</tr>
<tr>
<td>Jane Mueller</td>
<td></td>
<td>Janet Armstead</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Viola</th>
<th>Clarinet 1</th>
<th>Trombone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gregory Weber</td>
<td>Dr. Frank Sidorfsky</td>
<td>Dr. Phillip Payne</td>
</tr>
<tr>
<td>Roxy Gehrings</td>
<td>Clarinet II</td>
<td>Philip Brown</td>
</tr>
<tr>
<td></td>
<td>Alisha Paddock</td>
<td>Steve Wassom</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cello</th>
<th>Bassoon</th>
<th>Timpani</th>
</tr>
</thead>
<tbody>
<tr>
<td>Susan Gillespie</td>
<td>Nancy Calhoun</td>
<td>Matt Sherer</td>
</tr>
<tr>
<td>Jacob Molorup</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Keyboard</th>
<th>Organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>LeRoy Johnson</td>
<td>Rose Ditto</td>
</tr>
</tbody>
</table>
KMR Ads
K-State would like to welcome to our faculty
Dr. Ruth Gurgle
Elementary Music Education Specialist

Summer Master’s Program
Finish in 3 Summers
Emphases:
Elementary/General Music
Instrumental Conducting
Choral Conducting

26th Annual K-State
Music Education Symposium
June 16-18, 2014
Featuring Christine Shuart Saunders
25th Annual K-State Music Education Symposium
June 17-19, 2013
New Summer Master’s Program
Elementary/Secondary General Music
Come see us at KMEA and “Like” our page on Facebook
Future Music Educators Day
November 1, 2012 for HS Seniors
www.k-state.edu/musiceducation/MusicEducatorsDay

25th Annual K-State Music Education Symposium
June 17-20, 2013

New Summer Master’s Program
Elementary/Secondary General Music
April 2, 2015

Professor Phillip Payne  
School of Music, Theatre, and Dance  
McCain Auditorium  
CAMPUS

Dear Professor Payne:

I am very pleased to inform you that you have been selected to receive the College of Arts and Sciences William L. Stamey Advising Award. This award was established in honor of Dean Stamey, who presided over the college for 18 years, from 1969 to 1987. This year only two faculty members, one advisor and one GTA are given this honor.

We want to recognize your exemplary accomplishments at the College of Arts and Sciences Spring Commencement on Saturday, May 16, 2015, at 8:30 in Bramlage Coliseum. You will be part of the platform party. You should plan to line up in the south tunnel at 8:00 a.m. You will need to be dressed in your academic regalia. If you have not already done so, you can rent a cap, gown, and hood at the K-State Union Bookstore. Additional information will be provided closer to graduation.

For winning this award, you will receive an honorarium of $500.

Congratulations on a truly outstanding achievement.

Sincerely,

Peter K. Dorhout  
Dean

c: Provost Mason  
Professor Mortenson
Processional:
Dr. David Pickering, Assistant Professor, School of Music, Theatre, and Dance

National Anthem:
Jacob Bleything, Bachelor's Candidate, Applied Music--Vocal Performance

Welcome and Introductions:
Dr. Peter Dorhout, Dean

Recognition of Department Heads:
Dr. Peter Dorhout, Dean

Recognition of Faculty Awards:
Dr. Beth Montelone, Associate Dean

Recognition of William L. Stamey Teaching and Advising Awards:
Dr. David A. Graff, Associate Professor, History
Dr. Brett K. Sandrock, Professor, Biology
Dr. Phillip D. Payne, Assistant Professor, School of Music, Theatre, and Dance
Lora E. Adair, Graduate Teaching Assistant, Psychological Sciences

Commencement Address:
Dr. Peter Dorhout, Dean

Conferral of Degrees:
Dr. April C. Mason, Provost and Senior Vice President

Presentation of Diplomas:
Dr. Peter Dorhout, Dean

Readers:
Dr. Louise Benjamin, Associate Dean
Dr. Beth Montelone, Associate Dean
Dr. Alison Wheatley, Assistant Dean
Dr. Kimathi Choma, Interim Assistant Dean

Alumni Association Greetings:
Linda Cook, Assistant Vice President of Communications, K-State Alumni Association

Charge to the Class:
Dr. Peter Dorhout, Dean

Alma Mater:
Jacob Bleything, Bachelor's Candidate, Applied Music--Vocal Performance
Four faculty members receive the college’s top awards

Stamey Awards for Undergraduate Teaching and Advising

William L. Stamey is a mathematician and served as dean of the College of Arts & Sciences for from 1970-1987. In recognition of Dean Stamey’s outstanding record in recruiting excellent faculty to Kansas State University and in recognition of the continuing need to foster excellence in teaching and advising, the College of Arts & Sciences established the William L. Stamey Award in 1990. This year’s recipients:

Undergraduate Teaching Awards

David A. Graff
Associate Professor, History

Brett K. Sandercock
Professor, Biology

Lora E. Adair
Graduate Teaching Assistant, Psychological Sciences

Undergraduate Advising Awards

Phillip D. Payne
Assistant Professor, Music

For complete bios and more information, visit arts.ksu.edu/about/awards/facultyawards.htm

Sixteen faculty receive university awards

Wayne Goins
Professor of Jazz, School of Music, Theatre, and Dance
University Distinguished Professor

Gabriele Kerr
Assistant Professor, Mathematics
Big 12 Faculty Fellowship Award

Mary Kohn
Assistant Professor, English
Big 12 Faculty Fellowship Award

Matthew Sanderson
Associate Professor, Sociology, Anthropology and Social Work
Big 12 Faculty Fellowship Award

Donald Saucier
Associate Professor, Psychological Sciences
Coffman Chair for University Distinguished Teaching Scholars

Uwe Thumm
Professor, Physics
Commerce Bank Distinguished Graduate Faculty Award

Ashley Rhodes
Instructor, Biology
Commerce Bank Outstanding Teaching Award

Ketino Kaadze
Assistant Professor, Physics
K-State Mentoring Fellowship

Santosh Aryal
Assistant Professor, Chemistry
K-State Mentoring Fellowship

Brian Washburn
Associate Professor, Physics
Presidential Award for Excellence in Undergraduate Teaching

Brianne Heidbreder
Associate Professor, Political Science
Presidential Award for Excellence in Undergraduate Teaching

Sarah Riforgiate
Assistant Professor, Communication Studies
Presidential Award for Excellence in Undergraduate Teaching

Whitney Jeter
Graduate Teaching Assistant, Psychological Sciences
Presidential Award for Excellence in Undergraduate Teaching

Gary Mortenson
Department Chair, School of Music, Theatre, and Dance
Presidential Award for Outstanding Department Head

Dan Kuester
Director of Undergraduate Studies, Economics
President’s Award for Excellence in Undergraduate Advising
Putnam Students First Award

Mary Cain
Professor, Psychological Sciences
University Distinguished Faculty Award for Mentoring of Undergraduate Students in Research
February 27, 2015

Dr. Phillip Payne  
Assistant Professor and Director of Music Education  
Dr. Ruth Gurgel  
Assistant Professor of Music Education  
College of Arts & Sciences  
Kansas State University  
Manhattan, KS 66506

Dear Dr. Phillip Payne and Dr. Ruth Gurgel,

Thank you for applying for a spring 2015 Tilford Incentive Grant. We received quite a number of good proposals, and we are very encouraged by the interest faculty and staff has shown in developing curricula that advance the cultural competence of our students.

