

# OBERLIN COLLEGE MUSIC EDUCATION DIVISION

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

## INSTITUTIONAL REPORT 2002



**Nancy Dye, College President  
Robert Dodson, Conservatory Dean**

**Joanne Erwin, Unit Director**

77 W. College  
Oberlin, OH 44074

[Joanne.Erwin@oberlin.edu](mailto:Joanne.Erwin@oberlin.edu)

On-site Review October 6-9, 2002

## Table of Contents

Overview of the Institution and Unit . . . . .	3
Overview of Conceptual Framework . . . . .	4
Evidence for Meeting Each Standard	
Standard 1 Candidate Skills, Knowledge, and Dispositions . . . . .	7
Standard 2 Program Assessment and Unit Capacity . . . . .	18
Standard 3 Field experiences and Clinical Practice . . . . .	23
Standard 4 Diversity . . . . .	27
Standard 5 Faculty Qualifications, Performance, and Development . . . . .	35
Standard 6 Unit Governance and Resources . . . . .	46
Appendix A	
Evidence Room . . . . .	54
Appendix B	
Placement Sites . . . . .	55
Appendix C	
Evaluation Forms . . . . .	56

## Overview of the Institution and Unit

Oberlin College was founded in 1833 as the Oberlin Collegiate Institute to train ministers. In 1850 by an Act of the Ohio legislature, it became Oberlin College. The music division became part of the college in 1867, two years after its founding as a private school. The Graduate School of Theology was merged with the Divinity School of Vanderbilt University in 1966. Oberlin has several “firsts” including the first woman graduate (1841) and black students (since the college’s inception) in America. In the music school, Oberlin had the first semester-long public school music course for college credit in 1902 and the first four-year degree program in public school music in 1921. Present-day Oberlin College reflects its early commitment to high intellectual standards, liberal education, excellence in teaching and social and moral commitment.

The Unit consists solely of the Music Education Division. The chair of that division serves as the head of the unit. The mission of the unit is to prepare its candidates for careers as professional music educators and to emulate and convey the following core values: the pursuit of excellence in education; a commitment to diversity, and artistry 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.

The unit offers one program: P-12 Music. The unit shares the vision and mission of Oberlin College and the Conservatory of Music. The unit’s purpose is to prepare professional music educators within the context of the dispositions 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.

Program Name	Award Level	Program Level	Number of Hours	Number of Students	Agency or Association Reviewing Program	Status of National and state Program Review	Status of National and state Program Review
						Program Review Submitted?	Current Status
Music P-12	B.M.	Initial	124	36	NASM and ODE	Yes	Approved

## Overview of Conceptual Framework

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

### Conceptual Framework Core

<b>Excellence in Education</b>	<b>Diversity</b>	<b>Musicianship</b>	<b>Pedagogy</b>	<b>Scholarship</b>
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 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.	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.	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.	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.

## Teacher Goals

The Unit follows the guidelines as described in the National Association of Schools of Music handbook (NASM 1997), and the Praxis III domains for establishing the goals for our candidates.

The NASM goals for music education are as follows:

- A. Desirable attributes
  1. Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students..
  2. The ability to lead students to an understanding of music as an art form, communication ...of cultural heritage.
  3. The capability to inspire others and to excite the imagination of students..
  4. The ability to articulate logical rationales for music as a basic component of general education...
  5. The ability to work productively within specific education systems ...
  6. The ability to evaluate ideas, methods and policies in the arts...
  7. The ability and desire to remain current with developments in the art of music and in teaching...
- B. Music Competencies
  1. Conducting
  2. Arranging
  3. Performance
  4. Analysis/History/Literature
  5. Competencies for vocal/choral or general music teaching specialization
  6. Competencies for the instrumental music teaching specialization
- C. Teaching Competencies
  1. Ability to teach music at various levels to different age groups and in a variety of settings
  2. An understanding of child growth and development
  3. The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students
  4. Knowledge of current methods and materials available in all fields of music education
  5. The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations
  6. An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum

Domains of Teaching (Praxis III)

- A. Organizing content Knowledge for Student Learning
- B. Creating an Environment for Student learning
- C. Teaching for Student Learning
- D. Teacher Professionalism

	Excellence Education	Diversity	Musicianship	Pedagogy	Scholarship
Praxis A-org. content knowledge	x	x	x	x	x
Praxis B- create environment		x		x	
Praxis C- teach for student learning	x	x	x	x	x
Praxis D- teacher professionalism	x			x	
NASM Attributes	7-current	5-empathetic	1 committed 4 -advocate	2- lead 3 - inspire	6-evaluate
NASM music competencies	3 perform	2 arranging	1 conducting	5,6 methods	4 analysis
NASM teaching competencies	4 current materials	1 various levels	6 evaluate musical progress	2 child growth and development	3 assess 5 adjust

In conclusion, the categories of candidate performance criteria found on our teaching evaluations consistently appear throughout all of our formal and informal assessment documentation. (see appendix )The categories are content knowledge, pedagogical skill, musical skill, planning/organization, learning environment and professional attributes. These categories are an outgrowth of the conceptual framework based upon the Praxis domains and NASM standards.

## EVIDENCE FOR MEETING EACH STANDARD

### Standard 1: Candidate Knowledge, Skills and Dispositions

Candidates preparing to work in schools as teachers or other professional school personnel know and demonstrate the content, pedagogical, and professional knowledge, skills, and dispositions necessary to help all students learn. Assessments indicate that candidates meet professional, state, and institutional standards.

Documentation for each candidate is kept in files in the Unit's office. In addition to individual records, the following data have been aggregated and are available in the evidence room. The populations included in these charts are the current program candidates 2001-2002 completers and 2000-2001 completers.

Interview Scores, SAT  
 Nelson Denny Reading Test  
 GPA at graduation  
 Praxis II scores (after graduation benchmark for licensure)

Benchmarks for the music education program include admission to conservatory, continuation in the music education major, admission to student teaching, graduation and licensure.

#### • Content Knowledge for Teacher Candidates

*Acceptable – Teacher candidates know the subject matter that they plan to teach and can explain important principles and concepts delineated in professional, state, and institutional standards.*

The Oberlin Conservatory of Music prepares its candidates to be professional musicians and educators. For the purpose of this report, “content knowledge” will refer to those courses and other learning experiences in the academic or professional area that the candidate plans to teach. (NCATE standards p. 15) These are courses that provide music education majors with a common core of musicianship skill training, theoretical foundations, and educational theoretical and historical perspectives. It is expected by the completion of undergraduate and graduate programs in the Music Education Division that all candidates have developed competencies that will enable them to teach P-12 music classes. The Bachelor of Music degree program curricula includes general, content and pedagogical/professional courses in compliance with National Association of Schools of Music standards (NASM). Furthermore, pedagogical/professional courses include instruction and experiences prescribed by the Music Educators National Conference (MENC) voluntary *National Standards for the Arts Education*, Music Content Standards (MENC 1994).

Content courses are offered in the Conservatory of Music to provide candidates with a knowledge base and understanding of the structure, skills, core concepts, ideas, values, facts, methods of inquiry, critical analysis and synthesis they will ultimately apply to their teaching. Existing within a conservatory setting, the Unit supports excellence in music performance and the development of those skills necessary to perform at the highest level possible. Applied (performance) faculty holds candidates responsible for meeting the highest musical performance criteria upon admission into the Conservatory and in their lessons, and in performances throughout candidates undergraduate tenure at Oberlin. Applied music theory, and history teachers also incorporate into their coursework methods of inquiry, critical analysis and synthesis of musical issues. The core of content courses includes four courses in Music Theory, four in Aural Skills, and three in Music History.

In addition to the core content area of music, candidates have requirements for scholarship that are satisfied in the following ways. Candidates demonstrate writing competency by a score of 650 on the English portion of the SAT or a score off 5 on the English Literature/Composition Advanced Placement Examination. In addition to this, candidates take a writing intensive course, Principles of Education. The reading competency of candidates is monitored by the Nelson-Denny Reading Test. Those candidates in the 60<sup>th</sup> percentile or lower are required to take a course on Mastering Skills for Efficient Reading. Candidates whose SAT scores on Math are below 450 are required to take either MATH 101, Pre-calculus Mathematics or an equivalent course recommended by the director of the Learning Assistance Program.

Given the nature of Oberlin College's liberal arts tradition expressed in the collegiate mission statement, the liberal arts courses, along with music courses within the conservatory, emphasize multicultural, anti-bias, and global perspectives. Because it is a college with a national reputation for global care and understanding, candidates come to Oberlin College with a rich awareness of their own cultural heritage, a sincere respect for other students' and faculty's cultural heritages, and the intellectual curiosity to explore world-wide traditions.

Content Knowledge for other Professional School Personnel – Not Applicable

**• Pedagogical Content Knowledge for Teacher Candidates**

*Acceptable – teacher candidates have a broad knowledge of instructional strategies that draws upon content and pedagogical knowledge and skills delineated in professional, state, and institutional standards to help all students learn. They facilitate student learning of the subject matter through presentation of the content in clear and meaningful ways and through the integration of technology.*

Offered within the Unit are courses that are specifically designed to facilitate the development of candidates' pedagogical practices and the historical, social, and philosophical origins of those practices. Music education majors and minors, are required to take Principles of Education (EDUC 300). This is a course devoted to the foundations of education, with emphasis placed on the examination of current educational

issues in a historical context and the identification of underlying philosophical assumptions. The course includes examination of the function and variations of current educational structure and responsibilities relevant to the underlying philosophical stance. It addresses the impact of societal changes on school laws and policy, along with current trends in education and music education. Similarly, Educational Psychology (PSYC 122), Art of Teaching Music (MUED 100), Introduction to Music Education (MUED 101), and all pedagogical/professional methods courses listed in Figure 1 address philosophy, history, and educational policy in music education majors' freshman, sophomore, and junior years at Oberlin.

Educational Psychology (PSYC 122) is an intensive study of human development and learning. Social and cultural perspectives in education are also focal points of PSYC 122. In music method courses human development issues are covered as they relate to the teaching of that content area.

In accordance with the Unit's mission to promote excellence in education, musicianship, scholarship, and pedagogy, candidates experience intensive writing assignments as they research topics related to music education, general education, and College of Arts and Sciences and Conservatory course curricula. Active researchers themselves, the Unit faculty guides the candidates in finding appropriate means for investigating questions stemming from first-hand teaching experience. Music education methods courses incorporate research as it applies to curricular topics. Therein, they become well acquainted with library and technological resources and professional research literature that espouses best practice teaching. In their coursework, candidates gain an introduction to systematic inquiry, action research, and questioning techniques enabling them to analyze, synthesize, and evaluate/assess both classroom practices and professional resources.

The Music Education Division is committed to bridging the gap between theory, research, and practice. The unit is committed to facilitating the development of analyzing teaching practices of others and their own, exposing candidates to a variety of methodologies and strategies for effective teaching and to developing candidates 'in-flight' decision-making and reflective thinking processes.

Unit faculty members continually develop their technological expertise, so that they are able to use it in their teaching and research. Consequently, candidates also use technology throughout their teacher preparation program for clinical experiences, self-evaluation, preparation of assignments, development of teaching and professional materials, research, professional networking, and job searching. Technology allows the candidate to prepare for different learning styles, engage students with computer notated music and sounds, use computer assisted instruction for tutorial and individualized work to meet the needs of diverse learners. However, some due to limited resources at some schools, candidates might need to utilize "low tech" items such as video recorders and overheads.

## TECHNOLOGY PLAN

Candidates enrolled in the Music Education program are exposed to issues related to diversity in learning and education throughout their field experiences and coursework at Oberlin College. In its commitment to preparing teachers for diverse student populations and educational settings, the Music Education Division at Oberlin College prepares its candidates to integrate technology in music curriculum and instruction, planning, and program maintenance.

