

OBERLIN COLLEGE MUSIC EDUCATION DIVISION

**"Continuing a heritage of diversity and excellence:
Preparing individuals as music educators for the future"**

PRECONDITIONS REPORT 2002



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PRECONDITIONS REPORT

Preconditions #1. The Institution recognizes and identifies a professional education unit that has responsibilities and authority for the preparation of teachers and other professional education personnel.

1.1 Letter from the institution's chief executive officer, that designates the unit with primary authority and responsibility for teacher education programs.

See attached letter, Appendix A.

1.2 A chart or narrative that lists all professional education programs offered by the institution (including any nontraditional/alternative programs). The chart or narrative report should depict a) the degree or award levels for each degree program; b) the administrative location for each program; and c) the structures or structures through which the unit implements its oversight of all programs.

The Oberlin College Conservatory of Music is unique among Ohio institutions of teacher education in that it currently offers teacher certification in one area—P-12 music. Within the Conservatory, the Bachelor of Music degree is offered with a major in music education. Candidates may only achieve certification by completing the music education major and the Bachelor of Music degree. The Division of Music Education within the Conservatory of Music serves as the unit and provides complete oversight for the program.

1.3 An organizational chart of the institution that depicts the professional education unit and indicates the relationship to other administrative units within the college or university.

The Division Director of Music Education reports to the Dean of the Conservatory of Music, chief academic officer of the Conservatory of Music. The Dean of the Conservatory of Music reports to the President of Oberlin College.

See chart, Appendix B.

Precondition #2. A dean, director, or chair is officially designated as head of the unit and is assigned the authority and responsibility for its overall administration and operation.

2.1 Job description for the head of the professional education unit

The Director of the Music Education Division is a full-time faculty member who is recognized within the Conservatory of Music and within the College of Arts and Sciences as the chairperson of the education unit. The Director receives one course release in exchange for overseeing the business of the Music Education Division. The duties of the Director include the following:

- management of personnel within the unit
- chairmanship of search committees for new personnel
- management of budget for the unit
- representation of the unit for discussions regarding requirements for candidates, competencies, curricular requirements, audition standards, and field experience activities for all education candidates

- dissemination of information acquired at ODE meetings, professional conferences, and national conventions
- monitoring of course offerings and degree requirements to check compliance with accrediting agencies
- meeting regularly with unit faculty for the purpose of distributing information, discussing directions and activities, reviewing requirements, consulting on candidate progress, coordinating service learning projects, planning for curricular modifications and / or innovations, and reflecting on program evaluation
- creation and distribution of all correspondence to school districts in which Oberlin music education candidates observe, assist, and / or student teach
- cooperating with other unit faculty, school district personnel, and P-12 teachers to arrange student teaching and other field experience placements
- participation and oversight of faculty advisors for all music education candidates
- oversight and maintenance of ODE records and files
- oversight and maintenance of candidate records and files

Precondition #3. Written policies and procedures guide the operations of the unit.

3.1 Cover page and table of contents for the documents that contain codified policies and procedures for the unit's operations, including policies and procedures pertaining to its students. (If policies and procedures are located on the Internet, photocopies of appropriate web page(s) that indicate links to applicable policies and procedures may be submitted as documentation for this precondition.)

See Appendix C for cover pages and table of contents for Conservatory Faculty Handbook, Music Education Undergraduate Handbook, Student Teaching Guide, and Music Education Forms Manual.

Precondition #4. The unit has a well-developed conceptual framework that establishes the shared vision for a unit's efforts in preparing educators to work in P-12 schools and provides direction for programs, courses, teaching, candidate performance, scholarship, service and unit accountability.

The conceptual framework was developed by an Education Council consisting of the unit faculty, Associate Dean of the Conservatory of Music, Associate Dean of the College of Arts and Sciences, Director of the Center for Teaching Excellence at Oberlin College, a public school administrator, and a public school music teacher. The director of the unit serves as the chair of the Education Council. The Education Council serves as an advisory body to the unit faculty in the development and evolution of the conceptual framework. This conceptual framework represents the unit's expectations of its candidates and articulates the dispositions of the Oberlin College education community.

4.1 The mission of the institution and the unit.

Oberlin College comprises two discrete entities, the College of Arts and Sciences and the Conservatory of Music. The unit is housed in the Conservatory of Music. The mission of the unit is drawn from the specific goals of both of these divisions of Oberlin College. Both the Conservatory of Music and the College of Arts and Sciences

subscribe to the following edicts as described in the mission statement of Oberlin College. For its students, the aims of Oberlin College are:

- to equip them with skills of creative thought, technique, and critical analysis which will enable them to use knowledge effectively
- to acquaint them with the growing scope and substance of human thought
- to provide for their intensive training in the discipline of a chosen area of knowledge
- to ready them for advanced study and work beyond the college years
- to foster their understanding of the creative process and to develop their appreciation of creative, original work
- to expand their social awareness, social responsibility, and capacity for moral judgment so as to prepare them for intelligent and useful response to the present and future demands of society
- to facilitate their social and emotional development
- to encourage their physical and mental well-being
- to cultivate in them the aspiration for continued intellectual growth throughout their lives