On behalf of Dr. April Mason, Provost and Senior Vice-president, Dr. Jana Fallin and I are pleased to inform you that your Tilford Incentive Grant proposal titled, “Infusing Culturally Responsive Music Pedagogies into Kansas State Music Education Courses” has been selected for funding in the amount of $2000 to support professional development training.

You may contact Gail Zeak at 532-4841 or gaill@k-state.edu to arrange for the transfer of this money. Also, please note that you will be required to report on this project using the attached template.

Once again, we thank you for your interest in the Tilford Incentive Grant, and we congratulate you for submitting such an excellent proposal.

Please stay in touch as needed. Dr. Fallin and I are at your disposal to help you in any way.

Best regards,

Dr. Myra Gordon  
Associate Provost for Diversity

Cc: Dr. Peter Dorhout, Dean, College of Arts and Sciences  
Dr. Gary Mortenson, Director, School of Music, Theatre, and Dance
K-State Today

Current Issue (/www.k-state.edu/today)

Archive (/www.k-state.edu/today/archive/)

Contribute (/www.k-state.edu/today/contribute/)

Guidelines (/www.k-state.edu/today/guidelines/)

Other publications
  - Kansas State Polytechnic’s Wildcat Weekly (/www.polytechnic.k-state.edu/newsletter)
  - K-State Olathe newsletter (/www.olathekstate.edu/newsletter)
  - K-State Research and Extension newsletter (/www.ksre.ksu.edu/tuesday/)

Other resources
  - In the news (/www.k-state.edu/media/newsclips.html)
  - Construction updates (/www.k-state.edu/facilities/projects)
  - Job opportunities (/www.k-state.edu/jobs)
  - Professional development (/www.k-state.edu/training/)

Division of Communications and Marketing (/www.k-state.edu/vpcm)
Kansas State University
128 Dale Hall
1525 Mid-Campus Drive North
Manhattan, KS 66506
785-532-2535
vpcm@k-state.edu (mailto:vpcm@k-state.edu)

May 4, 2016

Spring 2016 Faculty Development Awards and University Small Research Grants announced

By Sarah Hancock (mailto:sarahc@k-state.edu)

The Office of the Vice President for Research awards Faculty Development Awards and University Small Research Grants (http://www.k-state.edu/orsp/funding) through the Office of Research and Sponsored Programs (http://www.k-state.edu/orsp/) each fall and spring. Faculty Development Awards support travel expenses to present research, scholarly or creative work or a performance at an international meeting or to visit an external funder or sponsor. University Small Research Grants are seed grants to support small research projects, scholarly activity, and other creative efforts and can cover student hourly assistance, small equipment, materials, services, computing, or travel to a research site. New faculty and faculty from disciplines with minimal outside support are given priority for both awards, as are trips or projects that enhance awardees’ abilities to compete for extramural funding.

In the spring round, 38 Faculty Development Awards proposals were submitted for a total amount requested of more than $86,000. University Small Research Grants proposals numbered 37, for a total amount requested of more than $160,000.

Twelve Faculty Development Awards were funded for a total of $30,714.75, and nine University Small Research Grants were funded for a total of $39,276.02. Congratulations to all awardees.

Faculty Development Awards

- Bin Liu, chemical engineering, "Mechanistic Study of Methane Oxidation by Hematite Iron Oxide as an Oxygen Carrier Catalyst," International Congress of Catalysis, Beijing, China, $3,678.00.
- Ruth Gurgel, music, "Taking the Plunge. Practicum Experiences in Music Education," International Society for Music Education World

In this issue

From the provost
  - From the provost's desk: K-State 2025: A 15-year vision (announcement.php?id=27439)

From the administration
  - From the VP for research: Introducing Seek (announcement.php?id=27357)
  - Changes for faculty utilizing the Student Access Center Testing Center (announcement.php?id=27345)

News and research
  - Call to action: Please contact the governor regarding higher education funding (announcement.php?id=27443)
  - Bioscience Research Institute awards research fellowships (announcement.php?id=27412)
  - Kansas State community mourns passing of two international leaders (announcement.php?id=27426)
  - Oh, the places they'll go: Scholarships send Wildcats across the world (http://www.k-state.edu/media/newsreleases)

Spring 2016 Faculty Development Awards and University Small Research Grants announced

Events
  - Big 12 Teaching and Learning Conference on campus June 2-3 (announcement.php?id=27414)
  - World-renowned climate expert speaks on campus today (announcement.php?id=27375)
  - Digital and Experimental Media student showcase May 5 (announcement.php?id=27314)

http://www.k-state.edu/today/announcement.php?id=27431
Conference on Music Education, Glasgow, United Kingdom, $3,294.00.
- Carla Martinez Machain, political science, "Autoritaric State Capacity and Dual Conflict Effectiveness," Jan Tinbergen European Peace Science Conference, Milan, Italy, $2,900.64.
- Gabriela Diaz De Sabates, gender, women, and sexuality studies, "It's Exactly as I'm Telling You: Intersecting Gender, Race, Class, and Migratory Status When Reflecting Upon the Oral Testimonies of Migrant Latina Undergraduate Women in the U.S.A.," International Conference on Oral History, Tucuman, Argentina, $2,833.86.
- Jonathan Herington, philosophy, "Against the Right to Know," Australasian Association of Philosophy Annual Conference, Melbourne, Australia, $2,019.00.
- Jessica Holloway-Libell, educational leadership, "Global Perspectives on Market-Based Teacher Accountability," European Conference on Educational Research, Belfield, Dublin, Ireland, $1,523.50.
- Rosa Terlazzo, philosophy, "Must Adaptive Preferences Compromise Well-Being?" and "Transformative Experiences and Well-Being," Australasian Association of Philosophy Annual Conference and International Association of Women Philosophers Annual Conference, Melbourne, Australia, $1,462.00.
- Andrew Hope, biology, "Host-Switching, Codifferentiation, and Intercontinental Exchange," Advances in the Biology of Shrews IV, Poznan, Poland, $1,278.50.

University Small Research Grants

- Zhoumeng Lin, anatomy and physiology, "Developing a Computer Model to Improve Pain Treatment in Dogs Using Existing Data," $4,343.00.
- Xiaochen Zhang, journalism and mass communications, "Post-Crisis Self Affirmation, Public Emotions and Responses," $3,920.00.
- Maggie Syme, Center on Aging, "Determining Informal Sexual

Kudos, publications and presentations

- Architectural engineering senior from Garden City named scholar of the year (http://www.k-state.edu/media/newsreleases/march2016/architectural_engineering_senior_named_scholar_of_the_year.html)
- "Creative and caring approach" earns Ronald Sages Faculty Excellence Award (announcement.php?id=27433)
- American ethnic studies faculty present at conference in Denver, Colorado (announcement.php?id=27390)
- Rural Legal Practice Initiative well received (announcement.php?id=27401)

Gifts

- Unique gift will honor academic perseverence (http://inspire.k-state.edu/your-support-information/news/news-release/2015/02/11/unique-gift-will-honor-academic-perseverence)

Financial services

- General accounting fiscal year-end information (http://www.ksu.edu/finvecs/nov06.pdf)

Newsletters

- Spring issue of Graduate Student Council's Notable Scholarly Achievements newsletter (announcement.php?id=27381)

University life

- Event and lecture capture guidelines (announcement.php?id=27372)
- New lectures wanted for K-State Presidential Lecture Series (announcement.php?id=27403)
Consent Policy Among Stakeholders: Older Adults, Family Members, and Directors of Nursing," $3,564.00.
- Ashley Rhodes, biology, "Development of Novel Pedagogical Tools for Increasing Cognitive Flexibility in Undergraduate Biology and Physiology Students," with co-principal investigator Tim Rozel, animal science, $1,868.83.
- Punit Prakash, electrical and computer engineering, "Collaborative Research on Therapeutic Microwave Technologies," $635.00.

