



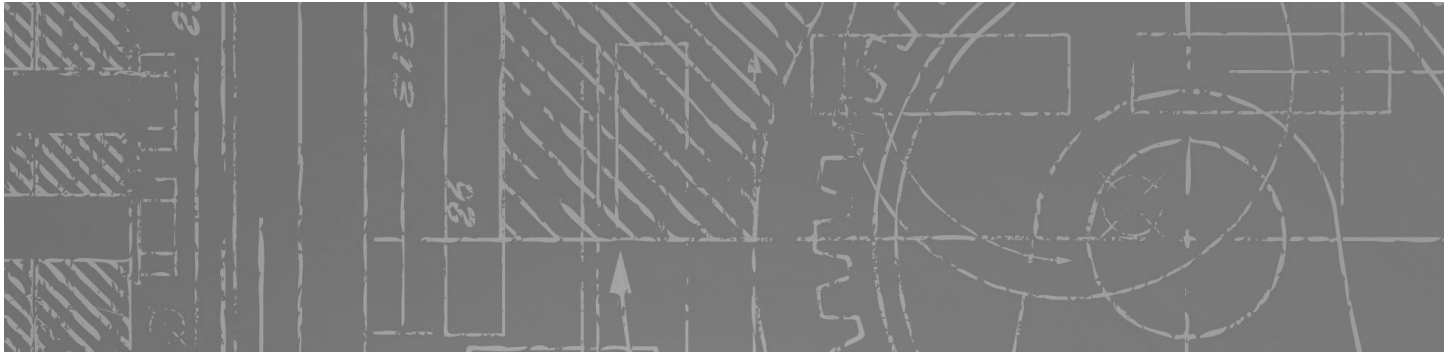
# **MOREHEAD STATE UNIVERSITY**

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**MUSIC, THEATRE & DANCE**

**COURSE SYLLABUS  
INSTRUMENTAL MATERIALS AND METHODS**

**MUSE 376 001  
FALL SEMESTER, 2019**



## **INSTRUMENTAL MATERIALS AND METHODS**

MUSE 376 001

Fall Semester, 2019

**Instructor:** Dr. DuWayne Dale, dcdale@moreheadstate.edu  
114 Baird Music Hall, Phone 783-2485

**Office Hours:** T/TH 9am-11:30am, others by appointment

**Class Meeting Time:** T/TH 12:30pm-1:45 pm, Baird 203 (3 credit hours)

**Catalog Description:** Instructional procedures and materials used in instrumental teaching from the elementary grades through high school. Prerequisite: MUSE 207.

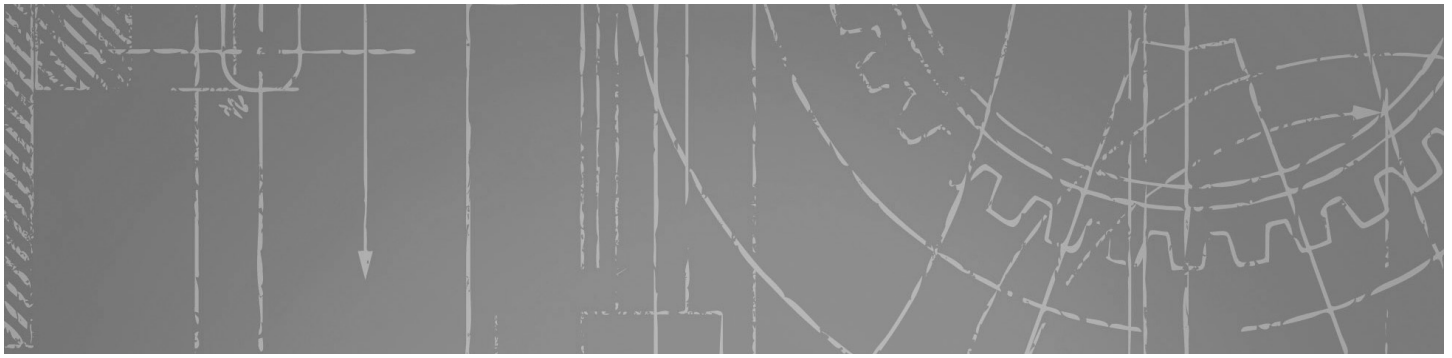
**Course Description:** This course is designed to provide the student with a thorough basis in the techniques of teaching and administrating elementary, middle school/junior high, and high school instrumental music programs. Course topics include school music program organization and instructional planning, rehearsal strategies (learning climates), characteristics of effective teachers (managing instruction), assessment of the instrumental music student and attending conventions/workshops. Budgeting, concert and competition preparation, fundraising, scheduling, student handbooks, booster organizations, and travel issues will be addressed. In addition, this course will provide information concerning classroom management, comprehensive musicianship, method book evaluation, selection of music, and public relations. The course will address the use of the Internet as a resource, computer programs designed to ease administrative duties, software, and email as a means of networking. Today's diverse society provides ample opportunities for students to explore diversity within their environment. Students will be taught to incorporate ideas into their teaching philosophies that reflect our diversity. Inclusion is an integral component of all classrooms therefore strategies for inclusion are embedded in each course topic and in most course assignments. The objectives for this course include relevant components from the Kentucky Teacher Performance Standards, National Association of Schools of Music (NASM) and MSU's Conceptual Framework Outcomes (CFOs).