The unit also is influenced by the goals of the Conservatory of Music, as described in its most recent National Association of Schools of Music (NASM) self-study:

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

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

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

- to provide students in the College of Arts and Sciences with a variety of opportunities to develop musical skills and knowledge
- to encourage students' active involvement as listeners and performers of music

The education unit subscribes to the mission of Oberlin College and to the goals of the Conservatory of Music. The unit mission is as follows:

Unit Mission Statement

The mission of the Music Education Division is to prepare its candidates for careers as professional music educators and to emulate and convey the following core values: pursuing excellence in education; a commitment to diversity; excellence in musicianship, pedagogy and scholarship. As a guiding principle, the Music Education Division seeks to promote the highest standards for achievement in all areas of professional education and music.

4.2 The unit's philosophy, purposes, professional commitments, and dispositions

The conceptual framework of the unit embraces the broader vision of Oberlin College and the goals of the Conservatory of Music, and has evolved from the mission statement of the unit. The overarching conceptual framework statement is "Continuing a heritage of diversity and excellence: preparing individuals as music educators for the future." The unit at Oberlin College is unusual, in that it comprises a single major and a single content area. Because of the unique nature of the education unit, much of the conceptual framework focuses on specifically preparing professional educators in the field of music.

The unit purpose is to prepare professional music educators within the context of the values and goals described in its mission statement (excellence in education; commitment to diversity; excellence in musicianship, pedagogy and scholarship). These values and goals are considered in all decisions regarding curricular design and assessment, selection of candidates, selection of faculty, and broader professional activity within the department and the profession. The following defines our understanding of these specific goals and values:

I. Excellence in education

Excellence in education is defined as seeking the highest standards in selecting faculty and candidates and in managing the development of the education program and curriculum. The unit expects its candidates to pursue excellence in their professional maturation, with an emphasis in the following areas:

- active research
- skills promoting life-long learning
- personal musicianship skills
- creative pedagogical applications
- professional education skills

II. Diversity

The unit is committed to and supports diversity within its selection of faculty and candidates, and in the development of its curriculum and policies. The unit is also committed to preparing pre-professional music teachers to become effective instructors of diverse student learners and to cope with diverse education environments. Candidates are expected to develop an awareness of the following diverse student populations and teaching environments include:

- developmental exceptionality
- socio-economic status
- gender
- race
- cultural tradition
- skill level of students
- age level
- applications of different learning styles
- school curriculum and schedule expectation
- technological accessibility

III. Musicianship

The selection of both faculty and candidates includes rigorous assessment of musicianship. Musicianship is defined as the capacity to demonstrate both technical skill and general content knowledge within the field of music. Candidates are expected to pursue professional development in the following areas:

- the critical study and aesthetic appreciation of music
- theoretical and aural skill development
- historical perspective in the field of music
- conducting skill
- private study in a primary instrument
- keyboard skill
- private study in a secondary area
- participation in ensembles

IV. Pedagogy

Both faculty and candidates strive to develop and assess effective pedagogical skill and content. Pedagogy is defined as the application of general and professional content knowledge to the instruction of music. Specifically, faculty and candidates continuously develop their pedagogical skill and knowledge base that facilitates their discovery of the intellectual and emotional import of musical experience. Candidates are expected to demonstrate competency in:

- demonstrating knowledge, understanding, and ability to use subject matter
- exhibiting a general knowledge of child development theories and their applications to designing lessons and teaching
- incorporating the National Standards for Arts Education (music content standards)
- using a variety of classroom/rehearsal strategies, techniques, and materials that result in meaningful music learning for diverse populations of student learners
- monitoring students' understanding during a lesson and adjusting the content according to their educational and musical needs
- designing sequenced lesson plans for classes/rehearsals that facilitate individual and group learning
- reflecting on student learning and utilizing these analyses to inform subsequent planning and teaching

- planning musical experiences that encourage higher-order thinking skills, creativity, and problem-solving
- maintaining fair and consistent learning and behavioral standards and a positive atmosphere for learning
- facilitating musical discovery through questioning techniques
- building a positive and appropriate rapport with students

V. Scholarship

Both faculty and candidates rigorously strive to acquire knowledge in the field of music and other academic domains. The unit provides its candidates with the necessary skills for a lifetime of continued learning and scholarship. Candidates are expected to demonstrate the ability to:

- cultivate a knowledge and incorporate it into assigned teaching segments and music curricula
- write coherent prose, letters, reports, lesson plans
- systematically analyze teaching
- pursue and consult scholarly research that informs teaching

4.3 Knowledge bases including theories, research, the wisdom of practice, and education policies

Pedagogical theories that are most applicable in our coursework and teaching include those regarding the affective and cognitive domain taxonomies by Bloom (1985), sequencing of learning by Bruner (1966) and Mursell (1934, 1937), and reflection and assessment by Schoen (1987). The writings of Howard Gardner (1983) on the multiple intelligences and learning styles also provide important information for candidates to understand when preparing to teach.

