



Professional Education Unit

Program Review Document 3: Program Experiences

Preparation Program: *Music (Vocal)*

Certification Level: *P-12*

Certification Option: *Initial*

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Link to Undergraduate Catalog: [Undergraduate Catalog](#)

State Regulation governing this program: 16 KAR 2:010

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Introduction

Bachelor of Music P-12 Vocal Track Degree Program’s Relationship to Unit Conceptual Framework and Continuous Assessment Plan

Unit Conceptual Framework

WKU’s *Conceptual Framework* represents beliefs and values that are shared by all programs that prepare university students to enter education professional fields. These fields include:

- Teachers in elementary, middle, and high schools
- Library media specialists
- Principals and superintendents
- School counselors
- School nurses
- School psychologists
- Speech pathologists

All these education professional preparation programs are considered by the National Council for Accreditation of Teacher Education (NCATE) and Kentucky’s Education Professional Standards Board (EPSB) to represent WKU’s *Professional Education Unit*. Faculty representatives from each of the education fields in the *Unit* were involved in various aspects related to the development and approval of the *Conceptual Framework*. An abridged version of the *Conceptual Framework* is attached to this document as Appendix A.

It is important to note that during the development of the Conceptual Framework, committee members thought it important to delineate all essential beliefs, ideas, and implications *even if they were difficult to measure or live out*. Thus, many beliefs, ideas, or implications reflect what the unit *aspires* to accomplish over time.

Based on these values, the Professional Education Council adopted the unit-wide *Continuous Assessment Plan*. From this plan, each program developed a Program Assessment Plan (Appendix B). As can be seen from our plan, the first “Continuous Assessment Matrix” maps out how our program attempts to live out the unit-wide assessment vision. The “Critical Performance Assessment Alignment Matrix” describes the assessments that our program uses to measure candidate progress toward the Kentucky Teacher Standards. Unless noted, all these assessments are collected within the unit’s Electronic Portfolio and Accountability Systems and are used to guide decisions as indicated in the Transition Points described in the Program Assessment Plan. The “Other Key Data Collection Matrix” identifies where other unit-wide data related to the unit *Conceptual Framework* are collected within our program.

Bachelor of Music P-12 Vocal Track Degree Program Conceptual Framework

Program Overview

- ***Brief Program Description***

The Department of Music at Western Kentucky University is a fully accredited member of the National Association of Schools of Music (NASM). It emphasizes music education in the broadest sense: all people must have opportunities to increase their awareness of musical sound as aesthetic experience and to indulge selectively in that experience for richer more meaningful lives. The music curriculum promotes intellectual vitality through aesthetic awareness, informed choice, continuous assessment and preparation for life-long learning, while allowing for diversity among students’ backgrounds. It focuses on the holistic approach, nurturing critical, creative, and reflective thinking skills and progressing from the obvious and concrete to the

subtle and abstract. Through interaction with other arts, disciplines, and the university curricula, it integrates student, faculty and curricular resources of the department into the cultural milieu of the professional community at the inter-national, national, state, regional and local levels. By nature, the art of music is a performance-based discipline. Continuous assessment and portfolio development, in conjunction with a comprehensive and sequential approach, occur at every level of study with students being held accountable and evaluated on pre-determined critical performance benchmarks aligned to the Kentucky Teacher Standards, which culminate with the capstone experience, student teaching.

The music department is committed to preparing pre-service teachers through a comprehensive based curriculum inclusive of knowledge, skills and pedagogy to become successful and reflective professionals in a global and ever-changing society. Music education faculty align their beliefs to the mission and beliefs of the professional education unit of Western Kentucky University (Refer to Appendix A).

With the exception of a few education courses that are available on-line or at extended campuses (Glasgow, Owensboro, and Elizabethtown), because of the applied nature of this program courses are offered on the main WKU campus in tradition classroom or music studio settings.

In alignment with the NASM standards, the expected outcomes for the candidate seeking music education P-12 certification are:

1. to provide students who wish to teach music in the public schools with opportunities to study music in a comprehensive and professional context which emphasizes technical competence, broad knowledge of music and music literature, sensitivity in musical style. and insight into the role of music in the life of man.
2. to provide students intellectual vitality to develop musical skills, concepts, and sensitivity essential to the professional life of a musician that leads to life-long learning.
3. to provide students with opportunities to derive educational principles from everyday musical experiences.
4. to provide students with skills to devise and evaluate various types of performance based teaching, learning, continuous assessment, reflective instructional practices, field experiences inclusive of student diversity and use of technology throughout undergraduate study.
5. to provide students opportunities to gain intellectual breadth through general studies, thus refining their attitudes involving human considerations, and deepening their understanding of the social, economic and cultural components that provide individual communities their identity.
6. to provide students with opportunities to develop skills not only in a primary performance area, but also in conducting, analysis, composition, and other performance areas relevant to the integrated vocal/instrumental teaching specialization.

Music education faculty compared and then revised, course requirements and expectations of professional education and core content courses to include performances, knowledge, skills, and multiple assessments as outlined in the National Standards in Music (NSM), National Association of Schools of Music Standards (NASM), Kentucky Teacher Standards (KTS) and Kentucky Education Reform Act (KERA) Initiatives: The Big Ideas as outlined in the Combined Curriculum Documents (Kentucky Program of Studies/Core Content for Assessment P-12 and EPSB themes.

The Bachelor of Music Education Vocal Track (vocal certification) program consists of 44/45 hours of General Education, 72 hours of the music core and 22 hours of Professional Education courses equaling 138 (139) program hours.

• ***Standards Addressed by the Program***

National Standards for Arts Education (Music) are:

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

NASM Standards: Over 50% must be comprised of music and music education content courses

KERA Initiatives: P-12 Big Ideas from the Program of Studies for Arts/Humanities (MUSIC)

- A. Big Idea: Structure in the Arts: Music
- B. Big Idea: Humanity in the Arts
- C. Big Idea: Purposes for Creating the Arts
- D. Big Idea: Processes in the Arts
- E. Big Idea: Interrelationships Among the Arts (High School Level only)

Kentucky Teacher Standards:

Standard 1 – Content Knowledge: Demonstrates a current and sufficient knowledge of certified content areas to develop student knowledge and performance in those areas

Standard 2 – Designs/Plans: Designs/plans instruction and learning climates that develop student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 3 – Learning Climate: Creates a learning climate that supports the development of student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 4 – Implements/Manages: Introduces/implements/manages instruction that develops student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 5 – Assessment: Assesses learning and communicates results to students and others with respect to student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 6 – Technology: Uses technology to support instruction; access and manipulate data; enhance professional growth and productivity; communicate and collaborate with colleagues, parents, and the community; and conduct research

Standard 7 – Reflection: Reflects on and evaluates specific teaching/learning situations and/or programs

Standard 8 – Collaboration: Collaborates with colleagues, parents, and other agencies to design, implement, and support learning programs that develop student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate

knowledge

Standard 9 – Professional Development: Evaluates his/her overall performance with respect to modeling and teaching Kentucky's learning goals, refines the skills and processes necessary, and implements a professional development plan

Standard 10 – Leadership: Provides professional leadership within the school, community, and education profession to improve student learning and well-being

EPSB Themes:

1. Diversity
2. Assessment
3. Literacy
4. Closing Achievement Gap

Music Dispositions:

BME Candidates Value

- (L) Learning
- (PI) Personal Integrity
- (D) Diversity
- (C) Collaboration
- (P) Professionalism

Diversity/Clinical/ Field Experiences for the BM P-12 Vocal Track Degree Program

- ***Diversity***

To ensure that all our program candidates work with diverse students, we have identified clinical experiences in all music pedagogy courses (specific choral/instrumental techniques and P-12 methods courses). These include applied music courses such as MUS 152 Diction I, MUS 252 Diction II, MUS 166 Guitar, MUS 349 Accompanying, a guided techniques chosen from MUS 215 Brass Techniques, MUS 315 Clarinet and Saxophone Techniques, MUS 316 Flute and Double reed Techniques, MUS 319 Percussion Techniques and P-12 Music Methods Courses, MUS 312 Elementary Music Methods, MUS 412 Middle School Methods, MUS 414 Choral Materials and MUS 415 Choral Methods.

Furthermore, as part of our Program Assessment Plan (Appendix B), clinical Field Placements associated with P-12 Methods Courses, MUS 312, 412, 415, EDU 250, EDU 490 are the designated experience where music education candidates experience cultural diversity and are placed in diverse settings. We determined our most diverse settings by averaging the ethnic diversity of the schools in our service area (about 11%) and selecting schools as diverse that exceed this percentage. The following information regarding clinical and field experiences associated with specific course work provide additional opportunities for our music education candidates to address topics related to diversity in relationship to the discipline of music and clinical/field experiences.

- ***Clinical Experiences***

Unique to the Department of Music are the various types of culturally diverse, community-based clinical experiences in which are students are engaged. Clinical experiences include private instruction, group instruction, techniques, and theories that are discussed, demonstrated, and personally experienced in classes related to the age level to be taught and/or the specific subject area. These experiences are all within a culturally diverse context performing music genres from all historical periods and cultures. Throughout each academic year, the department requires music education students to attend master classes and performances by internationally recognized

musicians. This Master Artist Series provides external pedagogical training representative of culturally diverse musicianship in a variety of instrumental and vocal styles (i.e. guitar, woodwinds, brass, strings, piano). The Department of Music hosts several high school music events such as the Honor Band, Choral Invitational, District Choral and Instrumental Festivals, All-State Help Sessions in which music education students attend or assist. All of these events involve culturally diverse middle and/or high school students from the region, which includes students not only from Kentucky but also Tennessee, Indiana and Ohio.

The courses aligned to the clinical experiences in vocal music are MUS 214, String Techniques; MUS 152 Diction I, MUS 252 Diction II, MUS 349 Accompanying, one of following techniques class such as MUS 215 Brass Techniques; MUS 315, Clarinet/Sax Techniques; MUS 316, Flute/Double Reeds Techniques; MUS 319, Percussion Techniques as well as MUS 312, Teaching Music in the Primary Grades, MUS 412, Teaching Music in the Middle School and MUS 415 Choral Methods.

- ***Field Experiences***

All music education students are required to have field-related and P-8 pre-student teaching experiences in the public schools. A total of 10 observation hours of classroom music instruction is required in MUS 312, Teaching Music in the Primary Grades, and MUS 412, Teaching Music in the Middle School. In both MUS 312 and 412, music education students teach part of a mini-teacher work sample developed through the course work in the public schools. This P-8 Music Education Mentoring Program is a partnership between area city and county public schools. Students observe four schools that are demographically culturally diverse and select one school to work independently with a respective P-8 music educator in instructional design and teaching of a mini lesson. The public school educator evaluates the teaching experience and reports the results to the university professor. Field experiences in MUS 312 and MUS 412 include teaching multi-age, multi-ability culturally diverse music classes as well as self-contained special education music classes.

Students enrolled in MUS 415 Choral Methods observe a minimum of 8 hours in middle school and high school choral programs.

All music education students participate in on-campus laboratory experiences (peer teaching) in courses such as MUS 317 Conducting I; MUS 318 Conducting II; and all specialized instrumental techniques classes.

Specific field experiences are required in EDU 250: Introduction to Teacher Education. EDU 490: Student Teaching is the culminating field experience. EDU 250 is taught through the College of Education and Behavioral Sciences (CEBS). EDU 490 is administered by the CEBS Teacher Services but all music education student teachers are supervised by Department of Music professors.