Many thanks to Allison Stratton and Mary Lou Marino in the Office of Research and Sponsored Programs for their work administering these vital funding programs and to members of the review panels.

Faculty Development Awards reviewers were Melinda Cro, modern languages; Adriana Gonzalez, K-State Libraries; Dan Devlin, Kansas Center for Agricultural Resources and the Environment; Joel Anderson, Office of Research and Sponsored Programs; Mary Lou Marino, Office of Research and Sponsored Programs; Katie Heinrich, kinesiology; Sarah Hancock, Office of the Vice President for Research; Mervi Pakaste, art; Christy Craft, special education, counseling and student affairs; Karen Large, music; Sam Bell, political science; and Michael Krysko, history.

University Small Research Grants reviewers were Marne Arthaud-Day, management; Timothy Keane, landscape architecture and community planning; Dana Reinert, K-State Olathe; Barry Bradford, animal sciences and industry; Greg Ragland, entomology; Jeff Zacharakis, educational leadership; Sherri Martinie, curriculum and instruction; Joe Sutliff Sanders, English; Sara Rosenkranz, human nutrition; Briana Nelson-Goff, family studies and human services; and Joel Anderson, Office of Research and Sponsored Programs.

The next round of applications will be due in early October. Find out more about the program and submission procedures (http://www.k-state.edu/orsp/funding/fdausrgr/).
May 2, 2016

Dear Dr. Payne,

I am pleased to inform you that your Spring 2016 Faculty Development Award (FDA) proposal number 3424, titled “International Society for Music Education’s (ISME) 32nd World Conference on Music Education: July 24th-29th, 2016. Glasgow, United Kingdom.”, has been recommended for partial support in the amount of $3294. In order to fund additional proposals modest reductions were made to all of the funded FDA projects, including yours.

Please note the following:

- Expenditure of the funds constitutes acceptance of the terms outlined in this letter.
- Expenditures must conform to state procedures.
- Award funds may be used only to reimburse expenses directly related to your proposal.
- Award funds cannot be used to pay for visas.
- If an approved trip is cancelled for any reason, award funds must be returned to this office or alternate arrangements must be made through this office.
- Award funds must be used for the purposes described in this letter by July 1, 2017 unless an explanation is provided; if no such explanation is offered, funds will revert to this office.
- You should acknowledge the source of this support in any resulting publications or presentations.
- You are required to provide a short final report that summarizes how you used your funding and addresses the benefits you and K-State have (and will) receive from this funding (e.g., who did you network with, what new collaborations were established, research projects that will result, conference proceedings, students recruited, papers submitted, etc.). Please also attach a copy of your travel voucher or procurement card voucher (do not include supporting documentation). If you visited an external funder, a submitted (or soon to be submitted) proposal should be attached to your report.
- In the weeks before your trip, you are encouraged to meet with Ms. Sarah Hancock in the Vice President for Research Office so that she might prepare a press release about your activities.
- You agree to serve on an FDA/USRG Proposal Review Panel if asked.

On behalf of the FDA Proposal Review Panel composed of faculty from across the university, I congratulate you on the award and hope it will assist you in your scholarly endeavors.

Sincerely,

Dr. Mary Rezac, Interim Associate Vice President for Research
Office of Research and Sponsored Programs

cc: Lori Baker
    Kurt Gartner
    Amit Chakrabarti
2014-2015 Mortar Board Members

Rob Breeden
Chris Brown
Matt Castinado
Kara Cavalli
Samantha Claassen
Haley Claxton
Suhani Gandhi
Sarah Haley
Robert Larson
Taylor Laskowski
Kate Lock
Mattice Loder
Gillian Long

Melissa McGuire
Sarah McKittrick
Mariah Miller
Katie Noll
Beth Reichenberger
Kelsey Ritz
Alexandra Sager
Pierce Stephens
Zach Stroth
Sarah Truman
Ashley Uhl
Barret Wellemeyer
Magen Witcher

Mortar Board Advisors

Mary Tolar
Steve Dandaneau
Tracey Bamberger

2014-2015 Faculty and Junior Scholars Recognition Banquet

November 4th, 2014
K-State Student Union: Bluemont Room
4:00-5:30 p.m.
Order Of Events

- Welcome
  Zach Stroth, Mortar Board President

- Introduction of Junior Guests
  Rob Breeden, Director of Scholarship

- Presentation of Linda Henry and Sam Kruckenberg Outstanding Junior Scholarship Certificates
  Jill Applegate and Garrett Kays, Honorees

- Introduction of Honorees
  Haley Claxton, Director of Faculty Recognition

- Presentation of Certificates

- Closing
  Matt Castinado, Vice President of Scholarship

Honored Guests:

School of Leadership Studies
Honoree: Mr. Chance Lee

College of Agriculture
Honoree: Dr. Andrew Barkley

College of Architecture, Planning & Design
Honoree: Mr. Ryadi Adityawarman

College of Arts and Sciences
Art Honoree: Dr. Phillip Payne
Science Honoree: Dr. Ashley Rhodes

College of Business Administration
Honoree: Dr. Scott Hendrix

College of Education
Honoree: Dr. Tonnie Martinez

College of Engineering
Honoree: Dr. Margaret Rys

College of Human Ecology
Honoree: Dr. Mark Haub

Outstanding Junior Scholarship Recipients
Jill Applegate & Garrett Kays

The Kansas State University
Chapter of Mortar Board, National College Honor Society is pleased to honor outstanding K-State Students, Faculty and Staff.
Dear Dr. Phillip Payne,

Congratulations! You have been selected by this year’s Mortar Board Senior Honorary for recognition as an outstanding KSU faculty member! We would like to extend our gratitude for all that you do at a reception on November 4th, 2014 from 4 to 5:30 pm in the Bluestem Buffet (located in the K-State Student Union). As we are looking for new Mortar Board members for the upcoming year, this invitation is also extended to two outstanding juniors of your choosing.

Please RSVP to claxton@ksu.edu by October 21st if you plan to attend! Once again, congratulations and hope to see you there!

Sincerely,

Haley Clark

(Director- Faculty Recognition) and the Mortar Board Class of 2014-2015
In recognition of your development through professional training at the School of Music, University of Washington, June 22-26, 2015, to gain knowledge and skills relevant to teaching music, the arts, and cultural understanding via the international recording collection stewarded by Smithsonian Folkways, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, D.C.

Smithsonian Folkways

Daniel Sheehy, Ph.D.
Director & Curator
Smithsonian Folkways Recordings

Patricia Shehan Campbell, Ph.D.
Donald E. Peterson Professor of Music
University of Washington

Back to Service
Back to TOC
Thank You Notes
Thank You!

