2013-2014

Student Handbook

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MUSIC FACULTY AND STAFF OFFICE DIRECTORY

NAME	ROOM #	WORK #*	EMAIL**
Faculty			
Dr. Armstrong, Joshua	ZE 102	4611	jarmstrong
Dr. Buchanan, Mary Lenn	BA 134	4124	mlbuch
Dr. Butler, Mark	ZE 108 office	4606	mbutler
Interim Chair-Dept. of Music	ZE 216 studio	4619	
Dr. Collins, Shelley	ZE 206	4617	scollins
Dr. Cummins, Nicholaus	BA 129	4115	ncummins
Dr. Fosheim, Karen	ZE 214	4622	kfosheim
Dr. Hankins, Paul	KE Suite A	4100	phankins
Interim Dean-Arts/Sciences	ZE 218 studio	4618	
Dr. Mark, Douglas	ZE 107	4607	dmark
Dr. Moore, Joe D.	ZE 162	4629	jmoore
Dr. Payton, Chad	BA 126	4614	cpayton
Dr. Pimentel, Bret	ZE 208	4608	bpimentel
Dr. Shimizu, Kumiko	BA 124	4122	kshimizu
Dr. Shin, Jung-Won	BA 136	4123	jshin
Staff			
Ms. Lee, April	ZE 106	4615	alee

Fax Number	ZE 109	4605
Computer Lab	ZE 204	4613
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DEPARTMENT OF MUSIC
STUDENT HANDBOOK

INTRODUCTION

As you will discover when studying this handbook, the standards and expectations of the Delta State University Department of Music are very high. Our faculty is made up of extraordinarily talented and experienced musicians whose first priority is the development of each of your special talents and skills. From their own experience they know that the world of the professional musician is highly competitive and because they care about your success, they will insist on your finest efforts.

BUILDING REGULATIONS

1. The use or sale of any form of tobacco products is prohibited in any Delta State University owned or leased buildings and vehicles. (DSU Tobacco Free Policy http://www.deltastate.edu/pages/409.asp).

2. A limited number of lockers are available for rental each semester thru the Band Director. Students with several large instruments may rent two or three lockers per semester.

3. Please regularly check the departmental bulletin board by the music office and faculty bulletin boards. Information, telephone messages, lesson changes, etc. are posted in these locations.

4. Music facilities are not available as practice areas for bands and combos not organized by the Department of Music without permission from the department chair.

5. Do not place anything other than a metronome or music on pianos. Extensive damage has occurred through carelessness in this matter.

6. Keep all personal items in your possession. A school instrument which has been assigned for your use will be charged to you if lost or stolen, or damaged through negligence or vandalism. Be sure that you have insurance (homeowners) on your personal instrument. The University does not provide this.

7. The recital hall is available on a limited basis to students preparing a recital. Practice times should be scheduled through the Music Office.

LOBBIES AND CONCESSIONS AREA

The lobbies and the concessions area in Room 155 of Zeigel Hall and the small lounge in Bailey are open for student use as sitting areas. However, students using these areas during the day must remember classrooms and offices are in the same vicinity. Excessive noise and congregating can become a distraction to those working or needing to walk in the hall. Please be respectful of others by keeping the noise level to a minimum and by keeping these spaces neat, clean, and free of litter for the benefit of all who use it. The department asks that furniture not be moved and that the furnishings that are provided be treated appropriately, as designed. Also be aware that these spaces may be reserved periodically by faculty for special events that are taking place in the department at which time students would need to find other spaces to sit, work, and relax.

COMPUTER LABORATORY

The music computer lab is located in ZE #204. Hours of operation are posted on the door. The computers have music software available for music theory, aural theory, music education, music notation, etc. Computers have word processing software available and internet access.

RECITALS and ACTIVITIES

MUS 104 Recitals and Activities, also known as "Convocation," affords students an opportunity to perform repertoire studied in applied lessons and to come into contact with a much larger body of literature. In addition, by giving the music and its performance your careful attention, you will increase your abilities to critically evaluate music for quality and preference. Finally, it will offer you the chance to become accustomed to performing before an audience.

Senior recitals and evening concerts are especially important events. The performers are often well-known professionals, outstanding music students, or seniors whose parents are in attendance. Long hours of preparation have gone into these programs and they represent the finest we have to offer. As a result it is appropriate that the audience show a high degree of respect for the performers and for other members of the audience by dressing in a manner that is suitable for such a special occasion. Persons whose attire is distracting will not be admitted.

1. Enrollment in MUS 104: Recitals and Activities is required for 7 semesters for B.M.E. candidates and for 8 semesters for B.A. and B.M. candidates. Students who have extenuating circumstances concerning the requirements for this course should see the instructor of record, usually the department chair, for resolution of the problem.

2. Grading will be based upon the following scale:

    "CR" - To earn this grade you must attend 17 activities which will include 5 non-Convocation/evening events including the Honors Recital in the spring semester. Attendance is required for the Honors Recital to earn credit every spring.

    "NC" - Failure to meet the minimum requirements for "CR" will result in a grade of NC (No Credit). Not attending the Honors Recital will result in grade of NC regardless of other events attended that semester.

3. Attendance is taken at each recital or concert. A signed recital ticket (and sometimes the program) must be turned in as you leave the recital. Failure to turn in the recital ticket will result in 'no credit' for that recital. Tickets will not be accepted late without documented excuse or faculty verification. Events in which you participate are credited toward the semester's requirements.

4. Because of campus policy, various campus and off-campus concerts which charge admission are not included in the required list. However, those who wish to attend will receive credit by presenting evidence of having attended. Prior approval must be obtained from the department chair or instructor of record and evidence must be presented to the secretary for your file in a timely manner.

HONORS RECITAL

The Honors Recital is scheduled late in the spring semester to acknowledge excellence in scholarship and performance. To be eligible, a student must have a cumulative average of 3.00 or better in DSU music courses, the permission of the applied instructor, and have been in a studio at DSU at least one semester prior to that of the spring audition. Performers are selected at a formal audition before the entire music faculty held four weeks prior to the recital. The selection performed in the audition must be the same selection the student expects to perform on the recital. A minimum of five students and a maximum of 10% of the music population will be selected to perform on the Honors Recital. Students appearing on the Honors Recital will have their names engraved on a plaque in the music building in memory of former music educator Donny Adams, a gift from an alumnus, the late Jim McCutcheon.

August 2013

CREDIT HOURS and ACADEMIC TIME
(see page 103 in the Appendix for details about credit hours for DSU Music courses)

Credit hours for courses determine the weight of a course in regard to the hours needed to graduate. Most degrees require 124 hours, but the Bachelor of Music Education requires 130 hours in order to meet state and national standards for licensure and accreditation.

Credit hours are assigned to courses according to Federal, accreditation, and Board policy. An approval structure at the university ensures adherence to guidelines and regular review of the policy and of practice.

For purposes of the application of this policy and in accord with **federal regulations**, a credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates:

1. Not less than one hour of classroom or direct faculty instruction and a minimum of two hours out of class student work each week for approximately fifteen weeks for one semester hour of credit, or the equivalent amount of work over a different amount of time, or
2. At least an equivalent amount of work as required outlined in item 1 above for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

According to IHL Policy 506, course requirements shall include at a minimum the following:
- The Board required minimum of 2,250 minutes per three semester hour course, which may include final exam time.
- The number of weeks must meet Federal financial aid requirements.
- A three-hour course at DSU requires a minimum of 150 minutes of classroom or faculty-directed instruction per week for a period of 15 weeks. All courses offered on a different schedule or in alternative methods provide the equivalent per credit hour assigned.

Updated August 2013

MEMBERSHIP IN ENSEMBLES

1. Music majors in the B.M.E. and B.A. programs are required to participate in one large ensemble in their major area of study throughout each semester of residency (except the directed teaching internship semester)**.**
2. Music majors in the B.M. program are required to participate in one large ensemble *and one minor ensemble* in their major area of study throughout each semester of residency**.**
3. Only one large ensemble per semester may count toward degree requirements. Only one minor ensemble per semester may count toward degree requirements for B.M. degree candidates.
4. **All instrumental music majors are required to enroll in the 'Fighting Okra' Pride of the Delta Marching Band each fall semester.**
5. Scholarship recipients and music majors may have further participation requirements.
6. Refer to Music Degree Ensemble Requirements chart in the handbook for qualifying ensembles.
7. Exceptions to the policy must be approved by the Department Chair. *Revised 9/1/12*

Music Degree Ensemble Requirements

Degree Plan	Major Area of Study	Degree Emphasis/Track	Major Ensemble	Minor Ensemble
Bachelor of Music Education	Instrumental	Wind/Percussion	Marching Band-Fall Wind Ensemble, Symphonic Band-Spring	
	Vocal	Voice	Chorale, Delta Singers	
	Keyboard	Instrumental	Marching Band-Fall Wind Ensemble, Symphonic Band-Spring	
	Keyboard	Choral Music/General Music	Chorale, Delta Singers	
Bachelor of Music	Instrumental	Wind/Percussion	Marching Band-Fall Wind Ensemble, Symphonic Band-Spring	Jazz Band, Instrumental Small Ensembles (MUS 384/5/6))
	Vocal	Voice	Chorale, Delta Singers	Chamber Singers, Music Theatre Workshop (MUS 387)
	Keyboard	Keyboard	Chorale, Delta Singers	Collaborative/Chamber Piano, Chamber Singers
Bachelor of Arts	Instrumental	Wind/Percussion	Marching Band-Fall Wind Ensemble, Symphonic Band-Spring	
	Vocal	Voice	Chorale, Delta Singers	
	Keyboard	Keyboard	Chorale, Delta Singers OR Marching Band-Fall Wind Ensemble, Symphonic Band-Spring	
	SRT	Inst./Vocal/ Keyboard	Singers Marching Band-Fall Symph. Band, Wind Ensemble - Spring	

ELECTIVE ENSEMBLE POLICY

Number of Ensembles Allowed computing GPA	Overall GPA (ensemble) Grades are deleted when	Other Requirements
1-3	NONE	NONE
4	Above 2.5	NONE
5	Above 3.0	(See Below)

Approval of the following is required for a student to take 5 ensembles: the student's advisor, the student's applied teacher, the student's major ensemble director, and the departmental chairman. This approval shall be based on the student's overall GPA and the student's progress in their course of study. The student must be on schedule with the curriculum for his particular degree program.

OUTSIDE COMMITMENTS

The music program is a full and demanding one. Students who for one reason or another are unable to fulfill departmental requirements are requested to give serious consideration to a change of major, or to drop out of school until full-time attention to the music program can be accomplished. Students desiring to hold part-time jobs and positions as organists, choir directors, church soloists, and teachers of private lessons should weigh carefully the demands of such employment against the very limited free time they will possess.

FINAL EXAMS

The university sets a final exam schedule each semester with specified times for each daily class period. Instructors are expected to give a final exam in a course on the day scheduled by the University. Do not ask an instructor to change or excuse you from the hour or day of a final exam unless there are dire extenuating circumstances. If you have foreseeable conflicts, they must be resolved by you in advance of the end of the semester.

RECRUITING

The value of your degree and the future pride you will feel in it will depend upon the growth and well- being of the Department of Music. To be the kind of unit that will make you a proud as alumni requires that we add increasing numbers of talented and dedicated music majors to our enrollment. You and your success are some of the best recruitment tools we can have. Often, one complimentary statement from you about Delta State University will carry more weight with those trying to decide where to pursue their college careers than anything the faculty and staff might do. Please help us and our legacy by pointing out our strong points to others, by forwarding names of quality high school musicians to the faculty, and by representing the Department of Music in the outstanding manner that has become an expectation of Delta State students when in public.

UTILIZING YOUR TIME

In spite of your heavy academic load there will be sufficient time available to get your work done and still enjoy an adequate social life. However, this is true only if you get maximum efficiency out of your day.

First, you should schedule your study and practice times as though they were classes. Don't let anyone or anything divert you from following your study and practice schedule to the letter.

Second, learn how to study and practice. Your instructors will suggest approaches to learning that they have found successful. Use them!! If you feel your time is not producing the desired result, don't hesitate to seek assistance from the faculty and staff.

<u>**Some general tips:**</u>
- Divide your practice or study times into several segments.
- Have a plan or goal to accomplish for each segment.
- Pace yourself.
- Work on your challenging spots and integrate that into more comfortable areas when rehearsing.
- Assess and evaluate your progress—is what you are doing working?
- Play difficult passages slower and methodically, isolating the most problematic areas.
- Be consistent in your study/practice schedule.
- Have both longer and short term goals in your study/practice plan.
- Ask for feedback, or record yourself. Be objective as if you are teaching someone else.
- Reflect or think about what you studied or practiced to have a sense of the context or larger point of view.

Finally, **set priorities**. If you can't get the very best grades in all of your classes, then you must decide how best to distribute your efforts. Begin by recognizing that those who will later employ you are concerned with your abilities as a musician and your expert knowledge, so consequently, you should give your maximum focus to your music commitments.

STUDENT ACADEMIC GRIEVANCE POLICY

Students who feel that they have an academic grievance may appeal as follows:

1. Discuss the problem with the instructor and seek a solution. If the problem is not satisfactorily resolved in conference with the instructor, the student is entitled to submit an appeal <u>in writing</u> (with documentation) to the department/division chair. Upon receiving a student appeal, the department/division chair submits a written request for a response <u>in writing</u> (with documentation) from the instructor. The department/division chair notifies the student and faculty member <u>in writing</u> of his/her decision, within fifteen working days from the date the appeal is received.

2. If the problem is not satisfactorily resolved, the student is entitled to resubmit the appeal in writing to the college/school dean with administrative responsibility for the department where the alleged infraction occurred. The college/school dean reviews the student appeal and the corresponding response from the faculty member. The college/school dean notifies the student and faculty member in writing of his/her decision, with a copy sent to the division/department chair within ten working days from the date the appeal is received.

3. If the problem is not satisfactorily resolved, the student is entitled to submit a request for a hearing with the Academic Appeals Committee. The Academic Appeals Committee chair schedules a hearing date, within fifteen working days from the date the appeal is received, and notifies the student and faculty member. Both parties may submit their cases in person or in writing to the committee. The Academic Appeals Committee notifies the student and faculty member in writing of its decision with a copy to the appropriate dean, within five working days from the date of the hearing.

4. If the problem is not satisfactorily resolved, the student is entitled to resubmit the appeal in writing to the Vice President for Academic Affairs. The Vice President for Academic Affairs reviews the student appeal and the corresponding response from the faculty member. The Vice President for Academic Affairs notifies the student and faculty member in writing of their decision, which is final, with a copy to the appropriate dean and chair of the Academic Appeals Committee, within ten days from the date the appeal is received.

   Academic appeals by students must be filed no later than the end of the next regular term after the grievance occurred.

MUSIC FEES

Music Lessons, Private: All students enrolled in applied lessons (AMU), will be assessed $50 per semester hour credit, with a maximum assessment of $100 per AMU registration.

Keyboard Lab Fee: All students enrolled in classes utilizing the Keyboard Lab (Bailey 135), will be assessed a $20 lab fee.

String Methods and Materials Lab Fee: All students enrolled in MUS 354 String Methods and Materials will be assessed a $15 lab fee.

Music Computer Lab Fee: All music majors will be assessed a $10 computer fee per year.

Marching Band Fee: All students enrolled in marching band will be assessed a $10 band fee per year.

GUIDELINES AND PROCEDURES

SCHOLARSHIPS FOR MAJORS

Students may audition for a music scholarship only once. Normally, the audition for admission also serves as the scholarship audition. Any exception to this norm should be requested prior to the audition.

Music Scholarships are administered by the Department of Music Scholarship Committee in cooperation with the department chair and office assistant, and Office of Financial Aid. This committee is comprised of the chair of the department; representatives from the wind, keyboard, and voice faculty; and the directors of the major ensembles. Questions concerning music scholarships should be directed to the Chair of the Department of Music.

Awards are subject to review and revision each semester based upon verification of a student's need, talent, eligibility, academic achievement, and progress toward a degree. All awards are made in accordance with the conditions printed in the scholarship contract and Department of Music Student Handbook.

Department of Music Scholarships are renewable throughout the tenure of a music student's full-time undergraduate enrollment providing the student maintains the minimum requirements as outlined in the agreement:

- The maximum number of semesters for **major**s entering as freshmen is nine (9) and five (5) semesters for transfer students at the junior level,
- The maximum number of semesters for music scholarships for non-majors is eight (8) for incoming freshmen and four (4) for junior transfers.

Exceptions to the semester limitation may be requested by writing to the department chair who will submit the request to the Department of Music Scholarship Committee.

During the teaching internship, which is the last semester for a candidate for the **Bachelor of Music Education degree,** the music education major may receive a scholarship provided the maximum number of semesters for renewal has not been reached, or he may request an extension.

For non-music majors, a scholarship will **not** be awarded during a teaching internship (student teaching) in a discipline/area outside of music. This may be waived if the intern is able to fully participate in an appropriate campus ensemble while an intern in the area.