Finally, after the Professional Education Council adopted a unit-wide set of dispositions (see Appendix A), our program has identified the following courses and experiences where we or other field observers (e.g., cooperating teachers) assess our students' display of behavior associated with these dispositions. Field observers are part of the P-8 Music Education Teacher Mentoring Program associated with MUS 312 and MUS 412. The MUS 312 field observer reports also inform the Music Education Committee (MEC) regarding the observed music education professional dispositions and code of conduct policy for the pre-service music education candidates (Refer to Section 3 of Content Standards A).

A. Content Standards

1. Course Descriptions

- *Core Education Courses*

EDU 250: INTRODUCTION TO TEACHER EDUCATION (3 HOURS)

The introductory course to a career in education. The student will acquire basic knowledge of teacher ethics, career awareness, student diversity, and curriculum. Field experiences are required. Students are responsible for arranging their own transportation to designated or assigned sites.

EDU 489: STUDENT TEACHING SEMINAR (3 HOURS)

Analyzes the connection between teaching theory and actual practice. Portfolio refinement with the Teacher Performance Standards will be emphasized. Field experiences in public schools and/or other appropriate settings away from campus are required. Pre-Service Teachers are responsible for their own transportation to designated or assigned sites.

SEC 490: STUDENT TEACHING (5-10 HOURS)

EXED 330: INTRODUCTION TO EXCEPTIONAL EDUCATION: (3 HOURS)

Characteristics of exceptionality, special education programs, schools, and community resources and research relative to exceptionality. Field experiences in public schools and/or other appropriate settings away from campus are required in this course. Students are responsible for arranging their own transportation to designated or assigned sites.

PSY 310: EDUCATIONAL PSYCHOLOGY: DEVELOPMENT AND LEARNING (3 HOURS)

A required educational psychology course for students seeking teacher certification. Educational psychology is designed to give the student a thorough understanding of the theories and principles of psychology as applied to teaching and learning. The students will demonstrate knowledge, understanding, and application of theories and principles of development, learning, memory, motivation, individual differences, instruction, classroom management, and measurement and evaluation. PSY 310 may not be counted toward the psychology major or minor.

- *Core Content: Music and Music Education Courses*

MUS 100: THEORY I

Prerequisite: Theory Placement Exam. Thorough training in the melodic, harmonic and rhythmic elements of music. Triads, intervals, keys, scales, cadences, notation, rhythmic reading, sight singing, melodic and harmonic dictation, keyboard harmony.

MUS 101: THEORY II

Prerequisite: MUS 100. Continuation of melodic and harmonic dictation. Dominant seventh chords, modal scales, key relationships, modulation and the study of four-part writing. Special drills in keyboard harmony.

MUS 200: THEORY III

Prerequisite: MUS 101. Study of the harmonic technique of the eighteenth- and nineteenth-centuries. Harmonic dictation using non-harmonic tones and all seventh chords; four-part writing, modulation, keyboard

harmony.

MUS 201: THEORY IV

Prerequisite: MUS 200. Continuation of Theory III drills. Chorale harmonization, altered chords, dictation of chorales. Contrapuntal techniques of the eighteenth- century.

MUS 203: MUSIC TECHNOLOGY

This course provides the student with a comprehensive overview of the current technological advances present in the music workplace.

MUS 405: CHORAL ARRANGING

Prerequisite: MUS 201. A study of the principles of part-writing, arranging, and editing for various voice groupings. Practical application for school and church choruses will be stressed.

MUS 214: STRING TECHNIQUES

This course is required for music education majors. It is designed to acquaint students with the techniques and pedagogy of the violin, viola, cello and string bass.

MUS 215: BRASS TECHNIQUES

This course is required for music education majors. It is designed to acquaint students with the techniques and pedagogy of the high and low brass families.

MUS 312: TEACH MUSIC/PRIMARY GR

A required course for music education majors which consists of developmentally appropriate techniques, methods and materials for pre-primary and primary learners. Observation and field experiences will be required.

MUS 315: CLARINET/SAXOPHONE TECH

This course is required for instrumental music education majors. It is designed to acquaint students with the techniques and pedagogy of the clarinet and saxophone.

MUS 316: FLUTE/DOUBLE REED TECH

This course is required for instrumental music education majors. It is designed to acquaint students with the techniques and pedagogy of the flute, oboe, English horn and bassoon.

MUS 319: PERCUSSION TECHNIQUES

This course is required for music education majors. It is designed to acquaint students with the techniques and pedagogy of the percussion instruments.

MUS 412: TEACH. MUSIC/MIDDLE SCH

Prerequisite: MUS 312. A required course for music education majors which consists of developmentally appropriate techniques, methods and materials for learners ages 9-14. Observation and field experiences will be required.

MUS 326: MUSIC HISTORY I

Music history from early times through Monteverdi. Assigned readings and recorded illustrations.

MUS 327: MUSIC HISTORY II

Music history from Monteverdi through Wagner. Assigned readings and recorded illustrations.

MUS 328: MUSIC HISTORY III

Music history from Wagner through the present day. Assigned readings and recorded illustrations.

MUS 155: PERFORMANCE ATTENDANCE

Prerequisite: Restricted to majors in music. Attendance at 14 recitals and/or concerts within one semester from a music department approved list.

MUS 153: APPLIED MUSIC PRINCIPAL

2-hours, Principal lessons for music majors.

MUS 353: APPLIED MUSIC PRINCIPAL

2-hours, Principal lessons for music majors.

MUS 152: VOCAL DICTION for Voice Majors

Review of the use of the International Phonetic Alphabet and its application to the German and Italian languages using appropriate vocal literature.

MUS 160: GROUP PIANO I

A course for beginners. Scales and keyboard skills.

MUS 161: GROUP PIANO II

A course for beginners. Scales and keyboard skills.

MUS 166: GROUP GUITAR I

Group instruction in the basic elements of guitar and the rudiments of music to include time signatures, notation, transposition, bar chord techniques, scales and triads.

MUS 252: DICTION II for Voice Majors

Review of the use of the International Phonetic Alphabet and its application to the French and English languages using appropriate vocal literature.

MUS 260: GROUP PIANO III

Keyboard skills to include cadential progressions in all keys, harmonization of diatonic melodies in simple keys, playing by ear, sight reading, scales and development of techniques adequate to a moderately easy Clementi Sonata.

MUS 261: GROUP PIANO IV

Keyboard skills to include cadential progressions in all keys, harmonization of diatonic melodies in simple keys, playing by ear, sight reading, scales and development of techniques adequate to a moderately easy Clementi Sonata.

MUS 317: CONDUCTING I

Patterns for each meter, uses of the left hand, cueing posture, attacks, releases, terminology and score study.

MUS 318: CONDUCTING II

Prerequisite: MUS 317. Continuation of Conducting I. Score reading.

MUS 340: CHORAL UNION

Performing ensembles are open to the entire campus community. Most ensembles require an audition prior to membership, and there are varying levels of performance difficulty. Some of these ensembles are required for music degrees. (SUB TITLES: Choral Society, Women's Chorus, Men's Chorus).

MUS 341: UNIVERSITY CHOIR (CHORALE)

Performing ensembles are open to the entire campus community. Most ensembles require an audition prior to

membership, and there are varying levels of performance difficulty. Some of these ensembles are required for music degrees.

MUS 344: UNIVERSITY ORCHESTRA

Performing ensembles are open to the entire campus community. Most ensembles require an audition prior to membership, and there are varying levels of performance difficulty. Some of these ensembles are required for music degrees.

MUS 347: MARCHING BAND

Performing ensembles are open to the entire campus community. Most ensembles require an audition prior to membership, and there are varying levels of performance difficulty. Some of these ensembles are required for music degrees.

MUS 348: BAND

Performing ensembles are open to the entire campus community. Most ensembles require an audition prior to membership, and there are varying levels of performance difficulty. Some of these ensembles are required for music degrees. (SUBTITLES: Symphonic Band, University Band, Concert Band, Wind Ensemble).

2. Program Components in Relationship to Courses

Objectives of the Bachelor of Music: option in Vocal Music Education degree, which lead to certification, infuse the Kentucky Teacher Standards, National Standards in Arts Education (Music), EPSB Themes, and the KERA Initiative: Big Ideas, and Music Dispositions which enable students to develop and demonstrate a knowledge base in:

1. aural skills: including the ability to hear, identify, and relate aesthetically the rhythmic, melodic, harmonic, and formal elements of music.
 - Teacher Standards: 1: Content Knowledge, 6: Technology
 - National Standards for Arts Education: 1,2,5,6,7
 - EPSB Theme 3: Literacy: Elements of Music 4: Closing the gap: Proficiency end of 201
 - KERA Initiatives: Big Idea: A. Structure in the Arts: Music
 - Big Idea: D Processes in the Arts
 - Music Dispositions: (L) Learning; (PI) Personal Integrity
 - Music Courses: 100, 101, 200, 201

2. analytical skills: including a functional knowledge of the language and grammar of music.
 - Teacher Standards: 1: Content Knowledge, 6: Technology
 - National Standards for Arts Education: 1,2,5,6,7
 - EPSB Theme 3: Literacy: Elements of Music 4: Closing the gap: Proficiency end of 201
 - KERA Initiatives: Big Idea: A. Structure in the Arts: Music
 - Big Idea: D Processes in the Arts
 - Music Dispositions: (L) Learning; (PI) Personal Integrity
 - Music Courses: 100, 101, 200, 201

3. music history and style: including a variety of forms and idioms within standard literature of the principal historical periods and sufficient information to relate music to the other arts, history, and culture.
 - Teacher Standards: 1: Content Knowledge, 6: Technology
 - National Standards for Arts Education: 6,7,8,9
 - EPSB Theme 1: Diversity: Cultures 3: Literacy: History of Music
 - KERA Initiatives: Big Idea: A. Structure in the Arts: Music

Big Idea: B. Humanity in the Arts
 Big Idea: E. Interrelationship Among the Arts
 Music Dispositions: (L) Learning; (PI) Personal Integrity
 Music Courses: 326, 327, 328

4. composing/arranging competencies: ability to adapt music to the needs and abilities of culturally diverse groups and situations.
 - Teacher Standards: 1: Content Knowledge 6; Technology
 - National Standards for Arts Education: 3,4,5,6,7,8,9
 - EPSB Themes: 3. Literacy: music composition 4. Closing the Gap: Proficiency in Composition skills
 - KERA Initiatives: Big Idea: A. Structure in the Arts: Music Elements
 Big Idea: D. Processes in the Arts: Performing, Improvising/Composing
 - Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity
 - Music Courses: 100, 101, 200, 201, 214, 215, 312, 315, 316, 319, 407, 412

5. principal performance skills: including solo and ensemble performance in both formal and informal settings by which the variety of civic-community performances (solo/ensemble) engagements prepare them to contribute as a scholarly musician in today's global society and our ever-changing world.
 - Teacher Standards: 1. Content Knowledge 10. Leadership
 - National Standards for Arts Education: 1,2,3,4,5,6,7,8,9
 - EPSB Themes: 3. Literacy: performance skills 4. Closing the Gap: Proficiency in Solo/ensemble performance
 - KERA Initiatives: Big Idea: A. Structures in the Arts: Performance of Musical Styles
 Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
 Big Idea: C. Purposes in the Arts
 Big Idea: D. Processes in the Arts: Performing Skills
 Big Idea: E. Interrelationships Among the Arts
 - Music Dispositions: Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity
 I Collaboration (P) Professionalism
 - Music Courses: Applied Music 153-353, 152, 252 Ensembles

6. functional performance/pedagogy skills: on voice, wind, string, guitar and percussion instruments. Includes demonstration of elementary performance skills and sufficient pedagogical knowledge for group instruction P-12.
 - Teacher Standards: 1. Content Knowledge
 - National Standards for Arts Education: 1,2,3,4,5,6,7,8,9
 - EPSB Themes: 3. Literacy: performance skills 4. Closing the Gap: Proficiency in Functional performance/pedagogy skills
 - KERA Initiatives: Big Idea: A. Structures in the Arts: Performance of Musical Styles
 Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
 Big Idea: C. Purposes in the Arts
 Big Idea: D. Processes in the Arts: Performing Skills
 Big Idea: E. Interrelationships Among the Arts
 - Music Dispositions: Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity
 I Collaboration (P) Professionalism
 - Music Courses: 162, 166, 214, 215, 312, 315, 316, 319, 412, 415

7. accompanying skills: including playing, transposing, and improvising simple accompaniments on keyboard instruments.
 - Teacher Standards: 1: Content Knowledge

National Standards for Arts Education: 3,4,5,6,7,8,9

EPSB Themes: 4. Closing the Gap: Proficiency in
Accompanying skills

KERA Initiatives: Big Idea: A. Structure in the Arts: Music Elements

Big Idea: D. Processes in the Arts: Performing

Music Dispositions: (L) Learning; (PI) Personal Integrity

Music Courses: 160, 161, 260, 261,349

8. conducting/rehearsing skills: coactive with score reading, analysis, interpretation, identification, remediation, reflective practices and authentic assessment related to performance problems.