In its *Strategic Plan* (July 2000), MENC: The National Association for Music Education provided the following rationale and actions for diversity in learning. A subcategory of the diversity action plan is the use of technology in music classrooms. The Music Education Division at Oberlin College embraces the following statement by MENC (Strategic Plan, 2000):

### Music for All: Rationale

As our student population becomes more diverse, MENC must concern itself with diversifying music instruction and how it is delivered. Through technology students may study music in a variety of settings, only one of which may be the school. We must reach beyond the school years and begin music education programs with our youngest music makers and extend them to adults and senior musicians. Music learned in school must be relevant in some way to the music experiences our students have outside the school and neither culture, special needs, socio-economic status, nor geography should preclude anyone from having a rich education that includes music. Preserving the strengths of our existing music programs while expanding them to meet more diverse needs is our goal.

### Actions

- A. Promote current best practices in music education
- B. Promote the accommodation of diversity within music programs.
- C. Promote music making opportunities to an expanded school population.
- D. Promote the use of technology.
- E. Promote active involvement in music making outside the school and beyond the school years.

MENC (*Opportunity-to-Learn Standards for Music Technology*, 1999) also suggests basic technological competencies that pre-service music educators should achieve upon their teacher preparation program completion. In addition, the P-12 guidelines suggest means for implementing technology in the music classroom. To fulfill some of the music staffing competency recommendations, music education candidates should demonstrate the following criteria by the completion of the Bachelor of Music in Music Education curriculum at Oberlin College:

- Design age-appropriate student learning experiences that include the use of technology for singing and playing instruments, creating music, responding to music, and understanding music. (MUED 103, 300)
- Operate and integrate the use of audio and video equipment in music classroom and rehearsal settings (MUED 101, 300, 301, 303)
- Design and integrate multimedia presentations that enhance music instruction of individuals and large groups (MUED 300)
- Utilize e-mail and Internet services for professional and curriculum development, research, and other communication needs (MUED 100, 300, 502; EDUC 300; PSYCH 122)
- Maintain student records (e.g., attendance records and progress reports with databases and other record-keeping technologies (MUED 300)
- Use computer-assisted instruction software, MIDI sequencing programs, music notation software, Internet musical resources, and electronic musical instruments (MUED 101, 103, 300, 304; APST 263, 272, 273, 261)

Professional ethics and behavior are discussed, modeled by the Unit faculty and staff, expected of the candidates, and practiced by the candidates in every facet of formal and informal student-teacher educational interactions. Topics devoted to being a professional are included in all methods courses, Educational Psychology (PSYC 122), Principles of Education (EDUC 300), and Student Teaching and Seminar (MUED 400). Candidates are kept apprised of the music education profession's activities and responses to educational and political issues in each of their pedagogical/professional courses. In addition, many candidates are members of the Music Education Association of Oberlin (MEAO), the collegiate chapter of Music Educators National Conference (MENC).

Candidates in the music education program at Oberlin complete a well-planned sequence of courses and experiences in pedagogical studies that help develop a base of knowledge, skill, and understanding that prepare them for the music education profession. Figure 1 depicts those method courses, ensembles, field experiences, and professional courses which address the following educational issues: candidate development, approaches to learning, instructional strategies, individual and group motivation, verbal and non-verbal communication, collaboration and positive interactions, instructional planning, assessment strategies, collaborations with school communities, effective interactions with candidates' parents, reflective teaching, and educational technology.

**Figure 1. Teacher understandings and experiences in pedagogical and professional courses required in music education teacher licensure programs.**

**Key: Courses include. . .**

- 1=research- and experience-based principles of effective practice for encouraging the intellectual, social, and personal development of candidates  
 2=different candidate approaches to learning for creating instructional opportunities  
 3=a variety of instructional strategies for developing critical thinking, problem solving, and performance skills  
 4=individual and group motivation for encouraging positive social interaction, active engagement in learning, and self-motivation  
 5=effective verbal, nonverbal, and media communications for fostering active inquiry, collaboration, and supportive interactions in the classroom  
 6=planning and management of instruction based on knowledge of the content area, the community, and curriculum goals  
 7=formal and informal assessment strategies for evaluating and ensuring the continuous intellectual, social, and physical development of the learner  
 8=collaboration with school colleagues, parents, and agencies in the larger community for supporting candidates' learning and well-being  
 9=effective interactions with parents for supporting candidates' learning and well-being  
 10=the opportunities for candidates to reflect on their teaching and its effects on candidate growth and learning  
 11=educational technology, including the use of computer and other technologies in instruction, assessment, and professional productivity

COURSE	REQUIRED FOR ALL MUSIC EDUCATION MAJORS	1	2	3	4	5	6	7	8	9	10	11
MUED 100: Art of Teaching Music	(May be taken as a substitute for MUED 101, if entering late into the major, if a music minor, or if a Community Music Minor)	X	X	X	X	X	X	X			X	
MUED 101: Introduction to Music Education	Y	X	X	X	X	X	X	X			X	X
MUED 102: Practicum in School Music Experiences  (Course includes teaching laboratory experience)	Y	X	X	X	X	X	X	X	X		X	X
MUED 103: String Pedagogy  (Course includes teaching laboratory experience)	Y	X	X	X	X	X	X	X	X		X	X

MUED 206: Choral Methods  (Course includes teaching laboratory experience)	Vocal emphasis only	X	X	X	X	X	X	X	X	X	X			X	
MUED 300: Teaching Music to Adolescents  (Course includes weekly public school teaching laboratory experience)	Y	X	X	X	X	X	X	X	X	X	X			X	X
MUED 301: Teaching Music to Children	Y	X	X	X	X	X	X	X	X					X	
MUED 303: Preschool Music Lab	Vocal emphasis only	X	X	X	X	X	X	X	X	X	X	X	X		
MUED 304: Instrumental Music Programs	Instr'l. emphasis only	X	X	X	X	X	X	X	X					X	X
MUED 305: Band Repertoire	N	X	X	X	X	X	X							X	
MUED 201: Music for the Exceptional Learner	N	X	X	X	X	X	X	X	X					X	X
MUED 400: Student Teaching and Seminar	Y	X	X	X	X	X	X	X	X	X	X	X	X	X	X
MUED 403: Community Music Field Experience	Community Music minors only	X	X	X	X	X	X	X	X	X	X			X	
APST 260: Elementary Conducting	Y	X	X	X	X	X	X	X	X					X	
APST 261: Instrumental Conducting  (Course includes teaching laboratory experience)	Instr'l. emphasis only	X	X	X	X	X	X	X	X	X	X			X	
APST 262: Choral Conducting  (Course includes teaching laboratory experience)	Vocal emphasis only	X	X	X	X	X	X	X	X	X	X			X	
Instrument Classes (string, brass, woodwind, percussion)  (Course includes teaching laboratory experience)	Instr'l. emphasis-6  Vocal emphasis-2	X	X	X	X	X	X				X			X	
PVST I-X: Principal Applied Study	Y		X	X	X									X	X
APST 722: College-Community Winds	Instr'l emphasis	X	X	X	X	X	X	X	X					X	
PVST I-VIII: Secondary Applied Study	Y		X	X	X									X	X
Ensemble Electives	Y	X	X	X	X			X	X					X	
EDUC 300: Principles of Education	Y	X	X	X	X	X	X	X	X					X	
PSYC 122: Educational Psychology	Y	X	X	X	X	X	X	X	X					X	
Winter Term Projects	Y	X	X	X	X	X	X	X	X	X	X			X	X
Oberlin Youth Chorale (lab setting)	Vocal emphasis only	X	X	X	X	X	X	X	X	X	X	X	X	X	

North Ridgeville Secondary Music Lab	Y	X	X	X	X	X	X	X	X	X	X	X	X
--------------------------------------	---	---	---	---	---	---	---	---	---	---	---	---	---

### •Professional and Pedagogical Knowledge and Skills of Teacher Candidates

*Acceptable – Candidates use their professional and pedagogical knowledge and skills delineated in professional, state, and institutional standards to facilitate learning. They consider the school, family, and community contexts in which they work and the prior experience of students to develop meaningful learning experiences.*

Unit faculty encourages candidates to integrate general knowledge, professional/pedagogical knowledge, and content area knowledge acquired in their studies at Oberlin. The Voluntary National Standards prepared by the Consortium of National Arts Education and set forth as the basis for curriculum and assessment guideline for the Music Education Profession by MENC suggests that all students:

1. Sing alone and with others a varied repertoire of music
2. Perform on instruments, alone and with others, a varied repertoire of music
3. Improvise melodies, variations, and accompaniments
4. Compose and arrange music within specified guidelines
5. Read and notate music
6. Listen to, analyze and describe music
7. Evaluate music and music performances
8. Understand relationships between music, the other arts, and disciplines outside the arts
9. Understand music in relation to history and culture.

In recognition of this candidates are expected to teach and assess these skills. The unit is committed to developing pedagogical skills in each of these areas, i.e. how to teach sequentially to meet these standards. In addition the standards include specified levels of activity by grade levels and by proficient and advanced degrees. (*National Standards for Arts Education*, 1994, MENC, p. 26-30, 42-46, 59-64, 97-100.) As stated in the Standards “every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. “(p.59)

While the field experiences and pre-student teaching episodes experienced in music education courses throughout the four- or five-year degree program call students to integrate knowledge from general, professional/pedagogical, and content course studies, the ultimate experience for this integration occurs during the student teaching semester. This is particularly demonstrated in the candidate journal reflections and video clips made of all observations. The process of student learning is documented through the performance shown on these videos.

In order to understand the professional ambience of the school environment, candidates are required by the Unit to write a comprehensive "Professional Orientation Report" within the first three or four weeks of their student teaching assignment(s). In this report, candidates describe school-wide policies and procedures, e.g., attendance, emergency,

discipline, technological resources, equipment procurement, etc.; provide a synopsis of conferences with administrators, nurses, and guidance counselors; describe physical resources (library, media center, special learning laboratories); present information from interviews regarding community and school demographics; describe the school district's policies for implementing P.L. 94-142/P. L. 101-476 which provide educational opportunities for all exceptional children; and provide information gleaned from observing teachers in non-music classes, especially reading, language arts, and special education. Candidates also include information gathered by observing music classes, music students, non-music classes, and extracurricular music activities. By compiling data for their reports, candidates become acquainted with the community in which they will spend a 14-week semester practice teaching.

Candidates conference with cooperating teachers, supervisory teachers, and the field experience coordinator on an on-going basis in order to ensure that the student teachers' lessons are of highest quality in their content and sequence. Effective and challenging teaching experiences are also shared with their peers and a music education faculty supervisor in the weekly Student Teaching and Seminar (MUED 400). Issues surrounding ethnicity, race, gender, language, socioeconomic status, community and family groups are addressed from the first music education courses that candidates take as freshmen—Art of Teaching Music (MUED 100), Introduction to Music Education (MUED 101), and Practicum in School Music Experiences (MUED 102). These issues and their implications for designing music instruction for individual candidates continue to be addressed in all candidates' music methods courses, Principles of Education (EDUC 300), Music for Exceptional Learners (MUED 206), and in Educational Psychology (PSYC 122).

Professional Knowledge and Skills for other School Personnel – Not Applicable

• Dispositions for All candidates

*Acceptable – Candidates are familiar with the dispositions expected of professionals. Their work with students, families, and communities reflects the dispositions delineated in professional, state, and institutional standards.*

The Unit faculty has the commitments, dispositions, knowledge base, and practical teaching experiences that enable them to implement the unit's conceptual framework in their teaching practices and to prepare pre-service music educators for teaching in diverse settings in the 21st century. Unit members are committed to ongoing professional development experiences that enhance their teaching performance in the classroom, rehearsal, and outreach venues. By reading and conducting research, reading professional journal content, and attending professional conferences, the Music Education faculty translates best-practice wisdom and current educational trends into the content and activity of their classes. The Unit is committed to and supportive of 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. One of the many features of the Oberlin College music education program that facilitates the development of observation, analysis, and reflection skills necessary for independent and creative teaching is the amount and quality of field experiences integrated into the music education curriculum. From the first semester during the freshman year, candidates observe the Music Education faculty as it works with individual community outreach programs. In the second semester of the freshman year, candidates visit public schools, observe, and begin to assist cooperating teachers in brief teaching episodes. The field experience continues during the sophomore and junior years, for there is supervised field experience and in-class peer teaching incorporated into all music education methods courses. Finally, student teaching marks the culminating supervised teaching experience in the music education program.