Non-majors may also make a request to the scholarship committee for an additional semester of scholarship, **except for a teaching internship semester**.

The Department of Music reviews all scholarship recipients each semester to determine continued eligibility. Continued eligibility is contingent upon meeting the following requirements:

1. The student must maintain enrollment as a full-time music major (12 semester hours). The student is expected to follow the Suggested Class Schedule as outlined in the Music Student Handbook.

2. The student must maintain an overall DSU grade point average (GPA) of 2.5. Non-music majors must maintain an overall GPA of 2.0.

3. The student must be enrolled in the appropriate major ensemble(s) each semester and earn a grade of A or B. <u>Continued enrollment and performance</u> as an exemplary member of each organization and performing ensemble is an **<u>invariable</u>** condition of the contract.

Scholarship Probation and Cancellation

If a student's Overall DSU GPA falls below the minimum of 2.5 in any semester, the student will be granted a one semester probationary period to raise it to 2.5 or higher. The scholarship will remain in effect during the probationary period. However, failure to raise the GPA during the probationary semester to the required minimum will result in permanent loss of music scholarships. Students will be allowed **<u>only one</u>** semester of scholarship probation during their academic career.

Failure to comply with all of the provisions of the scholarship agreement can result in cancellation of the financial aid award. When a student's scholarship has been cancelled, the student **could** have all or part of the scholarship reinstated after a period of time has passed. Reinstatement is possible only if funds are available, if the student meets the minimum scholarship requirements such as overall DSU GPA, and if the scholarship committee agrees the student has made progress.

Students will be notified in writing of any action taken regarding probation, loss, or reinstatement of a scholarship

Change of Major

The Scholarship Contract for a student who elects to change their major mid-semester may be cancelled unless the student maintains satisfactory standing in lessons and ensembles. The scholarship award may be changed for the following semester at the discretion of the Scholarship Committee.

Withdrawal from the University

Students who withdraw from Delta State University are subject to applicable institutional refund policies found in the Undergraduate Bulletin.

In accepting the offer of financial aid from Delta State University, it is understood that there is a mutual commitment on the part of the student and the institution. Therefore, after May 1 of the calendar year of the student first enters Delta State as a student, he/she will not consider any other offer from an institutional member of the National Association of Schools of Music for the following academic year, except with the express written consent of the Chair of the Department of Music.

Freshmen keyboard majors and keyboard scholarship recipients are required to spend 30 hours per semester in collaborative piano and/or chamber ensemble activities which include studio accompanying, rehearsing, and practicing assigned ensemble repertoire. Sophomore, junior and senior keyboard majors and keyboard scholarship recipients are required to spend a minimum of 45 hours per semester in these collaborative activities.

.   Scholarship students should consult with their applied teacher and ensemble director before accepting any outside engagements. No outside engagements or activities shall conflict with any scheduled performances of the Department of Music.

The Department of Music reserves the right to withdraw scholarship support for conduct inconsistent with the goals of the music program, including non-academic issues and problems.

INDIVIDUAL PERFORMANCE

Earning a bachelor's degree in music includes development of the essential skill of performance. Performance studies focus on several factors such as artistic expression, knowledge of repertoire, performance technique, and the ability to aurally perceive and perform notated music at sight. Acquiring certain levels of mastery of these competencies is an expectation for the professional degrees (BM and BME) in order to graduate. Competency will be assessed in various ways as a part of weekly private lessons, semester juries, and degree recitals, as appropriate for the particular area of concentration and focus of study.

I. Studio Lessons – "AMU"

1.   Students majoring in music are required to take lessons in their applied area during every semester in residency at DSU until degree requirements are met, with the exception of BME students during the semester in which they are the directed teaching internship.

2.   Credit in individual performance is determined at the rate of one hour of credit for each one-half hour private lesson weekly. Students taking 2 or more semester hours of applied instruction will receive a one clock-hour lesson per week. *(NASM standard: up to an hour of instruction plus 3 hours of independent work per week for each credit hour taken - see p. 103).*

        Students are expected to meet practice expectations as set by their major applied instructor.

3.   The maximum combined number of credit hours of individual performance that may be taken in one semester by BME, BA or BM candidates is four.

4.   Students are expected to attend all lessons and to arrive at lessons on time and prepared to begin playing or singing. It is the student's responsibility to contact their instructor regarding any missed lessons prior to the scheduled period, if at possible. Documentation is required to receive an excused absence for all missed lessons. A rescheduled lesson may be given if the absence is excused due to illness, an emergency, or a University-related activity. Applied faculty members are not required to reschedule lessons canceled without sufficient cause or missed without notification, which will likely affect the student's studio grade. Students should refer to their individual instructor's syllabus for particular policies and procedures.

5. Applied instructors are not expected to reschedule lessons missed due to official holidays or pre-empted by campus-wide events.

6. A request to change applied studios requires the consent of the department chair and is only considered when the student has first met with the current applied instructor, after which the instructor agrees to initiate the change if the desire to leave that studio cannot be resolved. Such requests will usually not be considered until the student has had at least two semesters of study under one professor. Although requests for a specific professor are honored when feasible, the most efficient use of faculty, facilities, and concern for student learning must outweigh personal desires. Responsibility for assignment to a specific studio rests solely with the department chair.

5. Bachelor of Music (BM) Candidates:
   a. The BM degree requires that candidates successfully perform a greater amount of literature with a higher degree of difficulty than is required of BA or BME candidates.

   b. BM majors will be examined each semester during the jury for continued BM candidacy. Satisfactory performance in juries and recitals is required for continued candidacy. Performance deemed unsatisfactory by the area faculty will result in probationary status for the succeeding semester.

II. END-OF-SEMESTER JURY PROCEDURES

1. A final performance assessment by performing area faculty panels, called a "jury," is required at the end of each semester for all music majors and minors enrolled in applied lessons, with the following exceptions:

   a. Students enrolled in AMU 210 for credit/no credit only (no grade).
   b. Students who have performed a junior/senior recital during the semester.
   c. Students in their first semester of graded applied study on a *minor* or *secondary* instrument/voice.

2. Failure to perform the semester jury will result in a failing grade for the semester. Exceptions may be made for cases of medical or family emergency at the discretion of the Chair of the Department of Music, in which case the student will receive an Incomplete until they have successfully completed a jury the following semester. The area faculty will set the date for the postponed jury.

   Jury lengths are as follows:
a.	Non-music majors	5 minutes
b.	Music majors: BA, BME	10 minutes
c.	Music majors: BM	15 minutes
d.	All percussion	15 minutes

3. Grading:
   a. Each member of the jury, including the student's applied music teacher, grades the jury.

   b. The average of the panel's grades, based on a 4.0 scale, will equal one-fourth of the final grade.

   c. Students enrolled in AMU 210 as non-majors do not play a jury and do not receive letter grades. They will receive either a grade of CR (credit) or NC (no credit).

III.   Upper Division:

a. Upper division status generally indicates that a student has demonstrated a level of technical and musical proficiency sufficient to continue with advanced study. Jury approval is necessary for advancement into upper division individual performance.

b. To achieve upper division status, students typically play a "barrier" jury at the end of the second semester of their sophomore year. Before performing the barrier jury, students who are woodwind, brass, or percussion majors must complete a separate Scales Proficiency Exam. See your applied professor for the exam requirements. Keyboard majors may attempt the barrier jury and a keyboard proficiency in the same semester, but both must be passed for successful completion of the barrier jury.

c. Junior/community college transfer students must enroll in lower division performance course numbers until their status has been validated by jury examination after at least one semester of study at DSU.

d. After students successfully complete the barrier jury, they may register for upper division AMU lessons for the following semester.

e. Students who do not pass the barrier jury will be allowed to attempt again during the following semester's jury period.

f. Students should be aware that not passing the barrier jury in a timely manner may delay their date of graduation.

g. At least one-third of the individual performance requirements must be met at the upper AMU level to graduate.

Update August 2013

GUIDELINES FOR UNDERGRADUATE DEGREE RECITALS

1. Candidates for the Bachelor of Music Education degree are required to present a half recital in the senior year prior to the directed teaching internship. Half recitals take place during the Thursday afternoon recital period and consist of 20-23 minutes of music per student.

2. Candidates for the Bachelor of Music degree are required to present a half recital during the junior year (20-25 minutes of music) and a full recital (45-50 minutes of music) during the senior year. Half recitals take place during the Thursday afternoon recital period. Senior recitals may be performed on weeknights, Monday through Thursday, at 7:30 p.m. All recitals must be scheduled through the music office and with the faculty collaborative pianist the semester before the recital or during the first two weeks of the semester in which the recital will be presented, considering the recital is later in the semester.

3. A junior and senior recital is an academic and artistic exercise which might be thought of as a comprehensive examination in individual performance. The music chosen for a senior recital should be of the highest caliber in keeping with the student's performing ability. **One selection on the senior recital must be prepared without the assistance of the studio instructor. This selection should be so designated on the printed program with an asterisk (*).**

4. All junior and senior recitals must be approved by a majority of those present on a faculty audition committee, appointed by the department chair.

JUNIOR AND SENIOR RECITAL PROCEDURES

Pre-Recital Approval Process:

a. All students performing a degree recital (junior or senior recital) must present a pre-recital jury for a faculty panel at least two weeks in advance and not more than three weeks before the scheduled recital date. This will allow the student time to respond to the assessment and feedback provided by the pre-recital jury panel.

b. The length of the pre-recital jury for BM Junior recitals and senior BME recitals will be 15 minutes. The length of the pre-recital jury for a senior BM recital is 25 minutes.

c. The pre-recital jury panel will consist of the applied instructor joined by a second member in the student's performance area and a music faculty member at large, both of whom are assigned by the department chair.

d. In the case of areas with only one instructor, the chair will select all of the panel members from related areas.

e. Each student must present three copies of the recital program to the pre-recital jury panel for review. All translations, biographical information, and other program notes must be submitted to the panel as well. Please consult your applied lesson instructor for appropriate biographical guidelines.

f. The pre-recital jury must be performed with the collaborative pianist who will be playing the recital.

g. Performance of the recital repertoire presented at the pre-recital jury must demonstrate a level of preparation that indicates the student will be ready for public performance at the time of the recital. The faculty may choose to hear any piece from the recital repertoire at the pre-recital jury.

h. Faculty members reserve the right to delay the recital performance if they believe the student will not be able to successfully perform the recital at that time.

i. Any student failing a pre-recital jury must wait at least three weeks before attempting to pass it again, considering there is time to reschedule the recital two weeks after the second jury date. If not, students may be deferred to the following semester.

j. Students must submit press release information to the music office and schedule a photo session for the press release no later than the day of the pre-recital jury.

Recital Procedures:

a. A three-member faculty panel assigned by the department chair will be in attendance for the purpose of recommending the grade for the recital. In most cases, one of the members of this panel will be from the student's applied area.

b. Members of the faculty panel will consider the following aspects when evaluating the recital performance: musicianship; performance technique; intonation; rhythmic security; ensemble balance; performance style related to literature; tone; phrasing; expressiveness; stage presence; and for vocalists, language diction. Comments will be made by the judges in reference to these criteria and a letter grade will be assigned based on their professional assessment.

c. Prior success or failure by the student is not considered, only the recital performance is evaluated.

d. Success on the pre-recital jury does not ensure that the recital panel will recommend a passing grade, nor should a high grade be expected just for completing the recital process.

Other:

    a. Students may not present a recital in a given semester if they earned grades of D or F for their previous semester's work in their major individual performance area.

    b. A Senior BME recital does not fulfill the BM Junior recital requirement.

    c. At least one semester of 300-level applied study must be completed prior to the Junior BM recital or BME Senior recital semester.

    d. BM candidates must complete 3 semesters of 300-level AMU coursework prior to presenting a senior recital.

    e. Occasionally, B.M.E. students wish to present a full-length recital as preparation for entering graduate school as a Master of Music candidate. This is a non-degree recital.

Use the <u>Student Degree Recital Checklist</u> found in the Appendix (at the end of this document) for further instructions on organizing your junior or senior recital.

PIANO PROFICIENCY

The piano proficiency examinations are required of all students in the B.M.E. and B.M. degrees. Students in the B.M.E. degree must pass the examination prior to the semester of the directed teaching internship. BM students must pass it prior to graduation.

PREPARATION

1. All entering freshmen will register for MUS 107 Class Piano unless they are piano majors.
2. All transfers who have completed four semesters of group piano with a grade of C or higher at a community college or other institution should register for MUS 300 Piano Proficiency. They will take all five areas of the piano proficiency examination during the first week of class for placement in the proper piano class or exemption due to passing all areas.

3. Students must be continuously be enrolled in piano until all piano proficiency examinations are passed.

GENERAL GUIDELINES

1. The piano Proficiency exam will be offered two times each semester:
   a) Early in the Fall and Spring semesters.
   b) Jury day (an alternative date during finals week may be offered.)
2. Students may take any one or all five sections at any of these times. The five sections of the exam include:
   a) Scales and Arpeggios
   b) Five-note scales and Cadences
   c) Harmonization and Transposition
   d) Sightreading
   e) Performance (except for piano majors)

3. Two or more faculty members will hear proficiency exams. In the event that a student cannot enter an internship or graduate because of not passing the proficiency examination, a jury of three to five faculty members will hear all future attempts.
4. Results of the exams will be posted the day following the exam.
5. Students in private lessons may substitute the proficiency exam for jury repertoire. This decision should be made between the student and teacher early in the semester. For keyboard majors, the piano proficiency exam is in addition to the regular semester jury.
6. Passing grades in class piano indicate the chronological successful completion of sections of the Piano proficiency examination.
7. Keyboard and instrumental students will normally pass all sections of the piano proficiency examination by the end of the sophomore year. Voice students will normally pass off most of the requirements for the piano proficiency examination by the end of the sophomore year, however, additional skills are required which can be passed off during the junior or senior years. Regardless of performance area all sections of this examination must be passed prior to the internship semester for B.M.E. students.

PIANO PROFICIENCY EXAM

REVISED 2006

Instrumental Majors

1. **Scales –** all major and harmonic minor keys, 2 octaves, hands apart with correct fingering, minimum speed: 60 = 2 notes per tick

    Arpeggios – all major and minor tonic triad, 2 octaves, hands apart with correct fingering, minimum speed: 60 = 1 note per tick

2. **Five-note scales** – all major and minor keys, hands together, minimum speed: 60 + 2 notes per tick

    Cadences – I-IV-I-V7-I in all keys, hands together with appropriate inversions (I in root position), minimum speed: 60 – 2 ticks per note

3. **Harmonization and Transposition**
    A. Harmonize a folk tune with given chord symbols. Play the melody with the right hand and use a simple chordal accompaniment in the left hand. Use chord inversions as appropriate to show smooth voice leading. Minimum tempo will be determined for each tune.
    B. Transpose the above melody and accompaniment up and down a whole step. Minimum tempo will be determined for each tune.

4. **Sight Reading** – Simple piece from the piano repertoire showing some independence of hands, on the level of page 205, #3, *Alfred's Group Piano for Adults, Volume I, 2nd ed*. Minimum tempo will be determined for each example.

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5. **Performance**
   A. One piece from the piano repertoire of intermediate difficulty, on the level of page 334, *Alfred's Group Piano for Adults, Volume I, 2nd ed*. Performed at an appropriate tempo, with correct fingerings, and observance of musical markings. No repeats will be taken unless determined necessary to the structure.

   B. One accompaniment for the individual's major instrument. Appropriate difficulty will be determined in consultation with the piano faculty. Student will be responsible for selecting the piece and providing an original copy of the score. Performed at appropriate tempo, with correct fingerings and observance of musical markings, no repeats will be taken unless determined necessary to the structure of the piece.

Voice Majors

1. **Scales –** all major and harmonic minor keys, 2 octaves, hands apart with Correct fingering, minimum speed: 60 = 2 notes per tick

   Arpeggios – all major and minor tonic triad, 2 octaves, hands apart with Correct fingering, minimum speed: 60 = 1 note per tick

2. **Five-note scales** – all major and minor keys, hands together, minimum speed: 60 – 2 notes per tick

   Cadences – I-IV-I-V7-I in all keys, hands together with appropriate inversions (I in root position), minimum speed: 60 = 2 ticks per note

3. **Harmonization and Transposition**
   A. Harmonize a folk tune with given chord symbols. Lay the melody with the Right hand and use a simple chordal accompaniment in the left hand. Use Chord inversions as appropriate to show smooth voice leading. Minimum Tempo will be determined for each tune.

   B. Transpose the above melody and accompaniment up and down a whole Step. Minimum tempo will be determined for each tune.

4. **Sight Reading**
   A. Simple piece from the piano repertoire showing some independence of the Hands on the level of pages 358, *Alfred's Group Piano for Adults, Volume II*. Minimum tempo will be determined for each example.

   B. Song accompaniment from the voice repertoire, on the level of page 205, *Alfred's Group Piano for Adults, Volume II*. Minimum tempo will be determined for each example.

   C. Choral score – 2 parts from a 4-part open score on the level of page 249, *Alfred's Group Piano for Adults, Volume II*. Minimum tempo will be determined for each example.