Melissa Sauls

Mon 2/15/2016 8:47 AM

To: Phillip Payne <ppayne@ksu.edu>; Ruth Gurgel <gurgel@ksu.edu>

Hey Dr. Payne and Dr. Gurgel,

I just wanted to send you both a quick thank you. Today is professional development and Joyce Huser just gave a presentation on the state standards. As she was explaining the documents and what everything meant, I was sitting there thinking, hey, this all makes total sense because of 511, 512, and 670 so of course, I was super excited and taking notes and all sorts of stuff while there were some people in the room who looked half asleep. So seriously, THANK YOU. This is the kinda stuff that reminds me why I want to be a teacher. You both are the bomb (even though my students say that no one says that anymore). :)

Thank you again,

Melissa

Sent from my iPad
Thank you!

Karis Dolenz

Thu 3/3/2016 10:02 AM

To: Phillip Payne <ppayne@ksu.edu>

Hi Dr. Payne,
Thank you for helping me sort out what I really want to do with student teaching next fall! I know I'll be just fine wherever I'm placed. I've been prepped really well over my past four years here. Thank you!
Karis
Re: Future Music Educators Day

Kurt Gartner
Fri 3/4/2016 4:32 PM

To: Phillip Payne <ppayne@ksu.edu>
Cc: Nora Lewis <lewisn@ksu.edu>

Thanks Phil! I had a number of visitors at our percussion ensemble rehearsal - sausage making at its finest! Seriously, thanks for bringing the students here and getting them on a solid path so early in their careers.

Best,
Kurt

Kurt Gartner, D.A.
Interim Director - School of Music, Theatre, and Dance
Professor of Music
Kansas State University
130 McCain Auditorium
Manhattan KS 66506
(o) 785-532-3802
(f) 785-532-6899
http://www.ksu.edu/mtd

From: Phillip Payne
Sent: Friday, March 4, 2016 4:30 PM
To: erkrogmeyer10@gmail.com; madhines10@gmail.com; VanNTren@usd268.org; Amy.Aparicio@students.usd309ks.org; briley.harbert@students.usd309ks.org; Alexis.Zimmerman@students.usd309ks.org; brentmalstrom1998@gmail.com; alvaradobeatriz052@gmail.com; Amber.Snowden@students.usd309ks.org; gerardo.rivas.enrique2857@gmail.com; bergstroc@student.gckschools.com; Coltenmayday@gmail.com; camarena.perla89@yahoo.com; kelleyd@student.gckschools.com; ortegk1@student.gckschools.com; elloyd@usd378.org; abbeymorgan.325@gmail.com; marley.scholarships@gmail.com
Cc: Kurt Gartner; Nora Lewis
Subject: Re: Future Music Educators Day

Good afternoon!

It was fantastic to meet each of you today at K-State's Future Music Educators Day! I hope each of
RE: Future Music Educators Day

Sobba, Lyle <LSobba@gckschools.com>

Mon 3/7/2016 7:59 AM

To: Phillip Payne <ppayne@ksu.edu>; Donald Linn <dplinn@ksu.edu>; Frank Tracz <ftracz@ksu.edu>; Kurt Gartner <kgartner@ksu.edu>; Nora Lewis <lewisn@ksu.edu>; Syng, Roger <RSyng@gckschools.com>

Dr. Payne,

Thank you for your work in organizing Future Music Educators Day on Friday. Our GCHS students were jazzed all the way home and spoke highly of the day. The juniors have already put the fall date on their calendar.

Special thanks also to Dr. Gartner, Mr. Linn and KSU bands for allowing us to hang out for the rest of the afternoon. As one of my students put it, “how often do we drive this far across the state?” It made for a long day, but a great one for all the right reasons.

Thank you once again,

LAS

Lyle Sobba
Director of Bands
Garden City High School
lsobba@gckschools.com

---

From: Phillip Payne [mailto:ppayne@ksu.edu]
Sent: Friday, March 04, 2016 4:35 PM
To: Sobba, Lyle; elloyd@usd378.org; wlewis@usd309ks.org
Cc: Kurt Gartner; Nora Lewis
Subject: Future Music Educators Day

Good afternoon!

Thank you all for bringing your students to Future Music Educators Day - 2016. I trust all of your students had a great time and I know our students did as well meeting your kiddos. It is the support of teachers like you that continue our great tradition of music education here at K-State. Please let us know if there is anything we can ever do for you. It was a pleasure to meet all of your students and I hope to see them again as seniors at FMED and Freshmen soon here in Manhattan!
Re: Have your students write words to We Will Rock You beat?

Rhonda Levens <rlevens@usd494.net>

Fri 4/1/2016 7:25 PM

To: Trina Harlow <tharlow@ksu.edu>
Cc: LouAnn Getz <lgetz@ksu.edu>; Vicki Sherbert <sherbev@ksu.edu>; Phillip Payne <ppayne@ksu.edu>

I just want to thank all of you for taking the time to work with my students today. The energy that you, the student and professors brought to the classroom was awesome to be a part of.

I feel like today was a "memorable moment" for my students, as they will talk about it 5, 10, 20 years from now. I still remember vividly when I was a sophomore in HS and we had a band from Trinidad perform for our student body. Today was one of those days - so kudos to you and thank you for making today so positive.

Rhonda

On Monday, March 28, 2016, Trina Harlow <tharlow@ksu.edu> wrote:

Hello Rhonda,

As we plan for this Friday, I do think one thing that you could do is ask your students to help write "Syracuse friendly" words to the song We Will We Will Rock You. That's a familiar song, familiar beat. This would help in preparation for our visit. They will, of course, be doing lots of great lyrics/beat writing as part of the workshop, but this one thing would help immensely. Thank you! And, they could "teach us" what they have come up with!

Trina Harlow, MAAE

"The artist's world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep." -Paul Strand

Kansas State University
College of Education
Art Education Instructor
Education Council Advisor
NAEA Pre-Service Division Advisor
1100 Mid Campus Drive
331 Bluemont Hall
Manhattan, Kansas, 66506
tharlow@k-state.edu
785-532-6757
Comment about how good KSU music ed program is from Superintendent I interviewed just now. Another s from her town is also headed to KSU music ed.

LouAnn Getz
Mon 4/25/2016 9:25 AM

to: Phillip Payne <ppayne@ksu.edu>;

I was incredibly impressed with KSU trained 1 yr teacher we interviewed and offered her a job. Hasn’t accepted it yet but we want her.

LouAnn Getz
lgetz@ksu.edu
Dr. Payne,

This is just a note to say thank you! To say I’ve learned a lot from you is an understatement! You’ve helped me grow both as a future music educator but as a better person as well. I can’t thank you enough for the countless lessons I’ve learned through MUSIC 511, 512, 572. Also, a huge thank you for being my advisor the past 4 years. You have helped me stay on track through all of my time here and making sure I stayed on track! Again, I can’t thank you enough for everything you’ve taught and advised for the past 4 years! Even though Student Teaching is right around the corner, I feel more prepared than I ever was!

See you soon!

Rachel Villareal

Dr. Payne,

Thank you so much for all of your help & guidance in completing the necessary interns to apply for my Kansas teaching license! I really appreciate all of the emails & meetings to get me where I needed to be and for your general guidance in the job search process!

Thanks!

