Oberlin College Conservatory of Music
Music Education Division

MASTER of MUSIC TEACHING HANDBOOK 2015-16

Continuing a heritage:
Preparing music teachers for the future

www.oberlin.edu/musiced/mmt
# Master of Music Teaching Handbook
## 2015-2016

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Mission and Goals of Oberlin College

Oberlin College is dedicated to excellence in education, pursuit of scholarship and artistry, a global perspective and a richly diverse student body, a commitment to personal and professional leadership, and to community service. Oberlin as a liberal arts college and a conservatory of music exists to achieve—and to enable its students and faculty to achieve—academic, artistic, and musical excellence.

The mission of Oberlin College, as articulated in its Strategic Plan (2005), is to:

- Graduate liberal arts and conservatory students who have learned to think with intellectual rigor, creativity, and independence;
- Provide the highest level of conservatory education to exceptionally talented young musicians;
- Offer superb liberal education across the arts and sciences, in the humanities, natural and social sciences, and the arts;
- Open the world to its students and develop in them the skills and knowledge they will need to engage with and navigate in highly diverse communities and in a global society;
- Nurture students’ creativity by providing rich curricular and co-curricular opportunities for studying and making art and music;
- Help students clarify and integrate their intellectual strengths and interests, social commitments, and vocational aspirations;
- Enable students to integrate and apply their knowledge;
- Nurture students’ social consciousness and environmental awareness;
- Provide outstanding preparation for success at the highest level of graduate and professional education and in careers;
- Graduate individual who are humane, thoughtful, and influential actors in the world who will provide leadership in their communities and professions and in the arts, politics, education, international relations, public service, science, business, and communications.

Oberlin’s Strategic Plan (2005) was a three-year task. Faculty, staff, administration, and student leaders took active roles in designing and writing the strategic plan, and are the primary stakeholders responsible for implementing the plan.
Mission and Goals of the Oberlin Conservatory of Music

Oberlin College is unique among Ohio institutions of teacher education in that it is primarily an undergraduate institution and that it currently offers teacher certification in only one area: P-12 music. There exists no School of Education on campus. Within the Conservatory of Music, the Bachelor of Music degree is offered with a major in music education. The Division of Music Education, housed in the Conservatory of Music, serves as the education unit and provides complete oversight for the education program at Oberlin College.

It is the purpose of the Conservatory at Oberlin College to provide the most talented and motivated young musicians with an education in music at the undergraduate level that balances specific career training with the attainment of general knowledge. To this end, the Conservatory of Music strives to achieve the following goals (Conservatory of Music Faculty Handbook, 2004, p.4; adopted 1987):

- to provide students with intensive training in the discipline of music;
- to acquaint students with the growing scope and substance of musical thought and practice;
- to advance the historical, theoretical, and critical study of music;
- to equip students with technical, cognitive, and creative skills that will enable them to use musical knowledge effectively;
- to provide an environment in which musical excellence can flourish;
- to foster students’ understanding of both the creative process in music and the products of musical creation;
- to ready students for professional careers in music;
- to acquaint students with knowledge and modes of inquiry characteristic of other disciplines;
- to cultivate in students the desire for continued musical and intellectual growth throughout their lives.

As a professional school in a college setting, the Conservatory strives also:

- to provide students in the College of Arts and Sciences with a variety of opportunities to develop musical skills and knowledge; and
- to encourage students’ active involvement as listeners and performers of music.
Music Education Division’s Mission Statement

The mission of the Music Education Division is to educate knowledgeable, caring, and qualified professional music teachers who are committed to excellence in teaching, to reaching a diverse group of students, to community engagement, and to lifelong learning. The Music Education Division’s vision is to prepare professional PK-12 and community-music teachers within the context of the following core values and goals: Excellence in education, the pursuit of scholarship and artistry, a global perspective and a richly diverse student body, a commitment to personal and professional leadership and to community service.
Music Education Program’s Conceptual Framework

Goal I  To develop music teachers who are knowledgeable, caring, and qualified, and who are committed to excellence in education in PK-12 and community-music educational settings.

The program seeks excellence in education by developing through courses and experiences the following habits of mind in teacher candidates:

- passion for music and for sharing it with others;
- discrimination of musical quality;
- empathic regard for students and professional colleagues;
- flexibility to embrace change;
- intentional collaboration;
- self-reflection that acknowledges areas of strength and challenge;
- ability to articulate beliefs and thoughts;
- knowledge and acceptance of differences in skills and abilities of learners;
- ability to model ethical personal and professional comportment.

These habits of mind represent the program’s vision of what professional educators should be and of the personal and professional skills the teacher candidates are expected to develop throughout the program. The program’s vision of training effective, efficient, caring, and mature teachers is that after leaving the program teacher candidates will continue their learning process by:

- conducting active research;
- refining educational, pedagogical, and musical skills that promote life-long learning;
- refining personal musicianship skills;
- designing creative pedagogical applications;
- refining professional education skills.

Goal II  Excellence in Musicianship and the Pursuit of Artistry

Musicianship is the capacity to demonstrate technical skill, artistic insight, and general content knowledge (literacy) within the field of music. The program believes that in order to become an effective P-12 or community-music teacher one must be an excellent musician. Historically, the field of music—represented by NASM—has held the expectations listed below for the preparation of musicians. The program believes that adherence to these standards will ensure that its teacher candidates are fundamentally prepared to manage any musical situation they might encounter as
educators, and that teachers who demonstrate competence in these skills will be able to offer and elicit aesthetic responses to music from their students.

Teacher candidates are expected to demonstrate competence in the following areas:

- theoretical and aural skills;
- historical perspectives and contexts;
- conducting skills;
- private study on a primary instrument;
- private study on a secondary instrument;
- keyboard skills;
- ensemble performance;
- aesthetic appreciation and expression of music of diverse musical styles/traditions.

**Goal III  Excellence in Pedagogy and Commitment to Teaching Diverse Groups of Students**

The program faculty continuously strives to develop and assess teacher candidates’ pedagogical skills and content knowledge. Pedagogy is defined as the ability to translate content knowledge into instructional experiences that meet the needs of diverse groups of students. Teacher candidates are expected to demonstrate competency in the following areas:

- integration of music and general content knowledge
- general knowledge of child development theories and learning styles and their applications in designing lessons and teaching diverse groups of children in grades P-12 and in community music settings
- National Standards for Arts Education music content standards (Music Educators National Conference, 1994) and the Ohio Standards for Fine Arts: Music Standards
- classroom/rehearsal teaching and management strategies, techniques, and materials that result in meaningful music learning for students
- monitoring students’ understanding and adjusting the content according to their educational and musical needs
- sequenced lesson plans for classes/rehearsals that facilitate individual and group learning
- reflection on student learning to inform subsequent planning and teaching
- educational experiences that encourage higher-order thinking skills, creativity, and problem-solving
- maintaining a positive atmosphere for learning through fair and consistent behavioral standards.
- questioning techniques that facilitate musical discovery
- rapport with students that is positive, appropriate, and ethical
Diversity within the Music Education Division is defined as preparing P-12 and community music teachers to become effective instructors of diverse student learners and to cope with diverse music teaching environments. Diverse student populations include:

- socioeconomic status
- gender
- race
- cultural traditions
- skill
- developmental exceptionality
- age level
- learning style
- school curriculum and schedule expectations
- technological accessibility

Goal IV  Excellence in Scholarship and Commitment to Life-Long Learning

The program provides its candidates with the necessary skills for a lifetime of continued learning and scholarship in music and in other academic domains. Teacher candidates are expected to demonstrate competencies in the following areas:

- valuing excellence in the pursuit of knowledge;
- integration of liberal arts and musical studies into their teaching;
- systematic analysis of their teaching;
- pursuit and consultation of scholarly research and professional resources that inform their teaching and musicianship.

Goal V  Commitment to Community Engagement

In its Strategic Plan (2006), Oberlin College stated that one of its goals was to “Open the world to its students and develop in them the skills and knowledge they will need to engage with and navigate in highly diverse communities and in a global society.” The Conservatory and its Community Music School are dedicated to providing music student learners with an exceptional educational and artistic experience while fostering a lifelong appreciation of and commitment to excellence in music. Furthermore, the Conservatory of Music and the Music Education program are committed to providing supportive, creative, and adaptable musical experiences into the public schools. In its rich tradition of community outreach programs, the Music Education program seeks to nurture teacher candidates who demonstrate competencies in the following areas:
• designing, planning for, and teaching group and individual lessons and/or classes in the Oberlin Conservatory Community Music School for children, youth, and adults;
• developing collaborative endeavors, grant opportunities, financial budgets, and music advocacy materials;
• application of musical and pedagogical skills in community music settings;
• systematically tracking and analyzing student progress;
• systematically reflecting on and prescribing means for improvement of their teaching and of the lesson or class environment;
• efficient and effective communication (written and oral) with students’ parents or guardians, administration, and teaching colleagues.

**Brief Timeline: History of Music Education at Oberlin**

1837 From 1837 to 1865, a department of music education under the direction of George N. Allen was maintained as part of the college curriculum. Mr. Allen had been a pupil of Lowell Mason, the person who has been called the “father of school music in America.”

1865 John Paul Morgan, a former student of Mendelssohn at the Leipzig Conservatory, founded the Oberlin Conservatory of Music in 1865. Oberlin was the first independent school of music in the United States.

1902 The undergraduate preparation of musicians to teach in the public schools was begun in the United States.

1916 Dr. Karl W. Gehrkens, a nationally known figure in music education, expanded the department offerings to a two-year course leading to a certificate in Public School music.

1921 Dr. Gehrkens established a full four-year course leading to a Bachelor of School Music Degree, considered to be the first degree of its kind.

1958 The Suzuki Method was introduced to the United States through a film brought by a Japanese student to the String Music Education faculty member, Clifford Cook, who showed it to a group of area string teachers.


Music Education Centennial Celebration of first music education course offered in the United States.

*Prelude to Music Education* published by Prentice-Hall (Erwin, Edwards, Kerchner, Knight)

2008 Inaugural year for the Master of Music Teaching program (with licensure) at Oberlin College
2012 Conservatory of Music Reunion: Music Education Alumni Luncheon at Dr. Karl Gehrken’s home in Oberlin and a Music Education panel (Charlotte Whitman, 2002; Todd Wedge, 2003; & Danielle Solan, 2005).

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Additional information about the Music Education faculty is found at <http://new.oberlin.edu/conservatory/departments/music-education/faculty_listing.dot>
### The MMT Curriculum

**Required Courses, Credit Hours, and Percentage of Total Program Hours**

#### Master of Music Teaching

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<td>MUED 504: The Contemporary Musician-Teacher (module 1)</td>
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<td>MUED 508: Instrumental Methods I (VOCAL &amp; INSTRUMENTAL EMPHASIS)</td>
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<td>MUED 509: Instrumental Methods II (INSTRUMENTAL EMPHASIS ONLY)</td>
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<td>MUED 518: Community Music Internship/Seminar</td>
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<td>MUED 502: Research (module 1)</td>
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Field Experiences

Community Music Internship & Seminar (MUED 518)
This required Winter Term project provides teacher candidates with the opportunity to observe and practice teach in the Oberlin Conservatory Community Music School. The teacher candidate may serve a variety of functions, including observing, tutoring, coaching, serving as a teacher aide, etc. The daily internship in the Community Music School and its seminar will include observation and discussion of exceptional students, the presentation of peer teaching music lessons, and administrative issues surrounding community music organization, development, and maintenance.