Teacher Standards: 1: Content Knowledge 5: Assessment 8: Reflection

National Standards for Arts Education: 3,4,5,6,7,8,9

EPSB Themes: 2. Assessment: authentic performance assessment 3. Literacy:
conducting/rehearsing/reflection/assessment skills 4. Closing the
Gap: Proficiency; Conducting/rehearsing/reflection/assessment skills

KERA Initiatives: Big Idea: A. Structure in the Arts: Music Elements

Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)

Big Idea: C. Purposes in the Arts: Artistic Expression

Big Idea: D. Processes in the Arts: Performing, Improvising/Composing

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism

Music Courses: 317, 318, 415, SEC 490

9. child development and learning theory: an understanding of the principles of child growth and development and the principles of learning as they relate to music teaching for culturally diverse individual and cooperative learning environments.

Teacher Standards: 1,2,3,4,

National Standards for Arts Education: 3,4,5,6,7,8,9

EPSB Themes: 1. Diversity 3. Literacy: demonstrates competence in use of verbal and written skills 4. Closing the Gap: Proficiency; Pass Score on the Principles of Learning Teaching Praxis II exam.

KERA Initiatives: Big Idea: A. Structure in the Arts: Music Elements

Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)

Big Idea: C. Purposes in the Arts: Artistic Expression

Big Idea: D. Processes in the Arts: Performing, Improvising/Composing

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism

Music Courses: 312, 412, ED PSY 310, EXED 330, SEC 490

10. philosophy: an understanding of the philosophical and social foundations underlying music education, the ability to form and defend personal attitudes and beliefs in the design and implementation of age appropriate Curriculum, Instruction, and Assessment.

Teacher Standards: 1,2,4,5

National Standards for Arts Education: 1,2, 3,4,5,6,7,8,9

EPSB Themes: 1. Diversity 3. Literacy 4. Closing the Gap: Proficiency; Pass Score on the Music Concepts and Processes Praxis II exam.

KERA Initiatives: Big Idea: A. Structure in the Arts: Music Elements

Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)

Big Idea: C. Purposes in the Arts: Artistic Expression

Big Idea: D. Processes in the Arts: Performing, Improvising/Composing

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism

Music Courses: 312, 412, 414, 415, EDU 250, SEC 490

11. individual/group assessment and diversity: an ability to assess aptitudes, backgrounds, and interests of individuals/groups and to devise learning experiences in music based upon assessment needs, while allowing for individual differences (e.g., gifted children and those with disabilities) and cultural diversity.
- Teacher Standards: 1,2,3,4,5,6,7,8,9
 - National Standards for Arts Education: 1,2,3,4,5,6,7,8,9
 - EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap:
 - Pass score on Teacher Work Sample
 - KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements
 - Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
 - Big Idea: C. Purposes in the Arts: Artistic Expression
 - Big Idea: D. Processes in the Arts
 - Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism
 - Music Courses: 312, 412, 414, 415, EXED 330, EDU 489, SEC 490
12. current methodology and materials: a knowledge and an ability to successfully implement current trends, instructional strategies, methods, and necessary and suitable materials for teaching music to children in multi-age, multi-ability groupings at the elementary, middle and secondary school levels.
- Teacher Standards: 1,2,3,4,5,6,7,8,9
 - National Standards for Arts Education: 1,2,3,4,5,6,7,8,9
 - EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap:
 - Pass score on Teacher Work Sample and Music Concepts and Processes and Music Content Knowledge: Praxis II Exams.
 - KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements
 - Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
 - Big Idea: C. Purposes in the Arts: Artistic Expression
 - Big Idea: D. Processes in the Arts
 - Big Idea: E. Interrelationships Among the Arts
 - Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism
 - Music Courses: 312, 412, 414, 415, EXED 330, EDU489, SEC 490
13. technology: a proficient use of technology and computers in the preparation, the teaching and for student use in music instruction.
- Teacher Standards: 1,2,3,4,5,6,7,8,9
 - National Standards for Arts Education: 1,2,3,4,5,6,7,8,9
 - EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap: Proficiency in use of technology.
 - KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements
 - Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
 - Big Idea: C. Purposes in the Arts: Artistic Expression
 - Big Idea: D. Processes in the Arts
 - Big Idea: E. Interrelationships Among the Arts
 - Music Dispositions: (L) Learning; (PI) Personal Integrity (P) Professionalism
 - Music Courses: 203, 312, 412, 414, 415, EDU 489, SEC 490
14. interdisciplinary plans and units: an ability to design interdisciplinary lesson plans and units of study, independently, in collaboration with peers as well as opportunities to share music skills with colleagues.
- Teacher Standards: 1,2,3,4,5,6,7,8,9,10
 - National Standards for Arts Education: 1,2,3,4,5,6,7,8,9

EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap:
Pass score on Teacher Work Sample, Music Concepts and Processes and Music Content Knowledge: Praxis II Exams.

KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements
Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
Big Idea: C. Purposes in the Arts: Artistic Expression
Big Idea: D. Processes in the Arts
Bid Idea; E Interrelationships Among the Arts

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism
Music Courses: 312, 412, 414, 415, EDU 489, SEC 490

15. assessment models/scoring: an understanding of and ability to use a variety of models (eg.written/oral presentations) for individual and group assessment including appropriate scoring guides with defined levels of achievement for teaching P-12 music instruction.

Teacher Standards: 1,2,3,4,5,6,7,8,9

National Standards for Arts Education: 1,2,3,4,5,6,7,8,9

EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap:
Pass score on Teacher Work Sample, Music Concepts and Processes and Music Content Knowledge: Praxis II Exams.

KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements
Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
Big Idea: C. Purposes in the Arts: Artistic Expression
Big Idea: D. Processes in the Arts
Bid Idea; E Interrelationships Among the Arts

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism
Music Courses: 312, 412, 415, EDU 489, SEC 490

16. professional development and collaboration: an awareness of the developmental process in becoming a successful teacher, including the need for classroom management strategies, professional development, collaboration with colleagues and parents, school based decision making and governing policies, reflective assessment of self and others relevant to music education and other disciplines.

Teacher Standards: 1,2,3,4,5,6,7,8,9

National Standards for Arts Education: 1,2,3,4,5,6,7,8,9

EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap:
Pass score on Teacher Work Sample, Music Concepts and Processes and Music Content Knowledge: Praxis II Exams.

KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements
Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)
Big Idea: C. Purposes in the Arts: Artistic Expression
Big Idea: D. Processes in the Arts
Bid Idea; E Interrelationships Among the Arts

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism
Music Courses: 312, 412, 415, EDU 250, EXED 330, EDU 489,
SEC 490

17. portfolio development: the development of an electronic portfolio which includes the critical performances and program capstone requirements required for the music education degree program and reflects successful achievement of performance as a musician, a teacher of music in contemporary culturally diverse educational environments as well as

contributes musical talents and leadership skills through civic and community engagements.

Teacher Standards: 1,2,3,4,5,6,7,8,9,10

National Standards for Arts Education: 1,2,3,4,5,6,7,8,9

EPSB Themes: 1. Diversity, 2. Assessment, 3. Literacy 4. Closing the Gap:

Pass score on Teacher Work Sample, Music Concepts, Processes and Music Content

Knowledge; Principles of Learning and Teaching Praxis II Exams.

KERA Initiatives : Big Idea: A. Structure in the Arts: Music Elements

Big Idea: B. Humanity in the Arts (Historical Periods And Cultures)

Big Idea: C. Purposes in the Arts: Artistic Expression

Big Idea: D. Processes in the Arts

Big Idea; E. Interrelationships Among the Arts

Music Dispositions: (L) Learning; (PI) Personal Integrity (D) Diversity (P) Professionalism

Music Courses: All courses listed in previous objectives.

Table 1. Certification Program Aligned with Teacher Standards, National Standards in Music, EPSB Themes, KERA Initiatives, Music Dispositions

Course Number	Course Title	Credit Hours	Teacher Standards	National Standards In Music	EPSB Themes	KERA Initiatives and Music Dispositions
Musicianship & Performance						
MUS 100	Theory I	3	1,6	1,2,5,6,7	3	A, D, L,PI
MUS 101	Theory II	3	1,6	1,2,5,6,7	3	A, D, L,PI
MUS 200	Theory III	3	1,6	1,2,5,6,7	3	A, D, L,PI
MUS 201	Theory IV	3	1,6	1,2,5,6,7	3, 4	A, D, L,PI
MUS 203	Music Technology	2	1,6	7	3	L
MUS 405	Choral Arranging	3	1,6	1,2,3,4,5,6,7	3,4	A,D, L
MUS 326	History I	3	1,6	6,7,8,9	1,3	A, B, E L,PI
MUS 327	History II	3	1,6	6,7,8,9	1,3	A, B, E L,PI
MUS 328	History III	3	1,6	6,7,8,9	1,3	A, B, E L,PI
MUS 166	Group Guitar	1	1	2,7	3,4	A,B,C,D L,PI,D,C,P
MUS 214	String Tech.	1	1	2,7	3,4	A,B,C,D L,PI,D,C,P
MUS 215	Brass Tech.	1	1	2,7	3,4	A,B,C,D L,PI,D,C,P
MUS 315	Clar/Sax Tech.	1	1	2,7	3,4	A,B,C,D L,PI,D,C,P
MUS 316	Flute/Dbl Reed Tech.	1	1	2,7	3,4	A,B,C, D L,PI,D,C,P
MUS 319	Percussion Tech.	1	1	2,7	3,4	A,B,C,D L,PI,D,C,P

MUS 153-353	Applied Lessons	14 (@2)	1,10	1,2,4,7	3,4	A,B,C,DEL,PI,D,CP
MUS 160-261	Group Piano	4 (@1)	1	3,4,5,6,7,8,9	4	A,D L,PI
Ensembles	Ensembles	7	1,10	1-9	3,4	A,B,CDE L,PI,D,CP
MUS 317	Conducting I	2	1, 5, 8	3-9	3,4	A,B,C,DE L,PI,D, C,P
MUS 318	Conducting II	2	1, 5, 8	3-9	3,4	A,B,C,DE L,PI,D,C P
Professional Education & Music Methods						
MUS 312	Elem. School Music	3	All	All	All	All
MUS 412	MS Music Methods	3	All	All	All	All
MUS 415	Choral Methods	3	All	All	All	All
MUS 414	Choral Materials	2	All	All	All	All
EDU 250	Intro Teacher Education	3	Refer to the syllabus.			
EXED 330	Intro Sp Ed Diversity Lrn	3	Refer to the syllabus.			
PSY 310	Educational Psychology	3	Refer to the syllabus.			
EDU 489	Student Teaching Seminar	3	Refer to the syllabus.			
SEC 490	Student Teaching Music	10	Refer to the syllabus.			