Rachel Villareal

5-19-2016
Re: Letter of Recommendation

Joe Kulick <jkulick11@me.com>

Thu 3/5/2015 11:58 AM
Inbox
To: Phillip Payne <ppayne@ksu.edu>

It looks great! Thank you so much for the kind words! It’s been a pleasure learning from you and working with you with KMEA and all other activities we’ve done! It’s very clear why you’re the top advisor at K-state and a tremendous educator! I can’t wait to see what’s still yet to come and I hope that I can utilize your extensive knowledge throughout my years. I would have never achieved any of the accomplishments I have without your help and guidance.

Sincerely,
Joe Kulick

Sent from my iPad

> On Mar 4, 2015, at 8:40 AM, Phillip Payne <ppayne@ksu.edu> wrote:
> 
> Hi Joe!
> 
> Please read through this and make sure that it reads well. If all looks good, feel free to use this for your applications in the job search process.
> 
> Hope all is well in your new placement!
> 
> Thanks!
> 
> Dr. Payne
>
> Phillip D. Payne, PhD
> Assistant Professor of Music
> Chair, Music Education Division
> Lead Advisor, Music Education
> Kansas State University
> 232 McCain Auditorium
> Manhattan, KS 66506
> ppayne@ksu.edu
> (785) 532-5764 (office)
> (785) 532-6899 (fax)
> 
> From: Joe Kulick <jkulick11@me.com>
> Sent: Sunday, March 1, 2015 5:02 PM
> To: Phillip Payne
> Subject: Letter of Recommendation
>
> Dr. Payne,
I want to thank you again for the opportunities you have given us. We're all really excited to begin work not the Assessment, and we know that you have other options of people to collaborate with, and it means the world that you chose us to help work on this. I had a wonderful time at KMEA and I was so happy with the success of our seminar. I know I learned a lot and I hope the audience did as well.

I was wondering if you wouldn't mind writing a letter of recommendation for me. I'm beginning to apply in Illinois Area (working on an application for Crystal Lake), and it would be tremendously helpful if I could attach a letter from you in my application. I have 25 days to finish the application, so no rush.

Thank you very much for your support and help throughout the years!

Joe Kulick

<Kulick Letter General.pdf>
Dr. Gary Mortenson, Director
School of Music, Theatre, and Dance
Kansas State University
109 McCain Auditorium
Manhattan, KS 66506

March 6, 2015

Dear Dr. Mortenson,

I am writing on behalf of Dr. Phil Payne in consideration of his mid-tenure review at Kansas State University. I am so thankful for Dr. Payne being here at K-State. He demonstrates mastery in teaching, advising, presenting, representing, and collegiality. In the eight years I have been at K-State, I have seen the quality of work and personal dynamics of our music education students rise and maintain at a higher level than I have ever seen.

I have the privilege of working with every single music education student (instrumental and vocal) at some point during their time here whether it be in the choirs or in their conducting courses. The comments are all the same about Dr. Payne. They feel completely safe and are very well guided and mentored by him.

It is also a delight to recruit alongside Dr. Payne. I have heard over and over again from prospective students, parents, high school directors and even other university professors that K-State is the place to go if you want to study music education. Thanks to Dr. Payne, Dr. Gurgel, and Dr. Burrack, both the undergraduate and summer graduate programs in music education are thriving.

I have heard from many students and faculty members throughout the state about his recent collaboration presentation (with a student who is currently student teaching) at KMEA and how well it was planned and executed. Our Future Music Educators day which is taking place today has the highest attendance yet. Dr. Payne serves on several committees and offers much wisdom and direction during their meetings.

Again, I am so grateful for Phil Payne being a part of the faculty at Kansas State University. I offer my full support for his mid-tenure review process and look forward to all the wonderful things he will do for our students and university.

Thank you for your time and consideration.

Sincerely,

Julie Yu
Associate Professor of Music
Co-Director of Choral Studies
Thank you

Paden Town <paden.town@gmail.com>

Tue 6/30/2015 6:10 PM

Inbox

to Phillip Payne <ppayne@ksu.edu>;

Dr. Payne,
I just wanted to send you an email and say thank you for everything you have done to help me this summer. This past month I have grown more as an educator than any time I can remember. These past 3 classes and Symposium have forced me to think more about my teaching, philosophy of teaching, and the learning styles of my students. Thank you for pushing me to think inwards and deeper about music education.

-Paden
Hello!

Brown, Desiree <DesireeBrown@usd475.org>
Fri 8/14/2015 1:53 PM
To: Phillip Payne <ppayne@ksu.edu>; Ruth Gurgel <gurgel@ksu.edu>

Hello!
I wanted to let you both know how appreciative I am to have had the privilege of working with you during my time at K-State. I have learned so much and I can’t wait to use all that knowledge in my classroom this year. You both have had a profound influence on my teaching for the better. I will be forever indebted to you for that. I also wanted to let you know that I love to have student teachers so please keep me in mind in the future. Again, thank you so much and I hope you both have the best of school years!

Desi

Desiree Brown
Music Specialist
Sheridan Elementary School
785-774-4670

“Use what talents you possess. The woods would be very silent if no birds sang except those that sang best” –Mary Van Dyke
Thanks!

rschult1@gmail.com

Tue 7/3/2015 2:02 PM

To: Phillip Payne <ppayne@ksu.edu>

Dr. Payne,

I don’t know if I have had the chance to send this email yet...it’s been a busy summer. I just wanted to tell you how much I have enjoyed your classes and the critical thinking it has spurred in my own teaching. They continued to challenge my perspectives and are some of my most memorable while at K-State. You have been encouraging and welcoming and I can’t thank you enough. I have learned much to reshape my own thoughts and philosophies and this transfers directly to my students. Your dedication and love of teaching is evident and I am thankful to have been one of the recipients!

I hope you have a great rest of your summer and I look forward to having the chance to see you soon when I come back to visit campus.

All the best,

Ryan Schultz

Sent from my iPad
Thank you

Lubay, Kendall A SPC USARMSY (US) <kendall.a.lubay.mil@mail.mil>

Tue 7/7/2015 7:54 AM

Inbox

To: Phillip Payne <ppayne@ksu.edu>,

Good Morning Dr. Payne,
I am writing to let you know that my family and I are safely home in Pittsburgh PA, and I am working comfortably in my Army unit. I wanted to take a couple minutes out of my day to personally thank you for all the time, and energy you put forth to me in the past years to make me a better musician, and a better educator. My time at KSU was the most gratifying experience I have ever had as a student, and the lessons are invaluable to me going into the future. I regret that I wasn't able to finish properly, and I apologize deeply for that. My mind was not ready for the commitment needed for this degree, and I hope that one day I will be able to be in a better position to try again. You always showed great commitment and dedication towards me, and great compassion to my plights as a father/grad student. I simply can't say it enough to you and the rest of the faculty. Thank you for your time, and your patience with me, and all the best in the future for you and yours.

Very Respectfully,

Kendall A. Lubay
SPC, Property Book NCO S4
336 MP BN HHD
Phone: 412.605.7727
Fax: 412.362.6337
Email: kendall.a.lubay@mil@mail.mil
Re: May I put you as a reference?

Benjamin Raaf
Fri 12/19/2014 2:09 PM
Inbox
To: Phillip Payne <ppayne@ksu.edu>

Hey Dr. Payne!

I just wanted to update you that I GOT THE JOB in South Hutch!!!!!! :-O :-O :-D :-D Thank you so very much for being a reference for me and for the many many many many things you've taught me over these past four and a half years! I am thrilled to get to head to South Hutchinson - the Principal is extremely supportive, kind, and easy to talk to. Other teachers I've interacted with have been great as well. I feel super blessed! School starts up on the 5th so lots has to happen between now and then with getting moved, getting the classroom set up and planning! I may have some questions for you here and there ha However, I think it's going to work out ok!