5. **Performance**
   A. One piece from the piano repertoire of intermediate difficulty, on the level of pages 356-7, *Alfred's Group Piano for Adults, Volume II*. Performed at an appropriate tempo, with correct fingerings and observance of musical markings. No repeats will be taken unless determined necessary to the structure.

   B. One accompaniment for the individual's voice type. Appropriate difficulty will be determined in consultation with the piano faculty. Student will be responsible for selecting the piece and providing an original copy of the score. Performed at appropriate tempo, with correct fingerings and observance of musical markings, no repeats will be taken unless determined necessary to the structure of the piece.

   C. One Bach Chorale from 1-1 Chorales for Keyboard. Performed at an appropriate tempo with correct fingerings.

   D. One choral accompaniment for SATB. Appropriate difficulty will be determined in consultation with the piano faculty. Student will be responsible for selecting the piece and providing an original copy of the score. Performed at appropriate tempo, with correct fingerings and observance of musical markings, no repeats will be taken unless determined necessary to the structure of the piece.

Piano Majors

1. **Scales** – all major and all forms of the minor, 4 octaves, hands together with correct fingering, minimum speed: 60 = 4 notes per tick

   Arpeggios
   Tonic triad – all major and minor tonic triad, 4 octaves, hands together with correct fingering, minimum speed: 60 = 2 notes per tick

   Dominant seventh chord – all major and minor keys, 4 octaves, hands together with correct fingering, minimum speed: 60 = 2 notes per tick

   Leading tone seventh chord – fully diminished, all major and minor keys, 4 octaves, hands together with correct fingering, minimum speed: 60 = 2 notes per tick

2. **Five-note scales** – all major and minor keys, hands together, minimum speed: 60 = 2 notes per tick

   Cadences – I-IV-I-V7-I in all keys, hands together with appropriate inversions (I in root position), minimum speed: 60 = 2 ticks per note

3. **Harmonization and Transposition**
   A. Harmonize a folk tune with given chord symbols. Play the melody with the right hand and use a simple chordal accompaniment in the left hand. Use chord inversions as appropriate to show smooth voice leading. Minimum tempo will be determined for each tune.

   B. Transpose the above melody and accompaniment up and down a whole step. Minimum tempo will be determined for each tune.

4. **Sight Reading**
   A. One piece from the intermediate piano repertoire, on the level of page 179 of *Alfred's Group Piano for Adults, Volume II*. Minimum tempo will be Determined for each example.

   B. Song accompaniment from the voice repertoire, on the level of page 275 of *Alfred's Group Piano for Adults, Volume II*. Minimum tempo will be Determined for each example.

   C. Choral score – 4 parts from a 4-part open score, on the level of page 249 of *Alfred's Group Piano for Adults, Volume II, 2nd ed*. Minimum tempo will Be determined for each example.

GUIDELINES TO A USER-FRIENDLY COLLABORATIVE PIANIST

1. When you have your instructor's approval, send a completed **Recital Request Form** online (Please go to the Department of Music website. Click on "Current Students" and find "Recital Request Form.") and place your musical score and recording (<u>if available</u>) in my box in Zeigel Hall or on the door (Bailey 124), **at least 7 weeks** prior to Junior/Senior Recitals, **at least 4 weeks** prior to General Convocation.

2. It is your responsibility to schedule rehearsals/coaching sessions with me. Sign up for a rehearsal well before your scheduled performance date (at least 8 days before General Convocation, at least 4 weeks before Junior/Senior Recitals. Please refer to *Convocation Update and Important Deadlines* posted in Bailey Hall.) The sign-up sheet for this is on my studio door, Bailey 124. If you cannot find an agreeable time to rehearse on my schedule, please call (662-846-4122), write a note and leave it in the box on my door, or e-mail me.

3. Please sign up at least 48 hours in advance of any rehearsal.

4. Be conscientious about showing up for scheduled rehearsals. If you miss a rehearsal with no prior notice, nor have an INCREDIBLY good excuse, the rehearsal time will NOT be made up.

5. You are entitled to the following rehearsal time:

General Convocation … up to 1 hour in up to three sessions
Junior/Senior Recital … up to 4 hours in up to eight sessions (in a 5-week period)

6. If you would like to perform with one of the Delta State student pianists, it is possible to arrange a partner and/or coach if you indicate your interest and submit a Recital Request Form to Dr. Shimizu for approval, **at least 7 weeks** before Junior/Senior recitals or other intended performance date. Please note though, the pianists are INCREDIBLY BUSY and need the music at least 7 weeks in advance of any intended performance

If you have any questions about piano collaboration, please don't hesitate to ask. I check my mailbox and e-mail as often as possible. If you need to see me in person, please check my posted schedule (Bailey 124) and see me between rehearsals or sign up for a time.

Dr. Kumiko Shimizu
Associate Professor of Music
Studio: Bailey Hall 124
Phone: (662)846-4122
E-mail: kshimizu@deltastate.edu   edited fall 2013

RULES FOR USE OF PERFORMANCE PIANOS
IN THE RECITAL HALL

The pianos should **remain on stage** unless the stage is in use.

The pianos should be locked at all times that it is not in use.

The piano faculty will have keys, and there will be a key in the music office.

The pianos should be covered at all times that it is not in use.

The pianos will not be moved from its location by anyone other than the piano faculty without the express permission of the Department Chair.

The pianos **must** have the cover in place before it is moved.

There should always be two people present to move these pianos; one should be a faculty member.

Only those that will be performing on these pianos will play them. (These are **NOT** practice instruments.)

These pianos are for use in the Recital Hall. There must be permission from the department chair to be used in the Delta and Pine Land Theater or moved to another location on campus.

Any event other than that of the Department of Music must have permission of the department chair to use these pianos.

Do not place **ANYTHING** on the cabinet of the pianos.

The piano covers should not be placed on the harpsichord. Place the cover on the chair/bench provided in the storage room.

Do not STAND on the pianos or the piano stools.

Manipulating the mechanical and physical attributes of the pianos (i.e. compositions for prepared piano) should be done only with the permission and assistance of DSU piano faculty.

[Care should be given to all pianos, regardless of location, age, or value as they are very difficult and expensive to replace. They must be able to last for several years.]

Updated August 2013

DEGREES AND MUSICIAN PROFILES

Musicians share common professional needs; for example, each to some extent must be a performer, a listener, a historian, a composer, a theorist and a teacher. For this reason, certain subject matter and learning processes are common to all baccalaureate degrees in music. However, at some point, the curricula for degrees must begin to diverge because each focuses on a particular area of musical knowledge and skill.

Finding the degree program that is aligned to a person's interests, aptitudes, and capabilities is a matter for exploration and thought. As you progress through your studies, you may find that you excel in some areas. The satisfaction from working in any area can vary and as time passes you will find the specific direction you should take in setting your professional goals.

Comparing these degree characteristics below with one's own qualities and interests may allow a more practical and appropriate decision to be made. You are strongly encouraged to discuss your career goals with your advisor or any other member of the faculty at any time.

BACHELOR OF ARTS IN MUSIC

A Bachelor of Arts degree is one that allows a person to concentrate in more than one field of study. A person chooses a major field of study but has a number of elective requirements that allow study in other disciplines on campus. The general education core requirements are the same for all degrees except substitutions that are allowed from special degree requirements (philosophy as a social science in the B.A., for example).

The B.A. in Music allows a person to study music theory, music history, and individual performance, to play in ensembles and offers them the study in other academic areas. There are specified minors with planned courses of study (see the undergraduate bulletin for listing of choices). There is a final project requirement, the **Senior Capstone Experience (see Appendix for guidelines),** as well as a foreign language requirement. Because of the outside study in other areas, there are fewer music credits than for the other music degrees. Performance benchmarks are more closely matched to the goals of the student.

Possible outcomes of graduating with a B.A. in music would be music journalism (critique or editing), music library work, church music, day school worker, arts administration (orchestra manager, ticket sales, concert associations), music industry (business, publishing, recording, etc.), professional schools (law, seminary), or graduate study in the liberal arts (M.A.). The B.A. is widely recognized as a course of study for those persons wishing to acquire knowledge on a broader base.

The Department of Music also offers an emphasis in Sound Recording Technology for the Bachelor of Arts in music that incorporates course work in the Delta Music Institute (DMI).

Personal Characteristics:

1. Variety of interests
2. Interest in reading and writing
3. Secondary interests in teaching or performing
4. General background in music
5. Open to a range of career possibilities.

BACHELOR OF MUSIC EDUCATION

The Bachelor of Music Education degree (B.M.E.) is designed to train and educate students to become music teachers. Completing all requirements qualifies a candidate to apply for a license to teach in Mississippi. In addition to general education courses, music theory, music history, and performance, the curriculum includes courses that expose teacher candidates to human behavior, basic education principles, methods of instruction, as well as providing a chance to observe teachers in the field and gain experience teaching students. A candidate must be approved to enter the **Teacher Education Program** by successfully completing lower level courses in music, by reaching upper level performance standards, and by exhibiting personal qualities, called "Dispositions," that are deemed necessary for success as a teacher. Admission requirements to the degree program are initially based on an audition and music literacy exam. Candidates are expected to have had prior musical experiences.

Two additional requirements are a senior recital and a full semester as a music teacher intern at an approved school in Mississippi. Passing scores on three standardized examinations called Praxis exams are also necessary to complete this degree and for licensure. Teacher interns are evaluated by state standards called the Teacher Intern Assessment Instruments or TIAI accompanied by a Teacher Work Sample (TWS) document, and by standards and competencies established by the National Council for Accrediting Teacher Education (NCATE), the National Association of Schools Music (NASM), and the Interstate New Teacher Assessment and Support Consortium (INTASC). Candidates must meet all graduation requirements, have passing scores on Praxis exams, and be approved by the music faculty to be able to enter the internship.

Three areas of focus are possible by majoring in music education: vocal/general at the elementary level, vocal/general at the secondary level, and instrumental at the secondary level. Vocal/general majors are either voice or piano majors and learn to direct choirs and to teach elementary general music. Instrumental majors major in a band instrument or piano. They learn to direct bands and teach instrumental performance at the junior and senior high levels. State licensure in music requires training at all levels as all Mississippi music teacher licenses cover grades K – 12. It is a mark of a true music educator to be trained to teach music at all levels. All DSU music education majors are trained to teach at the elementary school level, It is also sometimes a part of a secondary position, or may be the only job available.   Exposure to the widely used "Orff-Schulwerk" approach to music instruction for children is also available for elective study and is part of the elementary general music methods course.

Students who complete the B.M.E. degree generally apply for a teaching certificate and teach music at public, private, or church schools. Some continue their study at the graduate level by pursuing a Master of Music Education degree, or another type of graduate music degree. Some choose to teach several years before entering graduate school. A professional music educator who desires to teach at the university level will likely need to eventually earn a doctoral degree in music education, conducting, or a closely-related field.

The Bachelor of Music Education degree may also prepare a music major to be a church musician who rehearses and conduct choirs and small instrumental ensembles, may play a keyboard instrument, and facilitates and teaches children and adults involved in the church's music program develop their musicianship skills. The B.M.E often requires more than eight semesters to complete all requirements, depending on electives, number of ensembles, and other personal factors. However, a candidate can complete the requirements of the degree program as listed in four years if the curriculum is followed as suggested and requirements are met without repetition.

Characteristics of Effective Music Teachers:

1. acceptable writing and communication skills
2. ability to motivate others
3. ability to organize, describe, and demonstrate music concepts and skills
4. genuine interest in young people
5. competent musical performing skill
6. excellent aural skills
7. solid understanding of music fundamentals and history
8. patience and flexibility
9. engaging personality
10. organizational and management skills
11. patience and mature judgment
12. respect for others and authority
13. ability to draw conclusions and solve problems
14. sensitivity to diversity among students
15. confidence and assertiveness
16. punctuality
17. dependability
18. responsibility for actions
19. ability to plan and assess instruction and learning
20. desire to continually learn about music and teaching

BACHELOR OF MUSIC (Performance)

The Bachelor of Music degree at DSU is designed for people who wish to concentrate their study in performance. The degree requires a bulk of studies in the various music courses as well as a significant amount of time in individual performance. Entrance performance levels are the highest for this degree. Admission to this degree must be approved by a faculty jury which includes a performance audition and a music literacy examination. Coursework prepares students to go on to graduate work, usually in performance, but also conducting, musicology, music theory, or other applied music areas. A junior and a senior recital are required to graduate.

Persons completing the B.M. degree often perform with ensembles or performing companies, teach privately, compose music, or go on to graduate school. A Master of Music degree requires further study in music literature and applied music, as well as additional recitals and/or creative/scholarly activity. A Doctor of Musical Arts degree is a logical continuation of this degree for those wishing to be a professor at the collegiate level. The D.M.A. degree often requires several recitals, a written document, pedagogy courses, as well as additional studies in music literature and theory. Conducting is another focal area for graduate applied music study. Both the M.M. and the D.M.A. could qualify a person to teach applied music at a university, perform as a recitalist, and/or engage in creative activity or scholarly research. Competition is very high in all areas of applied music. The B.M. is considered a professional degree in music.

Personal Characteristics:

1. excellent musical performance abilities
2. solid background in music fundamentals
3. ability to concentrate under pressure
4. strong sense of self and assertiveness
5. personal discipline of time and practice
6. superior scholarship
7. ability to analyze and memorize
8. long-range career goals
9. love of music and performing

To summarize, the following are general considerations:

Bachelor of Arts in Music: liberal arts, other areas of study, basic music core
Bachelor of Music Ed.: professional degree, advanced music courses, teaching methodology, internship, performance, licensure, people-oriented
Bachelor of Music: performance, advanced music courses, graduate school

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ACADEMIC MINOR IN MUSIC (22 HOURS)
(see page 122 in 2013-2014 DSU UG Bulletin)

MUS 105 Music Literature……3 hours
MUS 107, 108 Group Piano and Musicianship - 1/1 hrs…… 2 hours
General Education Course….. 3 hours
   MUS 114 Music in American Culture, **OR**
   MUS 116 History of Rock and Roll, **OR**
   MUS 117 History of Jazz
MUS 150, 151 Freshman Music Theory - 3/3 hours (co-requisites with MUS 152, 153) – 6 hours
MUS 152, 153 Musicianship - 1/1 hours – 2 hours
Performance…………….6 hours
AMU Individual Performance (Voice or Single Instrument) .... 4 hrs *(2-4 semester)*
     Large ensemble (in area of individual performance)……..2 hrs. (*2 semesters*)

A Music Minor must meet minimum standards for Performance as described in Performance section of course descriptions which includes an audition with applied faculty in the area of performance. Permission to take performance must be secured from the Chair of the Department of Music.

Students working toward the Minor in Music must earn a minimum grade of C for graduation and for prerequisites to music courses. (*Faculty meeting minutes-January 2011-).*

BSIS CONCENTRATION

BSIS majors must complete at least the Minor in Music course of study (22 hours) and an additional 5 additional hours for two 27-hour concentrations. They must maintain a 2.5 GPA in each concentration and will also need to make a C in music courses that serve as pre-requisites for other music courses. (*Faculty meeting minutes-January 2011).*

PLANNING YOUR PROGRAM

A recommended sequence of courses for each degree is listed in the Appendix. With this aid and the help of your faculty advisor, your program can be planned well in advance.

ADVISING AND STUDENT RESPONSIBILITY

1. All music majors will be assigned a faculty advisor, who will, in most cases, be the applied studio instructor. The faculty advisor can be very helpful in guiding a student in course selection and career planning. Advisors will assist in scheduling and meeting requirements for graduation. Be sure to plan your program wisely to prevent delaying your progress toward graduation.

2. The student must accept full responsibility for knowing the policies and regulations relevant to the undergraduate degree programs. These policies are contained in the Delta State University Undergraduate Bulletin. This handbook also has important information concerning finer details of Department of Music procedures.

DSU WRITING PROFICIENCY REQUIREMENT

Demonstration of writing proficiency is required for graduation for all students at DSU. In addition to completing the General Education Curriculum courses in composition, there are several ways by which a student can meet this requirement:

1. A score of 3 or higher on the CAAP Writing Essay Examination*

2. A passing score on the writing examination required for education licensure.

3. ENG 300 (Students who receive a grade of NC--No Credit--on the ENG 300 exam may not take it again.)

4. A passing grade in ENG 301 (see specific program requirements.)

5. A score of 3.5 on the writing portion of the Graduate Record Examination (GRE).

*Students may make arrangements to take CAAP through the Office of Counseling and Developmental Studies. The pass rate for DSU students is approximately 40 percent. See http://www.act.org/caap/essay.html.

Students who do not pass the Praxis or CAAP may enroll in ENG 301 and/or use the services of the Writing Center to improve writing skills.

MAJOR FIELD TEST

Upon successfully completing music history and form and analysis courses, usually at the end of the second semester of the junior year, B. M. and B.M.E. majors are required to take a comprehensive examination called the **Major Field Test** in Music to assess retention of music theory, music history, and listening knowledge. The MFT is a timed, computer-based exam that takes approximately 2 hours to complete. There is no cost to students for taking the exam at this time. The score does not affect the outcome of any course grade or graduation sequence as the department uses the exam for program assessment and diagnostics. This exam is published by Educational Testing Service (ETS) which also publishes the Praxis and ACT exams. Information about the MFT is available at http://www.ets.org/mft/about/content/music.