Bloom's taxonomy informs candidates' understanding of different comprehension levels, each leading to the development of higher-order thinking skills. Candidates learn to formulate musical experiences and questions that facilitate the development of the various levels of cognition and affect. Bruner and Mursell inform lesson sequencing by suggesting that students experience musical sound before they experience musical symbol (musical notation), moving from concrete activity to abstract analysis, comprehension, and synthesis. While there are diverse levels of cognitive functioning among music students, candidates also learn to provide their students with musical experiences that make music accessible through verbal, visual, aural, kinesthetic modalities. Candidates develop skills in designing musical experiences for diverse learning styles, abilities, and ages, to name a few areas of diversity that are addressed in candidates' music education courses. Finally, Schoen's reflective practice theories guide candidates to develop skills with which they are able to assess music students' learning during and after a lesson or rehearsal. Schoen suggests that candidates use information acquired from systematic reflective practice to inform their subsequent teaching and assessment strategies. Candidates are exposed to these pedagogical theories by role playing, by experiencing model lesson plans, implementation, assessment of learning, and reflection by course instructors, and by practice teaching music lesson segments in peer teachings and in field experience settings.

The unit conducts research that includes the analysis of reflective practice of pre-service music teachers, the development of public school/higher education partnerships, children's music listening strategies, the analysis of music rehearsal techniques, string and wind pedagogy, and the legacy of great instrumental conductors. Faculty members within the unit review current professional publications to stay abreast of developing trends within the field of higher education and music.

Education guidelines for music education are set forth by NCATE (2001), NASM (2001), MENC (1994), ODE (2001) and ETS Pathwise. These organizations provide standards by which institutions measure and shape curricular offerings and assessment tools.

4.4 Performance expectations for candidates, including a description of their alignment with applicable professional, state, and institutional standards

Candidates enrolled in the Bachelor of Music degree in Music Education must meet the standards of the unit and the institution. The institution requires 124 credit hours, completion of a major, and certification of writing proficiency for graduation. Of that 124 credits, 24 must be in liberal arts. Candidates satisfy the state requirement for a distribution of the liberal arts in communication, science, literature, philosophy, and math.

The music education unit meets NASM guidelines that recommend the following distribution of coursework: musicianship and performance, 50%; general studies, 30-35%; and professional education, 15-20%. The general studies portions should include coursework that enhances candidates' understanding of the social, economic, and cultural differences they will encounter as professional educators.

Educational competencies identified by ETS Pathwise and ODE, and applied to the curriculum and assessment process developed by the music education division, are satisfied by the candidates. The following are the performance expectations of the candidates:

- I. Entry to the Bachelor of Music in Music Education
 - A. Performance audition
 - B. Music Education (Unit) Interview
 - i. Music skills assessment
 - ii. Professional intent
 - iii. SAT minimum 1200
 - iv. Minimum high school GPA 3.0
- II. Continuation in the music education program
 - A. GPA minimum 3.0, sophomore year
 - B. Comprehensive Musicianship Exam
- III. Entry to Student Teaching
 - A. GPA minimum 3.0
 - B. Successful completion of method classes.
- IV. Exit from Program
 - A. Completion of Curriculum

- B. Exit Survey
- C. Divisional recital
- D. Music Education Winter Term Project

- V. Completion of Requirements for Teacher Licensure
 - A. Passing the Music Content and Principles of Teaching and Learning sections of the Praxis II

4.5 *A description of the system by which candidate performance is regularly assessed.*

Throughout the candidate's progression within the Bachelor of Music in Music Education, various methods are used to assess candidate learning outcomes. The primary assessment tools include:

- Unit's assessment plan
- ETS Pathwise Matrices

Unit's assessment plan.

- I. Entry to the Bachelor of Music in Music Education
 - A. Performance audition (audition form)
 - B. Music Education (Unit) Interview (interview form)
 - i. Music skills assessment
 - ii. Professional intent
 - iii. SAT minimum 1200
 - iv. Normally, high school minimum GPA 3.0
- II. Continuation in the Bachelor of Music in Music Education
 - A. GPA minimum 3.0, sophomore year (transcript evaluation)
 - B. Comprehensive Musicianship Exam (CME forms)
- III. Entry to student teaching
 - A. GPA minimum 3.0 (unit faculty recommendation, transcript evaluation)
 - B. Successful completion of method classes
- IV. Student teaching
 - A. Observation—Assessment—Evaluation (student teaching evaluation forms)
 - i. Observations by unit faculty (written reports)
 - ii. Observations by cooperating teacher (written reports)
 - iii. Conferences after observations with college supervisor, cooperating teacher, and student teacher
 - iv. Videotaping (subsequent review and reflection by candidate)
 - B. Weekly conferences with college supervisor
 - C. Weekly Student Teaching Seminar meetings
- V. Exit from program
 - A. Completion of Curriculum
 - B. Exit Survey
 - C. Divisional recital
- VI. Completion of Requirements for Teacher Licensure

A. Passing the Music Content and Principles of Teaching and Learning sections of the Praxis II

ETS Pathwise matrices.