String Preparatory Program (MUED 508, MUED 509)
The String Preparatory Program provides a laboratory setting for Conservatory students to practice teaching beginning elementary school aged string players. The group classes meet on Thursday evenings in the Conservatory with first-year students at 5:00 and second-year students at 6:00. This is a field experience for MUED 508 and 509.

Elementary-School Music Observations & Teaching Lab (MUED 511)
As part of the requirements for MUED 511, Teaching Music to Children, music education students observe area elementary music teachers and teach supervised classroom music lessons in the local public schools.

Secondary General Music Lab (MUED 510)
Through collaboration between the Oberlin Conservatory Music Education Division and a local middle school, students enrolled in Teaching Music to Adolescents (MUED 510) begin the semester by observing and analyzing mentor music educators “in action” with middle school (grades 6-8) general music students and then teach classroom music lesson segments.

Student Teaching (MUED 513, MUED 514)
Two half-semesters of full-time student teaching are required for certification and are normally completed in public school systems in or near Oberlin.
Conservatory Private Lessons and Ensemble Participation

Neither, private lesson study nor ensemble participation is required for the Master of Music Teaching degree. Because of the intense nature of the music education course schedule, field experiences, and student teaching experiences, it would be difficult to schedule any additional performance experience. However, students may choose to audition for secondary lessons with Conservatory faculty or student teachers approved by the applied faculty.

Availability for private lessons and participating in ensembles is at the discretion of applied and ensemble faculty members. Since lessons, rehearsals, and performances are considered to be “extracurricular,” MMT students must insure that there are no scheduling conflicts with prescribed music education curricular obligations.

Benchmark Assessment Expectations

Throughout the teacher candidates’ progression in the Master of Music Teaching degree, multiple formal and informal methods are regularly used to assess the teacher candidates’ learning, skills, and dispositions. The program designed each of its benchmark assessment tools so that teacher candidates’ musical, pedagogical, and scholarship skills could be formally assessed and documented at crucial points during the graduate degree program.

Teacher candidates must demonstrate the following musical, pedagogical, and scholarly competencies and expectations prior to completing the Master of Music Teaching degree at Oberlin College and obtaining Ohio teacher licensure:

I. Entry to the Master of Music Teaching degree program (teacher candidates having completed/completing an undergraduate music performance degree from Oberlin College or another institution of higher education). (Admissions information is found at http://www.oberlin.edu/musiced/mmt/admissions/apply.html)

   A. Completion of on-line, “Unified Application” information and essays. Essays address the following: 1) Your Goals (pedagogical, personal, musical); 2) Traits you’ll bring to teaching (pedagogical, personal, musical) being brought by the teacher candidate to her/his teaching; 3) Traits you need to develop during courses (pedagogical, personal, musical); and, 4) Written response to professional music education journal.
B. Performance screening. Submit CD/DVD on principal applied instrument or voice. Also on the CD/DVD must be: 1) vocal solo for non-vocal applied majors, and 2) keyboard solo for non-keyboard applied majors.

C. Music Education Interview
   i. Music skills assessment 1) Keyboard proficiency: harmonization with chord symbols, and 2) Treble and bass sight-singing in a traditional solfege symbol system (tone syllables or numbers only; fixed or movable “do”)
   ii. Professional intent and commitment to teaching music
   iii. Minimum final collegiate GPA 3.0
   iv. Teaching demonstration.

E. Course Prerequisites (undergraduate collegiate transcript review)
   i. Ethnomusicology (at least 3 credits)
   ii. Basic/elementary conducting (at least 2 credits/one semester)
   iii. Mathematics (at least 3 credits)
   iv. Science (at least 3 credits; does not need to include a laboratory science)
   v. Distribution of liberal arts courses

F. GRE general test (external candidates only)

G. Letters of Recommendation: 1) Principal applied teacher; 2) Music theory or aural skills teacher; and 3) non-applied or liberal arts teacher.

II. Continuation/retention in the music education program
   A. Earning a minimum grade of at least “B” in all music education courses by completion of Summer Session I.
   B. Review of students’ musicianship, pedagogy, scholarship, and personality traits evidenced in music education courses by completion of Summer Session I.

III. Entry to/Continuation of Student Teaching
   A. Earning a minimum grade of at least “B” in all music education courses in Fall and Spring semesters.
   B. Review of students’ musicianship, pedagogy, scholarship, and personality traits evidenced in music education courses in Fall and Spring semesters.
   C. Formative and summative student teacher evaluation system (Student teaching evaluation by CT, Super, ST, journals, observational forms)

IV. Exit from Program
   A. Satisfactory completion of M.M.T. curriculum by earning a minimum grade of “B” in all music education courses.
   B. Written exit survey
   C. Professional Portfolio
D. Oral exit interview

V. Completion of Requirements for Teacher Licensure (Program Completers)
   A. Passing the Ohio Assessment for Educators
      (http://www.oh.nesinc.com/datessites.asp)
   B. Successful completion of edTPA (Teacher Performance Assessment)
   C. Remedial courses and tutorials stated in admissions letter from the Music Education
      Division Director
   D. Completion of M.M.T. program at Oberlin College

VI. Development of Professional Growth Plan
   A. Alumni survey (every five years)
   B. Employer evaluations
Sequence of Benchmark Assessment Administration

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<td>Entry into M.M.T. (with licensure) program</td>
<td>After completion of a four-year undergraduate degree in music performance</td>
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<td>Continuation in the M.M.T. program</td>
<td>End of the first summer session</td>
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<tr>
<td>Continuation in the M.M.T. program</td>
<td>Throughout Fall &amp; Spring semesters</td>
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<tr>
<td>Exit from M.M.T. program</td>
<td>Successful completion of student teaching, all degree requirements, portfolio, and exit interview (oral examination)</td>
</tr>
<tr>
<td>Completion of Requirements for teacher licensure</td>
<td>Upon completion of M.M.T. program requirements, program prerequisites, any possible tutorials/remediation courses, successful completion of the edTPA portfolio and Ohio Assessment of Teachers examinations</td>
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Preparation for Licensure in Ohio

Course Work

State licensure for teaching music in Ohio public schools comprises three areas of study:

1. **Area of Specialization (Music).** Oberlin's music education curricula satisfy requirements in this category for all states.

2. **Professional Education.** Requirements include *Psychology of Musical Behaviors, Principles of Education*, and *Reading in the Content Area* courses. Additionally, some music education courses satisfy requirements in this category.

3. **General Education (Liberal Arts).** MMT applicants’ undergraduate transcripts are carefully reviewed to insure broad distribution of liberal arts courses. One math and one science course (at least 3 credits each) are prerequisites for entering the MMT program. MMT students will be notified if there are any MMT prerequisite courses or liberal arts courses that need to be taken prior to their entry into the MMT degree. Questions concerning the acceptability of specific courses/experiences should be referred to the Director of the Music Education Division.
Field experiences

All students seeking licensure must participate in field experiences in addition to student teaching. At Oberlin, these experiences accompany most, if not all, music education courses. Field experiences are designed to enable students to progress gradually through the skills and understandings necessary for successful music teaching after graduation. MMT students in the Music Education Division and are expected to have currently validated driver’s licenses. MMT students are also strongly encouraged to provide their own means for transportation to/from field experience sites. Partial fuel reimbursement from the MUED Division is typically available to students.

Non-course requirements

MMT students must be fingerprinted at the Educational Service Center, 1885 Lake Avenue, Elyria, OH (phone: 440-324-5777) prior to the beginning of the fall semester courses. You will need to take driver’s license and payable by cash, check or money order for $60.00). Please complete this requirement by the end of July of the Summer I session. Clearance on both background checks is mandatory for participation in the MMT program (by the beginning of the Fall semester). Students will be responsible for completing the background checks by the completion of Summer I session. Please note that this background check lasts for the duration of ONE YEAR ONLY. **You may wish to repeat the background check prior to graduating from the MMT program, so that you are eligible to apply for teaching jobs immediately after graduation. Cost is approximately $60.00.

Most students elect to fulfill the requirements set forth by the Ohio State Department of Education that grants licensure in Ohio and by reciprocal agreement. The reciprocity agreement means that anyone holding an Ohio license—not just an Oberlin degree—can obtain immediately a provisional license in any of those states; no additional course work is required. Some states may require courses or experiences not part of the music teacher education program at Oberlin; others have fewer requirements than Ohio and will process a license request immediately. Even in states without reciprocity agreements, licenses/certificates are much easier to obtain when the Ohio one is already in hand.

Because the licensure of teachers is within the jurisdiction of individual states, standards and practices can and do change from time to time. The state certification offices’ websites can provide up-to-date information about requirements in their states.

Students will be required to submit an Educational Teacher Performance Assessment (edTPA) Portfolio to Pearson with assistance in preparation from the faculty. Preparation will begin in the Fall semester; portfolios will be submitted in February.
Applying for Teacher Licensure

Ohio Department of Education (ODE)

- At the end or after the spring semester, you will take the OAE (Ohio Assessment Exams—1) Music and 2) Professional Knowledge Multiage Pk-12 exams). Information and registration is available at <https://www.oh.nesinc.com/>. Students are encouraged to take these exams in April or early May of the Spring semester.

- Recent Ohio BCI and FBI Checks (within past 12 months).

- Download and complete the “4-Year Resident Educator License” form on the ODE website: <http://www.ode.state.oh.us/GD/Templates/Pages/ODE/ODEDetail.aspx?page=3 &TopicRelationID=513&ContentID=1026&Content=143133>

- Give completed form to Music Education Division Director to sign and add college code after MMT Oral Examination has been successfully completed.

- Upon completion of the MMT program, send the ODE licensure application and application fee to ODE. You will receive the license in 4-6 weeks.

- Set up a credentials file at INTERFOLIO <http://www.oberlin.edu/career/interfolio.htm>. Request letters of recommendation from faculty and cooperating teachers and maintain them at this location, instead of asking instructors for recommendations for each joy or advanced college degree for which you might apply. It is recommended strongly that students elect to waive the right to view those recommendations; see options on form.