MUSICIANS' HEARING PROTECTION AND WELLNESS

1. Students should be aware that prolonged exposure to sound over a certain decibel level while participating in music performance activities can cause both temporary and permanent hearing loss. Music students should be aware of the level and amount of exposure they experience regularly and take precautionary measures to protect hearing in ways recommended by hearing and music professionals.

Sound meters, also called decibel meters, can be purchased at electronics stores and other merchants online, as well as downloaded as an "app" for smart digital devices such as an iPhone. These devices or apps give you a reading of the volume level of the sound in your immediate area and provide guidance on safe and extreme levels of volume. Generally, staying below 70 decibels is safe, yet many instruments are measured at louder levels and especially when in ensembles.

Musician's earplugs are available to help with decibel and frequency extremes. A popular product is the ETY Plug, available for purchase online. http://www.etymotic.com/hp/er20.html

The Department of Speech and Hearing Sciences on campus, located on the first floor of Kethley Hall in Suite B, provides hearing screenings at their Clinic in Kethley 110, often free-of-charge. Students are welcome to contact that office at 846-4110 to check into scheduling this painless procedure.

2. Music students must consider several areas to promote wellness and good health. For music majors, time is stretched late into the day and evening, so it is easy to become fatigued and feel depressed emotionally when not enough time is given for rest and recreation. Time management is required for music majors to be able to accomplish the required tasks of courses and performance, but also have personal time to rejuvenate and explore other interests. Your music professors are eager to help you develop a schedule to accommodate a fulfilling and efficient lifestyle as a college student in music; let any of them know that you would like their guidance.

3. Certain body movements, depending on the area of your performance, can result in injury or discomfort to your body, so it is best to try to avoid those that are not essential movements and know how to prepare for and manage those that may be crucial to your performance area. Your applied instructor(s) will address these concerns for your area in your lessons and provide information to help you prevent a musician-type injury or condition.

More information concerning hearing protection is available on the home page of the Department of Music web site (music.deltastate.edu) along with other health and wellness information for musicians as well at the end of this handbook in the Appendix.

TEACHER EDUCATION
CONCEPTUAL FRAMEWORK

DELTA P³ MODEL
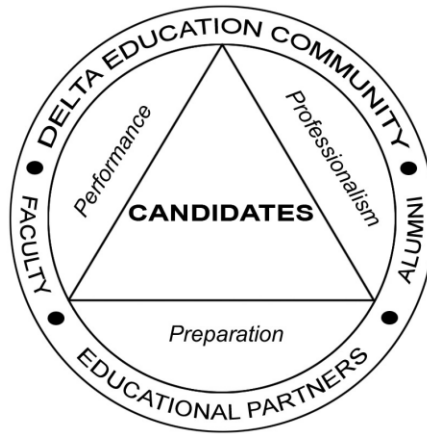
Vision: The Delta State University College of Education promotes a vibrant educational community committed to preparing capable and confident candidates who can positively affect learning outcomes of students in the P-12 school setting. Appropriately illustrated by the Delta triangle, the model reflects candidate development through the triad of preparation, performance and professionalism, supported by the greater Delta educational community (faculty, educational partners, and alumni).

Guiding Principles:

1. **Education is a lifelong endeavor,** requiring an ever-expanding content knowledge base, a repertoire of skills, and a broad experience base. (GP1)
2. **Education is interactive and reflective,** a process that is accomplished through assessment and reflection of a collaborative nature. (GP2)
3. **Education is culturally contextualized**, requiring both an understanding and appreciation of the diversity of all individuals within the learning community. (GP3)
4. **Education is dynamic,** with change being driven by assessment data and the needs of all segments of the educational community. (GP4)
5. **Education is enhanced by technology,** infused throughout programs and services. (GP5)

THE TEACHER EDUCATION PROGRAM

The objective of the Teacher Education Program at Delta State University is to prepare excellent teachers. The administrative control of the Teacher Education Program is centered in the Teacher Education Council. The Dean of the College of Education is the Director of Teacher Education, and the Chair of Teacher Education is the administrative officer for the Teacher Education Council. Students who complete the appropriate curriculum in the prescribed sequence are recommended for educator licensure.

ADMISSION TO THE TEACHER EDUCATION PROGRAM

Students may indicate an interest in teacher education upon application for admissions to Delta State University, and they are advised and counseled accordingly. Actual admission to the program is not attained until the junior year. In the junior year students seeking admission to the program must take CUR 300 or CUR 302 or CEL 301. All students completing CUR 300 or CUR 302 or CEL 301 will be admitted by the Office of Field Experiences to the program if all requirements are met at that time. Students failing to meet the requirements will be denied admission until such time that all requirements are met. Each student and his/her advisor are notified of the student's admission status, initially, when the student completes CUR 300 or CUR 302 or CEL 301. Students initially denied admission to the program are resubmitted for admission at a later date when all requirements for admission are met. Upper-level students may file application for admission to the program at any time and must follow the same admission process.

The necessary "Application for Admission to Teacher Education" form and additional information about the Teacher Education Program may be secured from the Office of Field Experiences. The application should be properly executed and filed with the Office of Field Experiences, Post Office Box 3121, Delta State University, Cleveland, MS 38733.

Requirements for Admission to the Program for Secondary Education Majors (including music):

1. Complete CUR 300, Survey of Education with Field Experiences*

2. Make application for admission to the Teacher Education Program

3. Have at least a 2.5 on all General Education coursework **through December 2013**. *After that date*, a 3.0 will be required by Delta State Teacher Education Unit to comply with a new state law.

4. Through December 2013, make passing scores on PRAXIS I (PPST) exams, or have an ACT composite score of 21 with no sub score below 18, or an SAT composite of 860 on tests taken prior to university admission. The passing PPST scores set by the Mississippi Department of Education for entrance into a teacher education program are: *Praxis I (PPST): Reading – **172**, Writing – **173**, Math – **172**.*

   Beginning January 2014, PPST will no longer be accepted in Mississippi, and will be replaced by **CASE** exams. After that date, anyone applying for and admitted to Teacher Education at DSU will need to submit a **21 ACT equivalent,** or passing scores on **CASE** exams, *unless* they passed all PPST exams prior to Dec. 31, 2013. As the state will not accept a combination of PPST and CASE scores, all of the PPST must be passed prior to 2014, or passing scores on all parts of the CASE will be required: **Reading 156, Writing 162, Mathematics 150.** *(updated Sept. 2013)*

5. Have a positive recommendation by the department/division faculty; the number of endorsements required will be determined by the department/division based on the number of faculty.

6. Have documentation of candidate enrollment and participation in TaskStream (http://www.taskstream.com)

7. *Field Experiences are 30 hours of observation in public schools, 15 of which are completed in the Cleveland Public Schools and 15 in a school(s) outside of Cleveland, arranged by the candidate.

Music Faculty Recommendation into TEP

In considering the recommendation of a student to be a candidate in the Teacher Education Program, the music faculty discusses the qualifications and readiness of each student, based on such things as whether the candidate:

- *Attends class on a regular basis and is punctual – is dependable.*
- *Has a positive work ethic – is trying to reach potential.*
- *Can accept new strategies and ideas presented by the professors in class.*
- *Has good relationships with peers and faculty – getting along with others in the world of work is crucial for success.*
- *Has leadership qualities and can inspire others to learn.*
- *Shows evidence of possessing the musical skills and abilities necessary to teach.*

A more comprehensive range of Dispositions (included as an appendix) must be demonstrated at a proficient level by candidates before graduation.

Completion of MUS 305 Music Education with a <u>grade of C</u> or higher is also a requirement for admission to TEP for the BME and a prerequisite to MUS 388 Music Methods for the Elementary School

REQUIREMENTS FOR COMPLETION OF THE PROGRAM

In order to complete the Teacher Education Program and to qualify for a Mississippi teaching license, an applicant must complete all requirements for the appropriate degree, meet each minimum course requirement, pass the appropriate Praxis Series and submit an application for licensure to the Mississippi Department of Education. The applicant is responsible for having his or her Praxis scores sent to the Mississippi Department of Education and Delta State University. Candidates who are exempt from the PPST based on ACT or SAT scores must pass either ENG 300 (Writing Proficiency Examination), CAAP exam, GRE writing exam, the PPST/CBT Writing test, or pass ENG 301.

Directed Teaching Internship

Students preparing to teach in elementary or high school are expected to set aside the last full semester of their senior year for a Directed Teaching Internship, traditionally known as "the directed teaching internship." 16 weeks of internship are required by the state to graduate and to receive a state license to teach. To prepare for this school-based experience, candidates enroll in three specific professional education courses as a group, called the "block," in the semester prior to the teaching internship. The three courses are EPY 341 Educational Psychology, CUR 393 Classroom Management, and CUR 489 or 490, which is the secondary music education methods course for your license track, K-12 vocal or K-12 instrumental. The internship occurs in schools approved by the University. Teacher interns are at all times under the close supervision of a public school mentor and a university supervisor. Interns who teach outside the city of Cleveland may live in the community in which they teach and pay their own expenses. They do not pay living expenses at the University during this period. Those who teach in the Cleveland schools may stay on the campus but must furnish their own transportation to and from the school. If a teacher intern is allowed to teach outside of the approved Delta Consortium of schools, which covers a wide region in West and Central Mississippi, he/she must pay for the supervisor's travel expenses outside of the boundaries. The Office of Field Experience will set up a process by which to make payment. During this time interns observe a cooperating teacher, work with students, plan lessons, and are evaluated on planning, teaching and assessment. The Teacher Intern Assessment Instrument is used to evaluate the candidate. (See Appendix).

In addition, a narrative portfolio called the Teacher Work Sample is completed to indicate specific factors required in the unit plans and how a teacher intern will ensure that all students will be able to learn successfully. The TWS is explored and modeled in the CUR methods course during the block semester. (see Appendix)

Written applications for the Directed Teaching Internship must be filed with the Director of Field Experiences. Secondary and special subject majors make application for the internship during the methods course in their majors. Candidates are responsible for filing applications to comply with deadlines established by the Teacher Education Council a semester in advance: *The fall internship application deadline is the week of **February 15**, and the spring internship application deadline is the week of **September 15**.* All requirements for the Directed Teaching Internship must be met before a candidate is approved for internship.

Prerequisites for ALL Teacher Interns:

1. Senior standing (87 and over semester hours)
2. Nine hours in residence in the teaching field
3. Grade point average of 2.5 on all course work taken
4. Completion of prerequisite courses as shown in catalog
5. Submission of application for admission to the Directed Teacher Internship Program by the deadline dates shown above
6. A positive recommendation by the department/division faculty; the number of endorsements required will be determined by the department/division based on the number of faculty.
7. Passing scores on the appropriate Praxis Specialty Area Test and the Praxis Principles of Learning and Teaching (PLT) Test

Also, **DSU Diversity Proficiencies** (see appendix) are to be developed and demonstrated by graduation.

THE ROLE OF THE TEACHER INTERN
Information for Teacher Candidates

http://www.deltastate.edu/pages/5050.asp

PRAXIS TESTING INFORMATION
http://www.deltastate.edu/pages/661.asp

Praxis exams are available several times each semester and in the summer at DSU and other testing locations/universities. They are taken at the candidate's expense. They may be taken as many times as needed to achieve passing scores. The passing PPST/CASE scores set by the Mississippi Department of Education for entrance into a teacher education program are:

*Praxis I (PPST): Reading – **172**   Writing – **173**   Math – **172** (**must be completed by Dec. 2013**)*
*After January 1, 2014: CASE: Reading – **172**   Writing – **162**   Mathematics - **150***

The passing Praxis scores set by the Mississippi Department of Education for an initial teacher licensure are
> *Praxis II: Music Education – **161***
> *Praxis II: Principles of Learning and Teaching (PLT) – **157***

Candidates must have passing scores for all Praxis exams on file with the Office of Field Experiences by the first day of class in the semester they plan to complete their teaching internship.

REGISTRATION DEADLINE	TEST DATE

MAKE APPLICATION FOR TESTS AT LEAST 5 WEEKS *BEFORE* TEST DATE!

DEPARTMENT OF MUSIC REQUIREMENTS FOR ADMISSION TO DIRECTED TEACHING INTERNSHIP ARE:

1. To pass all sections of the Piano Proficiency exam.

2. To complete the last five hours of credit in applied performance (AMU) at the upper division (300 level), to include the senior recital.

3. Present a senior recital prior to the semester of the directed teaching internship, earning a grade of C or higher from the faculty jury and applied instructor.

4. Meet standards set for several phases of Field Experiences in area schools in MUS 388 Music Methods and Materials for the Elementary School and CUR 489/490 Vocal Music Methods/Instrumental Music Methods.

5. Earn the grade of C in all music courses. Courses may be repeated to meet this requirement.

Revised Sept. 2012

MUSIC ADVISING CHECKLIST

B.M.E.

MUSIC DEPARTMENT REQUIREMENTS:

(1) Register for any necessary developmental courses if ACT scores are below 16 as indicated on Freshman Evaluation Sheet. (Freshman only)

(2) MUS 104: Seven semesters required (B.M.E.). For transfer students MUS 104 is required for each semester of residence at DSU.

(3) At least one large ensemble during each semester of residency except for the directed teaching internship semester.

(4) Senior recital prior to the directed teaching internship.

(5) Pass piano proficiency exams prior to the directed teaching internship. [Students must be continuously enrolled in group piano MUS 107, 108, 207, 208 or MUS 300 until all sections of the piano proficiency exam are passed.]

IHL REQUIREMENT:

Not more than six hours in professional education courses may be taken prior to being admitted to the Teacher Education Program.

DSU MUSIC CORE and MUSIC EDUCATION COURSE SEQUENCE and PRE-REQUISITES

A grade of C or higher must be earned in pre-requisite courses to move forward
and in all music classes to graduate.

Freshman Year

Fall
MUS 107- Class Piano - no prerequisite
MUS 150-Music Theory-no prerequisite, co-requisite with MUS 152
MUS 152-Musicianship-no prerequisite, co-requisite with MUS 152

Spring
MUS 105 Music Literature-no prerequisite
MUS 108 Class Piano – (MUS 107 as it is a continuation)
MUS 151 Music Theory- (MUS 150, MUS 152, co-requisite with MUS 153)
MUS 153 Musicianship – (MUS 150, MUS 152, co-requisite with MUS 151)

Sophomore Year

Fall
MUS 207-Class Piano – (MUS 107, 108)
MUS 250-Music Theory- (MUS 150,151, 152, 153); co-requisite with MUS 252
MUS 252-Aural Music Theory- (MUS 150, 151, 152, 153); co-requisite with MUS 250

Spring
MUS 208- Class Piano – (MUS 107, 108, 207)
MUS 251- Music Theory- (MUS 150, 151, 152, 153, 250, 252) co-requisite with MUS 2 53
MUS 253- Aural Music Theory- (MUS 150, 151, 152, 153, 250, 252); co-requisite with MUS 251

** Music Education courses- begin in Junior Year**

Junior Year

Fall
MUS 301Music of the Middle Ages, Renaissance, and Baroque Periods – (MUS 105, 251)
MUS 305 Music Education – (MUS 250, 251)
MUS 309 Conducting – (MUS 250, 251, 252, 253)
MUS 350 Orchestration – (MUS 250, 251, 252, 253)

Vocal Majors: MUS 344 Vocal Pedagogy – (MUS 250, 251, 252, 253)

Spring
MUS 302 Music of the Classic, Romantic and Contemporary Periods – (MUS 105, 251)
MUS 310 Choral Conducting – (MUS 250, 251, 252, 253 and 309 or consent of instructor)
OR MUS 311 Instrumental Conducting – (MUS 250, 251, 252, 253 and 309 or consent of instructor)
MUS 354 String Methods – (MUS 250, 251, 252, 253)
MUS 357 Brass Methods – (MUS 250, 251, 252, 253)
MUS 388 Music Methods for the Elementary School – (MUS 250, 251, 252, 253, MUS 305)
MUS 450- Form and Analysis-(MUS 250, 251, 252, 253, MUS 305)

Senior Year

Fall
MUS 355 Percussion Methods – (MUS 250, 251, 252, 253)
MUS 358 WW Methods – (MUS 250, 251, 252, 253)
AMU 450 Senior Recital – (12 hours of applied study, at least 2-3 of which are at 300-level; pre-recital jury)

CUR 489 OR 490 Vocal OR Instrumental Methods – (MUS 250, 251, 252, 253, MUS 305)
[to be taken in a block of courses that include EPY 341 Educational Psychology, CUR 393
*   Classroom Management, and HSE 144 CPR]*

Spring – CUR 498 Directed Teaching Internship in a Mississippi public school district –
    All requirements for the degree, passing scores on all Praxis exams, and faculty approval

APPENDIX

DELTA STATE UNIVERSITY
COLLEGE OF EDUCATTION

APPLICATION FOR DIRECTED TEACHING INTERNSHIP

All teacher candidates <u>must</u> complete an application prior to internship. The deadline for application acceptance for fall internship is the week of February 15th prior to the internship semester. The deadline for acceptance for spring internship is the week of September 15th prior to the internship semester.