The following matrices show the coursework required by the unit for the completion of the Bachelor of Music in Music Education. The individual columns reflect the ETS Pathwise criteria that are regularly assessed in each specific course.

**Oberlin College Conservatory of Music
Components of Professional Practice**

Domain 1: Planning and Preparation

Course Title	Requirement (Yes/No; Instrumental or Vocal Emphasis)	1 a	1 b	1 c	1 d	1 e	1 f
MUED100 Art of Teaching Music	N	X	X	X	X	X	X
MUED101 Intro to Music Ed.	Y	X	X	X	X	X	X
MUED102 Practicum Experience in School	Y	X	X	X	X	X	X
MUED103 String Pedagogy	Y/I	X	X	X	X	X	X
MUED201 Music for Exceptional Learners	N	X	X	X	X	X	X
MUED206 Teaching Young Singers	Y/V	X	X	X	X	X	X
MUED300 Teaching Music to Adolescents Lab	Y	X	X	X	X	X	X
MUED301 Teaching Music to Children	Y	X	X	X	X	X	X
MUED303 Preschool Music Lab	Y	X	X	X	X	X	X
MUED304 Instrumental Music Programs	Y/I	X	X	X	X	X	X
MUED305 Band Repertoire	Y/I	X	X	X	X	X	X
MUED400 Student Teaching and Seminar	Y	X	X	X	X	X	X
MUED403 Community Music Field Experience	N	X	X	X	X	X	X
APST260 Elementary Conducting	Y	X		X	X		X
APST261 Instrumental Conducting	Y/I	X	X				
APST262 Choral Conducting	Y/V	X	X	X	X	X	X

APST235, 272, 273, 274, 275, 277 Percussion, String, Brass, Wood Instrument Classes	Y	X	X	X	X	X	X
Principle Private Study	Y	X					
Secondary Private Study	Y	X					
Ensemble Electives	Y	X					
MUTH131, 132, 231, 232 Music Theory Classes	Y	X					
MUTH101, 102, 201, 202 Aural Skills Classes	Y	X					
MHST (3 courses; 10 semester hours)	Y	X					
EDUC300 Principles of Education	Y	X	X	X	X	X	X
PSYC122 Educ. Psychology	Y	X	X	X	X	X	X
Liberal Arts electives (18 semester hours distributed among arts, communication, history, literature, mathematics, philosophy, science, social science)	Y	X					

- 1a=Demonstrating knowledge of content and pedagogy
- 1b=Demonstrating knowledge of students
- 1c=Selecting instructional goals
- 1d=Demonstrating knowledge of resources
- 1e=Designing coherent instruction
- 1f=Assessing student learning

Oberlin College Conservatory of Music Components of Professional Practice

Domain 2: Classroom Environment

Course Title	Requirement (Yes/No; Instrumental or Vocal Emphasis)	2 a	2 b	2 c	2 d	2 e
MUED100 Art of Teaching Music	N	X	X	X	X	X
MUED101 Intro to Music Ed.	Y	X	X	X	X	X
MUED102 Practicum Experience in School Music	Y	X	X	X	X	X
MUED103 String Pedagogy	Y/I	X	X	X	X	X
MUED201 Music for Exceptional Learners	N	X	X	X	X	X
MUED206 Teaching Young Singers	Y/V	X	X	X	X	X
MUED300 Teaching Music to Adolescents and Lab	Y	X	X	X	X	X
MUED301 Teaching Music to Children	Y	X	X	X	X	X
MUED303 Preschool Music Lab	Y	X	X	X	X	X
MUED304 Instrumental Music Programs	Y/I	X	X	X	X	X
MUED305 Band Repertoire	Y/I	X	X	X	X	X
MUED400 Student Teaching and Seminar	Y	X	X	X	X	X
MUED403 Community Music Field Experience	N	X	X	X	X	X
APST260 Elementary Conducting	Y	X	X			X
APST261 Instrumental Conducting	Y/I	X	X	X	X	X
APST262 Choral Conducting	Y/V	X	X	X	X	X
APST235, 272, 273, 274, 275, 276, 277 Percussion, String, Brass, Woodwind Instrument Classes	Y	X	X	X	X	X
Principle Private Study	Y	X	X			
Secondary Private Study	Y	X	X			
Ensemble Electives	Y	X	X			
MUTH131, 132, 231, 232 Music Theory Classes	Y	X	X			
MUTH101, 102, 201, 202 Aural Skills Classes	Y	X	X			