**Field Experience:** 50 HOURS REQUIRED (up to 100 accepted). Students who do not acquire the minimum 50 field experience hours required for this course will automatically receive an grade of "E."

**Specialty Professional Organization (SPA):** National Association of Schools of Music (NASM)

### *"Community Engagement: A Light to and from the Mountains"*

*The Professional Education Unit at Morehead State University delivers rigorous, high quality programs that prepare professionals informed by best national and international scholarship, plus research, literature, and experiences specific to Appalachia-preparing professionals to improve the schools, quality of life, and the communities in which they live and serve. This statement is not only the strategic mission for the College, but it also incorporates the conceptual framework that guides all our activities.*



### **Conceptual Framework Outcomes (CFOs):**

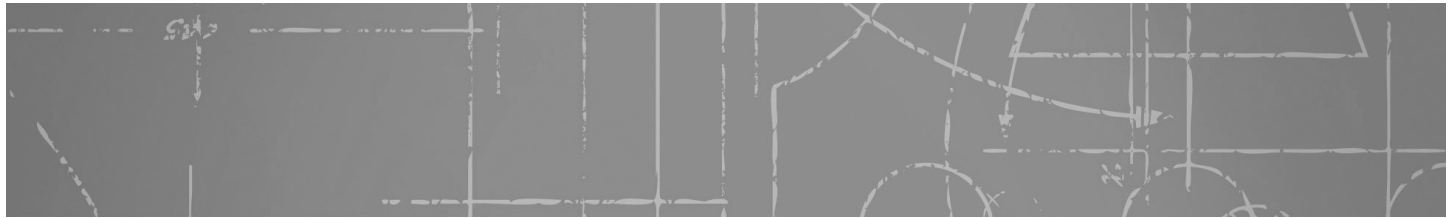
The Unit and the faculty within individual programs assess the degree to which its graduates:

- 1) Master the content knowledge, professional and the twenty-first century skills need to make an optimal contribution to “whole” student learning in education settings.
- 2) Are competent in the collection and use of data to inform decision-making and to demonstrate accountability for student learning.
- 3) Demonstrate professional dispositions.
- 4) Are culturally competent and understand the regions from which they have come utilizing knowledge and experiences to effectively “bridge the gaps” ( economic, achievement, and geographic) ensuring optimal learning for all students.
- 5) Engage in authentic field experiences in collaboration with committed school-based partners and are empowered to improve the quality of education throughout this region and beyond.

### **Student Learning Outcomes (SLOs):**

Student learner outcomes will be demonstrated through individual assignments, field experience, written essays, and quizzes/examinations. As a result of instruction and course assignments, students will be able to:

- 1) Revise a personal philosophy of instrumental music education that includes an overview of a well designed and balanced instrumental music program.
- 2) Identify characteristics of effective instrumental music teachers.
- 3) Demonstrate appropriate instructional planning that supports the development of comprehensive musicianship.
- 4) List appropriate and relevant examples of concert band/orchestra repertoire and establish guidelines for effective concert programming.
- 5) Identify and plan instruction for a diverse population of students including those identified with IEP/504 conditions.
- 6) Understand, interpret, and plan instruction for students with Individualized Educational Programs (IEP) or 504 Plans.
- 7) Identify and apply strategies that promote effective classroom management while addressing the needs of a diverse student population and exceptional learners.
- 8) Develop lesson plans in the KTIP format that reflect appropriate rehearsal strategies for instrumental ensembles and address ensemble tuning, warm-up routines, and the diagnosis, prescription, and evaluation of performance problems. The use of appropriate technologies is expected.
- 9) Identify resource materials that support the development of high-quality instrumental music programs (CD's, DVD's, software programs, Internet, teleconferencing, computer software, etc.).
- 10) Develop strategies that address an effective approach to public relations.
- 11) Develop appropriate procedures for travel with a student ensemble.
- 12) Develop a grading philosophy and grading policy.
- 13) Develop an attitude which values lifelong learning in the areas of instrumental technique, instrumental methods, conducting, and instrumental literature.
- 14) Identify and understand copyright laws that apply to the technology of composing, arranging, and reproduction of music in and for the music classroom/ensembles.
- 15) Develop a budget for the instrumental music program.