Music and Music Teacher Training:

Total Music Hours

Vocal Music P-12 = 72 hours

Teacher Training--Professional Studies:

EDU 250	Intro to Teacher Educ. P-12	3
PSY 310	Educ. Psychology	3
EXED 330	Intro Special Ed. Diversity Learning..	3
EDU 489	Student Teaching Seminar	3
SEC 490	Student Teaching	10
	subtotal hours in Professional Education	22

General Studies:

In addition to or in partial fulfillment of the university-wide general education requirements, students completing a degree program leading to certification in an area of Music, P-12, must complete the following courses and course work in the identified areas:

PH 100	Personal Health,	(3)
Or 2 Activity Courses		(2)
PHYS 130	Acoustics	3
PSY 100	Intro to Psychology	3
MUS 326	Music History I,	(3) (counts under music for NASM)
BIO 115,	General Biology	3
Other General Education requirements		32
	subtotal hours in General Education	44 (45)

Degree Program Total Hours: 138 (139)

Additional Degree Requirements

Students working toward the Bachelor of Music with option in Music Education Vocal P-12 are required to participate in one major ensemble in their principal applied area each semester except for the semester in which student teaching is undertaken. Students in Applied Principal music 353 are expected to appear on a student recital. Fourteen approved recitals (MUS 155: Performance Attendance) must be attended for each semester of required Applied Principal enrollment MUS 153: (4 semesters) and 353: (3 semesters).

3. Program Alignment Matrices

- ***Program Alignment to Kentucky Teacher Standards, National Standards in Music, EPSB Themes, Music Dispositions, KERA Initiatives (See Table 1)***

Appendix B contains our Program Assessment Plan. The “Critical Performance Assessment Alignment Matrix” describes the assessments that our program uses to measure candidate progress toward the Kentucky Teacher Standards.

In addition to the unit/program requirements as stated in Appendix B: Music Education Program Assessment Plan, the Department of Music has identified two major transitions points toward music performance, content knowledge and music education program continuance.

TWO BM in Education Assessment Transition Points:

- End of the Sophomore Year: Barrier Exams in Performance, Music Theory and Group Piano
- After MUS 312, the Music Education Committee (MEC) reviews the dispositions of each music education candidates and makes recommendations to the student, (Refer to #3)

- ***Program Alignment to Learned Society Standards: National Association of Schools of Music***

The Department of Music is fully accredited by the National Association of Schools of Music (NASM). NASM guidelines for Bachelors degrees in music education stipulate the following balance between program components:

Music (and Music Education) Content	50%
General Education	30-35%
Professional Education (includes Student Teaching)	15-20%

Music and Music Education courses in this program total 72 hours and comprise 52% of the program.
 General Education requirements total 44 hours and comprise 32% of the program
 Professional Education requirements total 22 hours and comprise 16% of the program

All other NASM guidelines for music and music education experiences and competencies are met or exceeded by this program proposal.

4. Courses/Experiences that Address the Professional Code of Ethics

In order for candidates to be admitted into WKU's initial teacher preparation programs, they must first attend a Teacher Orientation during which the EPSB's Professional Code of Ethics is discussed. At the conclusion of the orientation, candidates must sign that they have read and are committed to upholding the code of ethics.

In addition, the introductory education foundations courses, EDU 250 and MGE 275, provide opportunities for candidates to discuss professional ethics.

The WKU Music Education Professional Disposition Review and Code of Conduct Policy for Candidates

At the end of MUS 312 course work, a three-member music education committee (MEC) will review the professional dispositions of each music education major. The evaluation process will determine a candidate's performance in the WKU education professional dispositions of values learning, personal integrity, diversity, collaboration and professionalism as defined within the WKU Dispositions Rubric. The candidate must earn an at standard rating in each category for the MEC's recommendation to the WKU Teacher Education Program.

A candidate not meeting standard in any of the education professional dispositions will meet with the Department of Music Education Committee (MEC) to devise a remediation plan with an appropriate time line. If the candidate does not meet the at standard rating at the end of the allotted time period, the MEC will not recommend the candidate to the WKU Teacher Education Program.

A component of the professional education disposition review process will include evaluation of a candidates demonstrated conduct as it relates to the performance indicators of class attendance, class participation, emotional control and ethical behavior.

An individual who is below standard in the identified conduct dispositions will meet with the MEC to devise a conduct remediation plan with a specific time line. If the candidate does not meet the at standard rating at the end of the allotted time period, the MEC will not recommend the candidate to the WKU Teacher Education Program.

SCORING RUBRIC

FOR WKU MUSIC EDUCATION PROFESSIONAL DISPOSITIONS

*INDICATES THOSE DISPOSITIONS THAT RELATE TO THE CONDUCT POLICY

	Below Standard	Near Standard	At Standard	Above Standard	Target	NA
*Values Learning: Attendance						
*Values Learning: Class Participation						
*Values Learning: Class Preparation						
Values Learning: Communication						
*Values personal integrity: emotional control						
*Values personal integrity: ethical behavior						
Values diversity						
Values Collaboration						
Values professionalism: commitment to self-reflection and growth						

Department of Music Faculty Approval: November 7, 2007

B. KERA Initiatives

The Combined Curriculum Document (CCD), located at the following url:

<http://www.education.ky.gov/KDE/Instructional+Resources/Curriculum+Documents+and+Resources/Teaching+Tools/Combined+Curriculum+Documents/>, is a resource created by the Kentucky Department of Education to show the connection between the Academic Expectations (what students should know and be able to do as a result of their school experience), the Program of Studies (the minimum required content standards students shall be taught to meet the high school graduation requirements), and the Core Content for Assessment (the content that is appropriate to be included on the state assessment). The CCD subsumes these three Kentucky P-12 curriculum requirements under the umbrella of “Big Ideas.” Table 2 describes how we introduce our candidates to the CCD and to each of the “Big Ideas” associated with our education preparation program, as well as how we ensure our candidates are prepared to teach these concepts to meet the KDE P-12 curriculum requirements in their future P-12 classrooms.

Table 2: Program Alignment to KERA “Big Ideas” for Arts/Humanities: Music
Big Idea: Structure in the Arts: Music
Understanding of the various structural components of the arts is critical to the development of other larger concepts in the arts. Structures that artists use include elements and principles of each art form, tools, media, and subject matter that impact artistic products, and specific styles and genre that provide a context for creating works. It is the artist's choice of these structural

components in the creative process that results in a distinctively expressive work. Students make choices about how to use structural organizers to create meaningful works of their own. The more students understand, the greater their ability to produce, interpret, or critique artworks from other artists, cultures, and historical periods.

Refer to Table 1 and Music Method Courses: 312, 412, 414, 415

Big Idea: Humanity in the Arts

The arts reflect the beliefs, feelings, and ideals of those who create them. Experiencing the arts allows one to experience time, place, and/or personality. By experiencing the arts of various cultures, students can actually gain insight into the beliefs, feelings, and ideas of those cultures. Students also have the opportunity to experience how the arts can influence society through analysis of arts in their own lives and the arts of other cultures and historical periods. Studying the historical and cultural stylistic periods in the arts offers students an opportunity to understand the world past and present, and to learn to appreciate their own cultural heritage. Looking at the interrelationships of multiple arts disciplines across cultures and historical periods is the focus of humanities in the arts.

Refer to Table 1 and Music Method Courses: 312, 412, 415

Big Idea: Purposes for Creating the Arts

The arts have played a major role throughout the history of humans. As the result of the power of the arts to communicate on a basic human level, they continue to serve a variety of purposes in society. The arts are used for artistic expression to portray specific emotions or feelings, to tell stories in a narrative manner, to imitate nature, and to persuade others. The arts bring meaning to ceremonies, rituals, celebrations, and commemorations. Additionally, they are used for recreation and to support recreational activities. Students experience the arts in a variety of roles through their own creations and performances and through those of others. Through their activities and observations, students learn to create arts and use them for a variety of purposes in society.

Refer to Table 1 and Music Method Courses: 312, 412, 415

Big Idea: Processes in the Arts

There are three distinctive processes involved in the arts. These processes are creating new works, performing works for expressive purposes, and responding to artworks. Each process is critical and relies on others for completion. Artists create works to express ideas, feelings, or beliefs. The visual arts capture a moment in time while the performing arts (music, dance, drama/theatre) are performed for a live audience. The audience responds to the artistic expressions emotionally and intellectually based on the meaning of the work. Each process enhances understanding, abilities, and appreciation of others. Students involved in these processes over time will gain a great appreciation for the arts, for artists past and present, and for the value of artistic expression.

Big Idea: Interrelationships Among the Arts: Assessed at the High School Level Only

The arts share commonalities in structures, purposes, creative processes, and their ability to express ideals, feelings and emotions. Studying interrelationships among the arts enables students to get a broad view of the expressiveness of the art forms as a whole, and helps to develop a full appreciation of the arts as a mirror of human kind.

Refer to Table 1 and Music Method Courses: 312, 412, 414, 415

C. EPSB Themes

Our program is committed to graduating education professionals who are prepared to work with diverse students, to assess student learning, to understand the importance of literacy across the curriculum, and to close the achievement gap. Refer to Table 1.

D. Program Faculty

See Table 4 on the next page.

Table 4: Education and Content Faculty Information

Faculty Name	Highest Degree, Field, & University	Assignment: Indicate the role(s) of the faculty member ¹	Faculty Rank ²	Scholarship ³ , Leadership in Professional Organizations, and Service ⁴ : List up to 3 major contributions in the past 3 years ⁵	Teaching or other professional experience in P-12 schools	Status to institution & education unit ⁶
Mitzi Groom	PhD, Music Education, Florida State U	Department Head	Professor	Leadership: officer of national association, ACDA Service: accreditation commissioner for NASM Scholarship: article in Choral Journal	Taught in K-12 schools; student teacher supervisor	FT/FT
Mark Berry	DMA, percussion performance, U of Michigan	Faculty	Assistant Professor	Scholarship: recording of Steelband CD Service: Student Recital Coordinator	High School percussion instructor	FT/FT
Sarah Berry	MM, cello performance, Rice U	Faculty	Professional -in- Residence	Scholarship: Principal cello for Bowling Green Western Symphony Orchestra Service: recruiting	Currently teaching public school string classes, grades 4-9	FT/FT
Lee Blakeman	MM, trombone performance, U of Cincinnati-College Cons. Of Music	Faculty	Instructor	Scholarship: Trombone recital	Taught private lessons to pre-college students	PT/PT
Jeff Bright	PhD, music education, U. of Oklahoma	Faculty	Assistant Professor	Scholarship: published article in Ohio Music Educators Assoc. journal Service: Recruiting Leadership: Athletic Bands director	Taught in public schools; student teacher supervisor	FT/PT
John Cipolla	DMA, performance, UNC-Greensboro	Faculty	Associate Professor	Scholarship: recording of jazz CD Leadership: officer of International Clarinet Society Service: recruiting, making podcasts for incoming	Teaching master classes in public school rehearsals	FT/FT

¹ For example, faculty, clinical super clinical supervisor, department chair, etc.