MHST (3 courses; 10 semester hours)	Y	X	X			
EDUC300 Principles of Education	Y	X	X			
PSYC122 Educ. Psychology	Y	X	X	X	X	
Liberal Arts electives (18 semester hours distributed among arts, communication, history, literature, mathematics, philosophy, science, social sciences)	Y	X	X			

2a=Creating an environment of respect and rapport

2b=Establishing a culture for learning

2c=Managing classroom procedures

2d=Managing student behavior

2e=Organizing physical space

Oberlin College Conservatory of Music Components of Professional Practice

Domain 3: Instruction

Course Title	Requirement (Yes/No; Instrumental or Vocal Emphasis)	3 a	3 b	3 c	3 d	3 e
MUED100 Art of Teaching Music	N	X	X	X	X	X
MUED101 Intro to Music Ed.	Y	X	X	X	X	X
MUED102 Practicum Experience in School Music	Y	X	X	X	X	X
MUED103 String Pedagogy	Y/I	X	X	X	X	X
MUED201 Music for Exceptional Learners	N	X	X	X	X	X
MUED206 Teaching Young Singers	Y/V	X	X	X	X	X
MUED300 Teaching Music to Adolescents and Lab	Y	X	X	X	X	X
MUED301 Teaching Music to Children	Y	X	X	X	X	X
MUED303 Preschool Music Lab	Y	X	X	X	X	X
MUED304 Instrumental Music Programs	Y/I	X	X	X	X	X
MUED305 Band Repertoire	Y/I	X	X	X	X	X
MUED400 Student Teaching and Seminar	Y	X	X	X	X	X
MUED403 Community Music Field Experience	N	X	X	X	X	X
APST260 Elementary Conducting	Y	X	X	X	X	X
APST261 Instrumental Conducting	Y/I	X	X	X	X	X
APST262 Choral Conducting	Y/V	X	X	X	X	X
APST235, 272, 273, 274, 275, 276, 277 Percussion, String, Brass, Woodwind Instrument Classes	Y	X	X	X	X	X
Principle Private Study	Y	X	X			
Secondary Private Study	Y	X	X			
Ensemble Electives	Y	X	X			
MUTH131, 132, 231, 232 Music Theory Classes	Y	X	X			
MUTH101, 102, 201, 202 Aural Skills Classes	Y	X	X			

MHST (3 courses; 10 semester hours)	Y	X	X			
EDUC300 Principles of Education	Y	X	X			
PSYC122 Educ. Psychology	Y	X	X	X	X	X
Liberal Arts electives (18 semester hours distributed among arts, communication, history, literature, mathematics, philosophy, science, social sciences)	Y	X	X			

- 3a=Communicating clearly and accurately
- 3b=Using questioning and discussion techniques
- 3c=Engaging students in learning
- 3d=Providing feedback to students
- 3e=Demonstrating flexibility and responsiveness

Oberlin College Conservatory of Music Components of Professional Practice

Domain 4=Professional Responsibilities

Course Title	Requirement (Yes/No; Instrumental or Vocal Emphasis)	4 a	4 b	4 c	4 d	4 e	4 f
MUED100 Art of Teaching Music	N	X	X	X	X	X	X
MUED101 Intro to Music Ed.	Y	X	X	X	X	X	X
MUED102 Practicum Experience in School Music	Y	X	X	X	X	X	X
MUED103 String Pedagogy	Y/I	X	X	X	X	X	X
MUED201 Music for Exceptional Learners	N	X	X	X	X	X	X
MUED206 Teaching Young Singers	Y/V	X	X	X	X	X	X
MUED300 Teaching Music to Adolescents and Lab	Y	X	X	X	X	X	X
MUED301 Teaching Music to Children	Y	X	X	X	X	X	X
MUED303 Preschool Music Lab	Y	X	X	X	X	X	X
MUED304 Instrumental Music Programs	Y/I	X	X	X	X	X	X
MUED305 Band Repertoire	Y/I	X	X	X	X	X	X
MUED400 Student Teaching and Seminar	Y	X	X	X	X	X	X
MUED403 Community Music Field Experience	N	X	X	X	X	X	X
APST260 Elementary Conducting	Y	X					X
APST261 Instrumental Conducting	Y/I	X					X
APST262 Choral Conducting	Y/V	X	X	X	X	X	X
APST235, 272, 273, 274, 275, 276, 277 Percussion, String, Brass, Woodwind Instrument Classes	Y	X	X	X	X	X	X
Principle Private Study	Y	X				X	X
Secondary Private Study	Y	X				X	X
Ensemble Electives	Y	X				X	X
MUTH131, 132, 231, 232 Music Theory Classes	Y					X	X
MUTH101, 102, 201, 202 Aural Skills Classes	Y					X	X

MHST (3 courses; 10 semester hours)	Y					X	X
EDUC300 Principles of Education	Y	X				X	X
PSYC122 Educ. Psychology	Y	X		X	X	X	X
Liberal Arts electives (18 semester hours distributed among arts, communication, history, literature, mathematics, philosophy, science, social sciences)	Y					X	X

4a=Reflecting on teaching

4b=Maintaining accurate records

4c=Communicating with families

4d=Contributing to the school and district

4e=Growing and developing professionally

4f=Showing professionalism

Precondition #5. The unit regularly monitors and evaluates its operations, the quality of its offerings, performance of candidates, and effectiveness of its graduates.