**Texts/References and Other Requirements:**

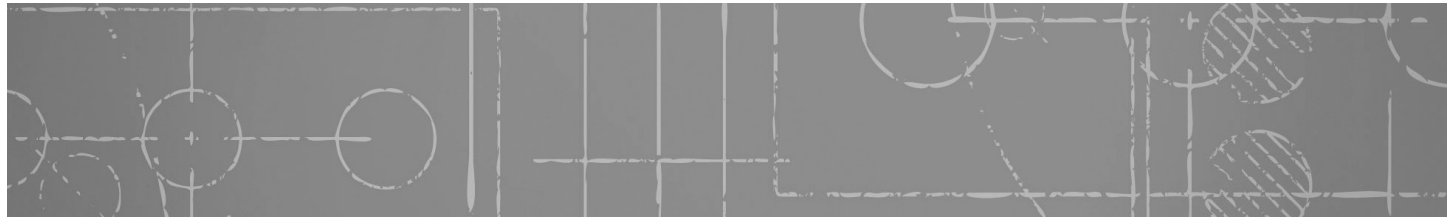
Feldman, E. & Contzius, A. (2016) Cooper, L. (2004). *Instrumental music education: Teaching with the musical and practical in harmony*, 2nd edition. New York: Routledge (required)  
 NAFME student membership (required)  
 Attendance at the fall Collegiate NAFME Conference

**Course Evaluation:**

The students' course evaluation will be based upon points earned by completing the various assignments, projects, etc. detailed later in this syllabus. All assignments are to be turned in on time and in the stipulated format. Formatting expectations specific to each assignment will be explained verbally and in writing at the time assigned.

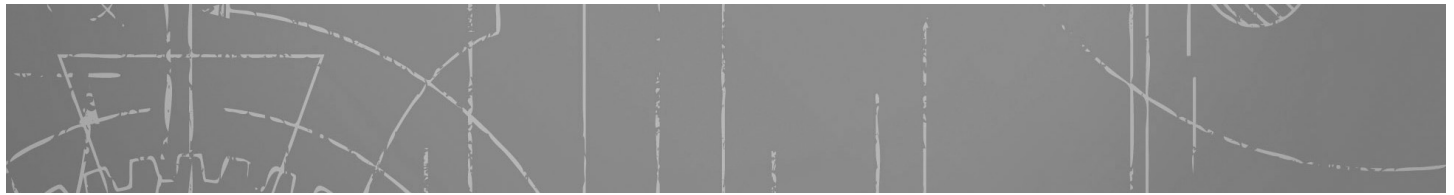
**NASM/InTASC Alignment of Assignments and Corresponding SLOs and CFOs:**

	<b>Kentucky Teacher Performance Standards (InTASC)</b>	<b>National Association of Schools of Music Attributes and Competencies (NASM)</b>
<b>Field Experience/Video Recorded Lesson</b> CFO: 1-5 SLO: 2 -10, 13	1-10	DA: 1-3 MC:- 1-4 SC: 3-5 TC: 1-6
<b>Handbook Assignment</b> CFO: 1-4 SLO: 2, 3, 4, 7, 8, 9, 10, 11, 12, 13	1-4, 6, 7, 9, 10	DA: 1-5 MC: 1 SC: 3-5 TC: 4-6
<b>Portfolio Website</b> CFO: 1-5 SLO: 1-14	1-10	DA:-1-7 MC: 1-4 SC: 3-5 TC: 1-6
<b>Budget Assignment</b> CFO: 1-5 SLO: 1-14	3, 7, 9, 10	DA: 4 SC: 3-5 TC: 4
<b>Reading/Discussion Board Assignments</b> CFO: 1 SLO: 1-14	1-10	DA: 1-7 MC: 1-4 SC: 3-5 TC: 1-6
<b>Philosophy Revision</b> CFO: 1-4 SLO: 1-13	1, 2, 4, 5, 6, 9	DA: 1-4, 6, 7 SC: 3-5 TC: 1-6
<b>TMPB Assignment</b> CFO: 1, 2 SLO: 2, 3, 4, 8, 9	1, 4, 5, 7, 8, 9, 10	DA: 2, 4 MC: 1, 3, 4 SC: 3-5 TC: 2-5
<b>Final Exam/Quizzes</b> CFO: 1, 2, 4 SLO: 1-14	1-10	DA: 1-3 MC:- 1-4 SC: 3-5 TC: 1-6