In addition to the practical experience gained in the field experiences, candidates are encouraged to develop their questioning skills. Questioning skills for interactive teaching are not only used as a discovery learning strategy, but also in developing candidates' reflective practice for refining classroom and rehearsal teaching and learning. Equally important for candidates is their development of their musicianship skills. Housed within an internationally acclaimed Conservatory of Music, Oberlin music education candidates benefit from the rigorous pre-professional music training on primary, secondary, and keyboard instruments. They also study music theory and history in classes that are taught by professionally recognized professors. Music education candidates have the opportunity to develop and refine their musicianship skills throughout their four or five years at Oberlin College, many in a manner similar to music performance majors.

#### • Student Learning for Teacher Candidates

*Acceptable – Teacher candidates focus on student learning as shown in their assessment of student learning, use of assessment in instruction, and development of meaningful learning experiences for students based on their developmental levels and prior experience.*

Teacher candidates at Oberlin have several opportunities to develop assessment of student learning and instruction through numerous field experiences. Each music education class includes observation of, assistance with and/or teaching of children. Independent field experience is found in the Practicum course, Winter-term internship, and student teaching. Other field experience is under the direct supervision of the Unit faculty. In each of these experiences candidates write reflections of the progress of the students. In addition, they are videotaped and use that to analyze the progress of the students.

Habits of reflection is an integral expectation of candidates in the methods courses and Student Teaching experience. Reflection occurs verbally and in writing as candidates participate in group problem-solving discussions, group lesson planning and presentation projects, journal entries about course content, and small group music technology experiences. To promote self-reflection and analysis, candidates provide their

instructors/supervisors with a written and/or verbal reflection of their teaching before the instructor provides her/his written commentary of the candidates' teaching.

Videotape analysis is also used in many music education courses as a tool for candidates to develop their reflection and critical thinking skills. In the course Teaching Music to Adolescents (MUED 300), students review their videotaped teaching episodes and identify "notable moments" in four categories: pedagogy, climate, musical thinking, and classroom management. For each notable moment, the candidates rate the moment as a counterproductive act, a missed opportunity, a neutral action, an effective action, or a masterful action. The candidates write a rationale for each of their ratings. After the candidates submit a reflection of their teaching, the cooperating teachers at the middle school laboratory setting and the Unit instructors provide written and verbal feedback. It is in this manner that the Unit faculty attempts to wean the candidates from relying on immediate faculty response or feedback following a teaching episode

Recognizing that assessment and evaluation drive curriculum and vice versa, the Unit faculty is constantly reviewing curriculum and course content in monthly meetings and at yearly divisional two-day retreats. As a professionally trained musician and educator, each Unit faculty member recognizes the importance of individual and collaborative reflection after each class she/he teaches.

Candidates also actively participate in reviewing and establishing the music education program content. Each semester, faculty distributes "Course Evaluation" forms, a required procedure described in the *Oberlin College Faculty Handbook*. Candidates are also asked informally to provide faculty with feedback on course content and program content. Workshops and guest speakers are brought to campus each semester, either for in-class or workshop presentations often at the request of the music education candidates.

Untenured faculty also experience yearly peer reviews of their teaching. Written evaluations based on observations are presented to the Dean of the Conservatory and maintained in the faculty's personal file. During a teacher's tenure review, members of the Conservatory Faculty Council are invited to observe courses taught by that teacher. Again, written evaluations are presented to the Dean and maintained in the teacher's personal file. The Dean also provides each faculty member with a yearly review and summative evaluation of her/his contributions to the Conservatory (i.e., teaching, service, scholarship, performance). Less formally, it is not uncommon for music education faculty to videotape themselves during course teaching for their subsequent review and reflection. The music education curriculum and course curriculum are not stagnant; they are revised, not haphazardly, but with purpose and the intent of building the best suitable program and course curriculum for our music education candidates.

Student Learning for Other Professional School Personnel – not applicable

## **Standard 2 – Assessment System and Unit Evaluation**

The Unit has an assessment system that collects and analyzes data on applicant qualifications, candidate and graduate performance, and Unit operations to evaluate and improve the Unit and its programs.

### Assessment System

*Acceptable – The unit has developed an assessment system with its professional community that reflects the conceptual frameworks and professional and state standards. The unit’s system includes a comprehensive and integrated set of evaluation measures that are used to monitor candidate performance and manage and improve operations and programs.*

The Unit’s assessment system is outlined below:

- I. Entry to the Conservatory and Music Education Program
  - A. SAT at least 1200
  - B. Skills and professional assessment (Figure 2)
  - C. Audition
  
- II. Continuation in the Music Education Program
  - A. GPA 3.00
  - B. Comprehensive Musicianship Exam (Figure 3)
  - C. Passing the Nelson-Denny Reading Test
  
- III. Entry to Student Teaching
  - A. GPA 3.00 and good academic standing
  - B. Successful completion of method courses
  
- IV. Exit from Program
  - A. Completion of Curriculum
  - B. Exit Survey (Figure 4)
  - C. Student Teaching Final Evaluation
  - D. Portfolio Assessment
  
- V. Entry to the Profession
  - Pass the Praxis II

The first document we use in assessing incoming students is the Admissions Rating Sheets found in Appendix C. With this form, the unit faculty consults with the performance faculty and compare ratings to determine the suitability of a candidate for enrollment. The standard of acceptance over the past three years has been a rating of 4 or 5 overall in Music Education. In 2001-2002 we auditioned 98 candidates, admitted 19 and enrolled 6. These are normal figures for the past three years.

The next form found in Appendix C is for the Comprehensive Musicianship Exam. The Comprehensive Musicianship Exam includes a skills portion in addition to this analysis completed by the Unit faculty and candidate. At the conclusion of the examination the Unit faculty meet and discuss each candidate in regard to each criteria on the assessment forms. An overall rating average of less than 2 is not acceptable at this point. Candidates demonstrating a weakness in any area are allowed to retake a portion of the exam or are assigned an additional course to develop that weakness. In the 2001-2002 three candidates did retakes and one was assigned an additional course. In the past five years two candidates were not allowed to continue in the major as a result of weak performance on this exam.

The Student Teaching form (Appendix C) is used during the student teaching semester and is filled out at midterm by the candidate, cooperating teacher(s), field coordinator and supervisor(s). At the conclusion of the semester it is filled out by all but the candidate. A standard of an average rating of 3.0 required to pass this course was instituted in May 2002. In a comparison of all candidates over each of these categories for an evaluation of the program, there are no particular weaknesses that have shown up.

The final form found in Appendix C is the Exit Survey completed by candidates at the end of student teaching. This is a thorough tool to invite feedback regarding the program. A survey similar to this is also sent to graduates after five years. Data available in the evidence room.

#### **•Data Collection, Analysis and Evaluations**

*Acceptable – The unit maintains an assessment system that provides regular and comprehensive information on applicant qualifications, candidate proficiencies, competence of graduates, unit operations, and program quality. Using multiple assessments from internal and external sources, the unit collects data from applicants, candidates, recent graduates, faculty, and other members of the professional community. The unit maintains a record of formal candidate complaints and documentation of their resolution. These data are regularly and systematically compiled, summarized and analyzed to improve candidate performance, program quality, and unit operations. The unit uses information technologies to maintain its assessment system.*

Data collection and analyses are maintained in the Unit office and on the Unit computers. The Unit office contains folders for each candidate with forms documenting each level of

the Unit's assessment system. A spreadsheet data base is maintained of current music education students' Nelson-Denny scores, high school grade point averages, Comprehensive Musicianship Examinations, and field experience locations (to monitor diversity experiences). Music education alumni complete surveys every five years to evaluate the program. The Unit reviews these surveys for revision of curriculum and offerings. The last survey in 2000 demonstrated support for all aspects of the program. The Unit program undergoes an internal Conservatory evaluation every ten years, a NASM review every ten years, and the Ohio Department of Education review every five years. Oberlin has received passing status in each situation.

### ASSESSMENT PROCEDURES

<b>FUNCTION (Unit)</b>	<b>MANAGEMENT (Unit)</b>	<b>MANAGEMENT (Oberlin College)</b>	<b>MANAGEMENT (ODE/NASM)</b>
Unit and Conservatory assessment of prospective candidates (Interview & audition ratings, GPA, SAT)	Unit assessment of prospective candidates (Admissions interview & performance audition)	Degree audit (GPA, course requirements, waivers) at program exit	ODE Liaison (Unit division director)
NASM Program Team Review of Conservatory Program (external program review including unit program)	GPA: At admission, benchmark points (comprehensive musicianship exam, student teaching, completion of program)	Follow-up of graduates	Title II Report
Division Review Team (internal program review)	Music Performance & Pedagogy Skills: At admissions, benchmark points)		Program folios in coordination with program teams (preconditions, conceptual framework, institutional reports)
Assessment of unit operations (unit faculty, candidates, alumni, Educational Advisory Council)	Field experience evaluations		NASM Program Team Review of Conservatory (including unit)

Title II Report	Candidate portfolio & student file review
ODE review of unit program	Student teaching evaluations
	Praxis II reports
Assessment of conceptual framework	Graduating candidate exit survey
Assessment of assessment plan	Alumni surveys
	Employer surveys

### **•Use of Data for Program Improvement**

*Acceptable – The unit regularly and systematically uses data, including candidate and graduate performance information, to evaluate the efficacy of its courses, programs, and clinical experiences. The unit analyzes program evaluation and performance assessment data to initiate changes where indicated. Candidate and faculty assessment data are regularly shared with candidates and faculty respectively to help them reflect on their performance and improve it.*

Data from the student teaching final evaluations of the school year 2000-2001 were compared using the *Statistical Program of Social Science* program to analyze the reliability of the assessments across the years and of ratings among the faculty per a standard set of candidate performance criteria. Preliminary information from the unit's analysis of the student teaching evaluations for the past three years yield a high reliability (.91) between supervisors on the performance criteria of the candidates.

Feedback from cooperating teachers has also been considered in our yearly retreats and action taken on it. The current evaluation form is a revision from last year's due to input from a cooperating teacher on the need to include evaluation of the musical skill level of the student teacher. After reading this on the form, we contacted the teacher and compiled specific items together to be included on the form.

In the spring 2002 retreat the unit made changes to the Practicum field experience schedule because of feedback on the cooperating teacher evaluation form. Instead of a shorter time with more field experience sites, candidates will spend more time in one location during the freshman weekly field experience.

Candidate exit surveys have provided the unit with requests to provide more career placement information at the conclusion of student teaching. The Unit Administrative Assistant sends email job postings to all seniors and alums. We continue to systematically

review all aspects of our program to ensure that we are maintaining excellence in musicianship, pedagogy and scholarship.

### **Standard 3: Field Experiences and Clinical Practice**

The Unit and its school partners design, implement and evaluate field experiences and clinical practice so that teacher candidates and other school personnel develop and demonstrate the knowledge, skills, and dispositions necessary to help all students learn.

#### **• Collaboration between Unit and School Partners**

*Acceptable- The unit, its school partners, and other members of the professional community design, deliver and evaluate field experiences and clinical practice to help candidates develop their knowledge, skills, and dispositions. The unit and its school partners jointly determine the specific placement of student teachers and interns for other professional roles to provide appropriate learning experiences.*

Field experiences are an integral component of the music education program. Each member of the Unit faculty leads a community and/or Conservatory-affiliated "laboratory" setting that is specific to her/his area of musical and pedagogical expertise. Dr. Erwin is the director of the String Pedagogy Program (private lessons to elementary students given by college candidates) and the Northern Ohio Youth Orchestra (middle school orchestra). Dr. Bennett is the director of the Conservatory's Preschool MusicPlay, while Dr. Knight is the conductor of the College Community Winds. Dr. Kerchner is the conductor of the Oberlin Youth Chorale and the organizer of the Oberlin Conservatory-North Ridgeville Secondary General Music Laboratory (in the school site during the day).

The Unit is fortunate to have the assistance of a Field Experience Coordinator, a part-time position housed within the Unit. The Field Experience Coordinator is charged with assisting music education faculty in its supervision of candidates at each field experience site. Therefore, the process of field experience supervision includes both written and verbal feedback by the Field Experience Coordinator, Unit faculty, cooperating teachers at the field experience sites, and other candidates who formally and/or informally evaluate their peers.