Music Education Advising

Music education students are advised at regularly scheduled registration times and on an as-needed basis with individual faculty. MMT advising appointments occur with the Director of the Music Education Division (Kohl 330) at the time of the MMT Orientation and throughout the 14-month program. Faculty student teaching supervisors are assigned as follows:

- **Dr. Erwin**: students with interest in instrumental music;

- **Dr. Kerchner**: students with interest in choral and general music;
# Advising Checklist: Masters of Music Teaching

Name ____________________  Entry date ________ Grad date ________

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<tr>
<th># Credits</th>
<th>Course Title</th>
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<tr>
<td>2</td>
<td>MUED 502: Review of Research in Music Teaching</td>
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<td>2</td>
<td>MUED 504: The Contemporary Musician Teacher</td>
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<td>2</td>
<td>MUED 506: Choral Methods</td>
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<td>4</td>
<td>MUED 508: Instrumental Methods &amp; Techniques I</td>
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<td>4</td>
<td>MUED 509: Instrumental Methods &amp; Techniques II (Instrumental Methods emphasis only)</td>
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<td>MUED 510: Teaching Music to Adolescents</td>
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<td>MUED 519: Principles of Education</td>
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<td>MUED 517: Psychology of Musical Behaviors</td>
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<td>MUED 518: Community Music Internship</td>
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<td>2</td>
<td>MUED 520: Professional Portfolio</td>
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Non-course requirements:

Background Checks

Benchmark Assessment #1 (end Summer I)

Benchmark Assessment #2 (end of module 1, Fall)

Benchmark Assessment #3 (end of module 1, Spring)

Benchmark Assessment #4 (end of MMT program, Summer 2)

Final Professional Portfolio (Summer 2)

Final Examination (Oral) (Summer 2)

Exit Survey (written) (Summer 2)

Ohio Licensure:

edTPA

Ohio Assessments for Teachers (not required for Oberlin MMT completion; state licensure only)

<table>
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<tr>
<th>Course deficiency make-ups/Tutorials</th>
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<td>Private study</td>
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<td>Sight-singing/Vocal preparation</td>
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<td>Keyboard</td>
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<td>Math</td>
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<td>Science</td>
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Introduction to Student Teaching

The music teacher education program at Oberlin is designed comprehensively to assure the acquisition of a requisite body of knowledge, skills, and attitudes. Its design is also flexible to permit recognition of and attention to each student’s needs and interests and utilization of the extensive cultural resources of the College. Student teaching (MUED 513/514) must be equally comprehensive and flexible to permit maximum development of prospective teachers. To this end the student teaching modules of each semester include professional orientation and student teaching, providing the student with both insight into music’s role in the total educational program and opportunity to gain self-confidence and expertise in teaching.

To satisfy state licensing requirements, placements encompass both elementary and secondary levels. Student teaching occurs in the second module of the Fall and Spring semesters. After the first module of the Fall semester in which students study elementary-school methods, MMT students do their student teaching in an elementary-school music setting during the second module of the Fall semester. Similarly, students study secondary-school methods in the first module of the Spring semester, after which they do their student teaching in a secondary-school music setting during the second module of the Spring semester. Each full-time student teaching experience begins with the period of professional orientation and observation and moves gradually through a planned sequence of teaching assignments, culminating usually in the student teacher’s assuming full responsibility for the cooperating teacher’s classes/ensembles.

Observational visits are conducted by assigned faculty supervisors and by the Coordinator of Field Experiences. The observed teaching segments are video recorded for later review by the student teacher. A written summary of each visit is prepared for all members of the student-teaching team, and a supervisory conference follows each observation. Careful attention will be made in video taping of the student teacher to follow edTPA requirements.

Students are expected to provide their own transportation to/from student teaching assignments. They will be reimbursed a partial amount for their mileage costs ($400 per semester). In cases where a student has no personal car, the Music Education Division will pay a portion of the rental car fee, without mileage reimbursement to the student, and the student will be billed for $500 per semester toward the cost of the rental car.
Placement

1. The Music Education Division faculty and the Field Experience Coordinator review the MMT student’s admission application and interview information regarding prior teaching experiences in order to determine student teacher placements in the public schools.

2. The Director, with the division’s administrative assistant, prepares request materials, including official school agreements naming the desired cooperating teacher(s), to be sent to the school administrator whose name is on file as the one designated to coordinate school placements. The Field Experience Coordinator delivers the contracts to the contact person in each school.

3. In districts requiring that a student have a pre-student-teaching interview, a school district official notifies the Director, who facilitates arrangements for such a meeting.

4. The school district official makes the necessary contacts with principals and/or teachers and returns a signed agreement to the Director.

5. The Director sends letters—along with semester calendars, Student Teaching Guides, and all pertinent placement information—to student teachers and cooperating teachers, with copies to college supervisors.

6. Upon notification of student teaching assignment, the student teacher makes contact with each cooperating teacher to acquire information about arrival time, parking, and travel directions.

Cooperating Teacher Selection

Cooperating teachers are selected according to the following criteria:

1. Minimum of three years successful music teaching experience in public schools
2. Ability to design a carefully sequenced plan for a student teacher’s continued pre-professional growth. Such a plan would probably move from:
   • an assessment of the student’s needs and abilities to formulation of a realistic set of goals for the experience;
   • the student’s observation, through teaching plus observation, to independent teaching; and
• providing direct feedback to the student, through encouraging and guiding self-analysis by the student, to collaborating in peer discussion with the student.

3. Participation in college-provided orientation and in-service opportunities as requested (honoraria are provided for some).

Cooperating teachers’ school districts receive an honorarium from Oberlin College, upon submission of the Professional Evaluation and Recommendation, which is paid to the school district at the end of the semester to disperse as they see fit. Individual honoraria amounts correspond with the cooperating teacher’s proportion of the student teaching assignment.

The Student Teaching Assignment

Length and Nature

**Full-time student teaching:** All students seeking Ohio teaching licensure must complete at least ten weeks of full-time student teaching. In addition, Oberlin College full-time student teachers complete a period of professional orientation experience in their assigned school(s). Thus, student teaching assignments normally span one module of 6–7 weeks each in the Fall and Spring semesters. Please note that the MMT student-teaching calendar differs from the class/course schedule/class recess schedule found in the Oberlin College Course Catalog. See calendar found in MMT Big Book of Forms.

In addition to two, half semesters of full-time student teaching, MMT students will student teach during January Winter Term in locations having community music instruction. Private music teachers will serve as mentor teachers for the MMT students; mentor teachers will be recommended by Music Education faculty, the Field Experience Coordinator, and the Director of the Oberlin Conservatory Community Music School.

“Full time” is defined as following a teacher’s regular schedule and that part of the out-of-school schedule determined by the college supervisor and cooperating teacher. “Following a teacher’s regular schedule” may be interpreted in various ways depending upon the level and area of assignment and the time of year. Examples of tasks within a full day include any or a combination of the following:

- Observing and/or assisting the cooperating teacher
- Observing and/or assisting the students
- Instructing individual or small groups of students
- Team-teaching brief instructional segments
- Teaching brief segments in some, most, or all classes/rehearsals
- Teaching entire classes/performing groups
- Assuming the cooperating teacher’s full load
Observation should both precede and follow periods of teaching, so that student teachers may continue to analyze and improve upon teaching procedures and pedagogical skills and maintain perspective on the students.

Leaves and Absence

**Leaves:** Student teachers must request personal or professional leave (please see Appendix for request form). *Personal leaves* normally are not granted except for personal illness or family death or illness. *Professional leaves* must be requested in advance of the desired release date and must be approved in writing by the cooperating teacher and college supervisor. Professional leaves may be granted for obligations such as:

- a job interview
- attendance at professional meeting (OMEA, NAfME)
- a graduate school audition

**Absence:** Student teachers are expected to maintain an absence-free attendance record, though absences may be excused under certain circumstances. In the case of illness, the student teacher must notify *before* the start of the school day:

- the cooperating teacher and/or the school administration, following the notification procedures required in the assigned school; and
- the college supervisor

Supervision and Evaluation

Student teachers are supervised on-site by their cooperating teachers, college faculty supervisors, and the Field Experience Coordinator. Every student teacher schedules a weekly conference on campus with each faculty supervisor. In addition, certain sessions of the weekly Student Teaching Seminar address issues of pedagogical concern to students.

College supervisory visits to schools take place at least twice per module for college supervising teachers and once per module for The Coordinator of Field Experiences. These observations focus on both general pedagogical (Coordinator of Field Experiences) and music pedagogical (faculty supervisor) matters. Each visit

- is scheduled in advance and approved by the cooperating teacher;
- includes videotaping by the college supervisor on a tape provided by the student teacher;
- is followed by a two-way or three-way supervisory conference, preferably on site;
- is summarized in written form by the supervisor, who provides copies to the student, the cooperating teacher, and other supervisors;
• is reviewed by the student teacher, who analyzes the video recording and generates questions and/or items for discussion for the next weekly conference with the faculty supervisor(s).

In addition, student teachers are expected to analyze their own progress on a continuing basis, preferably with the aid of videotaping they undertake themselves.

**Evaluation**: Student teachers are evaluated on an ongoing basis by cooperating teachers and college supervisory staff, as well as the student teachers themselves, according to criteria established in conferences at the start of the semester and those specified on the mid-term and final evaluation forms (see Appendix). The final grade is composed of the following:

- Cooperating teacher assessments 40%
- Supervising teacher and Field Experience Coordinator assessments 40%
- Seminar grade 20%
Professional Orientation

Professional Orientation Reports (Fall and Spring)

A period of professional orientation occurs during the first two weeks of each student teaching assignment (modules). This field experience is designed to prepare each student for the responsibilities of student teaching and to facilitate later entry into the teaching profession. While specific professional orientation activities may vary somewhat with the actual setting, students are expected to undertake at least the tasks listed below to ensure necessary familiarity with an entire school program. Students are responsible for making necessary arrangements with the guidance and support of cooperating teachers and school administrators.

Conferences with Personnel

1. Conferences with personnel responsible for three of the following categories in order to learn about district- and school-wide policies and procedures: school administration, attendance, clerical, library, nursing staff, emergency procedures, discipline, technology use, equipment procurement. AND,

2. Conferences with guidance counselors to become familiar with their specific roles and responsibilities and the services they offer students and teachers. In addition, a study of the district’s implementation of P.L. 94-142 (Education of the Handicapped Act) and P.L. 101-476 (Individuals with Disabilities Education Act) providing for the education of all exceptional children. Interviewing teaching assistants is not the same as interviewing guidance counselors, so will not be acceptable for these reports. Special attention should be given to procedures for:

   • Identifying students with special needs
   • Developing and implementing an Individualized Education Plan (IEP)
   • Ensuring confidentiality and due process
   • Administering non-discriminatory and multidisciplinary assessment procedures
   • Providing education in a “least restrictive environment”
   • Ensuring parental involvement
   • Identifying a team of school professionals who, with the parents, are responsible for implementing IEPs
   • Providing early intervention screening and programming for pre-school children
Collecting Information about the District, Resources, and Procedures

1. An overview profile of the district and the school: population, socioeconomic data, buildings, etc.

2. An orientation to the school physical plant and its resources, e.g., library, media center, special learning laboratories, etc.;

3. An orientation to the ways in which Praxis III appraisals are accomplished in the school and district.

Submitting the Report

1. Each student teacher submits the comprehensive Professional Orientation Report in partial fulfillment of Student Teaching Seminar requirements. (DUE in Fall and Spring student teaching modules)

2. Use a cover page that includes identifying information: title, name, semester, course, and instructor.

3. Double space and include page numbers.

4. Use headings to clarify categories of your report.

5. Use APA format for any citations in your report.

6. Paper should be 10-page minimum length.
The Student-Teaching Team: The Student Teacher

Description

The student teacher in music is gaining maturity, is knowledgeable and capable in the chosen discipline, and is respectful of diversity both in people and in their ways of working. S/he works diligently to establish a compatible and viable relationship with students and colleagues.