## **Assignment Descriptions:**

<b>Assignment</b>	<b>Description</b>
<b>Reading and Discussion Board</b> (240 points) Due each Monday by midnight beginning 8/21	Students will have reading assignments in the primary text as well as occasional supplementary reading. Each reading assignment will be accompanied by a required discussion board response and follow-up discourse. See appendices for a specific schedule.
<b>Weekly Quizzes</b> (10 points each x 16 weeks=160 points) Due on 9/22/18	Students will have a short quiz each week. Quizzes will assess the degree to which each student is prepared for the week's topic(s) by helping to determine how well he/she read the assigned chapters and, if applicable, the assigned supplemental reading material.
<b>TMPB Project</b> (100 points) Due on 9/22/18	Students will be assigned a musical score and will create a teacher resource guide modeled after GIA Publication's <i>Teaching Music Through Performance in Band</i> series.
<b>Lesson Plan Project</b> (50 points) Due on 10/8/18	Students will develop a comprehensive lesson plan for a high school or middle school band rehearsal. Students will include modifications and/or accommodations for a hypothetical student with disabilities.
<b>Video Recorded Lesson</b> (50 points) Due between 10/8/19 and 12/3/19	Students will record a 20-minute lesson with a P-12 private student, P-12 small group, or P-12 large group. A lesson plan for the 20-minute session will be designed using the same format as the Lesson Plan Project assignment. The lesson plan will include appropriate adaptations/modifications for real/hypothetical special needs students.
<b>Philosophy Revision</b> (50 points) Due on 10/29/19	Students will revise the philosophy of music education they wrote in MUSE 207. All aspects of their earlier philosophy statement will be revisited (value of music education, its place in the school curriculum, inclusiveness, classroom environment, etc.)
<b>Band Handbook Project</b> (100 points) Due on 11/12/19	Students will create a high school band handbook that encompasses all aspects of maintaining a successful band program (e.g., classroom management, grading policy, rehearsal strategies, parent organizations, travel, and other pertinent topics). Students will also include a policy statement of inclusiveness for their program.
<b>Budget Project</b> (100 points) Due on 11/26/19	Students will design an annual operating budget for a high school band program. Included in the budget will be funds allotted for adaptive technologies and other resources to serve hypothetical special needs students.
<b>Field Experience &amp; Reflection</b> (200 points) Due by 12:30pm on 11/26/19	Students must earn a minimum of 50 hours of field experience. This will include twenty (20) hours of small group teaching at RCMS/RCHS or other approved site, six (6) hours of field experience will be earned through special education experiences, eight (8) hours of observation/interaction at Tri-State Middle School Clinic with a diverse population, and six (6) hours of professional development at the NAFME Fall Conference. The remaining ten (10) hours may be obtained through an approved university-sponsored educational activity involving K-12 instrumental music students or out-of-county field experiences, but <u>pre-approval is required</u> . See Appendix 5 for details on properly completing all of the required paperwork/documentation. Failure to attain 50 FE hours for this course will result in failure of the course. Documentation errors, illegible paperwork, or failure to collect field experience in the assigned categories will significantly impact this assignment grade.
<b>Portfolio Website</b> (150 points) Due by 12:30pm on 12/3/19	Students will create a professional portfolio website that will include a professional bio, guided reflections from field experience, personal philosophy of music education, special needs resources, résumé, and other related resources and materials.
<b>Final Exam</b> (50 points) Date - per MSU posted schedule	The final exam will apply to course lectures, class discussions, and text materials.



### **Attendance Policy:**

Persuant to UAR 103.04, *" Prompt and regular class attendance is the responsibility of all students. Students should be aware that excessive absenteeism, whether excused or unexcused, may affect their ability to earn a passing grade...university excused absences are grouped into five categories: 1) University-Sponsored Activities; 2) Student/Family Illness/Death; 3) Military Obligations; 4) Jury Duty or Subpoena for Court Appearances; and 5) Major Religious Holidays."*

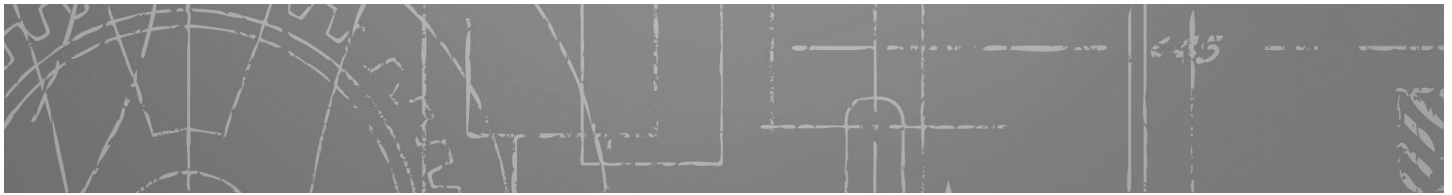
Improvement of any skill requires regular practice; attendance is therefore mandatory. In accordance with 103.04, excessive absence, regardless of reason, will impact a student's final course grade. Students should miss no more than three scheduled classes for any reason.