Field experiences are carefully linked to the music education curriculum; field experiences are opportunities for music education majors and minors to practice methods and to apply theoretical knowledge addressed in the music education courses. Candidates in MUED 100, 101, and 102 observe their instructors as they teach children, youth, and adults in the laboratory settings. Later in the music education program, candidates experience teaching lesson segments in laboratory settings with the music education faculty and other cooperating teachers selected from the local public schools.

To ensure field experiences of outstanding quality, the Unit's Field Experience Coordinator conducts ongoing "scouting expeditions" and assessments of area music programs and teachers who have had three or more years of successful teaching experience. It then selects individual student placements to ensure the best possible educational experience for all, with consideration for developmental and diversity issues. Field experiences outside the Conservatory of Music occur in school districts in and within an hour's drive of Oberlin. Student Teaching, Practicum, Community Music Field Experience, and Winter Term assignments are made by considering candidates' preferred locations and type of music

teaching experience; this information is procured through conversations and in writing from the candidate well in advance of the actual field experience placement.

Practicum in School Music Experiences (MUED 102) and Student Teaching and Seminar (MUED 400) field experiences are offered in partnership with high schools, middle schools, and elementary schools in Huron, Lorain, and Cuyahoga Counties. The Unit enjoys collaborative relationships with approximately 25 school districts in Northeast Ohio. The Unit selects schools for these partnerships utilizing the following criteria: strong music curricula; diverse cultural and ethnic student enrollments; diverse socioeconomic environments; diverse learning populations; reasonable class sizes; and certified professional educators. Partnerships are also selected with regard to the mission of the Unit, the mission of the institution, and the principles outlined in the Conceptual Framework, as well as the diversity and technology plans of the Unit.

Field experiences, beginning with candidates' observations as freshmen and ending with student teaching, all include a reflective practice component. Candidates in most music education methods courses are required to maintain reflective journals of their observations and teaching experiences. Candidate journals provide a forum for candidates to reflect, question, and explore issues related to the music education profession and those challenges and successes they experience as pre-service music educators.

One of the most effective means of pre-service music educator self-assessment and reflection is the use of videotape reflection. Unit faculty capture various teaching and/or conducting moments on videotape; the videotape is accumulative, beginning in the freshman year and continuing through the student teaching experience. Candidates are expected to review the videotape independently or with a Unit faculty member. Following the review, candidates typically write a reflection of their teaching experience—those parts of their teaching that were effective for student learning and those areas that were challenges or needing improvement. Special attention is paid to addressing the needs of the diverse skills of the students. Faculty members then read and respond to the candidates' reflections prior to the candidates' next teaching experience.

### •Design, Implementation, and Evaluation of Field Experiences and Clinical

#### Practice

*Acceptable – Field experiences facilitate candidates' development as professional educators by providing opportunities for candidates to observe in schools and other agencies, tutor students, assist teachers or other school personnel, attend school board meetings, and participate in education-related community events prior to clinical practice. Both field experiences and clinical practice reflect the unit's conceptual framework and help candidates continue to develop the content, professional and pedagogical knowledge, skills, and dispositions delineated in standards. Clinical practice allows candidates to use information technology to support teaching and learning.*

*Clinical practice is sufficiently extensive and intensive for candidates to demonstrate competence in the professional roles for which they are preparing.*

The following represent some of the field experiences offered by Unit:

Art of Teaching Music (MUED 100) – Candidates assist in a field placement directed by the Unit faculty. Preparation for these experiences include in class peer teaching with evaluation and opportunity for class discussion.

Introduction to Music Education (MUED 101) – Candidates observe the Unit faculty in their community outreach settings.

Practicum in School Music Experiences (MUED102) – Early field experience in the second or third semester, the candidates go to a musical setting weekly to assist or observe.

String Lab (APST 272, 273) - Candidates assist and teach beginning string players as a laboratory for the string methods class.

Preschool Music Lab (MUED 303)- provides a field experience for candidates enrolled in Teaching Music to Children (MUED 301) taken generally in the sixth semester. After an initial observation, candidates plan, teach and evaluate several short segments over the semester. All segments are videotaped.

Oberlin Youth Chorale (MUED 206 and APST 262) – Candidates plan and conduct portions of an Oberlin Youth Chorale rehearsals: vocal interviews, sectionals, warm-ups, and full rehearsals. This ensemble is comprised of high school musicians from the area who rehearse weekly under Dr. Kerchner.

Instrumental Music Programs (MUED 304) provides for observations of area school ensembles.

Secondary General Lab (MUED 300) – Through a collaboration with the North Ridgeville Schools, candidates begin the semester by observing and analyzing mentor music educators in action with middle school general music students. After several observations candidates plan and teach segments of general music lessons developing effective pedagogical strategies and meaningful lesson activities embracing the National Standards for Arts Education.

Student Teaching and Seminar (MUED 400) – One semester of full time student teaching is required for licensure normally done in school systems in or near Oberlin. Placements are made with care to diversity of experiences throughout the candidate's career here. Frequent visits are conducted by assigned Unit supervisors. A conference follows each visit; while student teacher-supervisor conferences occur weekly.

Winter Term: Candidates discover the value of self-education in the four-week January Winter Term. This term affords candidates an opportunity to devise and pursue programs of independent study or research. In order to graduate from Oberlin College, each candidate must earn three full Winter Term credits. One of those three, full credits is a required music education Winter Term Project at a school other than the candidate's high school, preferably not in the Oberlin area.

Procedures for field placements include a reference to the data collected regarding past locations of experience for each candidate. The candidate provides information regarding preferences of teaching site. The Unit faculty confers at a regular meeting and determines the location for the teaching (Practicum in School Music Experiences, winter term, Student Teaching and Seminar.) The administrative assistant prepares the documentation for the school districts and Unit. Guidelines can be found in the *Student Teaching Guide*.

### • Candidates' Development and Demonstration of Knowledge, Skills, and

#### Dispositions to Help all Students Learn

*Acceptable – Entry and exit criteria exist for candidates in clinical practice. Assessments used in clinical practice are linked to candidate competencies delineated in professional, state, and institutional standards. Multiple assessment strategies are used to evaluate candidates' performance and effect on student learning. Candidates, school faculty, and college or university faculty jointly conduct assessments of candidate performance throughout clinical practice. Both field experiences and clinical practice allow time for reflection and include feedback from peers and clinical faculty. Field experiences and clinical practice provide opportunities for candidates to develop and demonstrate knowledge, skills and dispositions for helping all students learn. All candidates participate in field experiences or clinical practice that include students with exceptionalities and students from diverse ethnic, racial, gender and socioeconomic groups.*

All Music Education courses include multiple assessment strategies in candidates' field experience. Each course includes a component of field experience and forms are provided directing candidates in the objectives of the task and the goals that are desired. These goals are explained in each course syllabi. There are general observation forms used by the Field coordinator in Practicum and MUED 300. There are more specific forms for the instrumental method courses. Clinical experiences in class include peer assessment for further development in affecting candidates' learning to affect the learning of the students.

Each field experience is in a different setting. A database is maintained to ensure that each candidate's experience is diverse as to socioeconomic concerns, ethnic concerns, age and content area. Each reflection includes attention to diverse learners.

## Standard 4: Diversity

The unit designs, implements and evaluates curriculum and experiences for candidates to acquire and apply the knowledge, skills, and dispositions necessary to help all students learn. These experiences include working with diverse higher education and school faculty, diverse candidates, and diverse students in P-12 schools.

### •Design, Implementation, and Evaluation of Curriculum and Experiences

*Acceptable- The unit clearly articulates the proficiencies that candidates are expected to develop during their professional program. Curriculum and accompanying field experience are designed to help candidates understand the importance of diversity in teaching and learning. Candidates learn to develop and teach lessons that incorporate diversity and develop a classroom and school climate that values diversity. Candidates become aware of different teaching and learning styles shaped by cultural influence and are able to adapt instruction and services appropriately for all students, including students with exceptionalities. They demonstrate dispositions that value fairness and learning by all students. Assessments of candidate proficiencies provide data on the ability to help all students learn. Candidates' assessment data are used to provide feedback to candidates for improving their knowledge, skills and dispositions.*

The four full-time faculty members within the Music Education Division continually strive to present their candidates with the most current trends in music education, modeling the effects on understanding and teaching the developing musician. All Music Education faculty are actively involved in working with children, youth, and/or adults in their weekly laboratory or ensemble settings, applying those methodological strategies that they have garnered from their own or others' recent research.

The Music Education faculty uses a variety of instructional strategies that reflect an understanding of different models and approaches to learning. While the content of Principles of Education (EDUC 300) delves heavily into the philosophical underpinnings of education, these philosophical stances are introduced in relation to the methodologies that are presented in other music education courses taken by candidates prior to the Student Teaching semester. Certainly, the implications for music teaching of aesthetic education, behaviorist, and praxialist positions, among others, are highlighted in the music education courses, since they are currently the most prominent philosophies influencing educational curricula. (Reimer, 1989)

Pedagogical strategies and experiences that faculty highlight in their music education courses at Oberlin, and which are currently featured in the profession's prestigious research journals and practitioner journals, include: cooperative learning groups, peer assessment, portfolio assessment, technology, integrating music into the curriculum, comprehensive arts education, lifelong music learning, string pedagogies, wind pedagogies, conducting techniques, score analysis, adapting music for exceptional learners, incorporating the National Standards for Arts Education into P-12 general music and performance ensembles, multicultural music education, and early childhood development.

Classes devoted to cultural diversity and providing full inclusion for students with exceptionalities are evident on many music education course syllabi, although informal means of incorporating these topics are continuously occurring with the presentation of methods material and pedagogical strategies. Because candidates observe and assist the Music Education faculty at their laboratory and rehearsal settings, they see first-hand the faculty's skill in planning for, including, and reacting to music learners with special physical, intellectual, and behavioral needs. An elective course, Music for Exceptional Learners (MUED 201), is offered during the Spring semester by the Music Education Division and is available to College and Conservatory students.

## DIVERSITY IN LEARNING PLAN

Candidates enrolled in the Music Education program are exposed to issues related to diversity in learning and education throughout their field experiences and coursework at Oberlin College. It is during frequent and regularly scheduled student-faculty advising appointments that Music Education faculty ensure diversity of field experience locations and characteristics. In its Strategic Plan (July 2000), MENC: The National Association for Music Education provided the following rationale and actions for diversity in learning. The Music Education Division at Oberlin College embraces the following statement by MENC (Strategic Plan, 2000):

### Music for All: Rationale

As our candidate population becomes more diverse, MENC must concern itself with diversifying music instruction and how it is delivered. Through technology candidates may study music in a variety of settings, only one of which may be the school. We must reach beyond the school years and begin music education programs with our youngest music makers and extend them to adults and senior musicians. Music learned in school must be relevant in some way to the music experiences our candidates have outside the school and neither culture, special needs, socio-economic status, nor geography should preclude anyone from having a rich education that includes music. Preserving the strengths of our existing music programs while expanding them to meet more diverse needs is our goal.