During student teaching portions of the semester, s/he improves her/his abilities to meet individual educational needs of all students through authentic assessments of achievement; use of appropriate instructional methods, materials, and activities; and formal and informal evaluation of student learning that is aligned with learning goals. S/he learns to follow a sequential plan of objectives for the creative, academic, and social development of students’ talents, interests, and abilities. Cognizant of new approaches and changing trends in education, the student teacher has an inquisitive attitude and thirst for additional knowledge, understandings, skills, and experiences that can enhance pedagogical effectiveness.

The student teacher is a music education major in good standing at Oberlin College who has completed all of the prerequisites for this culminating experience. S/he also realizes the importance of good physical and mental health in meeting the following responsibilities and takes measures to ensure such health.

Responsibilities

1. To prepare for the student teaching experience by reading the Student Teaching Guide and reviewing appropriate notes, course materials, video recorded segments, and any information available (e.g., on a web site) about the school district(s);

2. To make a pre-student-teaching contact with each cooperating teacher to acquire information about arrival time, parking, and travel directions; if requested, to participate in an on-site interview by district personnel;

4. To work with the cooperating teacher to design a carefully sequenced plan for continued pre-professional growth, including an assessment of needs and abilities and formulation of a realistic set of goals for the experience;

5. Except when illness prohibits or professional leave is granted, to maintain absence-free attendance during the student teaching semester;
6. To dress and groom appropriately, following the guidance of cooperating teacher(s) and college supervisors and the dictates of the assigned school(s);

7. To participate fully in the daily/weekly responsibilities scheduled by the faculty supervisor(s) with assistance from the cooperating teacher(s), including extra-class and extra-hour duties;

8. To seek help from cooperating teacher(s) and college supervisors in defining any responsibility or meeting any challenge presented and to refrain from airing frustrations with peers or the general public;

9. To work toward excellence in those aspects guiding the cooperating teacher(s), college supervisors, and Seminar instructor in ongoing evaluation and in the determination of the final grade (see Evaluation and Supervision);

10. To maintain up-to-date records, including plans and self-evaluations for all classes taught and rehearsals conducted, required forms, and a log—all that can be reviewed by cooperating teachers and supervisors at the request of the student teacher;

11. To maintain frequent and informal communications with cooperating teachers and college supervisors;

12. To attend and participate in all scheduled sessions of the Student Teaching Seminar unless excused from a particular meeting because of participation in a previous semester’s Seminar;

13. To follow all regulations and guidelines regarding travel to the assigned school(s), i.e., completion of mileage forms, policies stated in transportation contracts that you sign)
Professional Attire Expectations

The Music Education faculty at the Oberlin Conservatory of Music is committed to preparing you to become a music educator who is ready to enter the music education profession upon graduation from this institution. The faculty seek to assist you not only in the development of your music and pedagogical skills, but also in the behaviors that you will need to present yourself as a professional music educator in public and private school venues.

Part of your development as a pre-service music educator is learning the difference between your roles as Conservatory student, musical performer, and pre-service music educator. With each role come behaviors and attire specific to its function. For example, your concert attire is significantly different from that which would be expected for daily class attire. Professional “school” attire is also different from concert attire and daily college class attire.

Therefore, the Music Education Division faculty has considered policies for attire in the public schools and has set forth professional attire expectations for its Music Education students. These expectations are in effect any time you observe, assist, attend, and/or teach in educational venues (i.e., public and private schools, music education outreach programs, area workshops for teachers). Your choosing not to meet these professional expectations could result in the termination of your observation and/or teaching time at your assigned educational venue.

Music Education students are expected to consult the professional dress code stipulated by each school district. Consult your cooperating teacher and principal for this information or check on the school district’s website. You are to enter the school culture without drawing attention to yourself by wearing distracting clothing or other appearance styles that are not acceptable in that school culture. You would not want draw attention to your person nor would you want your appearance to be a distraction to your students, cooperating teacher, or supervising teaching. In accordance with school districts’ professional dress codes and the Music Education faculty’s teaching experience, Music Education students’ appearance is to be neat, clean, and professional at all times (i.e., no sneakers, flip-flops, jeans, tee shirts with print, shorts, sheer clothes, visible undergarments, visible midriffs or backs).
The Student-Teaching Team: The Cooperating Teacher

Description

The cooperating teacher is a seasoned professional—knowledgeable about and skilled in teaching music to young people—and a positive presence among her/his colleagues. The teacher can meet the individual educational needs of all students and those of a student teacher by designing developmentally appropriate and sequential learning experiences for all. As the licensed professional s/he has primary responsibility for and to all students s/he teaches.

Continually seeking new approaches and assessing changing trends in education, s/he welcomes opportunities for professional development and participates eagerly in in-service programs designed to enhance pedagogical effectiveness. In short, s/he is a model for the developing student teacher—both personally and professionally.

Responsibilities

1. To meet the criteria listed for the College’s selection of cooperating teachers (see Prerequisites and Placement: Cooperating Teacher Selection;

2. To provide the student teacher with appropriate pre-assignment information regarding arrival time, parking, and travel instructions;

3. To assist the college supervisor(s) in determining the student teacher’s daily/weekly schedule and specific responsibilities;

4. To assist the full-time student teacher in arranging professional orientation interviews and observations;

5. To design with the student teacher a carefully sequenced plan for the student teacher’s continued pre-professional growth, including an assessment of the student’s needs and abilities and formulation of a realistic set of goals for the experience;

6. To plan the student teacher’s in-class activities, e.g.,
   • observing and/or assisting the cooperating teacher
   • observing and/or assisting the students
   • instructing individual or small groups of students
   • team-teaching brief instructional segments
   • teaching brief segments in some, most, or all classes/rehearsals
   • teaching entire classes/performing groups
   • assuming the cooperating teacher’s full load
7. To model outstanding preparation and teaching techniques, including team-teaching, as appropriate;

8. To model and guide the student teacher in the self-evaluation of methodology, activities, student behaviors, and the extent to which learning goals are attained during a class or rehearsal;

9. To structure the analysis and evaluation process:
   - first providing direct feedback to the student
   - then encouraging and guiding self-analysis by the student
   - finally collaborating in peer discussion with the student.

10. To meet at least weekly with the student teacher to counsel, guide, and evaluate progress;

11. To help the student teacher understand and fulfill his/her extra-class responsibilities (e.g., monitoring in the hall or cafeteria) and extra-hour duties;

12. To evaluate the student teacher’s work on forms supplied by the Music Education Division and to submit the forms in a timely fashion to the Student Teaching Seminar instructor (i.e., final evaluations completed in a confidential manner, with grade included, and submitted by mail);

13. To determine 40% of the student teacher’s final grade (see Supervision and Evaluation: Evaluation);

14. To participate in college-sponsored in-service opportunities as requested (honoraria are provided for some);

15. To work with the faculty of the Music Education Division in improving the entire music teacher education program.
The Student-Teaching Team: The College Supervisors

Description

The college faculty supervisors are full-time faculty members in the Oberlin College Music Education Division, having terminal degrees in the field and at least three years successful teaching in public schools. Each one supervises in the area of her/his own area of specialization and methods teaching in music—early childhood and elementary general, secondary general and choral, strings, or winds and percussion. The Coordinator of Field Experiences is an adjunct instructor of the Division’s faculty and a seasoned public school non-music teacher or retiree.

Responsibilities

1. To recommend appropriate placements settings to the Director of the Music Education Division;

2. With the assistance of the cooperating teacher(s), to determine the student teacher’s daily/weekly schedule and specific responsibilities;

3. To work with the cooperating teacher(s) in developing valid pre-professional experiences for the student teacher;

4. To maintain regular and informal contact with the cooperating teacher(s);

5. To conduct observations per student teacher, focusing on both general educational (Coordinator of Field Experiences) and musical pedagogical (faculty supervisor) matters. Each visit will:

   • be scheduled in advance and approved by the cooperating teacher;
   • include video recording of lessons;
   • be followed by a two-way or three-way supervisory conference, preferably on site;
   • be summarized in written form, with copies prepared for the student, the cooperating teacher, and other supervisors;
   • be reviewed by the student teacher for analysis and formulation of questions and/or items for discussion for the next weekly conference

6. To serve as a resource person for both the student teacher and the cooperating teacher(s);
7. To assist the cooperating teacher(s) as necessary in furthering the student teacher’s understanding of the relationship between teaching methods observed and those studied in courses at the Conservatory of Music;

8. To submit written evaluations (observation rubrics evaluation form) of the student teacher’s work to be placed in the student’s file;

9. To determine 40% of the student teacher’s final grade (see Supervision and Evaluation: Evaluation);

10. Upon request of cooperating teacher or other school personnel, to assist in the continued development of the school music program;

11. To work with the Director of the Music Education Division in the development and implementation of in-service opportunities for cooperating teachers and the continual search for outstanding student teaching sites in a wide variety of settings.
The Student-Teaching Team: The Seminar Instructor

Description

The Seminar instructor is the faculty member in the Music Education Division currently teaching the Student Teaching Seminar. Depending upon faculty responsibilities and schedules, the coordinator may change from semester to semester.

Responsibilities

1. To develop a series of seminar sessions designed to 1) complete students’ pre-professional teacher education instruction, 2) assist student teachers in the successful completion of their student teaching assignment, and 3) facilitate students’ entry into the music teaching profession;

2. To arrange for the distribution and return of written evaluation forms to be completed by college supervisors and cooperating teachers;

3. To make specific requirements regarding student teachers’ preparation of their professional orientation reports, other Seminar assignments, and attendance at special clinics and workshops—on campus and elsewhere;

4. To disseminate and, where appropriate, collect other forms maintained by student teachers, e.g., mileage log, Final Student Teaching Record, etc.;

5. To inform students of the procedures to be followed in establishing credentials files and conducting job searches;

6. To assist students in developing materials (e.g., cover letters, résumés) and skills (e.g., interviewing) to ensure successful entry into the teaching profession;

7. To distribute and assist students in completing application procedures for Ohio teaching licensure;

8. To determine 20% of the student teacher’s final grade (see Supervision and Evaluation: Evaluation);

9. To collect and prepare for filing in student folders professional orientation reports, observation summaries, all evaluation materials, and final documents;

10. To apprise members of the music education faculty of concerns raised by student teachers about the student teaching program.
Evaluative Criteria for Music Education Observation Form

1. Subject matter
   • Terminology
   • Accuracy of performance demonstration
   • Accuracy of historical, musical, artistic information presented

2. Student learning
   • Evidence of students grasping teacher’s concepts
   • Improvement of musical sound
   • Improvement of technique
   • Evidence of students responding accurately to teacher’s questions

3. Diverse learners
   • Accommodating instruction for students with special needs
   • Noting diverse cultural, gender, racial student populations
   • Implementing teaching strategies for different student learning styles and preference (i.e., verbal, visual, kinesthetic, aural, tactile)

4. Instructional strategies
   • Accuracy of implementing pedagogical strategies learned in methods classes
   • Pacing
   • Proxemics
   • Sequencing
   • Questioning (asking various levels of questioning: lower and higher order thinking, convergent & divergent); responding to students’ questions

5. Learning environment
   • Maintaining class/rehearsal space that is safe and comfortable
   • Classroom management issues
   • Class/rehearsal space set-up
   • Engaging all student learners in musical experience

6. Communication
   • Accurate (and minimal) verbal communication
   • Non-verbal communication (eye contact, body language)
   • Feedback
   • Verbal “fillers” (cognitive displacement)

7. Planning instruction
   • Completeness and accuracy of lesson plan
   • Knowing the sequence of plan
   • Following the plan (while being flexible, too!)
   • Attendance at and contributions to planning meeting

8. Assessment
   • Making “in-flight” decisions during instruction, according to teacher’s observation of student learning.
   • Noting if lesson goals were achieved

9. Reflection and professional development
   • Ability to reflect on teaching pedagogy and student learning during post-observation conferences, and/or in written self-reflections.
   • Professional attire
10. Collaboration, ethics, relationships
   • Ability to work with peers, cooperating teachers, and collegiate supervisors
   • Ability to maintain professional habits of mind
   • Ability to treat individuals and groups of students with respect
Oberlin College/Conservatory of Music  
Music Education Division  
Observation Rubrics

Student name __________________ Date ______ Course ____________

Setting ____________________________________________________________________

School __________ District __________ Class __________

Rating Scale
5 = Comprehensively Outstanding  
4.5 = Consistently effective  
4 = Adequately competent  
3.5 = Inconsistently effective  
3 = Comprehensively inadequate  
N = not applicable/observed

Evaluator
Cooperating Teacher
College Supervisor
Field Coordinator
Self

Please fill in brief descriptors for the appropriate standard observed in class.