- A student's first three absences will be considered excused provided the student has communicate effectively with the instructor in a timely and professional manner. Students should notify the instructor about absences that can be anticipated (MSU events, some personal illnesses, etc.) no later than 48 hours prior to the absence. In the event of an absence that could not be anticipated (sudden personal illness, family death/critical illness, etc.) notification should be handled within two business days of the student's return to classes. Notification will take the form of a completed Excused Absence Request Form filed with the band office with the appropriate documentation attached. While email notification is appreciated, it is not required, nor is it acceptable as a replacement for filing the proper documentation.
- Regardless of excused/unexcused status, more than three absences will result in the student's final course grade being lowered one letter grade per absence (e.g. with a 4th absence an "A" becomes a "B").
- Significantly late arrivals or early departures (more than five minutes) will count as a class absence. If you are physically present but disengaged from the class (e.g., using your phone, ear buds inserted, reading, doing homework for another class, or sleeping), you will also be considered absent.

### **Late Work Policy:**

- Absence does not excuse the student from submitting course work on time or from completing course work assigned during the absence.
- Assignments will have a specific due date and time; any work submitted after the due date/time will be considered late.
- Late work will be accepted for 24 hours following the due date/time. The work will be graded, but the grade for all late work will be reduced by 50%. Neither Discussion Board assignments nor FE submission or upload dates/times may be missed. Discussion Board threads are scheduled to close on the published due date/time and will not be reopened for any reason.
- Work submitted more than 24 hours past the due date/time will not be graded and will receive a grade of "0."

*In the interest of fairness to each and every student, the instructor reserves the right to evaluate each absence on a case-by-case basis to determine if there are/were extenuating circumstances. If found, the instructor reserves the right to reconsider acceptance of late assignments/quizzes.*



### **Grading:**

Students' progress in the course will be assessed through a point system. All assignments will be assessed based on content and professionalism. Specific criteria will always be provided at the time of assignment. **Today's teacher must be able to effectively communicate ideas through verbal and written means.** Therefore, students will be given ample opportunity to develop these skills through classroom discussions, projects, and written assignments.

### **Grading Scale:**

A	=	1119-1250 points	(90-100%)
B	=	993-1118 points	(80-90%)
C	=	869-992 points	(70-79%)
D	=	744-868 points	(60-69%)
E	=	0-743 points	(0-59%)

*Note - point totals include rounding; total available points for the course as well as the listed ranges for designated letter grades may vary if course assignments are adjusted*

### **Classroom Environment:**

Illegal: firearms or any other weapons, alcohol, illegal drugs, and drug related items. Food, drinks other than water, tobacco products, and spit-cups are not permitted. Mobile devices must be placed on "silent" and stowed. Behavior that disrupts the learning environment is strictly forbidden.

### **Academic Honesty:**

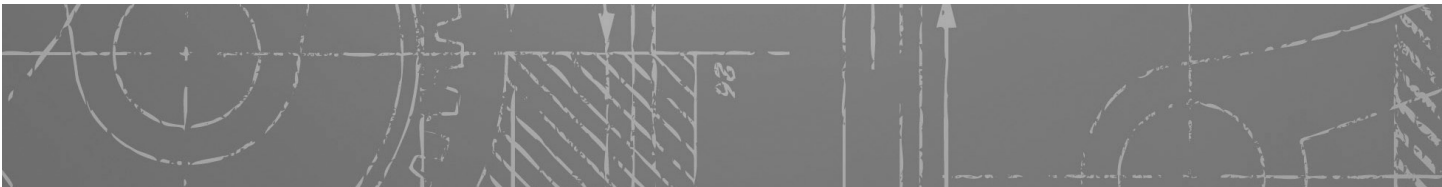
All students at Morehead State University are required to abide by accepted standards of academic honesty. Academic honesty includes doing one's own work, giving credit for the work of others, and using resources appropriately. Guidelines for dealing with acts of academic dishonesty can be found in the academic catalog.

### **ADA Statement:**

Students with disabilities are entitled to academic accommodations and services to support their access and safety. The Office for Disability Services in 109-J Enrollment Services Center coordinates reasonable accommodations for students with documented disabilities. Although a request may be made at any time, services are best applied when they are requested at or before the start of the semester. Please contact Disability Services at 606-783-5188 or [e.day@moreheadstate.edu](mailto:e.day@moreheadstate.edu) or visit their website at [www.moreheadstate.edu/disability](http://www.moreheadstate.edu/disability)