### Actions

- A. Promote current best practices in music education
  - B. Promote the accommodation of diversity within music programs.
  - C. Promote music making opportunities to an expanded school population.
  - D. Promote the use of technology.
  - E. Promote active involvement in music making outside the school and beyond the school years.
- I. Definition of diversity in teaching and learning

Diversity within the Music Education Division is defined as preparing pre-professional music teachers to become effective instructors of diverse student learners and to cope with diverse music education environments. Diverse student populations include:

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

## II. Diversity in teaching and learning in the Music Education curriculum

### A. Introduction to Music Education

- i. field experience observations
- ii. topics of diversity included in candidates' oral presentations
- iii. faculty presentations on children with developmental exceptionalities, life-long learning, developmental issues, multicultural musics, technology in the music education curriculum

### B. Practicum

- i. field experience observations
- ii. field experience teaching segments
- iii. observation of and essay on child behavioral challenges
- iv. class discussion of child development, exceptionalities, learning styles, designing lesson plans and sequencing lesson segments, technology in the music education curriculum

### C. Conducting classes

- i. field experience observations
- ii. field experience conducting

### D. Instrumental Methods courses

- i. study of models of school curricula and schedules
- ii. class discussions of developmental, learning styles, and musical skill issues
- iii. creation of marching band programs and musical arrangements using music education software
- iv. field experience observations
- v. field experience teaching segments

### E. Teaching Music to Adolescents

- i. field experience observations
- ii. field experience teaching segments
- iii. multicultural musics unit and HyperStudio materials file
- iv. class discussions about developmental issues, cultural traditions, student learning styles, student exceptionalities, school curriculum and schedules
- v. student keyboard/synthesizer class presentation
- vi. student videotape portfolio
- vii. student reading about urban education

#### F. Choral Methods

- i. field experience observations
- ii. field experience teaching segments
- iii. collection and performance of multicultural musics
- iv. class discussions about developmental issues, cultural traditions, student learning styles, student exceptionalities, school curriculum and schedules

#### G. Teaching Music to Children

- i. field experience observations
- ii. field experience teaching segments
- iii. class discussions about developmental issues, diverse teaching/learning styles

#### H. Principles of Education

- i. readings, class discussions, and videotapes of historical contexts and current trends for educating diverse populations
- ii. readings, class discussions, and oral presentations of biographies and ideas of key figures in diversity education
- iii. readings, class discussions, and oral presentations of controversies surrounding diversity and multicultural education

#### I. Educational Psychology

- i. readings and class discussions about cultures that focus on educational collectivism and schools that emphasize individualism
- ii. readings and class discussions about sociocultural diversity

#### J. Student Teaching

- i. field experience observations
- ii. full-time student teaching of classes/rehearsals of diverse learners
- iii. seminar discussions of planning lessons for and interacting with diverse learners

#### K. Music for Exceptional Learners

- i. field experience observations
  - ii. student peer teaching segments designed for adapting music class content
  - iii. class discussions and readings about gender, developmental exceptionalities, learning/teaching styles, socioeconomic status, school curriculum, and the implementation of technology used with exceptional learners
- L. Field experiences
- i. multi-age music performance ensembles/outreach programs (College Community Winds, MusicPlay, Oberlin Youth Chorale, String Preparatory Program, Northern Ohio Youth Orchestra, Middle School General Music Lab)
  - ii. Winter Term Music Education Project
  - iii. Field experience observations that are incorporated into Music Education Division curriculum (diverse learners: socio-economic status, cultural tradition, age, skill, gender, race, urban/rural/suburban school settings)

Skills that are encouraged in the Unit's courses include:

- ability to work within a group
- awareness that problems are not solved instantly
- staying on task
- self direction
- ability to identify critical components
- critical and reflective thinking
- listening to others, interacts with others
- flexibility
- implementation of a variety of techniques to solve problems.
- generalization of concepts and solutions
- linking between current topics and prior learnings
- accepting suggestions and/or corrections from others
- open-mindedness
- consideration of multiple perspectives
- taking the total situation into account
- seeking relevant information
- dealing in an orderly manner with the parts of the whole
- looking for alternatives
- seeking reasons
- keeping in mind the basic concern
- using credible sources and documents them
- remaining relevant to the main point
- being sensitive to the feelings and level of knowledge of others.

### •Experiences working with Diverse Faculty

*Acceptable – Candidates interact in classroom settings on campus and in schools with professional education faculty, faculty from other units, and school faculty from diverse ethnic, racial, and gender groups. Faculty with whom candidates work in professional education classes and clinical practice have knowledge and experiences related to preparing candidates to work with students from diverse cultural backgrounds, including students with exceptionalities. The affirmation of the value of diversity is shown through good-faith efforts made to increase or maintain faculty diversity.*

Oberlin is dedicated to its heritage of diversity. This is demonstrated in the recruitment of candidates and faculty from different parts of the world including various ethnic and racial groups. The Unit's faculty has a diversity of experience in public schools prior to higher education teaching that encompasses a wide range of socio-economic, racial and ethnic situations. The inclusion of candidates with exceptionalities in the past few years has allowed the Unit's faculty to have experience with differently-abled students in their music classrooms. These experiences provide a framework and resource of information for the faculty to place their information. Oberlin continues to seek candidates and faculty with diversity to its ranks.

Pursuit of diversity also occurs in professional development activities of Music Education faculty. The Music Education faculty is a unique combination of pedagogical experts. Faculty are diligent in attending international, national, and state professional conferences in order to provide and receive the most recent pedagogical, methodological, and philosophical information coming from other experts in the music education profession. The Division also brings in guest speakers—people considered by the profession to be experts in their respective area—to work with the music education students. Themes common among the guests' expertise are technology, multicultural music education, and special needs students. Therefore, our candidates are able to receive the curricular breadth and depth, given each faculty member's research topic and pedagogical interests.

### •Experiences Working with Diverse Candidates

*Acceptable – Candidates interact and work with candidates from diverse ethnic, racial, gender and socioeconomic groups in professional education courses on campus and in schools. Candidates from diverse ethnic, racial, gender, and socioeconomic groups work together on committees and education projects related to education and the content areas. The affirmation of the values of diversity is shown through good-faith efforts made to increase or maintain candidate diversity*

Unit candidates work with other college students in courses and special projects. Oberlin College seeks a diverse and promising student body. Oberlin is dedicated to recruiting a culturally, economically, geographically, and racially diverse group of students. The Conservatory of Music, in particular, seeks talented musicians with considerable potential for further growth and development.

The following figure shows representation of the ethnic population of Oberlin College.

**Figure 5. New student ethnic representation (2001-2002).**

African American	226
Native American	20
Asian American	178
Latino	102
Foreign	181
White	2133

**Figure 6. Student ethnic representation of Oberlin College (2001-2002).**

African American	7%
Native American	1%
Asian American	6%
Latin American	4%
White	75%
Foreign (non-citizens of U.S.)	6%

**•Experiences Working with Diverse Students in P–12 Schools**

*Acceptable – Field experiences or clinical practice in settings with exceptional populations and students from different ethnic, racial, gender and socioeconomic groups are designed for candidates to develop and practice their knowledge, skills, and dispositions for working with all students. Feedback from peers and supervisors helps candidates reflect on their ability to help all students learn.*

In each field experience candidates identify and document students with exceptionalities. They are then expected to write in their journal about their experiences teaching these

students and to include activities for all level of learners in their lesson plans. Feedback through conference and videotape analysis offers guidance for improvement in candidate's ability to address different learners in one class. The Unit faculty is knowledgeable about music instruction in culturally, racially, and socio-economically diverse settings and have their candidates visit schools having diverse student populations representative of the Northern Ohio region. Several courses include assignments that address the implications of diverse cultural, racial, educational, and socio-economic P-12 student populations on student learning and teaching. Music education candidates observe and teach music education classes at such diverse sites. These courses include the following:

The Art of Teaching Music MUED 100  
Introduction to Music Education MUED 101  
Practicum in School Music Experiences MUED 102  
Music for Exceptional Learners MUED 201  
Teaching Music to Children MUED 301  
Teaching Music to Adolescents MUED 300  
Student Teaching and Seminar MUED 400  
Introduction to African-American Music MHST 290  
Introduction to Music of the World (Ethnomusicology) MHST 100  
String Class APST 272-273  
Brass Class APST 274-275  
Woodwind Class APST 276-277  
Choral Methods MUED 206  
Choral Conducting APST 262

Furthermore, the Music Education videotape collection housed in the Division office, frequently used in music education courses, also includes P-12 settings that represent diverse student populations.

## **Standard 5: Faculty Qualifications, Performance, and Development**

Faculty are qualified and model best professional practices in scholarship, service and teaching, including the assessment of their own effectiveness as related to candidate performance; they also collaborate with colleagues in the disciplines and schools. The unit systematically evaluates faculty performance and facilitates professional development.

### **•Qualified Faculty**

*Acceptable – Professional education faculty at the institution have earned doctorate or exceptional expertise that qualifies them for their assignments. School faculty are licensed in the fields that they teach or supervise, but often do not hold the doctorate. Clinical faculty from higher education have contemporary professional experiences in school setting at the levels that they supervise.*

The Oberlin Conservatory Music Education faculty brings rich and varied resources for a comprehensive and creative music education. Each member has had a successful career teaching in the public schools before coming to Oberlin. The courses and field experiences that each faculty member leads appropriately coincides with their pedagogical, musical, and scholarly areas of expertise. Because of the faculty's strong background experience and expertise, candidates receive practical and realistic classroom perspectives enabling them to become effective teachers when they enter the profession.

The faculty is dedicated to combining effective instruction with productive scholarship and artistry and believes that scholarship and other creative activities are essential to continued teaching excellence and personal growth. Highly skilled and professional, each member is well known in his/her own specialization both nationally and internationally by publishing, presenting, and performing at national and international conferences. Faculty members continue to increase their professional visibility by their contributions to professional organizations (e.g. President of the Ohio String Teacher's Association, Past-president of OMEA District 4, Consulting Editor for *The Instrumentalist Magazine*, International Society of Music Education, Council for Research in Music Education, Vice President of Texas Music Educators Association, Editorial Board for *Music Educators Journal*.) and by conducting honor bands, orchestras, and choirs throughout the United States.

Through a collaborative effort, three members of the division have written a textbook for collegiate freshmen—*Prelude To Music Education*— to be published by Prentice-Hall. Furthermore, members make substantial contributions to the musical growth of students in Oberlin and the surrounding communities by providing the following outreach activities: Pre-school Music Lab, String-Preparatory Program, Northern Ohio Youth Orchestra, The Oberlin Youth Chorale, The Secondary General Music Laboratory, and the Oberlin College Community Winds.

The following are professional education faculty narratives. Included are the professional descriptions of the four, full-time Music Education Division faculty, the Music Education Field Experience Coordinator, and the instructor of Educational Psychology (PSYC 122) in the College of Arts and Sciences.

### **Dr. Joanne Erwin**

As a string specialist, Joanne Erwin was appointed to the Conservatory faculty in 1992 and is currently Associate Professor and Director of the Music Education Division. She received her baccalaureate and master's degrees from the University of Illinois and was awarded her Ph.D. from the University of North Texas in 1992.

She has received numerous grants from the Oberlin Conservatory to study string teaching techniques and approaches to teaching of young children in music before they take private instrumental lessons. Dr. Erwin has attended summer institutes at the International Suzuki Teacher Institute, Matsumoto, Japan, and the International String Workshop in Innsbruck, Austria. During her sabbatical (Fall 1995), she was awarded an H.H. Powers Travel grant for study in Finland and England on the Colour Strings Method. Results of her research will be made into a book for beginning string instruction.

Dr. Erwin is conductor of the Northern Ohio Youth Orchestra which recently presented the world premiere of a composition by Oberlin Conservatory composer, Anna Rubin. Before coming to Oberlin, Dr. Erwin taught in the public schools and conducted youth orchestras for 14 years in Texas.

Professor Erwin is also very active as an adjudicator, clinician, and conductor of honor orchestras and summer camps throughout the nation. She has served as President of the Ohio String Teachers' Association (1998-2000) and has presented clinics at the American String Teacher National Convention and at state and national MENC conferences. She has published articles in major music journals and co-authored *Prelude to Music Education* (Prentice-Hall) with other Oberlin Music Education Division faculty.

Her teaching duties at Oberlin include String Instrument Class, Elementary Conducting (APST 260), Instrumental Conducting (APST 261), Introduction to Music Education (MUED 101), String Pedagogy (MUED 103), and supervision of student teachers (MUED 400). Her professional affiliations include: Pi Kappa Lambda, American String Teachers' Association, Suzuki Association of America, Music Educator's National Conference, Ohio Music Education Association and Sigma Alpha Iota.

### **Dr. Jody Kerchner**

Jody Kerchner is Associate Professor of Music Education and was appointed to the Oberlin Conservatory faculty in 1996. She received her baccalaureate and master's degrees in music education and vocal performance from West Chester University, PA, and was awarded her Ph.D. from Northwestern University in 1996. Prior to teaching at Oberlin, Dr. Kerchner taught vocal/general music (K-8) for 7 years in the public schools in Pennsylvania and Illinois.