5.1 The unit's policies for systematic evaluation of its programs (including the evaluation of its assessment systems and of its candidates' performance).

The unit uses several regular systematic program evaluation.

- National Association of Schools of Music (NASM) administers reviews of the Conservatory of Music every ten years.
- The unit conducts an internal review of the Music Education Division every ten years.
- The unit distributes alumni surveys every five years.
- The unit meets monthly and reviews the progress of the candidates and the effectiveness of the curriculum.
- The unit meets semi-annually to assess and redesign curriculum and assessment tools. At this time, the unit faculty discusses national educational trends and the feasibility and value of incorporating those trends into the curriculum (Colwell, Ed., 1992).
- Cooperating teachers and unit faculty evaluate the candidates' field experiences (Evaluation of Field Experiences form).
- Candidates evaluate cooperating teacher, field experience coordinator, and unit faculty supervision of field experiences.
- The unit evaluates and analyzes its assessment tools in order to determine validity and reliability.
- The unit distributes student course questionnaires at the completion of each semester.

Because of the unique nature and the size of the Music Education unit, the Division faculty are able to undertake formal and informal conversations with cooperating teachers and other faculty members on a frequent basis. Oberlin College currently retains a Director for the Center of Teaching Excellence. This person is a member of the Education Council, and she frequently serves in an advisory capacity to the unit. Recent discussions have resulted in the following initiatives:

- Revision of the Midterm and Final Student Teaching Evaluation forms (Doerksen, 1990; MENC, 2000)
- Formalization of assessment tool data collection and analysis within the unit
- Orientation session and dinner with cooperating teachers, student teachers, and college supervising teachers

5.2 A brief description of the development and refinement of the unit's assessment system

Each monthly unit meeting and semi-annual retreat includes an agenda of proposals and ideas for improving systematic assessment procedures. Evaluations of assessment tools are made at these meetings and through the Evaluation of Field Experience forms (completed by cooperating teachers). Documentation for each level of assessment is maintained in candidate files in the unit's office. In addition to assessment of candidates, the unit is assessed by the institution internally every ten years. A copy of that evaluation is also available in the unit's office.

Precondition #6. The unit has published criteria for admission to and exit from all initial teacher preparation and advanced programs, and can provide summary reports of candidate performance at exit, based upon its stated exit criteria.

6.1 A photocopy of published documentation (example from a catalog, student teaching handbook, application form, or web page) listing the basic requirements for entry to, retention in, and completion of professional education programs offered by the institution, including any non-traditional/alternative and off-campus programs. Multiple sources of published criteria are not required, but entry, retention, and exit criteria for all programs listed under precondition #1.2 must be referenced in submitted documentation.

Oberlin College Catalog excerpt, Oberlin Conservatory of Music Audition-Day Music Education Faculty Guidelines, Conservatory of Music/Music Education Audition Evaluation form, Music Education Undergraduate Handbook excerpts, Student Teaching Guide excerpts, program advising course grid, field experience hours form, individual student file checklist, and Music Education Forms Manual table of contents (See Appendix D).

6.2 A brief summary of candidate performance on assessments conducted for admission into programs and exit from them. This summary might include (1) the portion of Title II documentation related to candidate admission and completion that was prepared for the state, (2) compilation of results on the unit's own assessments.

Total Number of New Students Formally Enrolled 1999-2000 Admission Year

	Male	Female
White or Asian	4	7
African-American	1	0
Hispanic	0	0

Average GPA

Those making application to teacher education in 1999-2000
Undergraduate – 3.5

Formally admitted – 3.5

Accreditation – National Association of Learned Societies –

Passed 1998 -National Association of Schools of Music

Passed 1998 – Ohio Department of Education pre-approval

Number of Weeks in Supervised Student Teaching - 10, plus 3 in professional orientation

Number of Full-time Professional Faculty Supervising – 4

Number of Part-time Faculty Supervising – 1

Total Number of Hours in Student Teaching: at least 300

Average hours per week – 30

Number of weeks – 10

Student teacher- usual faculty ratio 1:1
 In addition to student teaching work we have approximately 300 hours of pre-student teaching field work.