<table>
<thead>
<tr>
<th>Subject Matter</th>
<th>Student Learning</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Diverse Learners</th>
<th>Instructional Strategies</th>
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</table>

<table>
<thead>
<tr>
<th>Learning Environment</th>
<th>Communication</th>
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<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Planning Instruction</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
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<table>
<thead>
<tr>
<th>Reflection and Professional Development</th>
<th>Collaboration, Ethics, Relationships</th>
</tr>
</thead>
<tbody>
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<td></td>
<td></td>
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</tbody>
</table>

Average Rating & Letter Grade

<table>
<thead>
<tr>
<th>Average</th>
<th>Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.0</td>
<td>A+</td>
</tr>
<tr>
<td>4.5-4.9</td>
<td>A</td>
</tr>
<tr>
<td>4.0-4.4</td>
<td>A-</td>
</tr>
<tr>
<td>3.7-3.9</td>
<td>B+</td>
</tr>
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<td>3.4-3.6</td>
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<td>3.0-3.3</td>
<td>B-</td>
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<td>2.7-2.9</td>
<td>C+</td>
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<td>2.4-2.6</td>
<td>C</td>
</tr>
<tr>
<td>2.0-2.3</td>
<td>C-</td>
</tr>
<tr>
<td>1.7-1.9</td>
<td>D</td>
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</tbody>
</table>

Total Points [50]  
Divided by categories [10]  
Rating Average  
Letter Grade

SIGNATURE__________________________________________

April 2015 jlkREV
Student Name __________________________ Date of Evaluation ______

Setting ________________________________________________________________

____ Fall ______ Spring

**Rating Scale for Pre-service Teaching**

5 = Comprehensively outstanding
4 = Consistently effective
3 = Adequately competent
2 = Inconsistently effective
1 = Comprehensively inadequate
N = Not applicable/not observable

**Evaluator**

____ Cooperating Teacher
____ College Supervisor
____ Self

### CONTENT KNOWLEDGE

<table>
<thead>
<tr>
<th>RATING</th>
<th>CONTENT KNOWLEDGE</th>
<th>CATEGORY AVERAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrates knowledge, understanding, and ability to use subject matter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Exhibits a general understanding of child development theories and their applications to designing lessons and teaching</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Integrates knowledge of music with other curricular areas (history, social sciences, artistic domains)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Uses technology and media in lessons and lesson preparation</td>
<td></td>
<td></td>
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<tr>
<td>5. Incorporates the National Standards (music content standards) in classes/rehearsals</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS ON CONTENT KNOWLEDGE**

[Divide total # in category by # of ratings in category, i.e. divide 18 by 5 for 3.6 category average]

### PEDAGOGICAL SKILL

<table>
<thead>
<tr>
<th>RATING</th>
<th>PEDAGOGICAL SKILL</th>
<th>CATEGORY AVERAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Uses a variety of classroom/rehearsal strategies, techniques, and materials that result in meaningful music learning for diverse populations of student learners</td>
<td></td>
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<tr>
<td>2. Communicates high expectations for musical performance of all students</td>
<td></td>
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<tr>
<td>3. Uses instructional time wisely; maximizes time with students by engaging them in meaningful musical experiences</td>
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<tr>
<td>4. Demonstrates clear and concise explanations</td>
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<tr>
<td>5. Monitors students’ understanding during a lesson and adjusts the content according to their educational and musical needs</td>
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<tr>
<td>6. Assesses/identifies learning challenges and provides appropriate solutions during classroom/rehearsal lessons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**COMMENTS ON PEDAGOGICAL SKILL**

### MUSICAL SKILL

<table>
<thead>
<tr>
<th>RATING</th>
<th>MUSICAL SKILL</th>
<th>CATEGORY AVERAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Uses appropriate singing voice model in rehearsal/classroom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Demonstrates functional keyboard accompanying skills</td>
<td></td>
<td></td>
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<tr>
<td>3. Demonstrates excellent skill on principal instrument/voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Demonstrates wide range of conducting skills</td>
<td></td>
<td></td>
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<tr>
<td>5. Incorporates musical expression into classroom/rehearsal performances</td>
<td></td>
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<tr>
<td>6. Understands instrumental/vocal technique, appropriate for young music students</td>
<td></td>
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</tbody>
</table>

**COMMENTS ON MUSICAL SKILL**

Category Average

April 2015 jlkREV
PLANNING AND ORGANIZATION

1. Designs, on a daily basis, sequenced lesson plans for classes/rehearsals that facilitate individual and group learning
2. Creates lessons that have clear goals and observable student learning outcomes
3. Shows flexibility with lesson plan, while maintaining general focus of the lesson
4. Reflects on student learning and utilizes this analysis to inform subsequent planning
5. Formulates lessons that are connected to prior lessons; lesson plans reflect students’ prior musical understanding and skills
6. Plans musical experiences that encourage higher-order thinking skills, creativity, and problem-solving

COMMENTS ON PLANNING/ORGANIZATION

LEARNING ENVIRONMENT

1. Prepares ahead of time materials, instruction, and physical setting to maximize learning opportunities
2. Maintains fair and consistent learning and behavioral standards and a positive atmosphere for learning
3. Verbalizes and demonstrates lesson/rehearsal goals and means for assessment
4. Provides student encouragement and regular feedback
5. Facilitates musical discovery through teacher’s questioning techniques
6. Recognizes teaching and learning conditions that could potentially interfere with student learning
7. Builds a positive and appropriate rapport with students

COMMENTS ON LEARNING ENVIRONMENT

PROFESSIONAL ATTRIBUTES

1. Develops positive and effective interactions with cooperating teacher(s)/supervisors
2. Is friendly, self-controlled, flexible, and respectful of others
3. Exhibits initiative and leadership
4. Solicits professional guidance and utilizes suggestions from cooperating teacher(s) and supervisors
5. Is inquisitive about music pedagogy
6. Exhibits an eagerness and willingness to grow and to learn
7. Analyzes and reflects on those professional and personal attributes that need continued development
8. Uses current professional resources, methods, and research to inform teaching
9. Speaks clearly and uses correct grammar
10. Writes coherent prose/letters/reports/lesson plans

COMMENTS ON PROFESSIONAL ATTRIBUTES

Average Rating & Letter Grade

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<tr>
<th>Rating</th>
<th>Letter</th>
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<td>4.0-4.3</td>
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<td>3.7-3.9</td>
<td>B+</td>
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<td>3.3-3.6</td>
<td>B</td>
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<td>3.0-3.2</td>
<td>B-</td>
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<td>2.7-2.9</td>
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<table>
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Divided by categories

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<th>Rating</th>
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<td>[40]</td>
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</tbody>
</table>

Rating Average

Letter Grade

Name ____________________________________ Position _________________________________

School/college________________________________________________________________________

Signature____________________________________________________________________________

Page 39 April 2015 jlk REV
Cooperating Teacher Evaluation of Field Experience

Rating Scale

5 = Comprehensively outstanding
4 = Consistently effective
3 = Adequately competent
2 = Inconsistently effective
1 = Comprehensively inadequate

Please offer comments about your assessments

1. **Student's readiness** for the assignment
   - Content Knowledge
   - Pedagogical Skill
   - Musical Skill
   - Planning/Organization
   - Learning Environment
   - Professional Attributes

   Comments:

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   1 2 3 4 5

2. Quality/effectiveness/frequency of college supervision, including on-site visits, phone or e-mail correspondence with you and/or with student

   Comments:

<p>| | | | | |</p>
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</thead>
</table>
   1 2 3 4 5

3. **Accessibility**, in person or otherwise, of college faculty (when needed)

   Comments:

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</thead>
</table>
   1 2 3 4 5

4. **Structure and organization** of the experience

   Comments:

<p>| | | | | |</p>
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</thead>
</table>
   1 2 3 4 5

5. How could your student teacher have been **better prepared** for teaching in your program?

   Comments:

6. **Suggestions for improvement** of future field experiences

   Comments:

---

Cooperating Teacher

Date

School

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April 2015  jlk REV
OBERLIN COLLEGE CONSERVATORY OF MUSIC
Music Education Division

Student Teacher Evaluation of Supervision

Your responses to the following questions will help in our ongoing efforts to ensure effective student teaching supervision. All music education faculty members will read these with interest, so we ask you to make your comments carefully. Thank you very much.

1. How effective has your college supervisors’ guidance been in helping you with your student teaching assignment? Be specific with respect to content, classroom management, planning and evaluating, etc.