In the Spring 2000, Dr. Kerchner received a H.H. Powers Travel grant for research in England and was invited as a Visiting Research Fellow for the Centre for Advanced Studies in Music Education at the University of Surrey Roehampton. In England, she spent six weeks observing and teaching undergraduate and graduate classes in the areas of choral conducting and children's singing development. She also conducted a research project investigating the role of metaphor in youth choral rehearsals.

Professor Kerchner is active as guest choral conductor, lecturer, adjudicator, and clinician at state and national MENC and International Society for Music Education meetings. Her articles have been published in *General Music Today*, *Journal of Music Teacher Education*, *Bulletin for the Council of Research in Music Education* and *Teaching Music*, and the *Association of British Choral Directors Journal*.

She has presented scholarly papers at College Music Society, Qualitative Research Methodologies Conferences, Music Cognition Conference, Mt. Lake General Music Colloquium, International Symposium for Choral Music, and ISME, and co-authored *Introduction To Music Education*, with the other Oberlin Music Education Division faculty.

Her duties at the Oberlin Conservatory include Elementary Conducting (APST 260), Choral Conducting (APST 262), directing the Oberlin Youth Chorale, Practicum in School Music Experiences (MUED 102), Review of Research in Music Education (MUED 504), Music for Exceptional Learners (MUED 201), Teaching Music to Adolescents (MUED 300), Choral Methods (MUED 206), Introduction to Music Education (MUED 101), and supervision of student teachers (MUED 400). During the Fall 2000 semester, she served as Acting Division Director.

Professor Kerchner's professional organizations include Music Educators National Conference, Ohio Music Education Association, International Society of Music Education, American Choral Directors Association, Sigma Alpha Iota, and Pi Kappa Lambda.

### **Dr. John Knight**

John Knight is Professor of Music Education and Director of the Conducting and Ensembles Division. He has been a member of the Conservatory faculty since 1978 and received his baccalaureate degree from the University of Central Arkansas and the master's and doctoral degrees from Louisiana State University. Prior to teaching at Oberlin, Dr. Knight taught instrumental music education for nine years in Missouri.

At the Oberlin Conservatory, he has been awarded numerous teaching grants to study wind pedagogy with members of the Chicago Symphony and has twice been the recipient of the H.H. Powers travel grant to visit the major music conservatories of Germany, Italy, Holland, and England, where he presented lectures and workshops concerning the teaching of music education and conducting in the United States. Three times he has been Visiting Professor of Conducting at Salford University and the Birmingham Conservatory, England, where he was

guest conductor of wind bands, brass bands, and orchestra. Nationally, he is often guest conductor of All-State Bands.

Dr. Knight is consulting editor to *The Instrumentalist Magazine* in which he has over 100 published articles on conducting. He received the Citation of Excellence for creative writing from the Educational Press Association of America. He co-authored *Prelude to Music Education* with the other Oberlin Music Education Division faculty. He is currently writing two conducting textbooks for teachers of band and orchestra. His band textbook is devoted to the conducting pedagogy needed for the interpretation of the major concert band repertoire. His orchestra textbook, *Legacy of the Maestros*, will compare the interpretive practices among the great conductors of the past.

Dr. Knight's teaching duties include Woodwind Instrument Class, Brass Instrument Class, Instrumental Music Programs (MUED 304), Band Repertoire (MUED 305), College Community Winds (APST 722), Introduction to Music Education (MUED 101), and supervision of student teachers (MUED 400).

Dr. Knight is active in the Ohio Music Education Association and served as President of District IV Music Teachers and adjudicator for woodwind and large ensembles. Professional organizations include Conductors Guild, College Band Directors National Association, Music Educators National Conference, Ohio Music Education Association, Phi Mu Alpha International Band Association, World Association for Symphonic Bands and Ensembles, and Pi Kappa Lambda.

### **Dr. Peggy Bennett**

Peggy Bennett was appointed Professor of Music Education in 2001-2002. Dr. Bennett holds degrees from Ball State University (BS, MA) and the University of North Texas (PhD) and has been honored by both institutions as one of their Outstanding Alumna. Prior to teaching at Oberlin, Dr. Bennett taught elementary music in public and private school settings for eight years and was Professor and Director of Music Education at the University of Texas at Arlington (UTA) and Texas Christian University, Fort Worth. She received the Chancellors Award for Excellence in Teaching at UTA, the Sword of Honor from the Arlington (TX) Alumnae Chapter of Sigma Alpha Iota, and the Accomplished Music Educator (TX) Award from the Music Educators National Conference.

Dr. Bennett has been active as an invited clinician for universities, conferences, and school districts across the United States, including TX, MT, OH, IN, MI, WA, OR, KS, VA, FL, AZ, WI, MN, MO, OK, AR, TN, and NY. International presentations have included workshops in Australia, Canada, and Japan. Japanese teachers of English have hosted Dr. Bennett for four trips to the Tokyo area to teach workshops for teachers of English (1991, 1994, 1996, 1997).

Dr. Bennett has co-authored three books on teaching music to children: *SongWorks 1: Singing in the Education of Children* (Wadsworth 1997), *SongWorks 2: Singing from Sound to Symbol* (Wadsworth 1999), and *SongPlay: A Collection of Playful Songs for Children* (Hal Leonard, 1999). She has also been a contributor to four additional books

published by professional associations. Scholarly writings have appeared in refereed research and pedagogical journals: *Music Educators Journal*, *Journal for Research in Music Education*, *International Journal of Music Education*, *General Music Today*, *Journal of Music Teacher Education*, and *Texas Music Education Research*.

Dr. Bennett served on the Editorial Boards of MENC's *Music Educators Journal*, TMEAs (Texas) *Southwestern Musician*, and Music EdVentures' *EdVentures in Learning*, and is a member of Music Educators National Conference, Ohio Music Educators Association, Association for Supervision and Curriculum Development, Music EdVentures, Sigma Alpha Iota, Pi Kappa Lambda, and Montana Mediators Association.

Dr. Bennett's teaching responsibilities at Oberlin include The Art of Teaching Music (MUED 100), Practicum in School Music Experiences (MUED 102), Teaching Music to Children (MUED 301), Preschool Music Lab (MUED 302), Student Teaching and Seminar (MUED 400), and supervision of student teachers.

### **Lee Wood**

Lee Wood is Teacher of Music Education and Coordinator of Field Experiences. She received her Bachelor of Music degree in 1966 and her Master of Music in Teaching degree from Oberlin College in 1976. She has an extensive and successful teaching background in general music; she held teaching positions at the Midview Schools (1967), Medina County School System, and Black River Schools (1964-67), Oberlin School District (1967-1988), and Oberlin Cooperative Pre-School (1989-98).

Lee Wood has trained and served as clinician in Education Through Music, developed by Mary Helen Richards of the Institute of Music Education and Research, Portula Valley, California. Additional post-graduate work included Orff and Kodály training, and graduate study in Schools Without Failure, by William Glasser. She has also been an active member of and participant at Ohio Music Education Association conferences.

### **•Modeling Best Professional Practices in Teaching**

*Acceptable – Faculty have a thorough understanding of the content they teach. Teaching by professional education faculty reflects the unit's conceptual framework and research, theories, and current developments in their fields and teaching. Faculty value candidates' learning and assess candidate performance. Their teaching encourages candidates' development of reflection, critical thinking, problem solving, and professional dispositions. Faculty use a variety of instructional strategies that reflect an understanding of different learning styles. They integrate diversity and technology throughout their teaching. They assess their own effectiveness as teachers, including the positive effects they have on candidates' learning and performance.*

The aggregate qualifications and expertise of the Music Education faculty are recognized nationally and internationally. Current faculty members all have earned doctorates and are extremely active professionally and have significantly contributed to the profession through presentations, musical performances, and publications. In addition, all show their commitment to the music education of the wider community by directing successful and worthwhile programs for students both in and out of the local Oberlin community.

Technological literacy, for the Music Education Division faculty and its candidates, is ongoing and intense. Faculty are knowledgeable about current practice related to computers and technology by attending workshops and bringing to campus guest music education clinicians who specialize in integrating and utilizing technology in music education. Assignments in several music education courses require the use of computer technology and music software produced commercially for use in P-12 music classrooms and rehearsal settings.

The Unit faculty is dedicated to combining effective instruction with productive scholarship and artistry, and each believes that scholarship and other creative activities are essential to continued teaching excellence and personal growth. Each member is well known both nationally and internationally by publishing, presenting, and performing at national and international conventions.

#### **•Modeling Best Professional Practices in Scholarship**

*Acceptable – Professional education faculty demonstrate scholarly work in their fields of specialization. They are engaged in different types of scholarly work, based in part on the missions of their institutions.*

The faculty is dedicated to combining effective pedagogy, scholarship, and musicianship in the music education curriculum. Unit members are committed to ongoing professional development experiences that enhance their teaching performance in the classroom, rehearsal, and outreach venues. By reading and conducting research, reading professional journal content, and attending professional conferences, the Music Education faculty translates best-practice wisdom and current educational trends into the content and activity of their classes. The Unit budget supports faculty to attend one professional meeting per year; however, additional meetings are supported only if the faculty member is presenting a clinic or paper. Opportunities for Research Grants, Teaching-Grants, and Powers Travel Grants are also available; these grants consist of release time and/or monetary stipends for professional growth.

Highly skilled and professional, each faculty member is well known in his/her own specialization at local, state, national and international levels by publishing, presenting, and performing at professional music education conferences. Faculty members retain their professional visibility by serving professional organizations (e.g. President of the Ohio String Teacher's Association, Past-president of OMEA District 4, Consulting Editor for *The Instrumentalist Magazine*, International Society of Music Education, Music Educators National Conference) and by conducting honor bands, orchestras, and choirs throughout the United States. Through a collaborative effort, the members of the unit have written a textbook for collegiate freshmen—*Prelude To Music Education*— to be published by Prentice-Hall (Fall 2002).

#### **•Modeling Best Professional Practices in Service**

*Acceptable – Unit faculty provide service to the college or university, school, and broader communities in ways that are consistent with the institution and unit's mission. They are actively involved with the professional world of practice in P-12 schools. They*

*are actively involved in professional associations. They provide education-related services at the local, state, national, or international levels.*

The Music Education faculty makes substantial contributions to the musical growth of young students in the Oberlin and surrounding communities by providing the following outreach activities: Pre-school Music Lab, String-Preparatory Program, Northern Ohio Youth Orchestra, The Oberlin Youth Chorale, the Secondary General Music Laboratory, and the Oberlin College Community Winds. These outreach experiences are also coordinated with courses in the music education curriculum; candidates observe and teach segments at these outreach venues, while being supervised by a Music Education faculty member. By being exposed to these outreach experiences, candidates work with diverse student learners and observe veteran faculty members model high standards in specific areas of education—scholarship, musicianship, and pedagogy. Candidates also witness faculty as "senior learners" and reflective practitioners.

### **•Collaboration**

*Acceptable – Professional education faculty collaborate regularly and systematically with colleagues in P-12 settings, faculty in other college or university units, and members of the broader professional community to improve teaching, candidate learning, and the preparation of educators.*

The Unit faculty collaborates on policies and procedures for the Unit and holds representation on the policy-making committees within the Conservatory. The Unit Director represents the Music Education Division on the Educational Policy Committee. In most years, the Music Education Division also has representation on the Faculty Council. This is a Conservatory-elected personnel committee.

The Unit is represented on the College Public School Committee and the College Education Committee. These groups meet regularly to discuss current issues for the college and school community. Each committee has around ten members, some which are college and some which are community school personnel. Another avenue for professional music educator input is the inclusion of public school personnel on the Comprehensive Music Exam committee. Public school personnel also complete evaluation forms at the completion of each field work assignment, although some cooperating teachers provide written and verbal feedback on a weekly basis for candidates involved at their site (MUED 102 and MUED 300).