Program Completers

- Exit requirements – 60 semester hours in music courses
- 28 semester hours in music methods courses
- 16 semester hours in professional education courses
- 18 hours in general education courses
- Departmental performance
- Reading proficiency
- Math proficiency
- Comprehensive Musicianship Exam

Number of Program Completers in 1999-2000

5 (1 did not apply for licensure)

Profile of Completers

	Male	Female
White	2	2
Asian		1

Praxis score results

	Number Taking	State Pass Rate	Oberlin Pass Rate
Music Content	4	94%	100%
Principles K-6	3	89%	100%
Principles 5-9	1	80%	100%

Precondition #7 In states with a program approval process, the unit's programs are approved by the appropriate state agency or agencies.

7.1 Most recent state approval letter, listing or appended by a list of approved programs. If any program is not approved, the unit must provide a statement that it is not currently accepting applicants into a non-approved program. For programs that are approved with qualifications or are pending approval, the unit must submit its plan for bringing the program into compliance.

ODE letter (See Appendix E)
 NASM letter (See Appendix E)

Precondition #8 The institution must submit program reports for state review to the Ohio Department of Education for each program for licensure.

*8.1 A list of program reports submitted to the Ohio Department of Education
 Music education program changes from 1998-Spring 2002
 (last ODE program review approval)*

Consulting the 1997-98, '98-'99, '99-'00, '00-'01 *Oberlin College Course Catalogs*, the following changes have occurred in the Bachelor of Music in Music Education degree program:

Course title changes and/or number changes

MUED 100: The Art of Teaching Music, 1 credit, was added to the Music Education Division offerings and, in special cases, may serve as a substitute for MUED 101: Introduction to Music Education ('98-'99)

MUED 201: Music for Exceptional Learners, 2 credits, was added to the Music Education Division course offerings; not a required course ('98-'99)

MUED 201: Pedagogy of Music Listening was deleted from Music Education Division course offerings ('98-'99)

MUED 202: Solfege-Eurythmics became MUTH 210: Solfege-Eurhythmic ('99-'00)

MUED 207: Eurhythmic became MUTH 211: Eurhythmic ('99-'00)

MUED 300: Music in the Secondary Schools ('97-'98) became MUED 300: Teaching Music to Adolescents ('98-'99)

MUED 301: Music in the Elementary Schools ('97-'98) became MUED 302: Teaching Music to Young Children ('98-'99)

MUED 302: Vocal Materials and Literature ('97-'98) became MUED 206: "Teaching Young Singers" ('98-'99) and will be entitled MUED 206: Choral Methods ('02-'03)

MUED 303: Kodaly & Orff Pedagogy ('00-'01) has been removed from the course offerings and teacher certification/graduation requirements for music education candidates with a vocal emphasis

MUED 303: Preschool Music Lab, 1 credit, is now a requirement for all music education candidates with a vocal emphasis ('00-'01)

Course content changes

- MUED 100: The Art of Teaching Music (see Oberlin Course Catalog description); new course added to Music Education offerings
- MUED 101: Introduction to Music Education ('99-'00)
 - i. Prior to 1999, candidates observed two educational settings in the public schools. Since the '99-'00 academic year, candidates observe the Music Education faculty teach their music outreach programs/ensembles. Public school observation and field experience begins during the second-semester freshman year in the course, MUED 102: Practicum Experiences in School Music.

- MUED 201: Music for Exceptional Learners (see Oberlin Course Catalog description); new course added to Music Education offerings
- MUED 206: Teaching Young Singers/Choral Methods (see Oberlin Course Catalog descriptions)
 1. Course in choral methods did not exist at the Conservatory of Music
 2. Gradual evolution of course content; it currently covers P-12 developmental singing issues and teaching/rehearsal strategies, rather than simply having the content consist of the presentation and exploration of vocal and general music materials as was the case with MUED 302: Vocal Materials and Literature
 3. Course currently focuses specifically on group and individual singing technique and healthy vocal production at the elementary, middle-school, and high-school levels
 4. Content of MUED 302: Vocal Materials and Literature is included in MUED 300: Teaching Music to Adolescents, since all students, not just the vocal emphasis students, need exposure to curricular materials suitable for music instruction at middle- and high-school levels
- MUED 301: Teaching Music to Young Children (see Oberlin Course Catalog descriptions)
 1. Course incorporates content of former MUED 303: Kodaly & Orff Pedagogy; eliminates Music Education curricular content overlapping
 2. Addition of laboratory (field experience) component
- MUED 303: Preschool Music Lab (see Oberlin Course Catalog descriptions)
 1. Course serves as a substitute requirement for what was MUED 303: Kodaly and Orff Pedagogy
 2. Course is required for music education students with a vocal emphasis
 3. Course includes the application of Kodaly, Orff, and other methodologies in a laboratory (field experience setting)
 4. Content of former MUED 303: Kodaly & Orff Pedagogy is included in the content of MUED 301: Teaching Music to Children; eliminates Music Education curricular content overlapping
 5. Previously, students were required to participate in the Preschool Music Lab, but they never received credit for their work
- APST 272 & APST 273: Stringed Instrument Classes
Addition of laboratory (field experience) component
- APST 262: Choral Conducting (See Oberlin Course Catalog description)
Addition of laboratory (field experience component)

Bachelor of Music in Music Education degree requirement changes

- Special Topics in Music Education requirements (i.e., MUED 201: Pedagogy of Music Listening ('97-'98), MUED 202: Sofege-Eurhythmics, MUED 207: Eurhythmics, and MUED 201: Music for Exceptional Learners ('98-'99)) are offered within the Conservatory of Music, but not required for music education students with a vocal emphasis. These courses, if taken by the student, serve as electives.