Name _____   Date _____
         Last   First   Middle

Campus Address_____Campus Phone _____

Home Address _____   Home Phone _____

Cell Phone _____

E-mail Address _____   Major _____

All correspondence with teacher candidates prior to and during internship is through e-mail. E-mail addresses must be current and teacher candidates need to check e-mail daily for information from the Office of Field Experiences.

<u>ALL PRAXIS TESTS MUST BE PASSED BEFORE INTERNSHIP:</u>
- Pre-Professional Skills Test (PPST) or Computerized Pre-Professional Skills Test (C-PPST)
- Praxis II: Subject Assessment/Specialty Area
- Praxis II: Principles of Learning and Teaching (PLT)

Contact the Office of Field Experiences (846-4405) for the appropriate test code for your major.

Expected Graduation Date – Semester and Year: _____

When do you prefer to complete internship? (circle one)   Fall   Spring   Year: ____

*You will be assigned to a **school district** after you have completed all requirements for internship. **Students are not to contact school districts or teachers**. Please indicate in the space below your **school district** preference where you would like to do your internship and any extenuating circumstances to be considered in making your assignment.*

Specific schools should not be requested on this application.

School District Choice 1: _____

School District Choice 2: _____

Extenuating Circumstances (if applicable): _____

If you do not complete internship during the semester you have requested above, you must re-apply in the Office of Field Experiences to be admitted the following semester. Deadline dates will apply for reapplications.

I understand that the Director of Field Experiences will make the final decision as to where I will do my internship. My signature indicates that I read and understand all requirements and procedures stated in the above application.

Signature _____   Date _____

The following attachments must accompany this application:

1. Resumé
2. Recent Photograph

Delta State University
College of Education
Protocol for Dispositions
Initial Programs

1. Candidates will be introduced to the *Dispositions Rating Scale* during CEL 301, *Introduction to Elementary Education,* CUR 300*, Survey of Education with Field Experiences,* and CUR 302, *Orientation and Field Experiences.* During these courses, candidates will self-assess using the scale, with focused observations and assignments related to field experiences serving as a frame of reference. The instructor will also evaluate the candidate using the scale and will review both assessments, followed by a conference with the candidate to review the assessments and discuss strengths/weaknesses/discrepancies in perspectives.

2. A flag form will be placed in each candidate's folder for documenting both deficiencies and exemplary practices/dispositions.

3. Dispositions will be taught and reinforced throughout all courses in the program. Faculty who note a deficiency or deficiencies or evidence of strengths in a candidate relevant to a disposition area(s) will enter this information on the appropriate flag form, providing details related to the reason for the concern or commendation.

4. Faculty will hold conferences with students regarding the development of dispositions as candidates move through their programs.

5. Advisors will review advisees' flag forms and note concerns that need to be brought before the faculty prior to assessment points.

6. Upon request for admission to teacher education, and again upon request for admission to the directed teaching internship, faculty will meet to review each candidate's progress with respect to the development of appropriate dispositions for teaching. The *Dispositions Rating Scale* will be used at these two assessment points. The faculty will consult flag forms and entertain faculty concerns at this time.

7. Based upon the number and severity of disposition weaknesses/deficiencies, faculty will refer the candidate to the advisor for counseling or to a faculty committee for counseling.

8. The faculty members and candidate will establish a written plan for improvement that will become part of the candidate's file. The plan will specify how and when the improvement will occur.

9. If deficiency(ies) persist(s), the faculty will meet to consider whether the candidate should continue in the program.

10. The form will also be used by the university supervisor and cooperating teacher during the directed teaching semester. Each will submit the forms to the Office of Field Experiences for inclusion in the candidate's file. The university supervisor and cooperating teacher will consult with the Director of Field Experiences and faculty should a deficiency(ies) threaten the successful completion of directed teaching.

DELTA STATE UNIVERSITY
COLLEGE OF EDUCATION

DISPOSITIONS RATING SCALE
UNDERGRADUATE PROGRAMS

Student Name _____

Rater _____   Date _____

Circle One Program: Art   Elementary   English   Mathematics   Music   P. E.   Science   Social Science

Directions: Use the Appraisal Scale to rate each of the five Dispositions. The Indicators (e.g., 1.1, 1.2) provide clarification. Provide evidence in the last column for ratings of 1, 2, or 4.

Appraisal Scale:
0 – Does not meet expectations   1 – Meets a few expectations but not sufficient
2 – Meets expectations   3 – Exceeds expectations

Characteristic (Disposition)	Rating of Disposition	Evidence for 0,1, or 3 Rating
1. Fairness 1.1 Strives to meet the educational needs of all students in a caring, non-discriminatory, and equitable manner 1.2 Treats students, families, community members, and colleagues with dignity and respect, regardless of background, ethnicity/race, capabilities, or beliefs	***1. Fairness_____***	
2. The Belief That All Students Can Learn 2.1 Establishes a classroom climate that supports the learning, development, emotional well-being, and physical well-being of a diverse student population 2.2 Effectively plans and implements teaching and assessment strategies that address the experiences; academic, emotional, and physical needs; developmental levels; and interests of a diverse student population	***2. The Belief That All Students Can Learn _____***	

3. Professionalism 3.1 Engages in ongoing self-reflection and participates in professional development opportunities 3.2 Displays professional appearance and actions, including effective oral and written communication 3.3 Collaborates with professors, students, colleagues, families, and/or community members	**3. Professionalism** _____	
4. Resourcefulness 4.1 Motivates self and others to perform well 4.2 Anticipates what a situation calls for and responds appropriately 4.3 Uses personal talents to enhance professional functioning 4.4 Adapts willingly to change	**4. Resourcefulness** _____	
5. Dependability 5.1 Attends all expected classes and meetings, and arrives on time 5.2 Participates meaningfully in classes and meetings 5.3 Fulfills responsibilities in the college classroom and in P-12 settings	**5. Dependability** _____	

My signature below indicates that the dispositions assessment system was explained to me by the faculty and that I received a copy for my reference. I understand that I must exhibit these dispositions consistently throughout the program in order to be recommended as having satisfactorily met all the requirements of my program.

Candidate's signature _____

Date _____

TEACHER INTERN ASSESSMENT INSTRUMENT
DELTA STATE UNIVERSITY
COLLEGE OF EDUCATION

During methods courses and in the directed teaching internship, candidates/interns must demonstrate ability in planning, instruction and assessment. These facets of teaching are evaluated with the following set of indicators, each of which has a set of detailed rubrics. Rubrics will be provided in methods courses when appropriate. A rating of 2 (out of a possible 3) is required on all indicators by the end of the teaching internship.

TEACHER INTERN ASSESSMENT INSTRUMENT (TIAI)

Teacher Intern
_____

Semester/Year:
_____

Check one: 1st Placement: _____   2nd Placement: _____

Grade Level/Subject:
_____

Evaluator:
_____

Check one: Classroom Mentor Teacher ___   University Supervisor ___

School:
_____

Date(s) Evaluation Completed:
_____

Note: Classroom Mentor Teachers may take up to two weeks to complete the Formative and Summative Teacher Intern Assessments for assigned teacher interns. University Supervisors will schedule classroom evaluation visits with teacher interns twice each placement (total of four assessments for the 16-week internship). Additional visits will be made if needed.

DOMAIN I: PLANNING AND PREPARATION

*Items 1-6 should be assessed from written lesson and unit plans, classroom observations, and from other artifacts (pretests, inventories, surveys, etc.)

1.	Selects developmentally appropriate, performance-based objectives that connect core content knowledge for lessons based on Mississippi Curriculum Frameworks/Common Core State Standards. (InTASC 4, 7; M-STAR Domain I – 4; NCATE 1a)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Objectives are not based on Mississippi Curriculum Frameworks/Common Core State Standards and are not stated as performance objectives.	Objectives are based on Mississippi Curriculum Frameworks/ Common Core State Standards and are appropriate for student learning, but are not stated as performance objectives.	Objectives are based on Mississippi Curriculum Frameworks/ Common Core State Standards, are developmentally appropriate, are stated as performance objectives, and are clearly aligned with assessments.	**In addition to acceptable**, includes objectives at different instructional levels that meet individual needs of students (DOK Levels, Bloom's, Understanding by Design, etc.).
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

2.	Incorporates diversity, including multicultural perspectives, into lessons. Uses knowledge of student backgrounds, interests, experiences, and prior knowledge (e.g., pretests, interest inventories, surveys, and KWLs) to make instruction relevant and meaningful. (InTASC 1, 2, 3, 4, 7; M-STAR Domains I – 2, III – 10; NCATE 1c, 4a)			
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**	
Does not use knowledge of student backgrounds, interests, experiences, and prior knowledge to make instruction relevant and meaningful. Does not incorporate diversity or multicultural perspectives into lessons.	Demonstrates some understanding of student backgrounds, interests, experiences, and prior knowledge. **Does not effectively** use the information in developing learning experiences that are relevant and meaningful. Ineffectively incorporates diversity into lessons.	Demonstrates understanding of student backgrounds, interests, experiences, and prior knowledge. **Effectively** uses this knowledge in developing learning experiences that are relevant and meaningful. Incorporates diversity, including multicultural perspectives, into lessons.	Demonstrates a **thorough** understanding of student backgrounds, interests, experiences, and prior knowledge. **Effectively and consistently** uses this knowledge in developing learning experiences that are relevant and meaningful. Uses aspects of the world as well as the class make-up to purposefully and effectively incorporate diversity, including multiculturalism, into lessons.	
SCORES AND COMMENTS ON EFFECTIVENESS				
Formative Assessment →	**Score:**	**Summative Assessment →**		
Formative Assessment:		**Summative Assessment:**		

3.	Integrates core content knowledge from other subject areas in lessons. (InTASC 4, 7; M-STAR Domain I – 1; NCATE 1a)			
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**	
Plans and instruction **do not include** the necessary content and do not connect content across the disciplines.	Plans and instruction **inconsistently include** the necessary content and/or do not connect to content across disciplines.	Plans and instruction **frequently include** the necessary content and connect content across disciplines; however, connections are **not consistently clear, meaningful, or relevant** to students' lives.	**In addition to acceptable**, plans and instruction **consistently include** the necessary content and connect content across disciplines; connections are **consistently clear, meaningful, and relevant** to students' lives.	
SCORES AND COMMENTS ON EFFECTIVENESS				
Formative Assessment →	**Score:**	**Summative Assessment →**	**Score:**	
Formative Assessment:		**Summative Assessment:**		

4.	Plans appropriate and sequential teaching procedures that include innovative and interesting introductions and closures, and uses a variety of teaching materials and technology. (InTASC 1, 4, 5, 7, 8; M-STAR Domains I – 1, I – 4, III – 10; NCATE 1a, 1b)			
	Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)
	Procedures are **not connected** to core content knowledge, sequential, and do not include effective introductions, closures, or use of technology.	Procedures are referenced to objectives and are appropriate for students, but **may not be** sequential. Plans include introductions or closures and some use of technology.	Procedures are appropriate and sequential, **clearly referenced to objectives**, include innovative introductions and closures, and incorporate technology and teaching materials effectively.	**In addition to acceptable**, procedures **include both teacher- centered direct instruction and learner-centered activities** (groups, choice of topics, self-evaluation of work, etc.)
SCORES AND COMMENTS ON EFFECTIVENESS				
Formative Assessment →		Score:	Summative Assessment →	Score:
Formative Assessment:			Summative Assessment:	

5.	Prepares appropriate assessments (ex. pre/post assessments, quizzes, unit tests, rubrics, and/or checklists) based on core content knowledge to effectively evaluate learner progress. (InTASC 6, 7; M-STAR Domains II – 5, II – 6, III – 9; NCATE 1a, 1d)			
	Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)
	Assessments **are not aligned** with the Mississippi Curriculum Frameworks/Common Core State Standards.	Assessments in plans are **partially aligned** with the Mississippi Curriculum Frameworks/ Common Core State Standards.	Multiple assessments are included in plans where needed, and assessments **directly correlate** to objectives and are aligned with the Mississippi Curriculum Frameworks/ Common Core State Standards.	**In addition to acceptable**, plans include informal (performance) and formal assessments along with rubrics/checklists.
SCORES AND COMMENTS ON EFFECTIVENESS				
Formative Assessment →		Score:	Summative Assessment →	Score:
Formative Assessment:			Summative Assessment:	

6.	Plans differentiated learning experiences that accommodate developmental and/or educational needs of learners based on assessment information which is aligned with core content knowledge (ex. – use of pre/post assessments, surveys, inventories, remediation, and enrichment activities). (InTASC – 1, 2, 7, 8; M-STAR Domains I – 2, II – 5, II – 6; NCATE 1a, 1d, 4a)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not use **assessment** results to adjust individual and/or whole-group instructional strategies.	**Ineffectively or inaccurately uses** assessment results to adjust individual and/or whole-group instructional strategies.	**Frequently uses** assessment results to adjust individual and/or whole-group instructional strategies.	**Consistently and appropriately** uses assessment results to adjust individual and/or whole-group instructional strategies.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

DOMAIN II: ASSESSMENT

*Items 7 – 8 should reflect the teacher intern's ability to effectively communicate assessment information to the students, provide feedback, and incorporate informal and formal assessments. Items should be assessed from written lesson and unit plans, classroom observations, and from other artifacts (pretests, inventories, surveys, etc.)

7.	Communicates assessment criteria and performance standards to the students and provides timely feedback on students' academic performance. (InTASC 6; M-STAR Domains II – 5, II – 6; NCATE 1a, 1d)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not communicate assessment criteria and performance standards to the students. **Does not** provide students with feedback on their performance.	Ineffectively communicates assessment criteria and performance standards to the students. Provides students with **minimal or only summative** feedback on their performance.	Effectively communicates assessment criteria and performance standards to the students. **Frequently** provides clear and actionable feedback to students to enable them to improve their performance.	**In addition to acceptable,** various strategies are used to communicate assessment criteria and/or student input is sought in developing assessment criteria. **Consistently** provides clear and actionable feedback to students to enable them to improve their performance.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

8.	Incorporates a variety of <u>informal and formal</u> assessments (ex. – pre/post assessments, quizzes, unit tests, checklists, rating scales, rubrics, remediation, and enrichment activities) to differentiate learning experiences that accommodate differences in developmental and/or educational needs. (InTASC - 1, 2, 7, 8; M-STAR Domains I – 2, II – 5, II – 6; NCATE 1d)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not plan and use a variety of informal and formal assessments to accommodate differences in developmental and/or educational needs of students.	**Occasionally** plans and uses informal and formal assessments to accommodate differences in developmental and/or educational needs of **some** of the students.	**Frequently** plans and uses a variety of informal and formal assessments to accommodate differences in developmental and/or educational needs of students.	**Consistently** plans and uses a variety of informal and formal assessments to accommodate differences in developmental and/or educational needs of all students.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment** →	Score:
	Formative Assessment:		**Summative Assessment:**	

DOMAIN III:
INSTRUCTION

*Items 9 – 19 should reflect the teacher intern's overall ability to effectively communicate with students and implement innovative lessons using a variety of teaching strategies that meet the needs of all students. Items should be assessed from written lesson and unit plans and classroom observations.