I hope grading is finishing up well and that you get to enjoy some family and rest time during your break!

THANK YOU DR. PAYNE!!!

Ben

---

From: Benjamin Raaf  
Sent: Monday, December 15, 2014 3:23 PM  
To: Phillip Payne  
Subject: Re: May I put you as a reference?  

Thank you so much!!! :-D

---

From: Phillip Payne  
Sent: Monday, December 15, 2014 3:19 PM  
To: Benjamin Raaf  
Subject: Re: May I put you as a reference?  

Absolutely! Feel free to list me any time!  

Thanks!

Dr. Payne
Mr. Payne,

Thank you for being such a great teacher and mentor to me in my time here at K-State. Thanks for being someone we can not only model our career off of but our lives as well. I appreciate everything you do for us! Thank you!

Merry Christmas! Brett

Dr. Payne,

Thank you so much for your willingness to help with Scholars Day! It's faculty like you who make the University what it is today for today's students. I love studying here. Please let us know how we can be of help to you in the future!

Thanks!

Kate Teddele
Assistant
Congratulations! One of your students appreciates what you have done for them and wrote you this note. Mortar Board would also like to extend our gratitude for all that you do. Thank you!

Dr. Payne,

Thank you for all that you do. You really make a difference in the way you teach and advise! It is greatly appreciated!

Dr. Payne,

Thank you for everything you have done for me the past few years. I will always value the lessons and discussions you have led that inspired me to think more deeply about why I want to be a music educator. I look forward to working with you this coming semester as we prepare for KMEA!

Thanks Again!

(P.S. thanks for sitting in on my recital hearing!)

Ethan Waggoner
Dear Dr. Payne,

Thank you so much for meeting with me yesterday! It was so great getting to learn more about the Music Education program at K-State! Thank you also for letting me know about the Monday night sessions I am allowed to attend.

Sincerely,
Megan Masser

Andi Fournier

[Signatures]

Thank you for sharing your knowledge with our group this evening! We appreciate your time and dedication to helping us grow as professional educators.

[Signatures]
Dear Phil,

We want to THANK YOU for your help at the GTA Training Event. Everyone did a great job, students learned, and it was fun – what more can you ask for? :) Many of the GTAs told us after orientation that it was such a meaningful event.

None of this would have been possible without you, so we thank you for sharing your passion and enthusiasm for teaching!

Thank you again and have a wonderful semester!

Whitney "Janey"

Phillip,

Congratulations on your recent presentation at the Symposium on Music Teacher Education. I appreciate your efforts in sharing your work with others and showcasing Kansas State University in a positive light.

Best,
Karen Burg
Dr. Payne,

Thank you for your continued support of our efforts to represent K-State both on and off campus. It is people like you that make K-State a great place for students. We wish you a happy holiday season and look forward to working with you in the New Year!

Wildcat proud,

The Admission Representatives

Blin

Mac

KANSAS STATE UNIVERSITY

From your K-State family

Courtney

Katy Z.

KatieLynn

James
Dear Phillip -

On behalf of the FETE board:

TLC, I thank you for your time sharing with us how you motivate your learners and yourself. Most creative, worthwhile project! Sincerely. Cathie
Phillip D. Payne, Ph.D.
232 McCain Auditorium
Manhattan, KS 66506
(785-532-5764
ppayne@ksu.edu

EDUCATION

University of Oklahoma
Norman, OK
Doctor of Philosophy in Music Education, August 2009
• Instrumental Conducting Emphasis
• Dissertation: An Investigation of the Relationship between Specific Personality Traits and Timbre Preference of Public School Instrumental Music Students

Southwestern Oklahoma State University
Weatherford, OK
Master of Music in Music Education, August 2002

Southwestern Oklahoma State University
Weatherford, OK
Bachelor of Music Education, May 2001
• Summa Cum Laude

TEACHING

Kansas State University
Manhattan, KS
Assistant Professor of Music Education
August 2010-present
• Chair, Music Education Division
• Lead Advisor, Music Education
• Director, Music Education Symposium
• Liaison to College of Education

Responsibilities
Program Assessment Coordinator (2010- present)
Supervise student teachers (EDSEC 582)
Teach undergraduate music education courses
  MUSIC 511 – Teaching Music in the Elementary Schools
  MUSIC 512 – Teaching Music in the Secondary Schools
  EDSEC 200 – Teaching as a Career (Intro to Music Education)
  EDSEC 230 – Early Field Experience
  DED 075 – Orientation to Education
  MUSIC 670 – Advanced Topics in Music Education
Teach graduate music education courses
  MUSIC 801 – Introduction to Graduate Studies
  MUSIC 805 – Theories of Music Teaching
  MUSIC 806 – Psychology of Music
  MUSIC 807 – History and Philosophy of Music Education
  MUSIC 808 – Introduction to Research in Music Education
  MUSIC 810 – Curriculum and Assessment in Music Education
Supervise staffing of the music technology laboratory
Service

University:
Graduate Council, Member (2015-present)
Assessment and Review Subcommittee (2015-present)

College:
Director of the School of Music, Theatre, and Dance Search Committee, Member (2016)

Music Program:
Committee on Planning, Music Program (2010-2015)
Chair (2011, 2013-2015)
Course and Curriculum Committee, Music Program (2013, 2015)
Elementary Music Education Search Committee, Member (2012)
Chair, Elementary Music Education Search Committee (2014)
NAfME - Collegiate Advisor (2012 – present)
Department Merger Committee (2012)
PhD Committee Member
Bishop, Jeffrey
Brecht-Hadded, Daniel
Feyes, Andrew
Hale, Travis
Horton, Staci
Janssen, Brett
Wiggins, David
Wimmer, Alex

Masters Committee Member
Bernard-Stevens, David
Bennett, Susan Vice
Flory, Wilson Reese
Fortier, Laura
Hartsook, Gretchen
Ji, Jieying
Littich, Henry
Payne, Staci
Pretz, Kathleen
Reb, Anna
Reid, Meredith
Shipley, Sarah
Shipley, Shawn
Szopinski, Sarah
Todd, Katherine
Williams, Blair
Williams, Stacey
Worcester, Sharyn
Xie, Lujie
Yancey, Benjamin

Advising Master’s Thesis
Flory, Reese
Williams, Blair
Yancey, Ben

College of Education
Curriculum and Instruction, College of Education (2010-present)
Student Affairs Committee, College of Education (2013-present)
Portfolio Development Committee, College of Education (2015 - present)
Rural Outreach Committee, College of Education (2015-present)
Previous Teaching Experience

**Rogers State University**  
*Assistant Professor of Music*  
Claremore, OK  
August 2009-July 2010

- Coordinator, Music Program

**University of Oklahoma**  
*Graduate Teaching and Research Assistant*  
Norman, OK  
August 2006-July 2009

- Early Field Experience Supervisor
- Research Advisor for Oklahoma A+ Schools
- Teaching Assistant for Music Education Department

**Moore High School**  
*Assistant Director of Bands*  
Manhattan, KS  
August 2002-July 2006

Research, Scholarship, and Creative Activities

Publications


Submitted for Consideration

Predictive ability from web-based portfolios of student achievement associated with professional teaching standards. (Submitted to Research Issues in Music Education). *Awaiting Response*

Job satisfaction and budget cuts impacts on music education in Kansas. (Submitted to *Update: Applications of Research in Music Education*)

Technical Documents


Payne, P. (2014). Kansas State University Student Learning Outcomes (SLO's) for the Bachelor of Music and Bachelor of Arts in Music. [Peer-Reviewed]

Payne, P. (2014). Undergraduate Studio Rubric for Advancement from Upper Division to Lower Division. Kansas State University, Manhattan, KS. [Peer-Reviewed]


Payne, P. (2013). Music Program Sophomore Gateway. Kansas State University, Manhattan, KS.