### **•Unit Evaluation of Professional Education Faculty Performance**

*Acceptable – The Unit conducts systematic and comprehensive evaluations of faculty teaching performance to enhance the competence and intellectual vitality of the professional education faculty. Evaluations of professional education faculty are used to improve teaching, scholarship and service of unit faculty.*

Each faculty member prepares an annual Professional Activities Report for the Conservatory Faculty Council to evaluate and determine merit pay increase. These documents and an additional dossier are prepared for the mid-probationary reappointment and tenure decisions. Tenure materials are evaluated by Unit faculty, Conservatory Faculty Council, and external reviewers. The Unit makes tenure recommendations to the Dean, the Conservatory Faculty Council, the General Faculty Council, the Board of Trustees, and the Oberlin College President (see *Conservatory Faculty Handbook*).

At the conclusion of each academic year, the Conservatory Dean writes letters to faculty, apprising them of his review of their scholarship, teaching, and service activities based on input from Division Directors, student questionnaires, and performances. The Conservatory is currently designing a plan for peer mentoring of untenured faculty.

In addition college candidates compete classroom instruction evaluation forms each semester for feedback to faculty.

### **•Unit Facilitation of Professional Development**

*Acceptable – Based upon needs identified in faculty evaluations, the unit provides opportunities for faculty to develop new knowledge and skills, especially as they relate to the conceptual frameworks, performance assessment, diversity, technology, and other emerging practices.*

The Unit ensures that there are systematic and comprehensive activities to enhance the competence and intellectual vitality of the professional education faculty. Oberlin College offers its faculty a generous selection of opportunities for professional development. These include “Mid-probationary leave,” a paid semester leave for tenure-track appointments in their fourth year. Traditional sabbaticals for additional research are available every seven years. The Conservatory budget supports faculty to attend one professional meeting per year; however, additional meetings are supported only if the faculty are presenting a clinic or paper. Opportunities for Research and Teaching-Grants are also available. (see *Conservatory Faculty Handbook*, "Faculty Support Programs").

Support for research includes the possibility of research status that is a competitive award among the college. Faculty submit a proposal to the Research and Development committee (comprised of College and Conservatory faculty) which determines who receives the year off with pay to do their research. Powers Travel Grant finances faculty travel for research in more than one country other than those in North America. These grants are commonly used during the mid-probationary and sabbatical semesters and are awarded from a limited pool of funds for the College. The Grant-in-Aid is given by the committee for research expenses incurred while conducting research on campus during the regular academic year. The McNair, Hughes, Mellon, McGregor-Oresman Scholars research grants provide monetary support for a student research assistants. Teaching Grants are awarded by the Conservatory Educational Policy Committee to enable faculty to attend workshops, clinics, courses that directly benefit their teaching within the Conservatory.

Joanne Erwin has received grants to study string teaching techniques for young children and was awarded a Powers Travel grant for additional study in Finland. She also received a Summer Teaching Grant to pursue her interests in Dalcroze Eurythmics. Dr. Erwin's sabbatical in the fall of 2000 included observing string method and conducting courses at other institutions, a conducting lesson and observation of community music schools. Research ongoing includes a historical investigation of leading string pedagogues from the Twentieth Century. She is also on a team writing a string method book published by FJH publishers. On her sabbatical leave she observed beginning conducting classes at a variety of universities in the Eastern and Mid-Western U.S. During this time, she also observed a Community Music School at Lawrence University, Appleton, WI; her observations will contribute to the formulation of Oberlin's Community Music School.

The professional plan for Jody Kerchner has been to focus on choral music education/conducting, the incorporation of Dalcroze-Eurythmics into her classes, and to become an active participant with teacher education issues in Ohio, throughout the United States, and internationally. Her Spring 2000 mid-probationary leave took her to London and surrounding communities in order to observe youth choir rehearsals and to conduct research that would examine the role of metaphor in the choral rehearsal. To further refine her conducting skills, she took summer courses at Westminster Choir College with Dr. James Jordan and at St. John's University with Axel Theimer and Leon Thurman. In 1999, she took a summer workshop at Carnegie Mellon University which introduced her to Dalcroze pedagogies. In 2002, she was awarded another H. H. Powers travel grant to present workshops at ISME in Norway and Sweden. Information gleaned during her sabbatical and in the conducting and Dalcroze workshops are being integrated into her work with the Oberlin Youth Chorale and the students at the Conservatory (APST 260, 262; MUED 300, 206).

Dr. Kerchner's future professional plans include continuing her research and publishing her findings of metaphor and the choral rehearsals and also the psychosocial development of female music education majors (a longitudinal case study of select Oberlin Conservatory female music education majors). Workshops, presenting and attending, will also be part of the professional development plan.

John Knight has been awarded Teaching Grants to study wind pedagogy with members of the Chicago Symphony and has twice been the recipient of the H.H. Powers Travel grant to visit major music conservatories of West Germany, Italy, Holland and England to research conducting in music education programs.

The professional plan for John Knight is to provide national and international leadership in instrumental music education, particularly in bands, conducting, winds, and publications. He also seeks to continue to develop the pedagogical and psychomotor skills needed in teaching instrumental techniques to music education students at the Oberlin Conservatory. John Knight is writing a book on master conductors. He has

completed several interviews and written many chapters for the book to be published by *The Instrumentalist*. He continues to research the art of conducting.

These objectives continue to be realized by Prof. Knight at the national and international level, e.g., guest conductor of honor and All-State bands throughout the nation, guest conductor of summer music camps, and guest conductor at MENC conferences in New York, Missouri, Pennsylvania, Indiana, Arkansas, Ohio, Louisiana, Kansas, Connecticut, and Oregon.

As a new faculty member, Peggy Bennett plans to continue her professional activities in preschool and elementary music education.

## **Standard 6: Unit Governance and Resources**

The unit has the leadership, authority, budget, personnel, facilities, and resources including information technology resources, for the preparation of candidates to meet professional, state and institutional standards.

### Unit Leadership and Authority

*Acceptable – The unit has the leadership and authority to plan, deliver, and operate coherent programs of study. The unit effectively manages or coordinates all programs so that their candidates are prepared to meet standards. Faculty involved in the preparation of educators, P-12 practitioners, and other members of the professional community participate in program design, implementation, and evaluation of the unit and its programs. The unit provides a mechanism and facilitates collaboration between unit faculty and faculty in other units of the institution involved in the preparation of professional educators.*

The Music Education curriculum and faculty are organized, unified and coordinated to ensure the fulfillment of the Unit's mission, as well as the mission of the Conservatory of Music and Oberlin College. Since there is only one teacher licensure program in at Oberlin College (Music Education), coordination between program units is not an issue.

The Unit has responsibility and authority in such areas as higher education faculty selection, tenure, promotion, and retention decisions; recruitment of candidates; curriculum decisions, and the allocation of resources for Unit activities. The Unit has the authority to describe the job for searches and to form the core of the committee for a search; a Conservatory faculty member from outside the Division also sits on each search committee. The Unit, in collaboration with the Human Resources Office, advertises nationally, maintains, and reviews files of potential candidates for faculty positions within the Unit. Candidates' visits include teaching segments and interviews involving students, Conservatory faculty, the Dean, and Faculty Council. While feedback from all who participate in the interview process is vital to informing the Music Education Search Committee, it is the Search committee that recommends a candidate to the Conservatory Faculty Council and the Dean of the Conservatory for employment.

### Unit Budget

*Acceptable – The unit receives sufficient budgetary allocations a least proportional to other units on campus or similar units at other campuses to provide programs that prepare candidates to meet standards. The budget adequately supports on-campus and clinical work essential or preparation of professional educators.*

Budget trends over the past five years and future planning indicate adequate support for the programs offered in professional education. There has been a consistent support for the Unit for the past five years in faculty support and in material resources. Most notable is the support given for guest clinicians which we plan a year in advance depending on needs of the department, sabbatical replacements which are planned two

years in advance and filled by a national search, cooperative teacher honorariums and transportation expenses for the student teachers.

**Figure 7. Unit operational budget.**

Event	2000-2001	1999-2000	1998-1999	1997-1998
Clinicians	\$1000	\$1000	\$500	\$500
Sabbatical. Replacements		\$30,000	\$40,000	
Cooperating Teacher Honoraria (\$250 per student teacher)	\$1500	\$1250	\$750	\$1250
Transportation	\$8900	\$6500	\$3900	\$6500
Gift funds	\$10,000	\$10,000	\$700	\$500

Resources are allocated to programs in a manner that allows them to meet their expected outcomes. In our monthly meetings, it is possible to bring up any needs that are not being met in an area and then to request resource support. The Dean's office maintains a discretionary fund from which every department receives support for special projects, guest clinicians, and professional conferences. There is a basic amount given to all divisions, and then additional funds may be solicited if needed.

Facilities and equipment are functional and well maintained. They support computing, educational communications, and educational and instructional technology as least at the level of other units in the institution. Music Education Division candidates have access to the same resources as other Conservatory and College students. Faculty support includes a student-staffed computer assistance office for problems answered over the phone and prompt response to hardware needs requiring a technician's visit. The Conservatory Assistant Dean for Facilities also is able and willing to assist with technical computer problems. The Conservatory has its own electrician for the technology lab, for audio-visual problems, and for keyboard maintenance. The Oberlin College Technology Education Techniques (OCTET) offers regular courses, discussion groups and student assistants to help faculty develop and improve the use of technology in teaching.

## Personnel

*Acceptable – Workload policies, including on-line course delivery, allow faculty members to be effectively engaged in teaching, scholarship, assessment, advisement, collaborative work in P-12 schools, and service Faculty loads for teaching on campus and on line generally do not exceed 12 hours for undergraduate teaching and 9 hours for graduate teaching. Supervision of clinical practice does not generally exceed 18 candidates for each full-time equivalent faculty member. The unit makes appropriate use of full-time, part-time, and clinical faculty as well as graduate assistants so that program coherence and integrity are assured. The unit provides an adequate number of support personnel so that programs can prepare candidates to meet standards. The unit provides adequate resources and opportunities for professional development of faculty, including training in the use of technology.*

The Music Education Division faculty workloads accommodate their involvement in teaching, scholarship, and service to both the Conservatory and to the College as a whole. In fact, faculty evaluation for reappointment, tenure, and promotion is based on effectiveness and participation in teaching, scholarship, and service.

Since the Music Education Division provides the only teacher licensure programs on campus, its faculty serves as the primary liaisons to the Ohio Department of Education, preparing reports and maintaining records that might otherwise be conducted by a School of Education at a larger collegiate institution. Teaching responsibilities, all within the professional expertise of each faculty member, are listed below.

### **Peggy Bennett**

Supervising up to 4 student teachers per semester

Advising up to 15 candidates per semester

Fall Courses -Principles of Education, 3 credits; Practicum in School Music Experiences, 2 credits; Introduction to Music Ed, 1 credit; Student Teaching and Seminar, 1 credit

Spring Courses - Teaching Music to Children, 3 credits; Preschool Music Lab, 1 credit; Art of Teaching Music, 1 credit; Student Teaching and Seminar, 1 credit

### **Joanne Erwin**

Chair of Music Education Division - release time of 3 credits

Supervising up to 4 student teachers per semester

Advising up to 15 candidates per semester

Director of the Conservatory String Preparatory Program

Fall Courses - Beginning Conducting, 2 credits; Introduction to Music Ed, 1 credit; String Class, 2 credits; String Preparatory Program

Spring Courses - Instrumental Conducting, 2 credits; String Class, 2 credits; String Preparatory Program, String Pedagogy, 1-2 credits

**Jody Kerchner**

Supervising up to 4 student teachers per semester;

Advising up to 15 candidates per semester;

Director Secondary General Music Lab;

Conductor, Oberlin Youth Chorale (lab);

Fall Courses - Teaching Music to Adolescents, 3 credits; Introduction to Music Ed, 1 credit; Choral Methods, 2 credits; Beginning Conducting, 2 credits

Spring Courses - Choral Conducting, 2 credits; Practicum in School Music Experiences, 2 credits; Exceptional Learners, 2 credits; Research in Music Education, 2 credits

**John Knight**

;

Supervising up to 4 student teachers per semester;

Advising up to 15 candidates per semester;

Conductor, College Community Winds;

Advisor of Collegiate MENC chapter;

Fall Courses - Woodwind Class, 2 credits; Brass class, 2 credits; Introduction to Music Ed, 1 credit; Instrumental Music Programs, 2 credits

Spring Courses - Woodwind Class, 2 credits; Brass Class, 2 credits; Band Repertoire, 2 credits

**Lee Wood**

Supervising of up to 12 student teachers

Supervising up to 12 Practicum candidates

Supervising MUED 300 candidates

Scouting new field experience sites

**Unit Facilities**

*Acceptable – The unit has adequate campus and school facilities to support candidates in meeting standards. The facilities support faculty and candidates use of information technology in instruction.*

Much time and effort is put into the physical facilities of the Conservatory of Music. This year the major projects are expansion and completion of the Conservatory library space, roof work, and cleaning and repairing the concrete on the outside of the building. In addition, the Unit has also expressed to the Dean its need for a space dedicated to music education equipment and for faculty, staff and secretarial offices. This space would be suitable for conferencing, conducting, student skill remediation, student-teacher videotape review and analysis, and for computer workstations at which music education candidates could comfortably use the latest music education software and incorporate it into their lessons.