² For example, professor, associate professor, assistant professor, adjunct professor, instructor, administrator, etc.

³ *Scholarship* is defined by NCATE as systematic inquiry into the areas related to teaching, learning, and the education of teachers and other school personnel. Scholarship includes traditional research and publication as well as the rigorous and systematic study of pedagogy, and the application of current research findings in new settings. Scholarship further presupposes submission of one's work for professional review and evaluation.

⁴ *Service* includes faculty contributions to college or university activities, schools, communities, and professional associations in ways that are consistent with the institution and unit's mission.

⁵ For example, three contributions of scholarship, leadership, and service might be 1) Scholarship - article published in a specific journal, 2) Leadership - officer of a state or national association, and 3) Service - an evaluation of a local school program. NOTE: You MUST provide evidence of SCHOLARSHIP.

⁶ Use these codes: FT/FT – full time to the university and full time to the unit/program; FT/PT – full time to the university and part time to the unit/program; or, PT/PT – part time to the university and part time to the unit/program.

				freshmen music majors; BM degree advisor		
Anna Cromwell	DMA, performance, U of Minnesota	Faculty	Professional -in- Residence	Scholarship: guest recitalist at Univ. of N. Carolina Leadership: Concertmaster of Bowling Green Western Symphony Orchestra Service: recruiting	Pre-college strings instructor	FT/FT
Nancy Cron	MM, performance, WKU	Faculty	Instructor	Scholarship: collaborative recitalist	Taught jr/sr high choir and private lessons to pre-college students	PT/PT
Lorraine Fader	MM, performance, U of Washington	Faculty	Instructor	Scholarship: horn soloist with Wind Ensemble	Taught private lessons to pre-college students	PT/PT
Michele Fiala	DMA, performance, Arizona State U	Faculty	Assistant Professor	Scholarship: guest oboe recital in Utah and Italy Leadership: Coordinator of Freshman for a Day Project Service: recruiting	Taught in KY Governor's School for the Arts	FT/FT
Eva Floyd	PhD, music education, U of KY	Faculty	Assistant Professor	Scholarship: Study Abroad in Hungary at Kodaly Institute Leadership: KMEA Festival Chair Service: recruiting; BM degree advisor	Taught P-12 choral; student teacher supervisor	FT/FT
Paul Hondorp	DMA, conducting, Michigan State U	Faculty	Assistant Professor	Scholarship: International choral performance study abroad tour to Italy Leadership: ACDA Southern Division R & S Chair; Director of Choral Activities Service: recruiting; coach for a cappella and entrepreneurial choral ensembles	Taught high school choir	FT/FT
Trish Johnson	MM, performance, WKU	Faculty	Instructor	Scholarship: collaborative recitalist	Taught private lessons to pre-college students	PT/PT
Michael Kallstrom	DM, composition, Florida State U.	Faculty	Professor	Scholarship: original compositions for local, regional, national and international performances Leadership: Music Theory Coordinator Service: editor of MusicMakers, dept. newsletter	Performed original opera compositions for elementary students	FT/FT
Liza Kelly	DMA, performance, U of Cincinnati-College Conserv. of Music	Faculty	Assistant Professor	Scholarship: selected to perform in Glimmerglass; solo recitalist Service: recruiting	Taught private lessons to pre-college students	FT/FT
Sylvia Kersenbaum	Artist Diploma, performance, Academia di Santa Cecilia	Faculty	Professor	Scholarship: solo recitalist; CD and DVD recordings	Taught private lessons to pre-college students	PT/PT

John Martin	MM, performance, Austin Peay U	Faculty	Instructor	Scholarship: collaborative recitalist Service: BA degree advisor	Taught private lessons to pre-college students	FT/FT
Heidi Pintner	DM, performance, Florida State U	Faculty	Associate Professor	Scholarship: soloist for regional, national and international venues Leadership: Pi Kappa Lambda sponsor Service: recruiting, Sec. for Faculty Senate	Summer music camp instructor for jr hi/sr hi – private lessons	FT/FT
Beth Pope	MME, music education, Henderson State U	Faculty	Instructor	Scholarship: collaborative recitalist	Taught in P-8 music in public schools	PT/PT
Wayne Pope	DMA, performance, U of South Carolina	Faculty	Associate Professor	Scholarship: soloist for local and regional venues Leadership: NATS state officer; Coordinator of Vocal Studies Service: BM degree advisor	Taught private lessons to pre-college students	FT/FT
Gary Schallert	DA, conducting, U of North. Colorado	Faculty	Associate Professor	Scholarship: guest conducting in international venue Leadership: Director of Bands	Student teacher supervisor	FT/FT
Marshall Scott	DMA, performance, U of WI-Madison	Faculty	Professor	Scholarship: recorded jazz CD; collaborative soloist Leadership: Jazz Band director Service: recruiting	Taught private lessons to pre-college students	FT/FT
Bill Scott	DMA, conducting, U of South Carolina	Faculty	Professor	Scholarship: guest conductor for Alaska All-State Leadership: Director of the Bowling Green Western Symphony Orchestra Service: coordinator of public school strings program	Taught public school, grades 4-12	FT/FT
Alesia Speer	MM, performance, WKU	Faculty	Instructor	Scholarship: collaborative recitalist	Taught private lessons to pre-college students	PT/PT
Donald Speer	PhD, performance, LA State U	Faculty	Professor	Scholarship: collaborative recitalist in local, regional, national and international venues Leadership: KY KMTA officer Service: BA degree advisor	Taught in Governor's School for the Arts	FT/FT
Joe Stites	MS, music education, U of Illinois	Faculty	Assistant Professor	Scholarship: Leadership: Interim Director of Bands Service: BM degree advisor; president-elect of KMEA	Taught in high school; student teacher supervisor	FT/FT
Robyn Swanson	DME, music education, U of North. Colorado	Faculty	Professor	Scholarship: guest clinician for regional, national and international venues Leadership: Potter College Faculty Leadership Fellow Service: past president of KMEA; advisor for masters degree program	Taught in public school; student teacher supervisor	FT/FT

Elizabeth Volkman	MM, performance, Juilliard School of Music	Faculty	Professor	Scholarship: prepares students for NATS competition	Taught private lessons to pre-college students	PT/PT
Mary Wolinski	PhD, musicology, Brandeis U	Faculty	Associate Professor	Scholarship: original musicology research presentation in Belgium Leadership: dept. rep on Faculty Senate Service: Music Appreciation Coordinator/Library Liaison		FT/FT
Cooksey, Elizabeth	EdD, Ed, U Louisville	Faculty		Scholarship: Editorial Board member - Worked on programs for NAME 2008 & 2009. Submitted chapter for NAME publication 2009. Submitted individual proposal to NAME. Leadership: Chair- Delta Sigma Theta Scholarship Committee. WKU International Committee member. Helped to develop ongoing program modules for course to update and define. Service: Helped develop ongoing program development for beginning education courses EDU 250 and development of a course in diversity. Worked on graduate program development. Work with high school English teachers and school curriculum committee at Bowling Green High School. Also curriculum work with language arts teachers at Warren East Middle School. Co-sponsor of Kappa Delta Pi Honor Society. FBLA judge. United Way work. Book discussion with 250 students. Training them to appreciate literature and to identify with those of their peers who have chosen difficult teaching situations.		FT/FT
Davison, Judy	EdD, Ed, U Northern Iowa	Faculty	Assistant Professor	Scholarship & Awards: Davison, J.C. & McCain, T. (2007). Developing multicultural sensitivity through international student teaching: The challenges faced by a southern university. Growing a Soul for Social Change: Building the Knowledge Base for Social Justice. Charlotte, North Carolina: Information Age Publishing. Blaisdell, M.J., Bohning, K., Davison, J, Duerstock, B. et al.(contributors). In Stefanich, G. (Ed.). (2007). Classroom and laboratory modifications for students with disabilities. In G.P. Stefanich (Ed.), Science Teaching in Inclusive Classrooms: Models & Applications (pp.1-60). Washington, DC: National Science Foundation. Fulbright Senior Specialist appointments: University of Greenwich, England (May-June 2004) & National College of Ireland, Dublin, Ireland (Oct-Nov, 2007). Leadership: 6 year Academic Review Chair, NCATE steering committee, International Student Teaching co-chair. Service: International: WKU representative to COBEC. Fulbright Assn. International Education Task Force member. 2006-present. Fulbright Assn. International Arts Task Force member. 2006-present. National : UK Fulbright Teacher Exchange Liaison Project.	Teaching or Professional Experience in Schools: Developed & delivered on-site graduate course (EDU522) to assist in establishing graduate student cohorts. Supervised 18 Alternate Route interns. Region II FBLA Conference Judge. 2005 & 2006. Franklin Middle School Science Fair Judge. 2005.	FT/FT

				Mentor for 2 UK educators. Rockford High School, Rockford, OH. & Boston College, Boston, MA., 2005-2006.		
Gandy, Stephanie	EdD, Ed, Louisiana Tech U	Faculty	Assistant Professor	Scholarship: awarded \$200,000 in grant monies from the National Geographic Society Education Foundation; 5 publications in national peer-reviewed journals (in last 3 years). Leadership; Awarded Fulbright Senior Specialist status for five years; Awarded Distinguished Educator for 2007 by the Kentucky Association of Teacher Educators. Professional Associations: Co-coordinator for the Kentucky Geographic Alliance; serve on Enhancement of Geographic Literacy Award Selection Subcommittee for the National Council for the Social Studies .	Teaching Experience: 27 years in public elementary schools	FT/FT
Huss, Jeanine	PhD, Ed, Oklahoma State U Main Campus PhD, Ed, Oklahoma State U Main Campus	Faculty	Assistant Professor	Scholarship: . Huss, J. and Baker, C. Collaborative inquiries: Opportunities for bringing agriculture into the classroom (under review with Science and Children; Fall 2008). Moseley, C; Huss, J. and Utley, J. Assessing K-12 teachers' personal environmental education teaching efficacy and outcome expectancy (under review with School Science and Mathematics, Winter 2008). Teacher Quality Grant Eureka! I've Got It! \$1055; Primary Investigator; 2008-2009. Teacher Quality Grant WET and PLT workshops; \$1355; Primary Investigator; 2008-2009 . Leadership: 2 year Board member of Kentucky Association of Environmental Education 2007-2009. Service: Served as alternate for PEC 2007-2009. Students teach science labs for one day at local school.	Taught 4th grade science at Cumberland Trace Elementary School. Taught 4th grade science at Briarwood Elementary two years ago. Taught Project WILD to 80 students every semester for last three years. Taught Project Learning Tree and Project WET to 80 students Fall 2008 and Spring 2009	FT/FT
Jukes, Pamela	EdD, Ed, U Kentucky	Faculty	Associate Professor	Presentations: Kentucky Council for Social Studies Fall 2006, 2007, 2008. Leadership in Professional Associations: EPSB: Kentucky Teacher Internship Program - Teacher Performance Assessment Trainer Content Area Program Review Committee (review college/university folios), 2000-present . Service: KTIP Committee - Teacher Educator (2-3 interns each of the past 3 years) Kentucky Education Association -Student Program faculty advisor Chair, Student Scholarship & Awards Committee, Curriculum & Instruction .	Taught P-12 for 10 1/2 years	FT/FT
Murley, Lisa	EdD, Ed, U Louisville	Faculty	Other	Scholarship: Murley, L., Keedy, J., & Welsh, J. (2008). Examining school improvement through the lens of principal and teacher flow of influence in high-achieving, high-poverty schools. Leadership and School Policy, 7, 380-400. Student Performance V Student Attitudes Research Project. Murley, L., Gandy, K. & Jukes, P. 2008 Murley, L., Gandy, K. Kirby-Stokes, C, Tzoke, A. & Barker, N. (2008). Collaboration with Community Partners: Engaging Teacher Candidates in Leadership Roles. Presentation for Kentucky Association of Teacher Educators. Georgetown Kentucky. Murley, L. Gandy, K., & Lucey, T., (2008). Interpreting Teacher	K-8 Kentucky Lifetime Elementary Teaching Certificate. K-12 Kentucky Educational Supervisor Certificate. Murley, L. (2007 & 2008) Assessment Professional Development Presentation; Owensboro Catholic Middle and High School	