**Presentations: International**


**Presentations: National**


Payne, P. & Getz, L. (2013). Flipping the Switch: Providing the Opportunities to Develop the Role of Teacher in Our Schools. Presentation at the Professional Development Schools’ National Conference in New Orleans, LA. [Peer-Reviewed]


Presentations: State


Payne, P. (2016). Mixing it up! Using the technology Model Cornerstone Assessment. Session presented at Kansas Music Educators Association State In-Service Conference, Wichita, KS. [Peer-Reviewed]
Payne, P. (2016). Integrating the Arts! The first year of Kansas A+ Schools. Session presented at Kansas Music Educators Association State In-Service Conference, Wichita, KS. [Peer-Reviewed]


Payne, P. & McCoy, M. (2013). Questioning the Text and Each Other: Using Student Created Quizzes to Assess Reading Assignments. Poster presented at The Institute for Student Learning Assessment at Kansas State University. [Peer-Reviewed]


Burrack, F. & Payne, P. (2013). Music Education Advocacy: Results from the past five years’ budget impact surveys. Session presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Burrack, F. & Payne, P. (2013). Documenting students’ individual progress associated with professional teaching standards through web-based portfolios. Poster presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Payne, P. (2012). Balancing the Bottom Line. Invited presentation given at the 2012 KCOMTEP State meeting for the National Association for Music Education (NAfME)- Collegiate Chapters as a session for their fall conference in Wichita, KS. [Peer-Reviewed]


Payne, P. (2012). Balancing the Budget Crisis. Session presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Payne, P. (2012). Seven “Simple” Standards. Session presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Payne, P. (2011). Web-based Portfolios to Showcase Student Achievement and Using Video Conference for Field Placements. Poster session presented at the Teaching, Learning, and Technology Showcase on the campus of Kansas State University in Manhattan, KS. [Peer-Reviewed]

Payne, P. (2011). Johnny is definitely a tuba player! Session presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]

Payne, P. (2011). A panel discussion for CMENC. Session presented at the State In-Service Workshop of Kansas Music Educators Association in Wichita, KS. [Peer-Reviewed]
**Presentations: Local**

Payne, P. (2015). Integrating Music into the Core Classroom. Invited presentation at the Kansas State University KNEA-SP Meeting. College of Education at Kansas State University. Manhattan, KS.


Payne, P. (2013). Going green: Alternative approaches to music education. Professional Development session presented at Kansas State University Concert Band Clinic in Manhattan, KS.


Payne, P. (2011). Improvisation and Ear Training. Professional Development Session presented at the Music Education Symposium on the campus of Kansas State University in Manhattan, KS.

Payne, P. (2011). Bloggies for the Music Classroom. Professional Development Session presented at the Music Education Symposium on the campus of Kansas State University in Manhattan, KS.

Payne, P. (2010). Multicultural Reading Session for Band Directors. Professional Development Session presented at the Music Education Symposium on the campus of Kansas State University in Manhattan, KS.

**Guest Conducting**

Conductor, Honor Band for Kansas State University’s Concert Band Clinic, Manhattan, KS, January 2017

Guest Conductor, Kansas State University Wind Symphony, Spring 2016
Conductor/Guest Clinician, Northeast Band Directors’ Association Regional Honor Band, Bartlesville, OK, January 2016.

Guest Conductor, Kansas State University Wind Symphony, Spring 2015

Conductor, Kansas State University Wind Symphony, Spring 2014

Conductor, Southeast Kansas Music Educators Association District Junior Honor Band, Chanute, KS, January 2014

Conductor, Lyon County League High School Honor Band, Emporia, KS, March 2013

Conductor, Honor Band for Rogers County Band Directors Association, Claremore, OK, January 2013

Conductor, Honor Band for Kansas State University’s Concert Band Clinic, Manhattan, KS, January 2013

Conductor, Freshman Honor Band for Kansas Music Educators Association Northeast District, Stillwell, KS, December 2011

Conductor, Kansas State University Concert Band Manhattan, KS, October 2011

Conductor, Prep Band at Southwestern Oklahoma State University Band Camps, Weatherford, OK, July 2006

**Grants**

- **August 2010** – Mockingbird Grant to start an afterschool music program.
  - Applied - $10,000
  - Missed cut

- **February 2015** – Tilford Grant from Kansas State University.
  - Applied for enhancement of Multicultural Music Education within the music education program.
  - Applied - $2000
  - Awarded - $2000

- **October 2015** – University Small Research Grant
  - Applied for funds to support the Kansas A+ Schools Pilot as lead researcher
  - Applied - $4500
  - Missed Cut

- **February 2016** – Faculty Development Award
  - Applied for travel to present at International Symposium in Scotland
  - Applied - $3299
  - Awarded - $3249

**Reviewer, Research Associate, and Advisor**

- **Reviewer**
  - April 2016 – Program Reviewer for Kansas State Board of Education

- **October 2015** – Program Reviewer for Kansas State Board of Education

- **August 2015** – Music Standards Reviewer for the Kansas State Board of Education
June 2014 – Reviewer for the International Symposium on Music Education

Advisor
October 2015 – Selected by the Kansas State Department of Education to serve on the committee to re-write the State Teaching Licensure Standards for Music Education.

April 2014-present – Selected by peers to serve as advisor and board member for the implementation of the A+ Schools Whole-School Reform Model into Kansas Schools. Will serve both in an advisory role and as a researcher of the implementation.

August 2013-present – Selected by peers to serve as the Kansas representative for the National Association for Music Education’s Advocacy Leadership Force.

Research Advisor
August 2015 – Selected as chair of the Technology Model Cornerstone Assessment Committee. Duties include oversee the drafting of MCA’s and piloting prior to full dissemination.

August 2014 – Selected to investigate the impact of the MCA’s on Admission of Students into Music Programs at the University Level.

November 2012-present – Selected by peers to serve as research advisor for the revision of the national standards for the National Coalition for Core Arts Standards.

Dissertations and Theses

**University of Oklahoma**

*Doctor of Philosophy Dissertation:* An Investigation of Relationships between Timbre Preference, Personality Traits, Gender, and Instrument Selection of Public School Band Students

**Southwestern Oklahoma State University**

*Master of Music Thesis:* A Formal and Structural Analysis of Selected Twentieth Century Sonatas for Trombone and Piano, 2002

Research in Progress

Kansas A+ Schools: A Case Study

Job Satisfaction and Budget Cut Impact in Kansas’ Schools

World Music Pedagogy: Perceptions of World Music in the Public School Classroom.

Admission Standards of NASM Institutions

Pilot Tests for the Technology MCA

Impact of New Standards and MCA’s on College Entrance Expectations.