9.	Uses acceptable written, oral, and nonverbal communication in planning and instruction. (InTASC 5; M-STAR Domain III – 11)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not use standard written, oral, and non-verbal communication.	Uses standard written, oral, and nonverbal communication with **multiple** errors.	Uses acceptable written, oral, and nonverbal communication with **minimal** errors.	Uses acceptable written, oral, and nonverbal communication **proficiently**.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment** →	Score:
	Formative Assessment:		**Summative Assessment:**	

10.	Provides clear, complete written and/or oral directions for instructional activities. (InTASC 8; M-STAR Domain III – 11)		
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
No written and/or oral directions for instructional activities are provided.	Provides written and/or oral directions for instructional activities that are vague and/or confusing.	Provides clear, complete written and/or oral directions for instructional activities.	**In addition to acceptable**, uses concrete examples to model and clarify tasks and concepts.
SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment →**	Score:
Formative Assessment:		**Summative Assessment:**	

11.	Communicates high expectations for learning to all students. (InTASC 2; M-STAR Domains I – 3, IV – 15)		
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
Does not communicate high expectations for learning to any students and does not hold students accountable for meeting instructional goals.	**Inconsistent** in communicating to **all** students that they are capable of meeting learning expectations.	**Frequently and clearly** has high expectations for students of all levels and **frequently holds** students accountable for meeting instructional goals.	**Consistently and clearly** has high expectations for students of all levels and **consistently holds** students accountable for meeting instructional goals.
SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment →**	Score:
Formative Assessment:		**Summative Assessment:**	

12.	Conveys enthusiasm for teaching and learning. (InTASC 3, 4; M-STAR Domain IV – 15, IV – 16)		
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
Does not convey enthusiasm for the content being taught.	Conveys limited interest and enthusiasm for the content being taught.	Motivates students by conveying enthusiasm and interest for the content being taught.	**In addition to acceptable**, the motivation, enthusiasm, and interest in the content are evident through students' attitudes, questions, and ability to stay focused on tasks and activities.
SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment →**	Score:
Formative Assessment:		**Summative Assessment:**	

13.	Provides opportunities for the students to cooperate, communicate, and interact with each other to enhance learning. (InTASC - 1, 3, 5; M-STAR Domains III – 8, IV – 15; NCATE 1b)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not provide opportunities for the students to cooperate, communicate, and interact with each other to work toward a common goal.	Involves the students in limited interactive learning activities.	Involves students in teacher-planned cooperative group activities in which students are working toward a common goal.	**In addition to acceptable**, consistently plans instruction to include situations for students to work cooperatively on projects/activities of their choice.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

14.	Demonstrates knowledge of content for the subject(s) taught. (InTASC 4; M-STAR Domain III -7; NCATE 1a, 1b)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Instruction **shows no knowledge** of the content (pedagogy) taught and does not lead class discussions effectively.	Instruction **shows basic knowledge** of content (pedagogy) taught but does not lead class discussions effectively.	Instruction shows **some evidence** of knowledge of content (pedagogy) through minimal reliance on written notes and shows ability to lead class discussions effectively.	**In addition to acceptable**, instruction demonstrates an **in-depth understanding** of content knowledge (pedagogy). Teacher candidate does not rely on written notes.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

15.	Uses a variety of appropriate teaching strategies (e.g., cooperative learning, discovery learning, demonstration, discussion, inquiry, simulation, etc.) to enhance student learning. (InTASC 8; M-STAR Domain III – 8, III – 9; NCATE 1b)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Uses a single instructional strategy or resource; strategy/resource is **consistently inappropriate** for most students' skill levels.	Uses a variety of instructional strategies and resources but strategies are **sometimes inappropriate** for most students' skills levels.	**Frequently** uses a variety of instructional strategies and resources that are appropriate for students' skills levels.	**Consistently** uses a variety of instructional strategies and resources that are appropriate for students' skills levels.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment**	

16.	Provides learning experiences that accommodate differences in developmental and individual needs of diverse learners (i.e., enrichment/remedial needs). (InTASC 1, 2, 8; M-STAR Domain I – 2; NCATE 1c)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not plan or provide learning experiences that accommodate differences in developmental and individual needs of diverse learners.	**Inconsistently** plans and provides learning experiences that accommodate the developmental and individual needs of diverse learners.	**Consistently** plans and provides learning experiences that accommodate the developmental and individual needs of diverse learners.	**Consistently** and **effectively** plans and provides learning experiences that accommodate the developmental and individual needs of diverse learners.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

17.	Engages students in analytic, creative, and critical thinking through higher-order questioning and provides opportunities for students to apply concepts in problem solving and critical thinking. (InTASC 4, 5, 8; M-STAR Domains I – 3, II – 6, III – 8, III – 9; NCATE 1b, 1c)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not include multiple and varied opportunities for students to solve problems; analyze, create, and critique content. Questions do not require higher order thinking, are not timed appropriately and/or elicit limited student participation and lead to recitation of information rather than discussion.	**Inconsistently** includes multiple and varied opportunities for students to solve problems; analyze, create, and critique content. Few questions require higher order thinking, are timed appropriately throughout the lesson, and/or elicit meaningful participation and discussion.	**Frequently** includes multiple and varied opportunities for students to solve problems; analyze, create, and critique content. Questions require higher order thinking, are timed appropriately throughout the lesson, and/or elicit meaningful participation and discussion.	**Consistently** includes multiple and varied opportunities for students to solve problems; analyze, create, and critique content. Questions require higher order thinking, are timed appropriately throughout the lesson, and elicit extensive participation and discussion.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

18.	Elicits input during lessons and allows sufficient wait time for students to expand and support their responses. Makes adjustments to lessons according to student input, cues, and individual/group responses. (InTASC 1, 5, 8; M-STAR Domains II – 5, II – 6, III – 9; NCATE 1c, 1d)			
	Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)
	Does not respond to or elicit student input during instruction AND/OR uses negative words or actions to discourage students from giving responses and asking questions. No adjustments are made to instruction based on student responses.	**Inconsistently** responds to and/or elicits student input during instruction and few attempts are made to adjust instruction based on student responses.	**Consistently and appropriately** responds to and elicits student input during instruction. Adjustments are made to instruction based on student input and responses.	**In addition to acceptable**, provides appropriate prompts to encourage students to expand and justify their responses.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	Summative Assessment →	Score:
	Formative Assessment:		Summative Assessment:	

19.	Uses family and/or community resources (special guests or materials) in lessons to enhance student learning. (InTASC 10; M-STAR Domain III – 10: NCATE – 1c, 1g)			
	Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)
	Does not use family or community resources in lessons.	**Limited** use of family or community resources in lessons to enhance student learning.	**Effectively** uses family and community resources in lessons to enhance student learning.	**In addition to acceptable,** encourages the students' effective use of family and community resources in lessons and assignments to enhance student learning.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	Summative Assessment →	Score:
	Formative Assessment:		Summative Assessment:	

DOMAIN IV: LEARNING ENVIRONMENT

*Items 20 - 24 should reflect the teacher intern's ability to manage the classroom environment in a way that is conducive to learning. Items should be assessed from classroom observations.

20.	Monitors and adjusts the classroom environment to enhance social relationships, motivation, and learning. (InTASC 3: M-STAR Domain IV – 12, IV – 13, IV – 16; NCATE 1d)		
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
Does not monitor or adjust the classroom environment, and does not address classroom disruptions.	Demonstrates an awareness of the social relationships and motivational strategies within the classroom, but **does not always make adjustments** to enhance learning. Classroom disruptions are addressed in an inefficient manner.	**Monitors and makes adjustments** that are effective in enhancing social relationships, motivation, and learning. Classroom disruptions are addressed immediately but not always efficiently.	**In addition to acceptable**, monitors students' participation and interpersonal interactions in learning activities and encourages students to develop self-monitoring skills. Classroom disruptions are addressed immediately and efficiently.
SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment →**	Score:
Formative Assessment:		**Summative Assessment:**	

21.	Attends to or delegates routine tasks. (InTASC 3; M-STAR Domain IV – 12)		
Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
Does not attend to or delegates routine tasks.	**Seldom** attends to and delegates routine tasks.	**Consistently** attends to and delegates routine tasks.	**In addition to acceptable,** has a set plan which includes delegating appropriate responsibilities to students who complete these tasks efficiently.
SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment →**	Score:
Formative Assessment:		**Summative Assessment:**	

22.	Uses a variety of strategies to foster appropriate student behavior according to individual and situational needs. (InTASC 3; M-STAR Domain IV – 13, IV – 16)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not establish and communicate rules and/or expectations.	Establishes and communicates classroom rules and/or expectations but **overlooks opportunities** to reinforce them.	**Frequently** establishes, communicates, and reinforces classroom rules and/or expectations and ensures that students understand the rules.	**Consistently** establishes, communicates, and reinforces classroom rules and/or expectations; ensures that students understand the rules; and, when appropriate, involves students in the creation and monitoring of classroom rules and expectations.

SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment** →	Score:
Formative Assessment:		**Summative Assessment:**	

23.	Creates and maintains a climate of fairness, safety, respect, and support for all students. (InTASC 3; M-STAR Domain IV – 13)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not demonstrate fairness and supportiveness in order to achieve a positive, interactive learning environment.	**Inconsistently** demonstrates fairness and supportiveness in order to achieve a positive, interactive learning environment.	**Consistently** demonstrates fairness and supportiveness in the treatment of students and actively encourages fairness among students.	**In addition to acceptable**, creates a positive, interactive learning environment.

SCORES AND COMMENTS ON EFFECTIVENESS			
Formative Assessment →	Score:	**Summative Assessment** →	Score:
Formative Assessment:		**Summative Assessment:**	

24.	Maximizes time available for instruction (Uses instructional time effectively). (InTASC 3; M-STAR Domain IV – 14)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not use instructional time effectively - Substantial instructional time is spent in non-instructional activities and/or time is wasted during transitions.	Overall pacing and transitions are smooth; however, there are **minor problems** with effective use of instructional time.	Pacing is appropriate, transitions are smooth, and there are **no unnecessary delays** or undesirable digressions.	**In addition to acceptable**, students are on-task and engaged in meaningful learning activities.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

DOMAIN V: PROFESSIONAL RESPONSIBILITIES

*Item 25 should reflect the teacher intern's ability to involve parents and/or guardians in the child's learning. Items should be assessed from written lesson and unit plans, classroom observations, and from other artifacts (inventories, surveys, and other documentation).

25.	Establishes opportunities for communication with parents and/or guardians and professional colleagues (newsletters, positive notes, extracurricular activities, professional development opportunities, conferences, etc.). (InTASC 10; M-STAR Domain V – 19; NCATE 1g)			
	Unacceptable (0)	**Emerging (1)**	**Acceptable (2)**	**Target (3)**
	Does not establish opportunities for communication with parents and/or guardians.	Initiates communication with parents and/or guardians through an **introductory letter**.	**In addition to emerging**, maintains communication with parents and/or guardians through newsletters, notes, class websites (under the supervision of the classroom mentor teacher), etc.	**In addition to acceptable**, consistently communicates with parents and/or guardians for a variety of purposes and in a variety of ways. Also participates in additional professional development opportunities and seeks advice/information from experienced teachers/peers.
	SCORES AND COMMENTS ON EFFECTIVENESS			
	Formative Assessment →	Score:	**Summative Assessment →**	Score:
	Formative Assessment:		**Summative Assessment:**	

Revised Sept. 2012

Delta State University
College of Education
Diversity Proficiencies Expected of all Candidates

An important characteristic of effective teaching is the belief that all students, regardless of profile, have value and can learn. The DSU Diversity Proficiencies that follow must be demonstrated in planning and instruction by graduation:

1.   The development of the capacity to function within diverse settings with students and colleagues of varying backgrounds, ethnicities, capabilities, and beliefs (CF 1, 3; DRS 7.1/8.1; 7.3/8)

2.   The ability to identify contextual factors that may influence student learning (CF 2, 3, 4; DRS 7.3/8.3)

3.   The establishment of a classroom and school climate that celebrates diversity (CF 2, 3, 4; DRS 7.1/8.1; 7.2/8.2; 7.3/8.3)

4.   The ability to differentiate instruction and experiences based on individual needs (CF 2, 3, 4, 5; DRS 7.1/8.1, 7.3/8.3)

5.   The ability to group for instruction for a variety of purposes related to the diverse needs of learners (CF 3, 4; DRS 7.1/8.1, 7.3/8.3)

6.   The ability to use appropriate assessment strategies to identify the diverse needs of learners (CF 3, 4; DRS 7.2/8.2)

*CF = Delta P^3 Model; DRS = Dispositions Rating Scale

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Delta State University Teacher Work Sample for Secondary Education
Revised April 2012

Purpose:

The Teacher Work Sample (TWS) project is the culminating project of your teacher education program. It is designed to show that you can plan, implement and assess instruction to demonstrate evidence that students have learned based upon their previous experience, the clear objectives and instruction of the unit, and the depth of assessment consistent with your objectives. The TWS provides evidence that you understand research-based practice, can align curriculum and instruction with state and/or the Common Core Standards (CCS), can evaluate and reflect upon your practice to improve instruction and enhance students' learning. The TWS can also provide evidence of your effectiveness in planning and teaching as you prepare your folio to seek employment.

Background Information:

The *Teacher Work Sample Folio* has a total of eight components, seven of which deal with teaching processes identified by research and best practice as fundamental to improving the internship in teaching. The eighth component requires the teacher to plan integrated lessons in selected content areas of language arts and reading; mathematics and science; the social sciences; the arts; and physical and health education. In addition, this component requires that these lessons be aligned with the *Mississippi Curricular Frameworks* and/or the Common Core Standards. Each dimension (of the teaching process) of the *Teacher Work Sample* is followed by a TWS criterion or indicator, the task, a prompt, and a rubric that defines various levels of performance on the standard. The criteria and rubrics will be used to evaluate your work. The prompts help document the extent to which you have met the criteria. Included in this packet are sample answers to each prompt.

You are required to develop and teach a comprehensive 5-10-day unit that is based upon assessment of student's prior knowledge as well as curriculum standards. Before teaching the unit, you will describe the contextual factors; identify learning objectives based on your state or district content standards and those contextual factors. You will then create an assessment plan designed to measure student performance before, during, and after teaching, and plan for instruction. After teaching the unit, you will analyze student learning and then reflect upon and evaluate your teaching as related to student learning and your future professional development.

Format
This TWS unit will be uploaded to TaskStream and formatted as follows. Your first draft will be uploaded as well as your final product.

Complete a cover page that includes the following:
1. Your name
2. Date submitted
3. Grade level taught
4. Subject taught
5. Your university
6. Course number and title

Provide a table of contents that lists the sections and attachments with page numbers.
Charts, graphs, and assessment instruments are required as part of the document. Attachments such as student work may be included. However, these should be chosen selectively and provide clear, concise evidence of your performance related to the standards and your students' learning progress.

References to the work of others must be cited in a separate section at the end of the narrative. The APA style should be used for references.

To ensure the anonymity of students in the classroom, do not include any student names or identify them otherwise in any part of the submissions.

Work Sample Folio

Table of Contents

SECTION 1 CONTEXTUAL FACTORS

CONTEXTUAL FACTORS
The teacher uses information about the learning-teaching context, prior student knowledge and student individual differences to set learning objectives and plan instruction and assessment.

TASK
Complete the class description and provide a narrative describing additional relevant factors and how they may affect the teaching-learning process. Include any support and challenges that affect instruction and student learning.

PROMPT
In your response, address the following:
Knowledge of community, school, and classroom factors. Address geographic location, significant attractions and/or historical significance of the town, i.e. blues museum and restaurants, town with vacated buildings, a performing arts center, port city, casinos, major employers, resources (libraries, colleges, other schools, i.e. private schools, theaters), community and school population, socio-economic profile, and race/ethnicity. Include the class description in your materials. Address availability of technology equipment and resources and the extent of parental involvement. You might also discuss other relevant factors such as classroom rules and routines. Make sure that you articulate how you have researched these characteristics from multiple resources and with the beliefs that this knowledge can enhance student learning.   Identify the sources for your data.

Knowledge of students' varied approaches to learning. Explore and implement various learning preferences and past class experiences as well of the characteristics of students that you can determine from the teacher or from formative assessments of the students. Report the findings. Address student differences in terms of development, interests, culture. Ask: what should be understood about development to address students' needs and interests in the lessons? What information is available about the students' interests and the culture of the school and the children?

Knowledge of students' skills and prior learning. Address student skills and prior learning that may influence the development of your learning objectives, instruction, and assessment. Make sure that you specifically attend to MS regulations for pre-assessment, comprehensive assessment and follow-up (RTI and/or 3 tier model) in special education. Be specific enough to be able to explain the next component. Ask: what specific assessment information is already available for the children, and how can access to that information be gained? What assessments will be needed and why?

Implications for instructional planning and assessment. Address how contextual characteristics of the community, classroom, and students have implications for instructional planning and assessment. Remember that assessments include more than tests; they can include such things as student work products, student responses, inventories, or questions and comments students might add. Include specific instructional implications for at least two characteristics and any other factors that will influence how you plan and implement your unit. Include specific information as to the knowledge of previous student learning affected the curriculum and instructional planning. This will include pre-test information that is part of the unit. Ask: How does what you have learned affect how you formulate objectives and plan for instruction?

Contextual Factors Rubric
TWS Standard: The teacher uses information about the learning/teaching context and student individual differences to set learning objectives, plan instruction and assess learning.

Rating → Indicator ↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Knowledge of Community, School and Classroom Factors	Teacher displays minimal, irrelevant, or biased knowledge of the characteristics of the community, school, and classroom that may affect learning.	Teacher displays some knowledge of the characteristics of the community, school, and classroom that may affect learning. Teacher has made efforts to research this knowledge specific to this school.	Teacher displays a comprehensive understanding of the characteristics of the community, school, and classroom that may affect learning that- and comes from research of resources within and outside the school.	
Knowledge of Characteristics of Students	Teacher displays minimal, stereotypical, or irrelevant knowledge of student differences (e.g. development, interests, culture, abilities/ disabilities).	Teacher displays knowledge of student differences (e.g., development, interests, culture, abilities/ disabilities) that may affect learning and shows evidence of using resources to supplement this knowledge.	Teacher displays broad based, culturally sensitive & specific understanding of student differences (e.g., development, interests, culture, abilities/ disabilities) that may affect learning.	