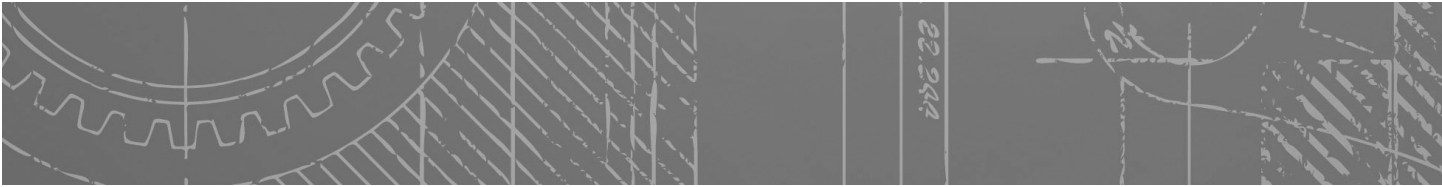
### **Campus Safety:**

Emergency response information will be discussed in class. Students should familiarize themselves with the nearest exit routes in the event evacuation becomes necessary. You should notify your instructor at the beginning of the semester if you have special needs or will require assistance during an emergency evacuation. Students should familiarize themselves with emergency response protocols at: [www.moreheadstate.edu/emergency](http://www.moreheadstate.edu/emergency)



APPENDIX 1 - COURSE OVERVIEW		
AUG.	W1	Dates: 8/20, 8/22 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 1 and 2
	W2	Dates: 8/27, 8/29 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 3, 4, 5, and 6
SEPTEMBER	W3	Dates: 9/3, 9/5 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapter 7
	W4	Dates: 9/10, 9/12 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapter 8 <i>Field Experience reality check - do you have 15 hours completed?</i>
	W5	Dates: 9/17, 9/19 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 9, 10, and 11
	W6	Dates: 9/22, 9/23 - CNAfME CONFERENCE; 9/24, 9/26 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 12 and 13 <b>TMPB PROJECT DUE BY 12:30PM ON 9/22</b>
OCTOBER	W7	Dates: 10/1, 10/3 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 12 and 13
	W8	Dates: 10/8 - class meeting Topics: See <i>Instrumental Music Education</i> , Chapters 14 and 15 <i>Field Experience reality check - do you have 25 hours completed?</i> <b>LESSON PLAN PROJECT DUE BY 12:30PM ON 10/8</b>
	W9	Dates: 10/15, 10/17 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 16 and 17
	W10	Dates: 10/22, 10/24 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 18 and 19
	W11	Dates: 10/29, 10/31 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 20 <b>PHILOSOPHY REVISION DUE BY 12:30PM ON 10/29</b>
NOVEMBER	W12	Dates: 11/5, 11/7 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 20 <i>Field Experience reality check - do you have 40 hours completed?</i>
	W13	Dates: 11/12, 11/14 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 21 <b>BAND HANDBOOK PROJECT DUE BY 12:30PM ON 11/12</b>
	W14	Dates: 11/19, 11/21 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 21
	W15	Dates: 11/26 - class meeting Topics: See <i>Instrumental Music Education</i> , Chapters 22, 23, and 24 <b>ALL FE FORMS AND BUDGET PROJECT DUE BY 12:30PM ON 11/26</b>
DEC.	W16	Dates: 12/3, 12/5 - class meetings Topics: See <i>Instrumental Music Education</i> , Chapters 22, 23, and 24; Final Exam Review <b>PORTFOLIO WEBSITE LINK SUBMITTED (WITH VIDEO UPLOADED) BY 12:30PM ON 12/3</b> <b>ALL FE FORMS MUST BE UPLOADED TO TASKSTREAM BY 8:00AM ON 12/5</b>
	W17	FINAL EXAM WEEK - Test date/time TBD





## APPENDIX 2 - READING AND DISCUSSION BOARD DEADLINES

Assigned readings should be completed prior to responding to Discussion Board posts  
 All Discussion Board responses are due by midnight on the date listed below:

<b>AUG.</b>	W1	21	Discussion Board 1 response due ( <i>Instrumental Music Education</i> , pp. 3-47)
	W2	26	Discussion Board 2 response due ( <i>Instrumental Music Education</i> , pp. 48-79)
<b>SEPTEMBER</b>	W3	2	Discussion Board 3 response due ( <i>Instrumental Music Education</i> , pp. 83-103)
	W4	9	Discussion Board 4 response due ( <i>Instrumental Music Education</i> , pp. 104-140) Supplemental Reading 1 & 2 due (see Blackboard "Course Documents")
	W5	16	Discussion Board 5 response due ( <i>Instrumental Music Education</i> , pp. 141-190) Supplemental Reading 3 due (see Blackboard "Course Documents")
	W6	23	Discussion Board 6 response due ( <i>Instrumental Music Education</i> , pp. 191-238) Supplemental Reading 4, 5, & 6 due (see Blackboard "Course Documents")
<b>OCTOBER</b>	W8	7	Discussion Board 7 response due ( <i>Instrumental Music Education</i> , pp. 239-281)
	W9	14	Discussion Board 8 response due ( <i>Instrumental Music Education</i> , pp. 282-321)
	W10	21	Discussion Board 9 response due ( <i>Instrumental Music Education</i> , pp. 322-349)
	W11	28	Discussion Board 10 response due ( <i>Instrumental Music Education</i> , pp. 350-361)
<b>NOV.</b>	W13	11	Discussion Board 11 response due ( <i>Instrumental Music Education</i> , pp. 362-371)
	W15	25	Discussion Board 12 response due ( <i>Instrumental Music Education</i> , pp. 372-394) Supplemental Reading 7 & 8 due (see Blackboard "Course Documents")



## APPENDIX 3

### **Related NASM Attributes and Competencies:**

(DA) *Desirable Attributes:* The prospective music teacher should have:

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

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

1. Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.
2. Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
3. Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
4. Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.