Journal articles on two projects experienced in the secondary and elementary methods courses.
Impact of Future Music Educators Day on the recruiting and retention of music educators at a Midwest University.

A Study of Band Intonation (A collaborative study on band intonation with Dr. James Sherbon), 2008-2010

**SERVICE**

**Adjudication**

April 2016 – Adjudicator for State Solo/Ensemble Contest Kansas High Schools Activities Association, Salina, KS

April 2016 – Adjudicator for Oklahoma Secondary Schools Activities Association State Instrumental Contest: Edmond, OK

April 2016 – Adjudicator for Regional Solo/Ensemble Contest Kansas High Schools Activities Association, Manhattan, KS

October 2015 – Adjudicator for the Central States Marching Festival – Manhattan, KS

April 2015 – Adjudicator for State Solo/Ensemble Contest Kansas High Schools Activities Association, Wichita, KS

October 2014 – Adjudicator for the Central States Marching Festival – Manhattan, KS

April 2014 – Adjudicator for Oklahoma Secondary Schools Activities Association State Solo/Ensemble Contest: Stillwater, OK

April 2014 – Adjudicator for State Solo/Ensemble Contest Kansas High Schools Activities Association, Wichita, KS

March 2014 – Adjudicator for the Twin Valley League Music Festival – Blue Rapids, KS

October 2013 – Adjudicator for the Central States Marching Festival – Manhattan, KS

April 2013 – Honors Recital Departmental Preliminaries Adjudicator: Kansas State University

April 2013 – Adjudicator for Oklahoma Secondary Schools Activities Association State Instrumental Contest: Edmond, OK

February 2013 – Adjudicator for the Mid-East League Music Festival – St. Mary’s, KS

October 2012 – Adjudicator for the Central States Marching Festival – Manhattan, KS

April 2012 - Solo/Ensemble Judge: Kansas High Schools Activities Association Solo/Ensemble Contest, Salina, KS

April 2012 – Honors Recital Departmental Preliminaries Adjudicator: Kansas State University

March 2012 – Honors Recital Divisional Preliminaries Adjudicator: Kansas State University

September 2011 – Adjudicator, Stallion Battalion Marching Invitational: Oologah, OK
April 2011 – Solo/Ensemble Judge: Oklahoma Secondary Schools Activities Association
Solo/Ensemble Contest, Ada, OK

March 2011 – Honors Recital Departmental Preliminaries Adjudicator: Kansas State University

March 2011 – Honors Recital Divisional Preliminaries Adjudicator: Kansas State University

October 2010 – Adjudicator for the Central States Marching Festival – Manhattan, KS

March 2010 – Concert Band Judge, Oklahoma Secondary Schools Activities Association District 9
Concert Band Contest: Bartlesville, OK

March 2010 – Verdigris Jazz Ensemble Guest Artist and Trombone Soloist for Spring Concert

September 2009 – Music and General Effect Judge, Stallion Battalion Marching Invitational:
Oologah, OK

**Recruiting and Clinics**

May 2016 – Westmoreland Instrument Night Coordinator

March 2016 – Director, Future Music Educators Day

February 2016 – Kansas Music Educators Association In-Service Workshop, Booth Presentation
for Kansas State University

November 2015 – Career Day at Manhattan High School: Manhattan, KS

October 2015 – Director, New Music Teachers’ Day

October 2015 – Director, Future Music Educators Day

May 2015 – Westmoreland Instrument Night Coordinator

April 2015 – Clinic for Holton HS, Holton, KS

March 2015 – Clinic for Holton MS, Holton, KS

March 2015 – Director, Future Music Educators Day

February 2015 – Kansas Music Educators Association In-Service Workshop, Booth Presentation
for Kansas State University

November 2014 – Career Day at Manhattan High School: Manhattan, KS

October 2014 – Director, New Music Teachers’ Day

October 2014 – Director, Future Music Educators Day

May 2014 – Westmoreland Instrument Night Coordinator

March 2014 – Clinic for Lebo High School – Lebo, KS

March 2014 – Director, Future Music Educators Day

February 2014 – Kansas Music Educators Association In-Service Workshop, Booth Presentation
for Kansas State University

November 2013 – Director, Future Music Educators Day

October 2013 – Director, New Music Teachers' Day

April 2013 – Westmoreland Instrument Night Coordinator

April 2013 – Clinic for Lebo High School – Lebo, KS

March 2013 – Director, Future Music Educators Day: Kansas State University

February 2013 – Clinic for Southeast of Saline High School – Salina, KS

February 2013 – Kansas Music Educators Association In-Service Workshop, Booth Presentation for Kansas State University

January 2013 – Clinician, Concert Band Clinic: Kansas State University, Manhattan, KS

November 2012 – Director, Future Music Educators Day

November 2012 – Speaker, USD 383 Choral Festival; Spoke on the power and importance of music in our schools.

October 2012 – Director, New Music Teacher Day

August 2012 – Moderator, GTA training for Fine Arts Focus Group

April 2012 – Westmoreland Instrument Night Coordinator

March 2012 – Future Music Educators Day: Kansas State University

March 2012 – Kansas State University Percussion Methods and Materials Studio: Principles of Lesson Design

February 2012 – Kansas Music Educators Association In-Service Workshop, Booth Presentation for Kansas State University

November 2011 – Future Music Educators Day: Kansas State University

October 2011 – Director, New Music Teacher Day

April 2011 – Westmoreland Instrument Night Coordinator

March 2011 – Moore High School, Trombone Ensemble

March 2011 – Future Music Educators Day: Kansas State University

February 2011 – Kansas Music Educators Association In-Service Workshop, Booth Presentation for Kansas State University

October 2010 – Director, New Music Teacher Day

October 2010 – Future Music Educators Day: Kansas State University
HONORS

June 2015 – Certified in World Music Pedagogy by the Smithsonian Folkways Institute: Seattle, WA

May 2015 – William H. Stamey College of Arts and Sciences Outstanding Advisor Award

October 2014 – Outstanding Faculty Recognition - Kansas State University Mortarboard Society

November 2012 – Outstanding Achievement in Assessment - Music Education Division: Kansas State University

August 2008-May 2009 – Treasurer, University of Oklahoma Graduate Music Student Association

August 2007-May 2008 – Member, School of Music Graduate Studies CommitteeUniversity of Oklahoma (Elected)

May 2005 – Straight Superiors and Oklahoma Sweepstakes Award
   Moore High School Symphonic Band
   Moore, Oklahoma

March 2005 – Who’s Who among Teachers and Educators

March 2003 – Straight Superiors - Junior High District Concert Contest
   Highland East Jr. High Eighth Grade Band
   Moore, Oklahoma

2002-2010 – Consistent student Superior ratings at District and State Solo and Ensemble Contests

PROFESSIONAL MEMBERSHIPS

Kansas Music Educators Association
   Member, 2010-present
   Co-Advocacy Chair, 2012-present

Kansas State University Campus Ministries, Wesley Foundation Board of Directors
   Member, 2011-present
   Treasurer, 2012-present

Parent Teacher Organization, Marlatt Elementary
   Member, 2011-present
   President, 2014-present

NAfME: The National Association for Music Education

Manhattan Municipal Band

The Thundering Cats – Manhattan Municipal Jazz Ensemble

Sunflower Trombone Quartet

International Trombone Association
College Music Society
Phi Mu Alpha Sinfonia
Tau Beta Sigma