2. To what extent did each of the following factors help/not help you to improve?
   a. The supervisors’ visits/video recording
   b. The supervisors’ availability for conferences
   c. The supervisors’ ability to communicate
   d. The appropriateness of the supervisors’ suggestions
   e. Your own interest
   f. Your own preparation
   g. Other (please specify)

3. Are there ways we might help your cooperating teacher(s) play a more effective supervisory role?

4. What changes would you suggest in our supervisory structure or process?

Student Teacher

Page 41

Date

April 2015 jlk REV
OBERLIN COLLEGE CONSERVATORY OF MUSIC  
Music Education Division  

Final Professional Orientation and Student Teaching Record  

<table>
<thead>
<tr>
<th>Name</th>
<th>Inclusive dates of assignment</th>
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<tbody>
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</table>

Professional orientation dates ____________________________  Total hours __________  
(Wks. 1 & 2)  

Student teaching dates ____________________________  Total hours __________  
(Wks. 3 – 7)  

School system  ________________________________  

<table>
<thead>
<tr>
<th>Individual schools</th>
<th>Grade levels</th>
<th>Student teaching hours</th>
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</table>

<table>
<thead>
<tr>
<th>Signatures</th>
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</table>

Cooperating teachers  
College Supervisors  

Director, Music Education Division  

Page 42  
April 2015  jlk REV
# Student Teaching Hourly Record

- **Name**: ____________________________
- **School District**: __________________

**Semester** ____________  **Year** _____________

(Please round to nearest half hour)

<table>
<thead>
<tr>
<th>Week</th>
<th>Observation/Assistance</th>
<th>Preparation while @ school</th>
<th>Instruction</th>
<th>Conferences Meetings School activities</th>
<th>Weekly Total</th>
<th>Coop. Tchr. Signature</th>
</tr>
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<tbody>
<tr>
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</tbody>
</table>

- **Hours Professional Orientation & Student Teaching**: Wk 1-2 _________
- **Hours Student Teaching**: Wk 3-7 _________
- **Total Hours**: _________

A professional orientation period (highlighted) occurs during the 1st and 2nd weeks of student teaching experiences.
OBERLIN COLLEGE CONSERVATORY OF MUSIC
Music Education Division

Request for Professional/Personal Leave

Date: ______________________________

To: Director of Music Education Division

From: ______________________________

(Name of student teacher)

I am requesting release from my teaching duties at ______________________________ (school)
on ______________________________ for the purpose of ______________________________ (reason for absence)

______________________________.

Signature of Student Teacher

Permission granted:

______________________________   ______________________________

Signature of Cooperating Teacher   Date

______________________________   ______________________________

Signature of College Supervisor   Date
Dear Parent,

Your son/daughter, _______________________________, is in a class with an Oberlin College Conservatory Student Teacher who is practice teaching with the certified teacher in your district. Occasional video recording and its subsequent review by the student teacher, cooperating teacher, and her/his collegiate supervisor is a prerequisite for Ohio teacher licensure (i.e., Oberlin College graduation, Pearson’s Teacher Performance Assessment and the Ohio Assessment for Teachers). The recordings are used only for educational purposes and are not shared with anyone outside of the Oberlin Music Education Division and the Ohio Office of Teacher Preparation and its testing affiliates. Students’ names remain anonymous at all times. No video recordings will be posted on-line or used for public consumption. Please sign affirming your acknowledgement.

_____ I grant permission for my son/daughter to be video recorded in music classes by an Oberlin College student teacher or faculty.

_____ I do not grant permission for my son/daughter to be video recorded in music classes by an Oberlin College student teacher or faculty.

Parent/Guardian Signature ______________________________ Date ____________

Please return to your child’s school music teacher.
OBERLIN COLLEGE CONSERVATORY OF MUSIC
Music Education Division

Field Experience Mileage Report

Name ________________________  S.S. # ______________________

Remittance Address (OCMR Box) ________________________________

School System ______________________________________________

Schools in which you teach: _________________________________

**Please note: There is a $400.00 limit per student teaching module for mileage reimbursement.

<table>
<thead>
<tr>
<th>Date</th>
<th>School/Classes</th>
<th>Departure/Arrival Time</th>
<th>Reason for Travel</th>
<th>Round-trip Mileage</th>
<th>Special Comments</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

Total Mileage

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**OBERLIN COLLEGE CONSERVATORY OF MUSIC**
**MUSIC EDUCATION DIVISION**

Music Education Student Exit Survey

### MUSIC EDUCATION COURSES
- Music Teaching in Practice
- Teaching Music to Adolescents
- Teaching Music to Children
- Instrumental Techniques I & II
- Community Music Internship
- Psychology of Musical Behaviors
- Choral Methods
- Review of Research in Music Education
- Student Teaching & Seminar

### NON-MUSIC EDUCATION COURSES
- Technology for Music Educators
- Principles of Education
- Reading in the Content Area
- Upper level theory/history course

## I. About Your Music Education Major

**How satisfied are you with each of the areas listed below?**

<table>
<thead>
<tr>
<th>Rating Scale</th>
<th>5 = Very satisfied</th>
<th>4 = Satisfied</th>
<th>3 = Somewhat satisfied</th>
<th>2 = Somewhat unsatisfied</th>
<th>1 = Unsatisfied</th>
<th>0 = Not applicable/do not remember</th>
</tr>
</thead>
</table>

1. The instruction you received in music education (ME) courses
2. Evidence of ME faculty familiarity with current research in the field
3. Use of current materials and technology in ME courses
4. Modeling of appropriate methodologies in ME courses
5. General accessibility of ME faculty
6. Effectiveness of faculty advising for ME majors
7. Effectiveness of ME career/placement counseling
8. Faculty supervision of ME field experiences
9. Effectiveness of ME faculty
10. Availability and effectiveness of field experiences
11. Quality of ME equipment and facilities
12. Access to equipment and facilities
1. What are the greatest strengths of the music education program?

2. What improvements in the music education program could enhance your pre-professional preparation as a teacher?

3. Please list and comment on any particularly satisfying or unsatisfying courses or experiences.

<table>
<thead>
<tr>
<th>Music Education Courses</th>
<th>Non-Music Education Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfactory</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>Non-Satisfactory</td>
<td>Non-Satisfactory</td>
</tr>
</tbody>
</table>

4. How has your thinking about music teaching, performing, analyzing, and composing changed since entering Oberlin?

5. Did you find it necessary to complete coursework elsewhere during one or more summers of your Oberlin years in order to satisfy requirements? Yes No

6. If you had the opportunity to select an institution again, would you choose Oberlin? Yes No Undecided Why?

7. Please offer any general comments you have about Oberlin College.

II About Yourself Current Semester & Year

a. Year you began your graduate program at Oberlin

b. Year you graduate

c. Degree Emphasis (Vocal or Instrumental)

d. Principal Applied Area

e. What are your top 3 choices for plans immediately after graduation?

1 ________________ 2 ________________ 3 ________________

f. What are your top 3 choices for a career?

1 ________________ 2 ________________ 3 ________________

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Professional Portfolio Assessment

A portfolio is a means for teacher candidates to present themselves to an audience, and say:

Here is my work.
This is how I approached it.
This is why I value it.
This is how I evaluate it.
This is how you evaluate it.
This is how I have changed.
This is what I can tell I should work on next. ¹

Your professional portfolio serves as a showcase for others to view your best professional self. Many of your future employers will want you to submit a portfolio indicative of your teaching experience, in conjunction with a personal interview and on-site teaching demonstration. This is an opportunity for you to begin compiling evidence of you as a teacher-musician. When your first job opportunity comes along, you will be prepared!

As you select those pieces that represent your best professional self, you will be engaging reflective thinking skills. Reflective practitioners are teachers who move beyond the simple utilitarian questions that arise from their daily teaching and typical teaching routine. They seek to discover perspective on who is learning, why they are/are not learning, and how best to present the artistic material so that it is accessible for all students. Reflective practitioners use reflective thinking skills, intuition, artistic experience, and content knowledge to create solutions to teaching and learning challenges in the moment or during their analysis, reflection, and planning after the class has occurred. These teachers examine, with a depth of thinking and feeling, their own biases and pre-judgments about teaching, learning, the artistic medium, their students, and the classroom culture. ²

As a pre-service music educator, you have had the opportunity to develop and refine the following professional habits of mind—personal traits that are fundamental to effective and efficient teaching and reflection.

1. Trusting in oneself and others (i.e., students, administrators, colleagues, community members).
2. Curiosity for learning about self and others in the teaching-learning partnership.
3. Openness of mind in order to challenge thinking patterns and teaching behaviors and to modify existing teaching strategies or classroom environments.
4. Sharing thoughts and feelings about teaching and challenges with mentors, other colleagues, and possibly students (depending on the particular thoughts and feelings).

5. Supporting other colleagues who are engaged in reflective thinking and teaching.
6. Supporting students as they develop their higher-order thinking skills and reflective thinking about their own artistic performances.
7. Observing all interactions with students and the artistic material in the classroom environment.
8. Listening to mentors, colleagues, students, and self in order to understand and learn about the teaching-learning partnership.³

The pieces of evidence you include might demonstrate your reflection on the following questions: What did I achieve?, What did I want to achieve that I did not?, Why did this achievement happen/not happen?, What are my next steps in continuing to investigate the same goals?, What did I learn about myself and the artistic process?, Which new avenues do I want to investigate?, What is my plan for action?

³ Kerchner, p. 125.
Professional Portfolio Content Student Checklist

You will be responsible for keeping all course and field experience notes, videos/DVDs, assignments, and assessments/evaluations for the 14 months of the MMT program. You will need these materials for your final MMT professional portfolio. It is also strongly recommended that you keep course notebooks in tact, so you can reference the material during your teaching subsequent to the MMT program.

1. **Cover page**, years covered, index

2. **Résumé**

3. **Background summary** showing diversity of teaching experiences (age + settings)

4. **College Transcript – Undergrad and Graduate**

5. **Documentation of Benchmarks**
   a. GRE general test score (if applicable)
   b. Letter from Division Director at end of Summer Session I
   c. Letter from Division Director at end of Module I (Fall)
   d. Letter from Division Director at end of Module II (Spring)
   e. Any additional Benchmark letters you may receive throughout the 14-month term
   f. Student Teaching Cooperating Teacher final evaluations (Fall & Spring semesters)
   g. Student Teaching Supervising Teacher final evaluations (Fall & Spring semesters)

6. **Recital and concert programs** (optional)

7. **Lesson plans** (2 samples)

8. **Journal highlights** (3 examples): “Aha!” moments, culminating journal samples

9. **Video highlights** (DVD): dubbed selections, 5 examples of approximately 2 minutes each. List content with an index, showing the context, the date/s of the video, the ages of students, and your role (teacher, assistant, student teacher). The following must be demonstrated in the video clips:
   a. range of ages (elementary, middle school, high school, adult),
   b. conducting a group/leading an ensemble,
   c. interacting with students (dialogue/speaking with students, discussion/management of response)
10. **Video reflection:*** provide a written summary for each video clip that you included in your portfolio that addresses the following questions:

   a. Why did I include this video clip?
   b. How does it show my pursuit of excellence in musicianship, pedagogy, and/or scholarship in the classroom?
   c. What did I learn as a result of this teaching experience?

11. **Research paper**

   Building on your MUED 502: Review of Research in Music Education final paper, rework/edit your final paper incorporating faculty suggestions for edits and addressing faculty questions and concerns. Final an additional 5-10 resources (citations) dealing with your “research” question. Your final portfolio project will take the form of a scholarly paper, transforming the MUED 502 annotated bibliography into a related literature section. At the conclusion of the paper, you will summarize trends from the literature and state implications for music teaching and learning. Your paper will be between 12-18 pages in length. APA citations must be included in a “Reference” section at the conclusion of your paper.

12. **Community music project**

   Building on your MUED 518: Community Music Internship & Seminar project, rework/edit your final paper incorporating faculty suggestions and edits and addressing faculty questions and concerns. In the MUED 518 project, you chose two topics discussed in class by guest presenters, and you applied them to your project. For the final MMT portfolio Community Music Project, you will select another three topics presented in and/or related to MUED 518 and apply them to your project. Inclusion of a topic not presented in class, but of interest to the MMT student - must be approved by the Music Education faculty. It is the MMT students’ responsibility to seek approval of all topics presented in the final project by the last day of classes in the spring semester.