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

(1-2 only loosely to course content)

3. Instrumental Music. Listed below are essential competencies and experiences for the instrumental music teaching specialization:
  - a. Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.
  - b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.
  - c. Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.
  - d. Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.



4. Music: All Levels, All Specializations. Listed below are essential competencies and experiences for programs whose published purpose is to prepare teachers in all or several areas (e.g. general, vocal/choral, instrumental, other). To fulfill this purpose consistent with this and other applicable standards, all of the specialization areas chosen are included in some manner in the curriculum as a whole. Specific forms of inclusion, proportions, and assignments are the responsibility of the institution.
  - a. Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.
  - b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education.
  - c. Experiences in solo vocal or instrumental performance.
  - d. Experiences in ensembles. Ensembles should be varied both in size and nature.
  - e. The ability to lead performance-based instruction in a variety of settings.
  - f. Laboratory experience in teaching beginning students in a variety of specializations.
  
5. Specific Music Fields or Combinations. Listed below are essential competencies and experiences for music teaching specialization(s) focused on either one or a combination of areas such as composition, electronic and computer music, ethnic music, guitar, small ensembles, jazz, keyboard, orchestral music, music history and theory, music in combination with other disciplines, music technologies, music in multimedia, and popular music; or combinations of one or more of these types of content with aspects of the general, vocal/choral, or instrumental specializations:
  - a. Knowledge and skill in the selected area(s) of specialization sufficient to teach beginning and intermediate students effectively.
  - b. Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for the area(s) of specialization.
  - c. In-depth experiences with the creative and/or performance and/or scholarly aspects of the selected area of specialization as required by the nature and content of that specialization.
  - d. The ability to use instruments, equipment, and technologies associated with the area(s) of specialization.
  - e. Laboratory experience in teaching beginning students in the area(s) of specialization, individually, in small groups, and in larger classes.

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

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



## APPENDIX 4

### **Kentucky Teacher Performance Standards (Revised July 1, 2018):**

MUSE 376 integrates the Kentucky Teacher Performance Standards as adopted by the Kentucky Education Professional Standards Board. The course requirements, assignments, and learning outcomes address these standards to varying degrees as they are relevant to the objectives of this class.

#### ***Standard I: Learner Development***

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

#### ***Standard II: Learning Differences***

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

#### ***Standard III: Learning Environments***

The teacher shall work with others to create environments that:

- a. Support individual and collaborative learning; and
- b. Encourage positive social interaction, active engagement in learning, and self-motivation.

#### ***Standard IV: Content Knowledge***

The teacher shall:

- a. Understand the central concepts, tools of inquiry, and structures of the discipline he or she teaches; and
- b. Create learning experiences that make these aspects of the discipline accessible and meaningful for learners to assure mastery of the content.

#### ***Standard V: Application of Content***

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

#### ***Standard VI: Assessment***

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

#### ***Standard VII: Planning for Instruction***

The teacher shall plan instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

#### ***Standard VIII: Instructional Strategies***

The teacher shall understand and use and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections and to build skills to apply knowledge in meaningful ways.

#### ***Standard IX: Professional Learning and Ethical Practice***

The teacher shall engage in ongoing professional learning, shall use evidence to continually evaluate his or her practice, particularly the effects of his or her choices and actions on others, such as learners, families, other professionals, and the community, and shall adapt practice to meet the needs of each learner.

#### ***Standard X: Leadership and Collaboration***

The teacher shall seek appropriate leadership roles and opportunities to:

- a. Take responsibility for student learning;
- b. Collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth; and
- c. Advance the profession.



## APPENDIX 5 - COMPLETING FIELD EXPERIENCE PAPERWORK FOR MUSE 376

### General Reminders:

Deliberate falsification of field experience reports is considered academic dishonesty and will result in a sanction that may include failure of the assignment, failure of a particular class, or other appropriate disciplinary action (such as dismissal from the teacher education program). See Academic Misconduct policy in the Morehead State University Eagle Student Handbook. Field experience forms are expected to be submitted complete and accurate. Incomplete and inaccurate forms will not be accepted for field experience credit. Keep a copy of your field experience paperwork. Storage space is available on Folio180. Students must submit all field experience information in Taskstream.

All signatures on submitted FE Forms must be original, no photocopies. Students are asked to please take time to ensure handwriting on the FE Form is completely neat and legible.