A facility concern emanates from the belief that individualized and group instruction is important in Music Education majors' education in the Conservatory. Small practice rooms that have been converted into professors' office spaces do not adequately meet the needs of the individual and small group instruction that occurs in those office spaces. Candidates meet with professors for individualized conducting conferences; there is no possible way that the professor can sit at her/his piano and watch a student conductor, because the size of the studio offices is severely limiting. Therefore, candidates use recordings to conduct, rather than having a musician react to that which is shown in the students' conducting gestures. The small office spaces are also used for aural skills/keyboard skills/singing skills remediation, especially in preparation for and in remediation of skills tested during the Unit's Comprehensive Musicianship Examination—the official continuation benchmark into the Music Education degree program.

The offices also serve as meeting places for candidate-instructor planning for laboratory/outreach settings (PreSchool Music Lab, North Ridgeville Secondary General Music Lab, String Preparatory Program, Oberlin Youth Chorale). Small seminar rooms would enable candidates and professors to meet and to plan collaborative teaching projects, in which professors model planning and sequencing of lessons and designing curricular materials for the laboratory settings. While e-mail currently serves to facilitate collaborate planning, it does not allow the one-on-one and group interaction and learning that occurs by actually planning together and brainstorming creative ideas.

Of primary concern to the Music Education Division faculty is the need for the music education program to be granted a dedicated space. While music education majors and minors would realize the direct benefits of this space, other Conservatory majors, pedagogy majors, Community Music Minors, and community outreach participants would also directly benefit by the resources offered in such a space.

Because the Music Education faculty realize that the lecture method of teaching facilitates the least effective mode of learning and retention of information and that project-based, problem-solving, small group, "hands-on" work facilitates the most effective means of learning, the Music Education Division wishes to model for its candidates those learning environments that future music educators will encounter in private and public schools. The faculty seeks a space in which the classroom instruments are stored in the open instructional space, rather than in cabinets which costs candidates and teachers valuable instruction time due to set-up and tear-down requirements. The space needs to have the capacity for multi-tasking—a room with space in which several small group projects can be worked on simultaneously by the methods candidates. This area would be used for small group collaborative assignments and in-class discovery and for "learning center" and portfolio project learning and assessment. These are some of the uses that would be enhanced with more space.

The dedicated space would need to be a "smart" classroom, housed with the most digital video cameras positioned in a variety of places within the room. Videotape reflection is used in many of the music methods courses, as a tool for weaning students from

instructor feedback and for their developing critical thinking and reflective thinking skills necessary for any musician/educator. The multi-perspective video cameras would also enable candidates and professors to gain insight not only into their own presentational style, but also into the “audience’s” reaction (i.e., student response and reaction, student learning) to the instruction. Peer teachings and laboratory teachings would occur in the dedicated space, where this technology for performance reflection would be implemented.

A one-way glass wall in the dedicated space would enable methods students and teachers to observe laboratory participants (MusicPlay, String Prep Program) as they interact in a naturalistic music education setting (i.e., no visible observers, cameras). Examples of these dedicated spaces where “non-participant observation” occurs are at Bowling Green State University and the Eastman School of Music.

Finally, the dedicated space would need to have a computer area, complete with computer, synthesizer, TV monitor, sequencer, and the latest music education software. Required by the Ohio Department of Education, candidates need training in the use of technology in the music classroom. The Music Education Division currently provides a superficial overview of the available technology, due to space and equipment limitations. As more and more public schools house computer areas within rehearsal spaces and general music classrooms, there is a need to provide a model for our candidates of the equipment necessary and the possible means of implementing technology in music instruction.

Because the music education dedicated space would be a “smart” classroom, the music education students and professors would be able to interact with other pedagogy/education programs that are currently being designed in the College. This would help bridge the gap between the College and Conservatory. Furthermore, music candidates should be able to use audio/video links to other artistic departments on campus. Current educational trends in the public schools include related arts courses; our candidates need to experience these collaborations first-hand.

### •Unit Resources including Technology

*Acceptable – The unit allocates resources across programs to prepare candidates to meet standards for their fields. It provides adequate resources to develop and implement the unit’s assessment plan. The unit has adequate information technology resources to support faculty and candidates. Faculty and candidates have access both to sufficient and current library and curricular resources and electronic information.*

There are several options for use off technology in our preparing of candidates for the teaching profession. The following are brief references to some of these facilities:

- Each Unit faculty member has use of a video camera for recording candidates’ presentations and field-based teaching. Taping begins (on student-owned VHS tapes) during the first week of Introduction to Music Education (MUED 101) and/or The Art

of Teaching Music (MUED 100) and continues throughout the music education program and other classes, including student teaching. Candidates are required to save their “clips,” both to document professional growth and for later editing onto a tape of selected best teachings for use during job searches. Video recorders and monitors are available for candidate use in library listening booths.

- A smart classroom in the library is available for multi-media presentations and using internet resources and links as supplemental classroom enrichment. Select classrooms throughout the Conservatory support multi-media teaching and presentations.
- In the Conservatory Library are listening labs that include current electronic video and audio playback equipment for use by candidates and faculty.
- Faculty members have access to a wide array of videotapes for class use to illustrate teaching and other procedures and for student review. Often, faculty members video-record their own teaching in laboratory settings, both for self-evaluation and for student analysis. A tape collection of Oberlin music education alumni includes general music classes from preschool through high school, group instrumental lessons and coachings, and choral and instrumental rehearsals, plus interviews with some of the teachers.
- Computer workstations are located in many campus locations, including two stations in Robertson Hall in the Conservatory. Most class assignments require the use of word processing skills, and many courses rely heavily on internet research and electronic exchange of assignments, handouts, and course communications. Divisional announcements to candidates also are sent electronically.
- The TIMARA (Technology in Music and Related Arts) Lab houses computer workstations with synthesizers and sequencing and notation software. A server there provides access to music and music education software (CAI, sequencing, notation) produced commercially for use in P-12 music classrooms, and a pair of video-recorders permits student dubbing of VHS tapes. Music CD ROMs, manuals for software programs, and other technical manuals are located in the Conservatory Library. Database templates exist for student use in compiling resource files. Faculty demonstrations using multi-media packages toward the development of interactive and visually enhanced teaching materials also occur in the TIMARA lab. Candidates may expect a number of projects in various courses to require skilled use of TIMARA and library resources.
- Continually being developed, the music education home page (<http://www.oberlin.edu/~musiced>) contains information about programs and requirements, faculty and faculty activities, special presentations, and alumni. Candidates are encouraged to consult the alumni directory and the Winter Term page for ideas and assistance about summer work opportunities and Winter Term projects. Search engines for the internet are accessible from *Oberlin Online*. Netscape “bookmarks” make repeated access to favorite sites *very* fast and easy.

Oberlin's library system is rich in holdings and support services. Soon after the inauguration of the Oberlin Conservatory of Music in 1865, the Conservatory Library was established. Approximately 10,000 scores formed its core collection. The Conservatory Library eventually collected portions of its early holdings from various sectors of campus, however. With the additional scores, reserve-shelf books (for history and theory courses), public school materials, and reference resources, the Library's collection numbered approximately 35,000 by 1940.

In 1958, the Conservatory Library became an administrative unit of the Oberlin College Library system, and by 1964, it had moved to quarters in the Conservatory's new facility designed by Minoru Yamasaki. The Conservatory Library's 1988 addition designed by Gunnar Birkerts and Associates stands to the south of Warner Concert Hall. This addition nearly tripled the Library's space, although only one of the addition's two floors was fully completed at the time. In 2000, a renovation and expansion of the Conservatory Library saw the installation of an elevator (allowing public access to the newly-completed West Wing's second floor) and high density shelving for extensive collection growth.

### **The Collection**

Today, the Conservatory Library's collection exceeds 195,000 items making it comparable to the largest music libraries in academic settings both public and private. The collections include more than 53,000 sound recordings; over 92,000 musical scores; nearly 48,000 books about music; and 220 periodical titles. New acquisitions number at approximately 1,700 recordings, 2,700 scores, and 1,600 books each year. The Library's collection includes a substantial foundation of Western art music from all historical periods, complete editions of the works of major composers, as well as an ever-growing collection in the areas of women musicians and American, ethnic, contemporary, jazz, folk, and popular music.

Additionally, Conservatory Library materials reside in the Department of Special Collections, Mudd Center. The Violin Society of America/H. K. Goodkind Collection, for example, contains extensive monographic and journal literature on the construction, performance, teaching, collecting, and playing of stringed instruments.

### **Staff and Services**

Twelve staff members along with many student assistants provide for the full-service operation of the Conservatory Library. Service to users includes reference assistance, circulation service, reserve collection assistance, and a complete range of technical services involving the acquisition, cataloging, and preparations of our scores, sound recordings, books, and journals.

### Facility

In addition to supporting the needs of staff and housing the Library's sizable collection, the Conservatory Library provides access to:

- 43 listening stations equipped to play CDs, LPs, DAT tapes, and other audio cassettes;
- 6 listening/viewing rooms accommodating up to 4 people and equipped to play video cassettes, laser discs, reel-to-reel tapes, LPs;
- an Electronic Resource Center enabling access to the library's catalog OBIS, subscription products such as the New Grove Dictionary of Music and Musicians (online), and all Internet resources available via the World Wide Web;
- an Electronic Classroom equipped for viewing and listening to all current media formats: microform reader/printer; study carrels; and a conference room.

For more historical information about the Oberlin Conservatory Library, consult the resources below.

Bradley, Carol June. *Music Collections in American Libraries; a chronology*. Detroit Studies in Music Bibliography, 46. Detroit, Michigan: Information Coordinators, 1981.

Chamberlin, Ernest Barrett. *The Music of Oberlin and Some Who Made It; in tribute to the centennial of the Oberlin College Conservatory of Music, 1867-1967*. Oberlin, Ohio: Oberlin Historical and Improvement Organization, 1968.

Cowles, Mary E. "Oberlin's Departmental Libraries, January 1989." Oberlin College Archives.

Warch, Willard. *Our First 100 Years; a brief history of the Oberlin College Conservatory of Music*. [Oberlin, Ohio: Oberlin College Conservatory of Music, 1967].

Wilder, Daniel. "The Conservatory Library Addition." Oberlin College Archives [1998].

Zager, Daniel. "A Look at the Conservatory Library: Then and Now." *Library Perspectives*, a Newsletter of the Oberlin College Library 2 (March 1992): 3-4.

## APPENDIX A

### Evidence Room

Individual Candidate Advising Folders  
Graduate Portfolios  
Secondary and Elementary Method Notebooks  
Documents supporting each Standard

## APPENDIX B

### Placement Sites

Amherst Schools  
Avon Schools  
Avon Lake Schools  
Bay Village Schools  
Berea Schools  
Elyria Schools  
Firelands Schools  
Keystone Schools  
Lakewood Schools  
Lorain Schools  
Midview Schools  
North Ridgeville Schools  
North Olmsted Schools  
Norwalk Schools  
Olmsted Falls Schools  
Oberlin Schools  
Parma Schools  
Sandusky Schools  
Strongsville Schools  
Wellington Schools  
Westlake Schools

APPENDIX C

Evaluation Forms

Admission Rating Sheet  
Comprehensive Musicianship Exam  
Student Teaching Evaluation  
Exit Survey