				<p>Preparation Models: The Confidence of Graduates from Three Institutions. Presentation at the Association of Teacher Educators Conference in Washington, DC.</p> <p>Leadership in Professional Associations: Kappa Delta Pi International Honor Society Advisor; 2006-present.</p> <p>Service : Corcori Elementary School, Cartago Costa Rica; Visited school to establish a relationship with faculty; Upon return to the U.S. sent much needed school supplies back to the school. 2008.</p> <p>ESL After School Homework Tutoring Volunteer, Nueva Vida Hispanic Church, Bowling Green, KY 2007-2008.</p> <p>Kentucky Teacher Internship Program State Trainer and Kentucky Teacher Internship Program Teacher Education Committee Member: Rhonda Napper, Oakland Elementary School; Tess Dewise, Briarwood Elementary School; & Karen Craig Padgette and Melissa Zimmer, Cumberland Trace Elementary School</p> <p>Master of Arts in Education Redesign Committee: 2008. Doctoral Design Committee: 2005-present, NCATE Steering Committee: 2008.</p>	<p>Faculty.</p> <p>Elementary Block I Supervision: Cumberland Trace Elementary School, 2003-present; Rockfield Elementary School, 2007-2008; Lost River Elementary School, 2006-2007; Bristow Elementary School, 2005-2006; North Warren Elementary School, 2004-2005</p> <p>KTIP Service (listed above)</p>	
Pierce, Judy	EdD, Ed, West Virginia U	Faculty	Professor	<p>Articles National- Gandy, K., & Pierce, J. (2009). Collaboration with community partners: Engaging teacher candidates. The Social Studies. . [In press].</p> <p>State- Atwell, N., Ferguson, J., & Pierce, J. (2007). Teacher preparation: Building quality and capacity in rural areas. Kentucky Teacher Educator, 11 - 19.</p> <p>Pierce, J., & Jukes, P. (2004/2005). Teaching children about Native Americans in the Elementary classroom. Southern Social Studies Journal, 29 (2), 3 - 18.</p> <p>Presentations - National- Pierce, J. (2006). Female soldiers: Who were these women? Society of Women in the Civil War Annual Conference. Frederick, Maryland.</p> <p>Committees/Organizations -State</p> <p>Pierce, J. (2005 – present). Kentucky Abraham Lincoln Bicentennial Advisory Council.</p> <p>Pierce, J. (2006 – present). Kentucky Abraham Lincoln Bicentennial Education Committee.</p> <p>Pierce, J. (2006 – present). Kentucky Abraham Lincoln Bicentennial Education Committee.</p>	Multiple years of teaching	FT/FT

E. WKU Curriculum Contract

**Bachelor of Music - Option in Music Education – Vocal Track
Leading to the Provisional Certificate for Teaching Vocal Music Grades P-12**

Contact Information:

Last,	First	Middle	WKU ID Number
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Street	Home Phone Number
---------------	--------------------------

City	State	Zip Code	E-mail Address
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Specific degree requirements with advisement sheets attached.

WESTERN KENTUCKY UNIVERSITY --- CURRICULUM CONTRACT

Bachelor of Music - Option in Music Education – Vocal Track	
Leading to the Provisional Certificate for Teaching Vocal Music Grades P-12	
MUSIC COURSES ___ MUS 100 Theory I* 3 ___ MUS 101 Theory II* 3 ___ MUS 200 Theory III 3 ___ MUS 201 Theory IV 3 ___ MUS 203 Music Technology 2 ___ MUS 405 Choral Arranging 3 ___ MUS 166 Group Guitar 1 ___ MUS Guided Elective Techniques Course 1 ___ MUS 349 Accompanying 1 ___ MUS 312 Teaching Music Elementary 3 ___ MUS 412 Teaching Music Middle School 3 ___ MUS 414 Choral Materials 2 ___ MUS 415 Choral Methods 3 ___ MUS 326 Music History I 3 ___ MUS 327 Music History II 3 ___ MUS 328 Music History III 3 ___ MUS 153 Applied Principal* 2 ___ MUS 155 Performance Attendance (P/F) 0 ___ MUS 153 Applied Principal* 2 ___ MUS 155 Performance Attendance (P/F) 0 ___ MUS 153 Applied Principal 2 ___ MUS 155 Performance Attendance (P/F) 0 ___ MUS 153 Applied Principal 2 ___ MUS 155 Performance Attendance (P/F) 0 ___ MUS 353 Applied Principal 2 ___ MUS 155 Performance Attendance (P/F) 0 ___ MUS 353 Applied Principal 2 ___ MUS 155 Performance Attendance (P/F) 0 ___ MUS 152 Diction I 1 ___ MUS 252 Diction II 1 ___ MUS 160 Group Piano I 1 ___ MUS 161 Group Piano II 1 ___ MUS 260 Group Piano III 1 ___ MUS 261 Group Piano IV 1 ___ Ensemble (major) 1 ___ Ensemble (major) 1 ___ Ensemble (major) 1 ___ Ensemble (major) 1 ___ Ensemble (major) 1 ___ Ensemble (major) 1 ___ Ensemble (major) 1 ___ MUS 317 Conducting I 2 ___ MUS 318 Conducting II 2 <div style="text-align: right;">TOTAL = 72</div>	PROFESSIONAL EDUCATION ___ EDU 250 Intro Teacher Ed. K-12 3 ___ EXED 330 Intro Special Ed. 3 ___ PSY 310 Ed. Psychology 3 ___ SEC 490 Music Student Teaching 10 ___ EDU 489 Student Teaching Seminar 3 <div style="text-align: right;">TOTAL = 22</div> <hr style="border-top: 1px dashed black;"/> GENERAL EDUCATION A. Organization & Communication of Ideas [12] ___ ENG 100 Freshman English** 3 ___ ENG 300 Junior English 3 ___ Foreign Language 3 ___ SCOM 145 Fund. Public Speaking** 3 B. Humanities [9] ___ Literature Course (ENG 200?) 3 ___ MUS 120 Music Appreciation (majors/fr.) 3 ___ Humanities Elective (non-Music) 3 C. Social & Behavioral Science [9] ___ HIST 119/120 Western Civilization 3 ___ PSY 100 Intro to Psychology** 3 ___ Social & Behavioral Elective(3rd Field) 3 D. Natural Sciences & Math [9] ___ MATH 109 General Math (116) 3 ___ PHYS 130 Acoustics (DL) 3 ___ BIO 113 General Biology** 3 E. World Cultures [3] ___ Cultural Diversity course 3 F. Health and Wellness [2] ___ Activity Course (MUS 347?) 1 ___ Activity Course (MUS 347?) 1 (PH 100 Personal Health can also fulfill this @ 3 hrs) <div style="text-align: right;">TOTAL = 44(45)</div> <hr style="border-top: 1px dashed black;"/> Summary: Music Courses 72 Professional Education 22 General Education 44 <div style="text-align: right;">TOTAL = 138 (139)</div>

WESTERN KENTUCKY UNIVERSITY --- CURRICULUM CONTRACT

Bachelor of Music - Option in Music Education - Vocal Track

Leading to the:

Provisional Certificate for Teaching Vocal Music Grades P-12.

FRESHMAN - 1st Semester (FALL)	Hrs.
___ MUS 100 Theory I	3
___ MUS 153 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 160 Group Piano I	1
___ MUS 152 Diction I	1
___ Ensemble (major)	1
___ Activity Course	1
___ <i>MUS 120 Music Appreciation (majors)</i>	3
___ <i>ENG 100 Freshman English**</i>	<u>3</u>
	15

FRESHMAN - 2nd Semester (SPRING)	Hrs.
___ MUS 101 Theory II	3
___ MUS 153 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 161 Group Piano II	1
___ MUS 252 Diction II	1
___ Ensemble (major)	1
___ MUS 166 Group Guitar	1
___ <i>PSY 100 Intro to Psychology**</i>	3
___ <i>MATH 109 General Math (116)</i>	3
___ <i>HIST 119/120 Western Civilization</i>	<u>3</u>
	18

SUMMER TERM Btwn Fr. & Soph. or Soph. & Jr. yrs	
___ <i>SCOM 145 Fund. Public Speaking**</i>	3

___ <i>Foreign Language</i>	3
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SOPHOMORE - 1st Semester (FALL)	
___ MUS 200 Theory III	3
___ MUS 153 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 260 Group Piano III	1
___ MUS 214 String Techniques	1
___ Ensemble (major)	1
___ Activity Course* (MUS 347?)	1
___ MUS 203 Music Technology	2
___ <i>BIO 113 General Biology**</i>	3
___ <i>ENG 200 Intro to Literature (or other elec.)</i>	<u>3</u>
	17

SOPHOMORE - 2nd Semester (SPRING)	
___ MUS 201 Theory IV	3
___ MUS 153 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 261 Group Piano IV	1
___ MUS 215 Brass Techniques or other	1
___ Ensemble (major)	1
___ <i>PHYS 130 Acoustics</i>	3
___ <i>Cultural Diversity course (cat. E.)</i>	3
___ <u>EDU 250 Intro Teacher Ed. K-12</u>	<u>3</u>
	17
Barrier Exam Jury for admission to upper division 353	

JUNIOR - 1st Semester (FALL)	
___ MUS 326 Music History I	3
___ MUS 312 Teaching Music Elementary	3
___ MUS 353 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 349 Accompanying	1
___ MUS 317 Conducting I	2
___ Ensemble (major)	1
___ <u>PSY 310 Ed. Psychology</u>	3
___ <i>ENG 300 Junior English**</i>	<u>3</u>
	18
<u>Music Education Committee Teacher Dispositions Review</u>	

JUNIOR - 2nd Semester (SPRING)	
___ MUS 327 Music History II	3
___ MUS 412 Teaching Music Middle School	3
___ MUS 415 Choral Methods	3
___ MUS 405 Choral Arranging	3
___ MUS 353 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 318 Conducting II	2
___ Ensemble (major)	<u>1</u>
	17

SENIOR - 1st Semester (FALL)	
----- Apply for Student Teaching NOW! -----	
___ MUS 328 Music History III	3
___ MUS 353 Applied Principal	2
___ MUS 155 Performance Attendance (P/F)	0
___ MUS 414 Choral Materials	2
___ Ensemble (major)	1
___ <i>Humanities Elective (non-music.)</i>	3
___ <u>EXED 330 Intro Special Ed.</u>	3
___ Social & Behavioral Elective (3 rd Field)	<u>3</u>
	17

SENIOR - 2nd Semester (SPRING)	
___ SEC 490 Music Student Teaching	10
___ EDU 489 Student Teaching Seminar	<u>3</u>
	13