   Your project, then, will be an expanded version of your original MUED 518 idea. An example: If you chose 1) to create a budget and 2) design an outline for a curriculum, you might wish to add to your final MMT portfolio project paper 1) advertising scheme and materials, 2) volunteer details, and 3) list of potential grants for which you would apply.
   You will submit a paper, 12-18 pages in length, that includes specific materials you designed and rationales for the components you have added to your project.
FINAL PORTFOLIO SUBMISSION:

Submission of the Community Music and Topic Projects will be included in your final MMT portfolio—one three-ring binder with:

1. A cover sheet (Oberlin Conservatory of Music, Master of Music Teaching Program, Your name, date of portfolio submission);
2. Each section of the portfolio included (see “PROFESSIONAL PORTFOLIO ASSESSMENT RUBRIC”), each having a section divider and clearly labeled (typed) tabs.

You will submit your portfolio to the Music Education Division Director, in addition to sending electronic versions to the Music Education Faculty of the
1) Community Music paper
2) Research topic papers
3) Journal highlights to all Music Education faculty
4) Video highlights list and rationale (no need to send actual video clips to faculty; simply place on DVD in your final MMT professional portfolio)

Submit the FINAL MMT PORTFOLIO to the Administrative Assistant in Kohl 309 (or other pre-determined person presented to you in writing) on the predetermined date/time (in Summer II session).
Professional Portfolio Assessment Rubric
(for Faculty Completion only)

1. General Information Checklist (check those included)
   
   _____ Cover page, years covered, index
   _____ Resume
   _____ College Transcript
   _____ Documentation of Benchmarks
   
   _____ a. GRE general test score
   _____ b. Letter from Division Director at end of Summer Session I
   _____ c. Letter from Division Director at end of Module I (Fall)
   _____ d. Letter from Division Director at end of Module II (Spring)
   _____ e. Student Teaching Cooperating Teacher final evaluations (Fall & Spring semesters)
   _____ f. Student Teaching Supervising Teacher final evaluations (Fall & Spring semesters)
   
   _____ Instructor assessments (sample faculty and peer observation rubrics)
   _____ Recital and concert programs (optional)
   _____ Lesson plans (2 samples)
   _____ Journal highlights (3 examples)
   _____ MMT Exit Survey
   
   ______ Complete ________Date
   ______ Incomplete __________Date

* * All portions of portfolio must appear in the portfolio (i.e., indicated as “complete”) in order to receive a passing grade for the assignment and to complete the MMT program.
II. Video Reflection

_____Video highlights (DVD) (11 points possible)

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>11-10=A/A-</td>
<td>Excellent work. Illustrates clear, complete, consistent, and thorough treatment of every aspect of the assignment. Also reflects extra effort in making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>9-8=B+/B</td>
<td>Very good work. Illustrates overall clarity, completeness, and thoroughness, but may lack consistency. Also reflects inconsistent effort in making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>7-6=B-/C+</td>
<td>Good work. Illustrates uneven clarity, completeness, and thoroughness. Indicates moderate evidence of making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>5-4=C/C-</td>
<td>Adequate work. May include some of the criteria for good or very good work, but generally lacks consistent quality.</td>
</tr>
<tr>
<td>3-2=D+/D/F</td>
<td>Very weak work. Generally includes none of the criteria for excellent work.</td>
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_____Video reflection (11 points possible)

<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>Very weak work. Generally includes none of the criteria for excellent work.</td>
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## III. Projects

### Research paper (11 points possible):

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<th>Score</th>
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<tbody>
<tr>
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<td>Excellent work. Illustrates clear, complete, consistent, and thorough treatment of every aspect of the assignment. Also reflects extra effort in making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>9-8=B+/B</td>
<td>Very good work. Illustrates overall clarity, completeness, and thoroughness, but may lack consistency. Also reflects inconsistent effort in making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>7-6=B-/C+</td>
<td>Good work. Illustrates uneven clarity, completeness, and thoroughness. Indicates moderate evidence of making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>5-4=C/-C-</td>
<td>Adequate work. May include some of the criteria for good or very good work, but generally lacks consistent quality.</td>
</tr>
<tr>
<td>3-2=1=D+/D/F</td>
<td>Very weak work. Generally includes none of the criteria for excellent work.</td>
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</tbody>
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### Community music project (11 points possible):

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
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<tbody>
<tr>
<td>11-10=A/-A-</td>
<td>Excellent work. Illustrates clear, complete, consistent, and thorough treatment of every aspect of the assignment. Also reflects extra effort in making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>9-8=B+/B</td>
<td>Very good work. Illustrates overall clarity, completeness, and thoroughness, but may lack consistency. Also reflects inconsistent effort in making connections, considering implications, and synthesizing content of the assignment.</td>
</tr>
<tr>
<td>7-6=B-/C+</td>
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<td>5-4=C/-C-</td>
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</tr>
<tr>
<td>3-2=1=D+/D/F</td>
<td>Very weak work. Generally includes none of the criteria for excellent work.</td>
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</table>

### Total points (Divide by 44 possible points)

<table>
<thead>
<tr>
<th>Score</th>
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<tbody>
<tr>
<td>40-44</td>
<td>A</td>
</tr>
<tr>
<td>35-39</td>
<td>B (37=Minimum passing grade for assignment)</td>
</tr>
<tr>
<td>31-34</td>
<td>C</td>
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<tr>
<td>26-30</td>
<td>D</td>
</tr>
<tr>
<td>Below 26</td>
<td>F</td>
</tr>
</tbody>
</table>

NOTE: MMT candidates must receive a grade of at least 37 (B) in order to complete the degree program. Students cannot complete the MMT program, nor apply for teacher licensure in any state, until all portions of the professional portfolio, coursework, and other non-course requirements are successfully completed. Failure to receive at least a B could result in the student being required to take additional courses or to seek remedial work after the Final MMT Oral Exam date.
Final MMT Oral Examination

You will be responsible for keeping all course and field experience notes, DVDs, assignments, and assessments/evaluations for the 14 months of the MMT program. You will need these materials for your final MMT professional portfolio.

You will use the bulk of the Summer Session II to assemble the final professional portfolio (MUED 520). Both the written research paper and the community music project must be approved by the Music Education faculty before the completion of the Spring semester.

During the Spring semester, you will meet with the Division Director about expectations for the Summer II session and your final MMT portfolio. You will be notified in the Spring semester when your MMT oral examination will occur (early/mid-July). At least one week prior to this date, you will submit the following to the Music Education Faculty:

1. MUED 520: Final Professional Portfolio
2. Electronic materials to faculty via email
3. MMT Exit Survey

At the MMT final oral examination, you will meet with all Music Education faculty and a person from a community-music setting. During the final MMT oral exam, you will be asked to discuss, clarify, and elaborate on your written responses (reflection and written projects).

1. Research Paper
2. Community Music Project

Your MMT degree will be granted upon successful completion of the MMT curriculum, all portions of the final professional portfolio, and the final MMT oral examination.
Music Education Resources

Conservatory Library: The library is considered to be the best undergraduate music library in the country and equal in depth and quality to libraries in many graduate schools. In addition to the materials in the general collection, music education students make frequent use of a special section named in honor of Karl W. Gehrken, the founder of music education at Oberlin. This section contains choral and instrumental music, series texts, recordings, and multimedia resource books.

Instruments: The Division of Music Education owns a large collection of stringed and wind instruments for use in instrument classes. The MUED Division houses a complete Orff instrumentarium, along with a large number of high quality and diverse classroom instruments. (These are not loaned.) Guitars and ukuleles are available for students preparing for their guitar competency and other skills tests (MUED 510, MUED 511).

Video cameras and libraries: Several video cameras are available for use in student teaching. Video playback equipment is available for student use in Conservatory Library and in the TIMARA computer lab (Bibbins basement).

Computer technology: Computer workstations are located in many campus locations, including Robertson and Kohl. Most class assignments require the use of word processing skills, and many courses rely heavily on internet research and e-mail plus electronic exchange of assignments, handouts, etc. Divisional announcements also are sent electronically via the “Oberlin.edu” accounts only. Students should check and respond to e-mail several times daily.

Video pedagogical case studies are frequently used in music education courses. Faculty members maintain video libraries of PK-12 students making music. Dr. Bennett’s pre-school video collection is: “SongWorks for Children: A Video Library of Children Making Music” (http://www.oberlin.edu/library/digital/songworks/) and Dr. Kerchner’s video library is entitled: “Music Across the Senses: Listening, Learning, Making-Meaning.”

Special presentations: Typically, the Music Education Division and/or the Music Education Association of Oberlin host annual presentations by nationally known experts in various domains of the music education field. Student attendance is expected, as these presentations serve to augment Oberlin’s offerings and/or to provide alternative perspectives. A list of recent presenters may be found in the Appendix.

Home page: Continually being developed, the music education home page <http://new.oberlin.edu/conservatory/departments/music-education/index.dot> provides information about programs and requirements, faculty and faculty activities, special presentations, and alumni.
Alumni directory: A compilation of information about music education alumni is available from the Oberlin College Alumni Office. Students should find the directory a helpful tool in locating employment, etc.
Music Education Division Workshops

1992-2014

September 12, 1992  
*Music Teaching as a Performing Art: Modeling as a Principal Teaching Device*  
James Froseth, Univ. of Michigan

September 21-23, 1992  
*The Performers' Workshop Ensemble Residency*

March 18, 1993  
*Independent School Career Opportunities for Music Educators and Performers*  
Sharon Davis Gratto, OC, Gettysburg College

March 19, 1993  
*The Native American Pow Wow in the General Music Curriculum: A Tool for Interdisciplinary Teaching*  
Sharon Davis Gratto

October 9, 1993  
*Demystifying Myths about Inclusion: The Truth about Special Needs Students in Music Classes*  
Roberta Mohan, Ohio Dept. of Education

November 5, 1993  
*Creating and Maintaining a Positive Learning Environment*  
James Currens, Baldwin-Wallace College

November 15, 1993  
*Music Teacher as Counselor: Rewards & Pitfalls*  
Caroline Cheesebrough

January 22, 1994  
*Communicating as a Conductor: Talk Softly and Carry a Clear Stick*  
Joanne Erwin, Catherine Jarjisian, John Knight, Herbert Henke

May 5, 1994  
*Hypermedia and the Classics*  
Darrell L. Bailey, OC, I.U. School of Music at Indianapolis

September 9-10, 1994  
*Synthesizer as Ally: Making it Work in the Music Curriculum; A Music Teacher's First Aide*  
Jacquelyn Wiggins, Oakland University

October 31, 1994  
*The Art of Teaching Strings*  
John Kendall, Southern Illinois University
April 24, 1995  Inclusion: What’s so Special About It?  
Inclusion: Problems & Solutions in the Arts  
Kay Logan

April 28, 1995  Suzuki Workshop  
Carol Dallinger, University of Evansville

September 23, 1995  How to Teach a Student Teacher  
Linda Edgar, Columbus Public Schools  
The General Music Imperative in our Secondary Schools  
Timothy Gerber, OC, The Ohio State University

November 17-19, 1995  Mary Goetze Workshops  
Mary Goetze, OC, Indiana University

February 20, 1996  Robert Gillespie Workshop  
Robert Gillespie, The Ohio State University

September 14, 1996  Improvisation Techniques for Winds, Strings and Percussion  
Composition in Beginning Instrumental Music  
Richard Grunow, Eastman School of Music

February 22, 1997  Mainstreaming Exceptional Children, Teaching General Music  
Betty Atterbury,  
University of Southern Maine

March 6-8, 1997  Student and Major Repertoire for Violin: A Parallel of Styles  
Teaching Style Consciousness;  
Developing Advanced Violin Techniques Through the Student Repertoire  
Barbara Barber, Texas Christian University