- MUED 303: Preschool Music Lab required for all music education majors with a vocal emphasis ('00-'01)
- Music education students with an instrumental emphasis: "Principal applied study" is defined as "normally an orchestral instrument, piano, or composition." ("piano" was included as a possible area of applied study; (01-'02)
- Criteria added for candidate continuation in the Bachelor of Music in Music Education degree program: "minimum GPA 3.0 and good academic standing" ('02-'03)
- Criteria added for candidate entry into student teaching in the Bachelor of Music in Music Education degree program: "minimum GPA 3.0 in music courses and good academic standing" ('02-'03)

'02-'03 Oberlin College Course Catalog Descriptions

100.The Art of Teaching Music

1 hour

Second Semester. An overview of music teaching opportunities with focuses on who teaches music and in what settings, the kinds of knowledge and skill necessary for effective teaching, and ways to include teaching in a professional career as a musician. Particular emphasis on the ways teaching practices differ to accommodate students of varying ages, abilities, and backgrounds. Open to non-music education majors only. *Consent:* Consent of instructor required. *Enrollment Limit:* 30. Preference given to Conservatory students. Staff.

201.Music for Exceptional Learners

2 hours

Second Semester. Designed to acquaint pre-service music educators with issues (social, legal, and pedagogical) surrounding the education of students exhibiting mental, physical, intellectual, and/or emotional disabilities, as well as students who are gifted and talented. Focus will be on the development of teaching strategies for the mainstreamed music classroom, the presentation of peer-teaching lessons during which the needs of exceptional students are accommodated, and the observation of exceptional students taught in Lorain County settings. *Prerequisites:* MUED 100 OR MUED 101. *Consent:* Consent of instructor required. *Enrollment Limit:* 30. Ms. Kerchner.

206.Choral Methods

2 hours

First Semester. An overview of children's vocal development including analysis of common vocal problems, study of pedagogical techniques in group settings, evaluation of vocal and choral literature and texts, construction of vocal interviews, and guidelines for performance at the elementary and secondary levels. Laboratory/observation experience required (Thursdays, 7-8:30 p.m.). *Prerequisites:* MUED 102, APST 260 or 262. *Consent:* Consent of instructor required. *Enrollment Limit:* 12. Ms. Kerchner.

301.Teaching Music to Children

3 hours

Second Semester. Principles and practices for teaching music to children aged 3-11. Emphasis on planning, teaching and evaluating general music lessons at different levels based upon the National Standards in the Arts and utilizing techniques/materials from a variety of current approaches including Kodaly and Orff Pedagogy. Corresponding laboratory experience is MUED 303 (Preschool Music Lab, Thursdays, 5:30-8:00, 1 credit hour), required for vocal emphasis music education majors. Participation in a minimum of five Music Lab Sessions required for instrumental emphasis music education majors. *Prerequisites:* MUED 102 (Practicum). *Consent:* Consent of instructor required. *Enrollment Limit:* 20. Staff.

303.Preschool Music Lab

1 hour

Second Semester. Laboratory setting for MUED 301. Music teaching experiences with 3-5 year old children utilizing a variety of current approaches for individual exploratory music play, small/large group settings, and parental involvement. Weekly participation required for vocal emphasis music education majors. *Prerequisites:* MUED 301 or concurrent enrollment. *Consent:* Consent of instructor required. *Enrollment Limit:* 20. Staff.

262.Choral Conducting

2 hours

Continued development of conducting technique with emphasis on choral rehearsal procedures, vocal development, diction, and choral performance practices. Laboratory experience required

(some Thursdays, 7:00-8:30 p.m.). *Prerequisites:* APST 260. *Consent:* Consent of instructor required. *Enrollment Limit:* 20.

Sem 2 APST-262-01 MWF 10:00-10:50 Ms. Kerchner

Program Pre-approval (See Appendix F)
Title II (See Appendix F)

Precondition #9 The institution is accredited, without probation or an equivalent status, by the appropriate institutional accrediting agency recognized by the U.S. Department of Education.

9.1 Current accreditation letter and/or report that indicates accreditation status according to the terms above.

NASM letter (See Appendix G)
North Central letter (See Appendix G)
ODE accreditation folder (See Appendix G)