* PH 100 Personal Health (3 hrs.) can take the place of both Activity Courses

** General Education classes which are required to qualify for Student Teaching and for Teacher Certification.

Delineation of Unit/Program Transition Points – Initial Preparation

Transition Point 1: Admission to Education Preparation Programs			
Data Reviewed	Minimal Criteria for Admission/Continuation	Review Cycle	Reviewed By
Unit Level Data:			
▪ Admission Application	▪ Completion of application	Each Month	Professional Education Council
▪ Overall GPA	▪ 2.5+		
▪ Adherence to Professional Code of Ethics	▪ Candidate signature		
▪ Speech Proficiency	▪ C or higher in speech course		
▪ Writing Proficiency	▪ 2.5+ average, no course lower than C		
▪ Test Scores	▪ ACT (21+) or ▪ SAT (990+) or ▪ PPST (173 – M, 173 – R, 172 – W) or ▪ GRE (800+ and 3.5+ writing assessment) or ▪ GAP (2000+ and 3.5+ writing assessment)		
▪ Faculty Recommendations (Unit Dispositions)	▪ All positive		
Transition Point 2: Admission to Final Experience (e.g., Student Teaching, Clinical Practice, Culminating Assessment)			
Data Reviewed	Minimal Criteria for Continuation	Review Cycle	Reviewed By
Unit Level Data:			
▪ Admission to Education Preparation	▪ Admission	Each Semester	Professional Education Council
▪ GPAs	▪ 2.5+ overall ▪ 2.5+ professional education courses ▪ 2.5+ content courses		
▪ Semester Hours Completed	▪ 90+ hours (including 75% of content courses)		
▪ Dispositions Scores	▪ All dispositions average "At Standard" (3+)		
▪ Critical Performance Scores	▪ 3.0+ overall ▪ 2.5+ per Kentucky Teacher Standard measured		
Transition Point 3: Program Exit			
Data Reviewed	Minimal Criteria for Exit	Review Cycle	Reviewed By
Unit Level Data:			
▪ Seminar Course Grade	▪ C or higher - based on Teacher Work Sample holistic score of 2+	Each Semester	Office of Teacher Services
▪ Student Teaching Grade	▪ C or higher - based on 7+ Kentucky Teacher Standards at or above "Proficient" (3+), no Standard below "Developing" (2), AND 11+ dispositions "At Standard" (3+)		

To be recommended for initial certification, an applicant must document:

- Completion of an approved teacher preparation program in each desired certification area;
- Passing score(s) on the appropriate PRAXIS II exam(s) (e.g., Content, PLT) or other assessments required for each desired certification area;
- Achievement of at least a 2.5 GPA overall, in each major and minor, and in professional education courses;
- Attainment of at least a "C" in all professional education courses, including EDU 489 and student teaching; and
- Completion of a portfolio based on the Kentucky Teacher Standards.

EPSB Disclaimer: Teacher certification requirements are subject to change. Before registering for the test(s), please refer to the Education Professional Standards Board (EPSB) website at www.epsb.ky.gov for current requirements or contact Ms. Rice at 502-564-4606 or toll free 888-598-7667.

Student Signature: _____ Date: _____

Advisor Signature: _____ Date: _____

F. Syllabi

The following syllabi associated with our program are available at <http://edtech.wku.edu/peu/course-syllabi-epsb.htm>:

Core Music Education Courses

EDU 250: Introduction to Teacher Education
PSY 310: Educational Psychology
EXED 330: Introduction to Exceptional Education
MUS 312: Teaching Music in the Primary Grades
MUS 412: Teaching Music in Middle School
MUS 415: Choral Methods
EDU 489: Student Teaching Seminar
SEC 490: Student Teaching

Sample Content Syllabi

MUS 201: Theory IV
MUS 327: Music History II
MUS 203: Music Technology
MUS 318: Conducting II Instrumental Emphasis

APPENDIX A



Professional Education Unit

Conceptual Framework Core Beliefs

Conceptual Framework

(03032008 version)

Mission

- The professional education unit of Western Kentucky University recruits, prepares, and supports school practitioners and education leaders who can facilitate the learning of all children and empower them to achieve at high levels as they become life-long learners and productive citizens in a global society.

Vision

- The professional education unit aspires to become a nationally recognized community of scholars who apply the best that theory, research, and experience can contribute to teaching and learning and create new knowledge that makes teaching, learning, and the operation of school more efficient and effective.

Beliefs About Children & Schools

BELIEF 1

All children can learn at high levels.

BELIEF 2

All children have a right to a quality education that empowers them to meet high expectations for learning as defined by a democratic society.

Beliefs About Education Professionals

BELIEF 3

Diversity in our schools adds richness to the learning environment and provides enhanced opportunities and possibilities for teaching and learning.

BELIEF 4

Highly effective education professionals require high levels of ability, rigorous training, and on-going development of teaching/leadership skills that include reflective decision-making.

BELIEF 5

Highly effective education professionals know, apply, and reflect on the effectiveness of a variety of theories, models and strategies in order to produce maximum learning for all students in all types of school contexts and cultures.

BELIEF 6

Highly effective education professionals interact with the home and/or community of their students to facilitate teaching and learning.

BELIEF 7

Highly effective education professionals have a strong content knowledge, sound pedagogical knowledge and skills, and essential dispositions for facilitating learning and functioning as team members in schools.

- WKU has adopted the following knowledge and skills as key to the success of education professionals:

Kentucky's Teacher Standards

Standard 1 – Content Knowledge: Demonstrates a current and sufficient knowledge of certified content areas to develop student knowledge and performance in those areas

Standard 2 – Designs/Plans: Designs/plans instruction and learning climates that develop student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 3 – Learning Climate: Creates a learning climate that supports the development of student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 4 – Implements/Manages: Introduces/implements/manages instruction that develops student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 5 – Assessment: Assesses learning and communicates results to students and others with respect to student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 6 – Technology: Uses technology to support instruction; access and manipulate data; enhance professional growth and productivity; communicate and collaborate with colleagues, parents, and the community; and conduct research

Standard 7 – Reflection: Reflects on and evaluates specific teaching/learning situations and/or programs

Standard 8 – Collaboration: Collaborates with colleagues, parents, and other agencies to design, implement, and support learning programs that develop student abilities to use communication skills, apply core concepts, become self-sufficient individuals, become responsible team members, think and solve problems, and integrate knowledge

Standard 9 – Professional Development: Evaluates his/her overall performance with respect to modeling and teaching Kentucky's learning goals, refines the skills and processes necessary, and implements a professional development plan

Standard 10 – Leadership: Provides professional leadership within the school, community, and education profession to improve student learning and well-being

- WKU has adopted the following dispositions as key to the success of education professionals:

<i>Candidate Values...</i>	<i>As Demonstrated by...</i>
<i>Learning</i>	Attendance - Consistently attends class and is on time
	Class participation - Actively engaged and interested in the class activities
	Class preparation - Consistently comes to class well prepared
	Communication - Uses language to express ideas very effectively regardless of the age of the listener
<i>Personal Integrity</i>	Emotional control - Displays steady emotional temperament, is receptive to viewpoints of others and their suggestions
	Ethical behavior - Shows self to be a person of strong character
<i>Diversity</i>	Willingly works with others from different ability, race, gender, or ethnic groups
<i>Collaboration</i>	Actively seeks out and incorporates ideas of others and willingly works with others to improve the overall environment
<i>Professionalism</i>	Respect for school rules, policies, and norms - Knows school rules and policies, follows them consistently, understands the purpose of regulations and respects their intent
	Commitment to self-reflection and growth - Actively seeks suggestions and constructive criticism, regularly engages in learning through self-reflection
	Professional development and involvement - Makes use of information from professional organizations, professional publications, and educational resources
	Professional responsibility - Accepts responsibility for own actions and for helping all students learning and actively seeks self-improvement

BELIEF 8

Highly effective education professionals utilize technology for teaching and learning, assessment management, and research to the greatest extent possible.

Beliefs About Assessment and Accountability

BELIEF 9

Highly effective education professionals hold themselves accountable for their own performance by collecting, analyzing, and reporting learning results and using this information to improve performance and programs.

BELIEF 10

Highly effective education units develop and maintain assessment systems that follow the continuous progress of candidates toward the achievement of high standards-based performance expectations that are clearly defined and publicly communicated.

Alignment Matrix: NCATE, Kentucky Teacher Standards, PEU Conceptual Framework, WKU Strategic Plans

NCATE Relationship	Standard Source		WKU PEU Conceptual Framework		WKU Strategic Planning Documents	
			Conceptual Framework Standards/Values	Conceptual Framework Beliefs	Academic Affairs Strategic Plan (Objectives)	WKU Strategic Plan (Goals)
NCATE Content/Pedagogical Content Knowledge	Conceptual Framework Aligned with Kentucky Teacher Standards	KTS1	Content Knowledge	3,5,7	1a,1e,2e	2
NCATE Pedagogical Knowledge & Skills		KTS 2	Designs/Plans	1-3,5,7	1e	1
		KTS 3	Learning Climate	1-3,7	1e	1
		KTS 4	Implements/Manages	2,3,5,7	1e	1
		KTS 5	Assessment/Evaluation	1,2,4,6,7,9	1e	1
		KTS 6	Technology	5,7-9	1g,3b	1,3
		KTS 7	Reflection	5,7-9	1a,1e	1
		KTS 8	Collaboration	1-3,6	4b	4
		KTS 9	Professional Development	4,5,7,9	3b	3
		KTS 10	Leadership	1,2,4,5,7,9	1b,d	1
NCATE Dispositions	KTS 2-4	Dispositions	1-3,5-7,9	1a-c	1	
NCATE Standard 3	Conceptual Framework		Field Experiences & Clinical Practice	3,5,6	1e	1
NCATE Standard 4		KTS 2-4	Diversity	1-3,6	1b,1c,2g,2h,3d	1-3
NCATE P-12 Learning			Impacts P-12 Student Learning	5,8,9	1b	1