September 23, 1997  Jabberwocky and teacher workshops  
Tales and Scales, Evansville, IN

November 8, 1997  Teaching Rhythm Reading to Children  
David Newell, Baldwin-Wallace Conservatory of Music

February 7, 1998  Baltimore School for the Arts and Establishing Yourself as a Professional Musician/Private Teacher  
Carolyn Faulkes, Baltimore School for the Arts

March 9, 1998  Composition in the Schools  
Maud Hickey, Northwestern University

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March 22, 1998  Building Instrumental Programs
Shirley Mullins, Yellow Springs, OH

September 19, 1998  Conducting Rehearsal Techniques
Timothy Koch, University of Southern Mississippi

November 7, 1998  Multicultural Songs, Games and Stories for the Elementary Classroom
Kay Edwards, Visiting Assistant Professor, Oberlin Conservatory

April 17, 1999  Linking Music Listening and Composition for Children in the Elementary and Middle School General Music Classroom
Magne Espeland, Stord/Haugesund University College, Norway

May 1, 1999  Teaching Improvisation to String Students;
Beginning Improvisation for Instrumental Music Teachers
Daryl Silberman, Colburn School of Performing Arts, USC
sponsored by Rodger Stearns & Knilling String Instruments

September 18, 1999  Remembering Our Past Musical Experiences: Where we were and where we are;
Incorporating Singing into the Instrumental Music Lesson
JoAnn Domb, University of Indianapolis

September 16, 2000  Developing Rhythm Competencies in K-5 General Music;
Challenges in Teaching World Music
Constance McKoy, University of North Carolina-Greensboro

November 13-14, 2000  Playing the String Game
Phyllis Young, University of Texas at Austin

December 7, 2000  Cultivating Intelligent Musicianship;
Developing Lifelong Musicianship
Robert Duke, University of Texas at Austin

September 15, 2001  When You Land Your First Job:
Session #1: Elementary Music and Community Music
Session #2: Secondary Music, Adult Music, and Community Music
Bill Culverhouse, OC ‘94

November 30, 2001  IMAGINE THAT! Cultivating Imaginations Through Song Activities
Peggy Bennett, Visiting Professor, Oberlin Conservatory
March 2002  
*Teacher, Mentor...and Spirit Point Coordinator?: An honest account of a first year teaching experience.*  
Tara Sievers, OC ’00

April 2002  
*The Dichord Theory*  
Mary Ann Ploger, University of Michigan

November 2002  
Music Education Division Centennial Celebration

March 2003  
*Building an E-Portfolio*  
Robert Dunn and William Bauer,  
Case Western Reserve University

April 2003  
*Issues of Building a Private Studio*  
Bruce Erwin, Private Violin Teacher

September 2003  
*Bringing Multicultural Music to Life in Choirs and Classrooms*  
Mary Goetze, Ph.D. OC alum

March 2004  
*Session #1: Music, the People, and You: The Music Educator as Interactive Agent in a Divided Music World;  
Session #2: Travels into the World of Sociology: Exploring Music Teaching and Learning from a Different Perspective*  
Hildegard Froehlich, Ph.D.  
University of North Texas

September 2004  
*Session #1: The Piano Advantage: An Effective Classroom Tool;  
Session #2: “Tough Questions, Creative Answers: Advocating for Music Education*  
Carolynn Lindeman, OC alum, San Francisco State University

March 2005  
*African and Cuban Dance* presentation and concert,  
Adenike Sharples, Oberlin  
Music Education Division’s Mary Goetze World Music Series

March 2006  
*Rio de la Plata (Music from Latin America)* workshop and concert,  
Polly Ferman & Daniel Binelli, New York, New York  
Music Education Division’s Mary Goetze World Music Series

March 2007  
*Irish Folk Music* workshop and concert  
Turn the Corner  
Music Education Division’s Mary Goetze World Music Series
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
<th>Speaker/Details</th>
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<tbody>
<tr>
<td>September 2007</td>
<td><em>Music Education and No Child Left Behind</em></td>
<td>Timothy Gerber, OC Alum, Professor of Music Education, The Ohio State University,</td>
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<tr>
<td>November 2007</td>
<td><em>Native American Flute workshop and concert</em></td>
<td>Douglas Blue Feather</td>
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<td>Music Education Division’s Mary Goetze World Music Series</td>
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<tr>
<td>September 2008</td>
<td><em>Multiculturalism in general music classes: Focus on Egyptian music</em></td>
<td>Sharon Davis Gratto, Alum, Professor &amp; Director of Music, University of Dayton</td>
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<td>March 2009</td>
<td><em>Ghanaian Drumming workshop and concert</em></td>
<td>Kofi Gbolonyo</td>
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<td>Music Education Division’s Mary Goetze World Music Series</td>
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<td>September 2009</td>
<td><em>Do You Want To Be A Millionaire?...Social Justice in Music</em></td>
<td>Marsha Kindall Smith, Alum, Professor, University of Wisconsin-Milwaukee</td>
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<tr>
<td>December 2010</td>
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<td>David Hakim, Syrian Instrumentalist &amp; Vocalist</td>
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<td>Music Education Division’s Mary Goetze World Music Series</td>
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<td>March 2011</td>
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<td>Dick &amp; Georgia Bassett, Founders/Directors of AMIS</td>
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<td>September 2011</td>
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<td>Lynell Ediger, Founder &amp; Director of Academy of Music;</td>
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<td>American Youth Harp Ensemble;</td>
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<td>“Developing Community Arts Organizations”</td>
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<td>September 2011</td>
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<td>Klezemer workshop and concert;</td>
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<td>Steve Greenman &amp; Pete Roshefsky</td>
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<td>Music Education Division’s Mary Goetze World Music Series</td>
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<tr>
<td>September 2012</td>
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<td>Jonathan Handman, Founder &amp; Director of Stringendo</td>
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<td>Orchestra School of the Hudson Valley;</td>
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<td>Orchestral Director at Arlington Central School District (NY);</td>
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<td>“How Passion, Vision, and Persistence can Enhance the Power of Music Education”</td>
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<td>Outstanding Music Education Alum</td>
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<tr>
<td>April 2013</td>
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<td>Polly Ferman &amp; Daniel Binelli Duo (piano and bandoneon);</td>
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<td>Milonga, recitals, masterclasses;</td>
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<td></td>
<td>Music Education Division’s Mary Goetze World Music Series</td>
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<tr>
<td>September 2014</td>
<td></td>
<td>Elizabeth Hankins, The Lakewood Project</td>
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</tbody>
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April 2014  Fiesta Brasiliera!
Music Education Division’s Mary Goetze World Music Series in collaboration with the Center for Languages & Cultures and the Performance and Improvisation Program

September 2014  Constance McCoy, Professor of Music Education, Univ. of North Carolina-Greensboro
“White Christmas OR Why Culture is Important in Music Education”

Professional Organizations

National Association for Music Education (NAfME)

This organization, music education’s primary professional organization, is dedicated to the constant renewal and advancement of the highest ideals within the field. Its membership includes college/university students majoring in music education, teachers at all levels in public and private schools (preK-12), college and university professors, and other interested persons. Members enjoy many benefits including professional recognition and prestige; the opportunity to attend national, divisional and state in-service conferences, workshops, and seminars sponsored by NAfME; subscriptions to national (Music Educators Journal, Teaching Music) and state (Triad) journals; a wide range of professional resource materials at low cost; and leadership opportunities. NAfME was instrumental in the development of the National Standards for the Arts, standards that are at the core of Oberlin’s music education curriculum.

A number of other professional organizations are associated with NAfME:

• American Choral Directors Association (ACDA)
• American Orff-Schulwerk Association (AOSA)
• American String Teachers Association (ASTA)—affiliated association
• College Band Directors National Association (CBDNA)
• International Society of Music Education (ISME)
• National Association of College Wind and Percussion Instructors
• National Association of Jazz Educators (NAJE)
• National Band Association (NBA)
• National Black Music Caucus
• National School Orchestra Association (NSOA)
• Organization of American Kodály Educators (OAKE)
• Society for General Music (SGM)
• World Association of Symphonic Bands and Ensembles (WASBE)
Ohio Music Education Association (OMEA)

Membership in the OMEA is included in NAfME membership. Yearly conferences, plus special seminars and workshops, are sponsored by OMEA, the second largest state “chapter” of NAfME. OMEA publishes *Triad* and *Contributions to Music Education* and sponsors music contests throughout the state.
Music Education Awards and Scholarships

Currently three scholarships may be awarded annually to music education majors selected by the faculty. The first of these is a monetary prize; the others are scholarships that become part of students’ total financial aid packages.

Clifford A. Cook Memorial Merit Scholarship in String Music Education
Established in 1997 by family members, this endowed scholarship honors the memory of an Emeritus Professor of Stringed Instruments and Music Education. It is awarded annually to a Conservatory student studying Music Education with an interest in strings.

Herbert Henke Merit Scholarship in Music Education
This endowed scholarship was established in 1996 by Elaine Amacker Bridges ’59 in honor of Professor Herbert Henke, Professor of Eurhythmics. Scholarship assistance is provided during the student teaching year to that student who, in the opinion of the Dean of the Conservatory and the Music Education Faculty, demonstrates potential to excel in the field of Music Education.

David Statler Walker Merit Scholarship in Music Education
An endowed scholarship was established in 1995 by Avonelle Stevenson Walker ’53 in memory of her husband, David Statler Walker, a nationally known and admired general music educator. The award is given annually to a student in the Conservatory of Music studying Music Education with an interest in early childhood and/or elementary music education.
2015-16 MMT Academic Calendar (abridged)

### MMT CALENDAR (2015-16)

#### Summer I 2015
- Orientation
- Summer Session Begins
- Independence Day—no classes
- Summer Session ends
  
  **Monday, June 8 (10-Noon)**
  **Monday, June 8 (1-3:45pm)**
  **Saturday, July 4**
  **Friday, July 24**

#### Fall 2015
- Fall semester (module I) begins
- First module courses end
- *Student teaching I begins
- *Thanksgiving Break
- Student teaching ends
  
  **Monday, August 31**
  **Friday, October 16**
  **Monday, October 19**
  **Nov. 23-Nov. 27**
  **Friday, Dec. 18**

#### Winter Term 2016
- Winter Term begins
- Martin Luther King Jr. Day (no classes)
- Winter Term ends
  
  **Monday, January 4**
  **Monday, January 18**
  **Wednesday, January 27**

#### Spring 2016
- Spring semester (module I) begins
- First module courses end
- *Spring recess
- *Student teaching II begins
- Student teaching/semester ends
  
  **Monday, February 1**
  **Friday, March 18**
  **Follows public school student teaching site calendar**
  **Monday, March 21**
  **Friday, May 13**

#### Summer II (2016, tentative)
- Classes begin
- Classes end
  
  **Wednesday, June 8**
  **Wednesday, July 13**

* Does not follow the regular Oberlin College 2015-16 Academic Calendar.

++ For MMT course meeting times, days and locations and MMT program policies, please go to: [http://new.oberlin.edu/conservatory/departments/music-education/index.dot](http://new.oberlin.edu/conservatory/departments/music-education/index.dot)