Knowledge of Students' Varied Approaches to Learning	Teacher displays minimal, stereotypical, or irrelevant knowledge about the different ways students learn (e.g., reading levels, learning preferences and experiences,, learning modalities).	Teacher displays general knowledge about the different ways students learn, but is unable to articulate specifics for the students involved. (e.g., reading levels, learning preferences, learning modalities).	Teacher displays general & specific understanding of the different ways the candidates' target population of students learn (e.g., reading levels, learning preferences, learning modalities) that may affect learning.	
Knowledge of Students' Skills And Prior Learning	Teacher displays little or irrelevant knowledge of students' skills and prior learning.	Teacher displays general knowledge of students' skills and prior learning that may affect learning specific to the unit planned.	Teacher displays general & specific understanding of students' skills and prior learning that may affect learning specific to the unit planned.	
Implications for Instructional Planning and Assessment	Teacher does not provide implications for instruction and assessment based on student individual differences and community, school, and classroom characteristics OR provides inappropriate implications.	Teacher provides at least 3 implications for instruction and assessment based on student individual differences, prior learning experiences and community, school, and classroom characteristics.	Teacher provides comprehensive implications for instruction and assessment based on student individual differences, prior learning experiences and community, school, and classroom characteristics.	

SECTION 2   INSTRUCTIONAL OBJECTIVES

INSTRUCTIONAL OBJECTIVES
The teacher sets significant, challenging, varied, and appropriate instructional objectives.
TASK
Provide and justify the instructional objectives for the unit to ensure that they provide the optimal opportunities for each student's success at the highest levels.

PROMPT
In your response, address the following:
List the instructional objectives (not the activities) that will guide the planning, delivery, and assessment of your unit. These objectives should define what you expect students to know and be able to do at the end of the unit. They should be measureable, using some sort scoring guide. Ask: Do these objectives clearly align with what I expect to assess? The objectives should be significant (reflect the big ideas or structure of the discipline), challenging, varied, and appropriate. Ask: Do these objectives outline learning that is focused, standards based and demand higher order thinking? Number or code each learning objective so that you can reference it later in your report on learning objectives and reflection upon your teaching.
Show how the objectives are aligned explicitly with local, state, or national standards.
Label the level of each unit and lesson learning objective. (i.e. Bloom or DOK, and MS Common Core)
Discuss why your learning objectives are appropriate in terms of development, pre-requisite knowledge, skills, and other student need (refer back to Section I).
Explain why the objectives will promote creativity and higher level thinking skills.

Learning Objectives Rubric
TWS Standard: The teacher sets significant, challenging, varied and appropriate learning objectives.

Rating → Indicator ↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Significance, Challenge and Variety	Objectives reflect only one type or level of learning.	Objectives reflect several types or levels of learning but may not address significance or challenge.	Objectives reflect several types or levels of learning and are significant and challenging.	
Clarity	Objectives are not stated clearly and are activities rather than learning outcomes.	Some of the objectives are clearly stated as learning outcomes and able to be assessed.	Objectives are clearly stated as learning outcomes and able to be assessed.	
Appropriate-ness for Students	Objectives are not appropriate and not linked to the development; pre-requisite knowledge, skills, experiences; or other student needs.	Some objectives are appropriate for and explicitly linked to the development; pre-requisite knowledge, skills, experiences; and other student needs	Most objectives are appropriate for the development; pre-requisite knowledge, skills, experiences; and other student needs. They include attention to diversity.	
Alignment with National, State or Local Standards	Objectives are not appropriately aligned with national, state (MS Common Core) and local standards, as well as Bloom or DOK.	Some objectives are appropriately aligned with national, state (MS Common Core) and local standards as well as Bloom or DOK.	Objectives are explicitly and appropriately aligned with national, state (MS Common Core) or local standards as well as Bloom or DOK. The candidate has made efforts to delineate standards specifically.	
Creativity and Higher Order Thinking Skills	No explanation of how objectives promote creativity and higher order thinking skills in the narrative.	Limited or narrow explanation of how objectives promote creativity and higher order thinking skills in the narrative.	Clear and compelling explanation of how objectives promote creativity and higher order thinking skills in narrative.	

SECTION 3   ASSESSMENT PLAN FOR ALL STUDENTS' LEARNING

ASSESSMENT PLAN
The teacher uses multiple assessment modes and approaches aligned with learning objectives to assess student learning before, during, and after instruction to ensure that all students have the optimal opportunities to achieve. The teacher assumes responsibility to continuously adjust instruction to ensure optimal learning for students while teaching the unit, based upon ongoing assessment.

TASK
Explain your assessment plan for each day's lesson plan and your unit that will monitor student progress toward achievement of learning objectives. Ask: what are the best ways in which I can ensure that I understand what students have learned and to what extent they have ALL achieved objectives? Use multiple assessment modes and approaches aligned with learning to assess student learning before, during, and after instruction. Ask: What will I do to differentiate and reteach if students do not achieve as expected?

These assessments should authentically measure student learning and may include performance-based tasks, paper-and-pencil tasks, or personal communication. Describe why your assessments are appropriate for measuring learning tied to objectives, state and national standards, as well as what is known about students' previous learning.

PROMPT

In your response, address the following:

Describe the pre- and post-assessments that are aligned with your learning objectives. List the pre-assessment procedure planned for this specific unit as referenced in section 1. Describe how you will design and conduct a summative evaluation of your objectives.

Clearly explain how you will evaluate or score pre-and post-assessments, including criteria you will use to determine if the students' performance meets the learning objectives. Ask: How do assessments address the levels of complexity (i.e. Bloom, DOK, etc.) in line with the unit?

Provide a comprehensive overview of the assessment plan based upon the objectives for your unit. For each learning objective, include assessments used to evaluate student performance, the format of each assessment, and design of the assessments for the individual needs of students based on pre-assessment and contextual factors. State how you will keep a record of individual progress on each objective of this unit. Include formative and summative assessments in the lesson plans and final unit evaluation. These should be provided in your initial unit design, but can be modified as you teach the unit. Ask: How do I provide the optimal and maximum number of assessment opportunities to understand student learning? What variety of assessments do I need to conduct and why? How will I record the results of these assessments? How do these assessments need to be modified for ESL students and students with disabilities? How do I ensure that these assessments include higher-order thinking demands? How do I ensure that assessments are free of bias and reflect a respect for the student diversity of the classroom?

Describe how you determined what was to be assessed. Assessment has to sample what students learn. Discuss how you decided what you were going to actually assess.

Describe how you provided assessments appropriate for individual learners. Ask: Were accommodations and varying assessments provided for different learners?

Assessment Plan Rubric

TWS Standard: The teacher uses multiple assessment modes and approaches aligned with learning objectives to assess student learning before, during and after instruction.

Rating → Indicator ↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Alignment with Learning Objectives and Instruction	Content and methods of assessment lack congruence with learning objectives and lack cognitive complexity. Assessments do not align with clear local, state, and national standards.	Some of the learning objectives are assessed through the assessment plan, but more than half are congruent with learning objectives are aligned and have integrity with content and cognitive complexity. The assessments show integrity with objectives and standards.	Each of the learning objectives is assessed with fidelity and integrity through the assessment plan. Assessments are congruent with the learning objectives in content and cognitive complexity.	
Clarity of Criteria and Standards for Performance	The assessments contain no clear criteria for measuring student performance relative to the learning objectives.	Assessment criteria have been developed, but more than half are clear or explicitly linked to the learning objectives and standards.	Assessment criteria are clear and are explicitly linked to 90% of the learning objectives.	

Multiple Modes and Approaches	The assessment plan includes only one assessment mode and does not assess students before, during, and after instruction. All assessments do not tie to instructional objectives.	The assessment plan includes multiple modes before, during and after instruction, but all are either pencil/paper based (i.e. they are not performance assessments) and/or do not require the integration of knowledge, skills and reasoning ability.	The assessment plan includes multiple assessment modes (including performance assessments, lab reports, research projects, etc.) and assesses student performance throughout the instructional sequence explicitly tied to instructional objectives.	
Assessment Plan	Description and narrative regarding the assessment plan does not address questions regarding the plan's design, including records of individual progress, and how assessments reflect a respect for student diversity.	Description and narrative regarding the assessment plan provides limited attention to addressing questions regarding the plan's design, including records of individual progress, and how assessments reflect a respect for student diversity.	Description and narrative regarding the assessment plan thoroughly addresses questions regarding the plan's design, including records of individual progress, and how assessments reflect a respect for student diversity.	
Technical Soundness	Assessments are not valid; scoring procedures are absent or inaccurate; items or prompts are poorly written; directions and procedures are confusing to students.	Assessments appear to have validity. Some scoring procedures are explained; some items or prompts are clearly written; some directions and procedures are clear to students.	Assessments are demonstrated to be valid; scoring procedures are explained; most items or prompts are clearly written; directions and procedures are clear to students.	
Adaptations Based on the Individual Needs of Students	Teacher does not adapt assessments to meet the individual needs of students or these assessments are inappropriate. There is no explanation regarding adaptations related to unit objectives.	Teacher makes adaptations to assessments that are appropriate to meet the individual needs of one student related to unit objectives	Teacher makes adaptations to assessments that are appropriate to meet the individual needs of most students. The adaptations are explicitly delineated and contextualized.	

SECTION 4 DESIGN FOR INSTRUCTION

DESIGN FOR INSTRUCTION
The teacher designs instruction for specific learning objectives, student characteristics and needs, and learning contexts. Planning explicitly reflects how all of these data come together to ensure student learning after you have designed and taught the unit.

TASK
Describe how you will design your unit instruction related to unit objectives, students' characteristics and needs, and the specific learning context. Provide for explicit strategies for differentiating instruction, especially based upon the ongoing performance of students.

PROMPT
In your response, address the following:
Results of pre-assessment. Depict the results of the pre-assessment in a format that allows finding patterns of student performance relative to learning objectives. This should relate to your discussion of how pre-assessment informed your plan for instruction and assessment. Ask: what did you learn from the pre-assessment; how did this inform your planning both for the curriculum and the assessment? What, specifically, will you need to address for students who are ELL, have IEPs or 504 plans and students who are at risk?

Activities. Describe the following unit activities that reflect a variety of instructional
   strategies/techniques, and explain why you are planning those specific activities:
List an example from this unit where different resources are utilized to accommodate more than one
   interest, preferences and the background of students' learning to achieve the same objective.
List an example from this unit where you provide different presentation methods to accommodate
   differentiation for the same objective.
Give an example from this unit where an assignment has two or more options to accommodate
   assessment of different students.
Provide an example from this unit where you have matched resources or procedures with a specific
   students' background in learning.
Give an example from this unit where you differentiated instruction based on students' reading levels.
Give an example from this unit where you differentiated instruction based on student language
   differences. If such students are not in your classroom, discuss what you have learned from the
   other teachers in your building and/or the district that do have such learners.
Provide an example from this unit where you will allow students to work at their own rate (pace)
   toward some of the objectives (two or more) some of the time.
List an example from this unit where special provisions are available for learners with
   exceptionalities.
Give an example from this unit where students who finish early or who are academically precocious
   are provided content-related enrichment activities.
Include key questions in your plans to provide higher- order questions appropriate to your unit.

In your description of each, include how the content relates to your instructional objectives, how the
   activity stems from your pre-assessment information and contextual factors, what
   materials/technology you will need to implement the activity, and how you plan to assess student
   learning during and/or following the activity.
Technology. Describe how you will use technology in your planning and instruction.

Design for Instruction Rubric
TWS Standard: The teacher designs instruction for specific learning objectives, student characteristics
   and needs, and learning contexts.

Rating → Indicator↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Alignment with Learning Objectives	Few lessons are explicitly linked to learning objectives. Few learning activities, assignments and resources are aligned with learning objectives. Not all learning objectives are covered in the design.	Most lessons are explicitly linked to learning objectives. Most learning activities, assignments and resources are aligned with learning objective. Most learning objectives are covered in the design.	All lessons are explicitly linked to learning objective. All learning activities, assignments and resources are aligned with learning objectives. All learning objectives are covered in the design.	
Accurate Representation of Content	Teacher's use of content contains numerous inaccuracies. Content seems to be viewed more as isolated skills and facts rather than as part of a larger conceptual structure.	Teacher's use of content is mostly accurate according to the national and state standards articulated in lessons. Shows some awareness and assessment of the big ideas or structure of the discipline.	Teacher's use of content appears to be accurate and of high integrity according to the national and state standards articulated in lessons. Focus of the content and assessment is congruent with the big ideas or structure of the discipline.	

Lesson and Unit Structure	The lessons within the unit are not logically organized organization in relationship to the unit objectives (e.g., sequenced).	The lessons within the unit have some logical organization and appear to be useful in moving students toward achieving the unit's learning objectives.	All lessons within the unit are logically organized and connected and useful in moving students toward achieving the learning objectives as articulated in the unit plans.	
Use of a Variety of Instruction, Activities, Assignments and Resources	Little variety of instruction, activities, assignments, and resources related to the unit objectives. Heavy reliance on textbook or single resource (e.g., work sheets).	Majority of lessons demonstrate variety in instruction, activities, assignments, or resources related to the unit objectives and assessments.	Comprehensive t variety and alignment across instruction, activities, assignments, and/or resources. This variety makes a clear contribution to learning in relationship to the unit objectives and assessments.	
Use of Contextual Information and Data to Select Appropriate and Relevant Activities, Assignments and Resources	Instruction has not been designed with reference to contextual factors and pre-assessment data. Activities and assignments do not appear productive and appropriate for each student.	Instruction has been designed with reference to contextual factors and pre-assessment data. Activities and assignments appear productive and appropriate for each student.	Instruction has been designed with reference to contextual factors and pre-assessment data with comprehensive attention to these criteria. Most activities and assignments appear productive and appropriate for each student. Individual attention to students is fully explicated and planned in activities and assignments.	
Use of Technology	Available technology is inappropriately used OR teacher does not use technology, and no (or inappropriate) rationale is provided.	Teacher uses available technology but it does not make a significant contribution to teaching and learning OR teacher provides limited rationale for not using technology.	Teacher integrates appropriate and available technology that makes a significant contribution to teaching and learning OR provides a strong rationale for not using technology.	
Differentiated Instruction	There are no examples of lessons where differentiation is made based on reading level or the plan is inaccurate.	Examples show accurate but limited attention to differentiating based upon reading level.	Examples show specific, accurate attention to differentiating based upon reading level.	
Differentiated Instruction	There are no lessons that differentiate instruction based on student language differences or the plan is inaccurate.	Examples show accurate but limited attention to differentiating based upon student language differences.	Examples show specific, accurate attention to differentiating based on student language differences	
Differentiated Instruction	There are no lessons that differentiate instruction for students with exceptionalities and gifted students.	Examples show accurate but limited attention to differentiating for students with exceptionalities and gifted students.	Examples show specific, accurate attention to differentiating for students with exceptionalities and gifted students.	

SECTION 5 INSTRUCTIONAL DECISION MAKING

INSTRUCTIONAL DECISION MAKING
The teacher uses on-going analysis of student learning to make instructional decisions.

TASK
Provide examples of instructional decision-making based on students' learning or responses while teaching the unit. For each example, explain why you thought your decision would improve student progress toward the learning objectives.

PROMPT

Provide an example from this unit to show how you have determined which students need supplemental enrichment and/or remedial assignments/lessons.

List examples from this unit where you have planned an enrichment and a remedial objective which matches your unit objectives.

Provide examples from this unit where enrichment and remedial activities/materials were available in addition to regular instruction for specific students and discuss the results for these students.

List from this unit different objectives (two or more) considered to be enrichment and not for the entire class. Explain why these objectives were determined as appropriate.

Provide an example from this unit of how you determined the different reading levels of students and how you differentiated for these readers. Explain how this directly relates to the unit objectives.

Provide specific examples of modifications made in your instruction during a class period and explain the basis for making those modifications including which objectives are addressed.

Provide a specific example of making revisions in your instruction from one day to the next and the basis for making these changes. Include which objectives are addressed.

After teaching this unit, list specific changes you made in planning a later unit and the basis for those changes from the experience teaching the current unit.

Based on any of this year's units, list possible changes for this unit the next time that it is taught and the bases and rationale for the changes.

Instructional Decision-Making Rubric
TWS Standard: The teacher uses on-going analysis of student learning to make instructional decisions.

Rating → Indicator ↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Sound Professional Practice	Many instructional decisions and modifications are inappropriate and not pedagogically sound.	Instructional decisions and modifications are mostly appropriate, but some decisions and modifications are not based upon sound professional practice that leads to student learning./* .	Most instructional decisions and modifications are based upon sound professional practice and clearly analyzed (i.e., they are likely to lead to student learning).	
Modifications Based on Analysis of Student Learning	Teacher treats class as "one plan fits all" with limited modifications.	Some modifications of the instructional plan are made to address individual student needs, but these are not based on a thorough analysis of student learning, best practice, or contextual factors.	Appropriate modifications of the instructional plan are made to address individual student needs. These modifications are informed by in-depth analysis of student learning/performance, best practice, and contextual factors. Include explanation of why the modifications would improve student progress.	
Congruence Between Modifications and Learning Objectives	Modifications in instruction lack congruence with learning objectives.	Modifications in instruction are generally congruent with learning objectives.	Modifications in instruction are consistently congruent with learning objectives.	