### Specific to MUSE 376:

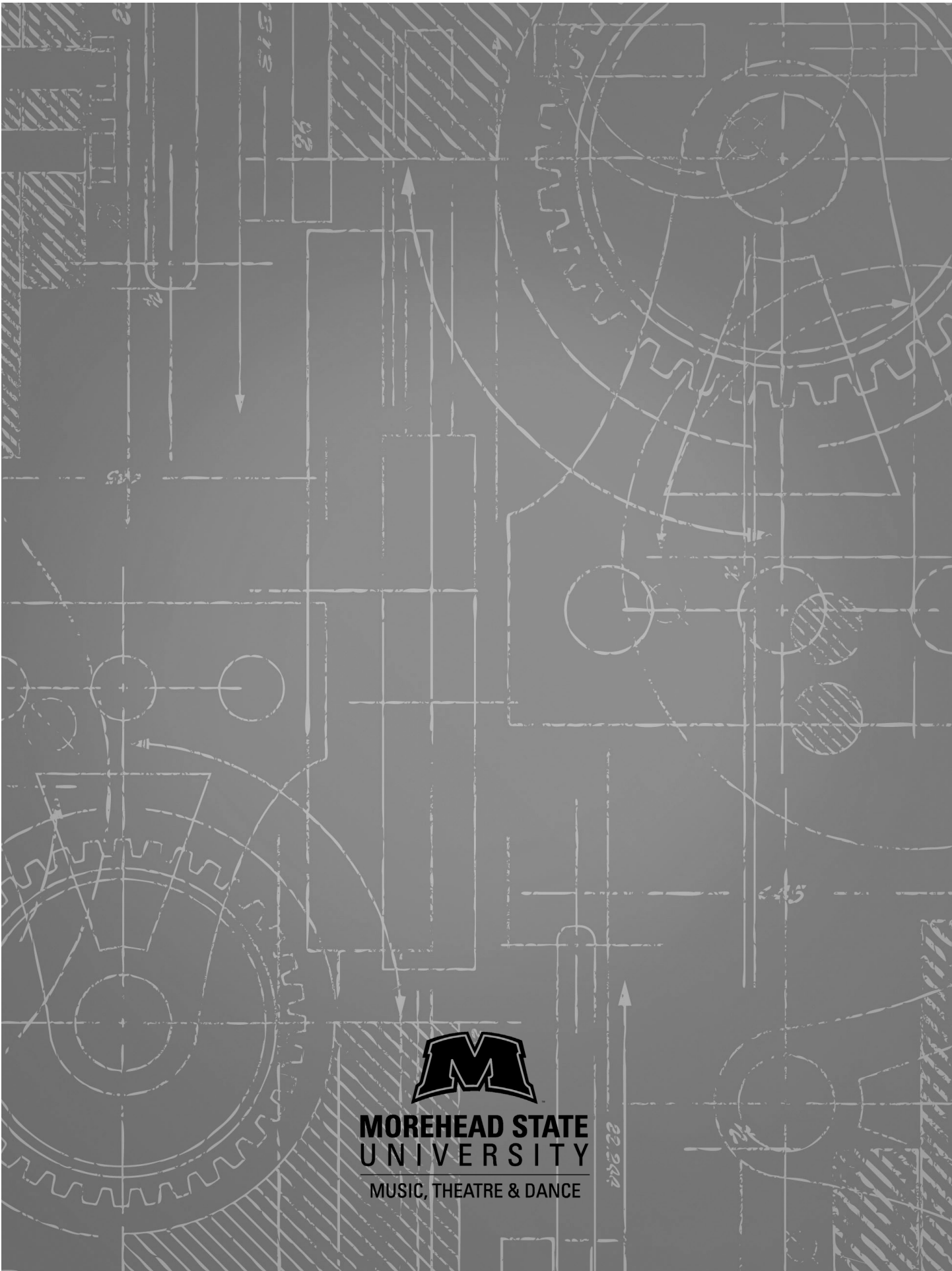
A full set of instructions on how to properly complete both the FE Form can be found under "Course Documents" in Blackboard. Students will be expected to follow these instructions without variation for all of their entries.

Students are expected to submit completed FE forms (originals, not copies) to the instructor during our class meeting on **Tuesday, November 26th**. This due date allows for timely review and, if needed, correction prior to the final scanning and upload to Taskstream.

When completed FE forms have been submitted to the instructor and all corrections have been made, the instructor will scan each student's FE forms and email a scanned copy, in .PDF format, to each student to facilitate easy upload to Taskstream.

Students must upload their FE forms to Taskstream for final instructor approval **by 8:00am on Thursday, December 5th**.

**Failure to complete the requisite 50 hours of FE will result in an automatic grade of "E" for this course. Failure to submit/upload forms by the requested due dates/times will result in them not being accepted.**



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