APPENDIX B

Vocal Music Program Assessment Plan



Professional Education Unit

Program Assessment Plan – Initial Preparation

Name of Preparation Program: Vocal Music

Date Completed: March 25, 2008

Date Submitted: April 7, 2008

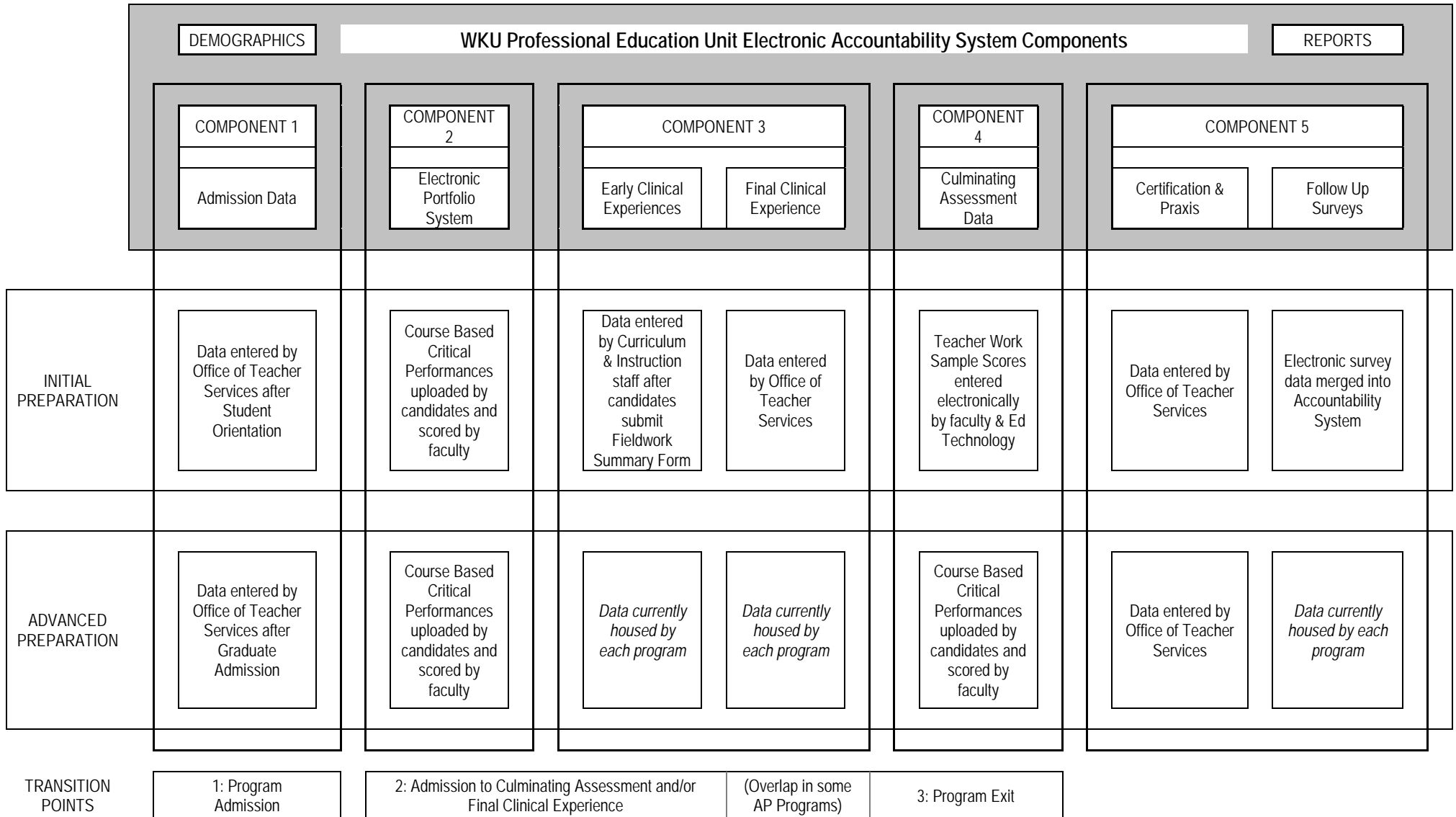
Submitted By: Robyn Swanson

Plan Version: 03032008

WKU PROFESSIONAL EDUCATION UNIT WIDE CONTINUOUS ASSESSMENT MATRIX - INITIAL PREPARATION											
	Component 1: Admission Data		Component 2: Course Based Assessment Data	Component 3: Clinical Experiences Data		Component 4: Culminating Assessment Data		Component 5: Exit and Follow Up Data			
Conceptual Framework Standards/Values	Faculty Recs	KY REQ's	Critical Performances	Early Clinical Experiences	Final Clinical Experience	Final Clinical Evaluation	Capstone Assessment (TWS)	Exit Survey	Praxis II	Alumni Survey	Employer Survey
Content Knowledge		Various Data Required by State for Admission into Teacher Preparation Programs	Aligned to Kentucky Teacher Standards			18a-d, Overall	DFI 2	1a-d	State Approved Certification Exams	1a-d	1a-d
Designs/Plans				2a-e, Overall	CF 1-5, LG 1-4, DFI 1, 3-5	2a-e	2a-e	2a-e			
Learning Climate				3a-e, Overall		3a-e	3a-e	3a-e			
Implements/Manages				4a-e, Overall	IDM 1-3	4a-e	4a-e	4a-e			
Assessment/Evaluation				5a-d, Overall	AP 1-5, ASL 1-4	5a-e	5a-e	5a-e			
Technology				6a-d, Overall	DFI 6	6a-d	6a-d	6a-d			
Reflection				7a-c, Overall	RSE 1-3	7a-c	7a-c	7a-c			
Collaboration				8a-b, Overall		8a-d	8a-d	8a-d			
Professional Development				9a-c, Overall	RSE 4-5	9a-d	9a-d	9a-d			
Leadership				10a, Overall		10a-d	10a-d	10a-d			
Dispositions	FR a-f					FX a-l		Disp a-l			
Field Experiences & Clinical Practice				Summary Form	OTS Data						
Diversity				Summary Form	OTS Data	Disp g	CF 1-5, AP 5, DFI 4, IDM 2				
Impacts P-12 Student Learning							AP 1-5, ASL 1-4				
DATA MAINTAINED BY:	OTS		Faculty	C&I Staff	OTS	OTS/EdTech	C&I Staff/Ed Tech	Ed Tech	OTS	Ed Tech	Ed Tech
DATA HOUSED IN:	CEBS ACCSYS		CEBS ACCSYS	CEBS ACCSYS		CEBS ACCSYS		CEBS ACCSYS			
DATA REPORTING CYCLE:	Semester		Yearly	Yearly	Yearly	Yearly	Yearly	Yearly	Yearly	Yearly	Biannually
DATA REVIEWED BY:	PEC		Faculty/Programs/PEC	Programs/PEC	Programs/PEC	Programs/PEC	Programs/PEC	Programs/PEC	PEC	Programs/PEC	Programs/PEC
TRANSITION POINTS:	1: Program Admission		2: Admission to Culminating Assessment and Final Clinical Experience			3: Program Exit					

*All initial preparation programs collect these data.

How Data Fit and Are Used Within the Electronic Accountability System



*Italics indicates data currently housed elsewhere that will be added to Accountability System in the future.

**Critical Performance Assessment Alignment Matrix (Current: Spring 2008)
P-12 Grades Initial Preparation Program (Vocal Music)**

Core Education/ Methods Courses	Kentucky Teacher Standards									
	1	2	3	4	5	6	7	8	9	10
	Content Knowledge	Designs/Plans	Learning Climate	Manages Instruction	Assessment	Technology	Reflection	Collaboration	Professional Development	Leadership
EDU 250			Learning Climate							
							Educational Philosophy			
									KTS in Practice	
PSY 310			Motivation							
					Piaget					
EXED 330									Revised Educational Philosophy	
MUS 312	KTIP Instructional Sequence	KTIP Instructional Sequence			KTIP Instructional Sequence			KTIP Instructional Sequence		*Membership in Professional Music Organizations KCMENC or ACDA
MUS 412	Practice TWS*	Practice TWS	Practice TWS	Practice TWS	Practice TWS	Practice TWS	Practice TWS	Practice TWS	Practice TWS	*Membership in Professional Music Organizations KCMENC or ACDA
MUS 415	Rehearsal Plan/Mini Rehearsal	Rehearsal Plan/Mini Rehearsal	Rehearsal Plan/Mini Rehearsal				Rehearsal Plan/Mini Rehearsal			*Membership in Professional Music Organizations KCMENC or ACDA
EDU 489	TWS	TWS		TWS	TWS	TWS	TWS		TWS	
SEC 490	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation	Student Teaching Evaluation

* Membership in a professional music organization KCMENC or ACDA is not a CP component but a course requirement.

Delineation of Unit/Program Transition Points – Initial Preparation

Transition Point 1: Admission to Education Preparation Programs			
Data Reviewed	Minimal Criteria for Admission/Continuation	Review Cycle	Reviewed By
<u>Unit Level Data:</u> <ul style="list-style-type: none"> ▪ Admission Application ▪ Overall GPA ▪ Adherence to Professional Code of Ethics ▪ Speech Proficiency ▪ Writing Proficiency ▪ Test Scores <ul style="list-style-type: none"> ▪ Faculty Recommendations (Unit Dispositions) 	<ul style="list-style-type: none"> ▪ Completion of application ▪ 2.5+ ▪ Candidate signature ▪ C or higher in speech course ▪ 2.5+ average, no course lower than C ▪ ACT (21+) or ▪ SAT (990+) or ▪ PPST (173 – M, 173 – R, 172 – W) or ▪ GRE (800+ and 3.5+ writing assessment) or ▪ GAP (2000+ and 3.5+ writing assessment) ▪ All positive (18+) 	Each Month	Professional Education Council
Transition Point 2: Admission to Final Experience (e.g., Student Teaching, Clinical Practice, Culminating Assessment)			
Data Reviewed	Minimal Criteria for Continuation	Review Cycle	Reviewed By
<u>Unit Level Data:</u> <ul style="list-style-type: none"> ▪ Admission to Education Preparation ▪ GPAs <ul style="list-style-type: none"> ▪ Semester Hours Completed ▪ Dispositions Scores ▪ Critical Performance Scores 	<ul style="list-style-type: none"> ▪ Admission ▪ 2.5+ overall ▪ 2.5+ professional education courses ▪ 2.5+ content courses ▪ 90+ (including 75% of content courses) ▪ All dispositions average "At Standard" (3+) ▪ 3.0+ overall ▪ 2.5+ per Kentucky Teacher Standard measured 	Each Semester	Professional Education Council
Transition Point 3: Program Exit			
Data Reviewed	Minimal Criteria for Exit	Review Cycle	Reviewed By
<u>Unit Level Data:</u> <ul style="list-style-type: none"> ▪ Seminar Course Grade <ul style="list-style-type: none"> ▪ Student Teaching Grade 	<ul style="list-style-type: none"> ▪ C or higher - based on Teacher Work Sample holistic score of 2+ ▪ C or higher - based on 7+ Kentucky Teacher Standards at or above "Proficient" (3+), no Standard below "Developing" (2), AND 11+ dispositions "At Standard" (3+) 	Each Semester	Office of Teacher Services

Remediation Opportunities:

TP 1: Candidates may continue to submit Faculty Recommendations until three are positive.

TP 2: Candidates may request additional instruction from faculty and may resubmit Critical Performances in order to improve their scores.

TP 3: Candidates may request additional instruction from faculty and may resubmit the Teacher Work Sample in order to improve their score. Candidates may repeat student teaching.

Other Key Data Collection Matrix

Preparation Program: Vocal Music (P-12 Preparation)

CF Values	Unit-Wide Assessment	Program Level Data Collection Points (Courses)			
		1	2	3	4
Dispositions	Dispositions Form	EDU 250	MUS 312	MUS 412	EDU 490
Field Experiences & Clinical Practice	Early Clinical Experience Summary Information	EDU 250	MUS 312	MUS 412	
Field Experiences & Clinical Practice	Final Clinical Experience Summary Information	EDU 490			
KTS/Impacts P-12 Student Learning	Capstone Assessment/Teacher Work Sample	EDU 489			
KTS/Dispositions	Final Clinical Experience Evaluation	EDU 490			
KTS	Exit Survey	EDU 489			
Diversity*	Early Clinical Experience Summary Information	MUS 312			

*Please indicate the course or experience your program uses to guarantee that all candidates work with diverse students.

Annual Program Assessment Report Outline (Due September 15)
Academic Year _____

1. Present your continuous assessment results in the following areas:
 - a. Admission Data
 - b. Course Based Assessment Data
 - c. Clinical Experiences Data – *Be sure to include dispositions assessment results, P-12 student diversity statistics, and results of efforts to ensure all candidates work with diverse students.*
 - d. Culminating Assessment Data – *Be sure to include impact on P-12 student learning data.*
 - e. Exit and Follow Up Data

2. Summarize the above results by Kentucky Teacher (Initial Programs) OR Program Standards (Advanced Programs) AND other key Conceptual Framework values. *Be sure to describe what the results tell you about your candidates' progress toward/proficiency on each standard/CF value.*

3. Summarize your efforts to report and disseminate your results (Unit/College-wide meetings, department/program level meetings, written reports, presentations, etc.).

4. Summarize key discussions and/or decisions made based on assessment results:
 - a. Describe any assessment or data collection changes you have made/will make based on your assessment results.
 - b. Describe any program curriculum or experience changes you have made/will make based on your assessment results.
 - c. Describe any decisions about group/individual student progress you have made/will make based on your assessment results.