Modifications for Future Teaching	There are few specific suggestions for change in the unit for the future.	Changes are suggested with limited bases for those changes.	Changes described are thorough, come from reflection and professional knowledge and have clear rationales for the changes.	

SECTION 6 ANALYSIS OF STUDENT LEARNING

ANALYSIS OF STUDENT LEARNING
The teacher uses assessment data to highlight varied aspects of student learning and communicate information about student progress and achievement for the unit's objectives and the state and national standards addressed.

TASK
Analyze your assessment data, including pre/post assessments and formative assessments to determine students' progress related to the unit learning objectives. Use visual representations and narrative to communicate the performance of the whole class, subgroups, and two individual students. Be as specific as possible regarding how the data provide information about student learning. Conclusions drawn from this analysis should be provided in the "Reflection and Self-Evaluation" section.

PROMPT
In this section, you will analyze data (quantitative and qualitative) to explain progress and achievement toward learning objectives demonstrated by your whole class, subgroups of students, and individual students. In your response, address the following.

Whole class. To analyze the progress of your whole class, create a table that shows pre- and post-assessment data on every student on every learning goal. Then create a graphic summary that shows the extent to which your students made progress (from pre- to post-) toward the learning criterion that you identified for each learning objective (identified in your Assessment Plan section). Then, in carefully detailed narrative, explain what the graphic indicates about your students' learning related to this unit (i.e., number of students who met the criterion, to what extent they met it and how it is consistent or not consistent with student engagement during the instruction). List how you provided the learners feedback on their progress during and at the end of this unit. List how you will provide the learners information on their summative assessments.

Subgroups. Select a group characteristic (e.g., unit attendance, performance level, socio-economic status, ethnicity, language proficiency) to analyze in learning in terms of two of the learning objectives. Provide a rationale for your selection of this characteristic for subgroups (e.g., Hispanic vs. African-American, high vs. low performers). Create a graphic representation that compares pre- and post-assessment results for the subgroups on the learning goal. Summarize what these data show about student learning and tie to specific decisions you made during the unit to enhance these students' performances.

Two individual students. Feature the achievement of 2 individual students for each of the learning objectives. Provide analysis and explanation regarding the performance of the two students and any individual interventions made to enhance these two students' development.

Analysis of Student Learning Rubric

TWS Standard: The teacher uses assessment data to profile student learning and communicate information about student progress and achievement.

Rating → Indicator ↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Clarity and Accuracy of Presentation	Presentations (whole class, subgroup and individual students) are not clear and accurate; it does not accurately reflect the data. Data in graphics is not connected to narrative	Presentations (whole class, subgroups, and individual students)are clear and appropriate. Linkages are made to learning objectives in the narrative..	Presentations (whole class, subgroups, and individuals students) and narrative are clear, thorough, and accurate and contains no errors of representation.	
Alignment with Learning Objectives	Analysis of student learning is not aligned with learning objectives.	Analysis of student learning is partially aligned with learning objectives and/or fails to provide a comprehensive profile of student learning relative to the objectives for the whole class, subgroups, and two individuals.	Analysis is fully aligned with learning objectives and provides a comprehensive profile of student learning for the whole class, subgroups, and two individuals.	
Interpretation of Data	Interpretation of data is inaccurate, and conclusions are missing or unsupported by data.	Interpretation of data is technically accurate, but conclusions are missing or not fully supported by data and the narrative explanations.	Interpretation of data is meaningful, and appropriate conclusions are drawn from the data and narrative	
Evidence of Impact on Student Learning	Analysis of student learning fails to include evidence of impact on student learning in terms of numbers of students who achieved and made progress toward each learning objective.	Analysis of student learning includes incomplete evidence of the impact on student learning in terms of numbers of students who achieved and made progress toward each learning objectives.	Analysis of student learning includes evidence of the impact on student learning in terms of number of students who achieved and made progress toward each learning objectives.	

SECTION 7 REFLECTION AND SELF-EVALUATION

REFLECTION AND SELF-EVALUATION
The teacher analyzes the relationship between his or her instruction and student learning in order to improve teaching practice.

TASK
Reflect on your performance as a teacher and link your performance to student learning results. Evaluate your performance and identify specific future actions for improved practice and professional growth. This section should provide evidence of extensive analysis. In your response, address the following:

PROMPT

Provide a specific example of determining your teaching effectiveness by examining written records in your planning and assessment subsequent to each lesson.

List how your learners are given formal opportunities to inform you of their perceptions of your effectiveness.

List a specific example of how you received information on your effectiveness from peers or administrators.

List the method(s) by which you determined the effectiveness of your instruction.

Select the learning objective for which your students were *most* successful. Provide two or more possible reasons for this success. Be very specific about your thinking. Consider your objectives, instruction, and assessment along with student characteristics and other contextual factors you judged as important.

Select the learning objective for which your students were *least* successful. Provide two or more possible reasons for this lack of success that tied to your instructional planning and practices. Consider your objectives, instruction, and assessment along with student characteristics and other contextual factors you deem most important. Discuss what you would do differently (i.e. what strategies or content might you change, what might you eliminate) or better in your subsequent teaching to improve your students' performance.

Reflections on possibilities for professional development (learning/training opportunities for you to enhance/increase your teaching expertise). Review the answers to the previous prompts. Describe at least two professional learning goals for yourself that emerged from your insights and experiences with the *teacher work sample folio.* Identify at least two specific steps for professional development you will take to improve your performance in the critical area(s) you identify.

Reflection and Self-Evaluation Rubric

TWS Standard: The teacher analyzes the relationship between his or her instruction and student learning in order to improve teaching practice.

Rating → Indicator ↓	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Interpretation of Student Learning	No evidence or reasons provided to support conclusions drawn in "Analysis of Student Learning" section.	Provides evidence but no (or simplistic, superficial) reasons or hypotheses to support conclusions drawn in "Analysis of Student Learning" section that show depth of professional knowledge.	Uses evidence to support conclusions drawn in "Analysis of Student Learning" section. Explores multiple hypotheses about the students and his/her own teaching for why some students did not meet earning objectives. Explicitly analyzes the role of professional knowledge in analyzing his/her responsibilities for student learning.	
Insights on Effective Instruction and Assessment	Provides no rationale for why some activities or assessments were more successful than others.	Identifies successful and unsuccessful activities or assessments and superficially explores reasons for their success or lack thereof (no use of theory, research or professional knowledge).	Identifies successful and unsuccessful activities and assessments and provides plausible, thorough reasons (based on theory or research) for their success or lack thereof. Assumes active responsibility for his/her professional success.	

Alignment Among Objectives, Instruction and Assessment	Does not connect learning objectives, instruction, and assessment results in the discussion of student learning and effective instruction and/or the connections are irrelevant or inaccurate.	Connects learning objectives, instruction, and assessment results in the discussion of student learning and effective instruction, but misunderstandings are present or there is incomplete/inaccurate analysis.	Logically and extensively connects learning objectives, instruction, and assessment results in the discussion of student learning and effective instruction. Show depth of understanding regarding these linkages.	
Implications for Future Teaching	Provides no ideas or inappropriate ideas for redesigning learning goals, instruction, and assessment.	Provides ideas for redesigning learning goals, instruction, and assessment but offers limited rationale for why these changes would improve student learning.	Provides ideas for redesigning learning goals, instruction, and assessment and explains in depth why these modifications would improve student learning.	
Implications for Professional Development	Provides no professional learning goals or goals that are not related to the insights and experiences described in this section.	Presents 2 professional learning goals that are somewhat related to the insights and experiences described in this section and/or provides a vague plan for meeting the goals.	Presents more than 2 professional learning goals that clearly emerge from the insights and experiences described in this section. Describes specific steps to meet these goals.	

SECTION 8 DESIGN FOR INSTRUCTION IN SECONDARY EDUCATION

DESIGN FOR INSTRUCTION IN SECONDARY EDUCATION
The teacher designs instruction for specific learning objectives, student characteristics and needs, and learning contexts in secondary education.

TASK
Describe how you will integrate your content area with language arts/reading and mathematics plus one of the special subject areas (music, art, or PE/health).

PROMPT
In your response, include the following:
Alignment with Mississippi Curricular Frameworks and/or Common Core Standards. Document the specific standards for the three integrated areas that your lesson(s) will address and how these standards tie into your learning goals.
Integration of content. Explain how you integrated your content area and language arts/reading with mathematics into your unit instruction. Be specific about how you also included one special subject area into your unit.

NOTE: NOT ALL AREAS OF THE RUBRIC BELOW WILL BE SCORED. ONLY LANGUAGE ARTS/READING, MATHEMATICS, AND YOUR CONTENT AREA ALONG WITH THE SPECIAL SUBJECT AREA YOU INTEGRATED WILL BE SCORED.

Design for Instruction in Secondary Education Rubric
TWS Standard: The teacher designs instruction for specific learning goals, student characteristics and needs, and learning contexts in secondary education.

Rating Indicator	1 Indicator Not Met	2 Indicator Partially Met	3 Indicator Met	Score
Alignment with Mississippi Curricular Standards and/or Common Core Standards	Few lessons are explicitly linked to the Mississippi Curricular Frameworks and/or Common Core Standards.	Most lessons are explicitly linked to the Mississippi Curricular Frameworks and/or Common Core Standards.	All lessons are explicitly linked to the Mississippi Curricular Frameworks and/or Common Core Standards.	
Selection and Integration of Content	The plans for the unit are generic to the grade level, with little or no connection between the various content areas. Goals for IEPS are absent from the plans.	The plans for the unit are generic to the grade level, with partial integration of language arts/reading, mathematics, and additional content area (science, social studies, the arts, and physical education). Goals from IEPs are minimal or absent from the plans.	The teacher creates plans where all children can learn deeply about the course content as well as integrating the content areas of secondary education (language arts/reading, mathematics and another content area) and goals from IEPs into daily activities and routines.	
Language Arts and Reading	The language arts and reading lesson are separate from the other subjects and isolated from other learning experiences.	The lessons provide a limited focus on the various types of language arts and purposes of reading and writing.	The lessons provide specific activities that help students identify the various purposes of reading and writing (narrative, expository, technical, and persuasive) and speaking, listening, and viewing.	
Mathematics	Math is taught at the knowledge level with primary focus on memorization of facts and lack of inquiry and conceptualization .	Conceptual development and inquiry are present in isolated problems and activities that foster application and analysis of knowledge.	Describe the use of inquiry in mathematics integration, connecting both to real life situations allowing for discover and application and analysis of knowledge.	
Music and/or The Arts	The music and/or the arts activities are left to the special area teacher.	The music and/or the arts activities seem contrived and peripheral to the instruction.	The teacher describes the strategies that actively engage students in creating, performing and responding to the arts.	
Physical Education and Health	The P.E. and movement and health activities are left to a special area teacher.	The teacher provides for movement and P.E., but doesn't incorporate information about a healthy lifestyle.	The teacher describes the activities and strategies for healthy lifestyles that include play and physical activity.	
Selection of Instructional Materials	Little or no information is provided on how and why curriculum materials were selected.	The teacher describes how they evaluated or why they selected the curriculum materials used in the lesson with limited use of resources.	The teacher describes the evaluation procedure and selected the appropriateness of curriculum materials used in the lessons.	

COURSE REQUIREMENTS

Note that certain options under General Education, Major, and Minor may require more than 124 total hours to complete some degree programs.

GENERAL EDUCATION

All students are required to follow this curriculum.

Options vary among degree programs and majors. Students should consult an advisor and refer to requirements as listed by major (pp. 67-114) before enrolling in these general education courses.

English Composition (6 hrs)
ENG 101 English Composition
ENG 102 English Composition or
ENG 103 Honors English Composition

Communication Studies (3 hrs)
COM 101 Public Speaking or
COM 202 Interpersonal Communications

Literature and Fine Arts (9 hrs)
Select two literature courses (6 hours)
Select one art, music, or theater appreciation, history, or introduction course (3 hours)
(MUS 105 covers the arts requirement)

History (6 hrs)
Select two courses:
HIS 103 World History
HIS 104 World History
HIS 201 United States History
HIS 202 United States History
HIS 203 History of the Americas
HIS 204 History of the Americas

Mathematics (3 hrs)
Select one course:
MAT 103 Quantitative Reasoning
MAT 104 College Algebra
MAT 106 Precalculus

Laboratory Science (6 hrs minimum)
Select two courses

Perspectives on Society (9 hrs)
PSY 101 General Psychology – 3 hours

Select two courses:
ANT 101 Introduction to Anthropology
ECO 210 Principles of Macroeconomics
ECO 211 Principles of Microeconomics
GEO 201 Introduction to Human Geography
GEO 303 World Regional Geography
PHI 201 Introduction to Philosophy (BA req)
PSC 103 Introduction to Political Science
PSC 201 American National Government
SOC 101 Principles of Sociology

Personal Development (2 hrs minimum)
CEL 300 Human Growth and Development
CIS 205 Microcomputer Applications
FCS 215 Personal Finance
FCS 270 Individual and Family Development
FCS 325 Marriage, Family Living, and Sex Ed
FCS 343 Nutrition and Physical Fitness
Foreign Language 101
*LIB 101 Fundamentals of Information Literacy
*PER 101 Concepts in Physical Education
*PER Activity course (100 level)
SHS 360 American Sign Language
SWO 101 Volunteering in the Community
SWO 300 Human Diversity
(* 1 hr. only - most are 3 hr. courses)

Total 44 hours (*41 for music majors)

Suggested Class Schedule for BME – Vocal Major

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 107 Intro to Group Piano …………...1
MUS 138 Delta Chorale …………………1
MUS 150 Music Theory …………………3
MUS 152 Musicianship/Aural Theory ……1
AMU 185 Voice ………………………...2
MUS 375 English/Italian Diction …………1
General Education Courses (3)……………9

Total …………18

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
MUS 139 Delta Chorale ……………………1
MUS 151 Music Theory ……………………3
MUS 153 Musicianship/Aural Theory ……..1
AMU 185 Voice ……………………………2
MUS 376 German/French Diction ………….1
MUS 105 Music Literature ………………..3
General Education Courses (2)………………6

Total …………...18

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 207 Intermediate Group Piano ……...1
MUS 138 Delta Chorale …………………1
MUS 250 Music Theory …………………3
MUS 252 Aural Theory ………………....1
AMU 185 Voice ………………………2
General Education Courses (3)…………….9

Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities ……..…...0
MUS 208 Intermediate Group Piano ……...1
MUS 139 Delta Chorale ……………………1
MUS 251 Music Theory ……………………3
MUS 253 Aural Theory ………………….....1
AMU 185 Voice ……………………………2
General Education Courses (3)………………9

Total …………...17

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
MUS 338 Delta Chorale …………………1
AMU 385 Voice[1] …………………………2
MUS 309 Conducting ……………………1
MUS 344 Vocal Pedagogy ………………2
MUS 301 Music History …………………3
MUS 350 Orchestration ……………………3
MUS 305 Music Education …………....…1
CUR 300 Survey of Education …………...3
PER Activity Course …………………....1

Total ……..……17

[**MUS 300** Piano Proficiency[2] ……..............1]

SPRING SEMESTER
MUS 104 Recitals and Activities ……..…...0
MUS 339 Delta Chorale ……………..……1
AMU 385 Voice ……………………..……2
MUS 310 Choral Conducting ……………2
MUS 388 Music Methods for El Schools....3
MUS 302 Music History ……………….....3
MUS 450 Form and Analysis ……………3
PER Activity Course ………………………1
General Education Course ………………...3

Total ……………18

[**MUS 300** Piano Proficiency[2] ……..............1]

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
MUS 338 Delta Chorale …………………1
AMU 450 Senior Recital …………………2
[**MUS 300** Piano Proficiency[2] …………......1]
CUR 393 Classroom Management………..3
CUR 489 Vocal Music Methods ………....3
EPY 341 Educational Psychology ………..3
HSE 144 First Aid/CPR …………………1
General Education Course………………....3

Total………………16

SPRING SEMESTER
CUR 498 Directed Teaching …………….9
[3]**CUR/CEL** Special Topics………………...3

Total……………9-12

[1]Must pass applied barrier before enrolling in 300 applied
course number. Transfer students must enroll in AMU 185
the first semester in residence.

[2] Must enroll in MUS 300, Piano Proficiency, until
all sections of the proficiency are completed.

[3]Elective

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BME – Vocal Major - Check List

Name _____   Student # _____   Date _____
Student must maintain a 2.5 GPA in all music and general education coursework.

General Education 41 hours
ENG 101 English Composition   3 ( ) _____
ENG 102/103 English Comp   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
History   3 ( ) _____
History   3 ( ) _____
MAT 103/104/106 Math   3 ( ) _____
COM 101 Speech   3 ( ) _____
Lab Science   3 ( ) _____
Lab Science   3 ( ) _____
PSY 101 Psychology   3 ( ) _____
Perspectives on Society – select 2 courses
_____   3 ( ) _____
_____   3 ( ) _____
Personal Development – 2 hrs minimum
_____   __ ( ) _____
_____   __ ( ) _____

ENG 300 or credit for PPST Writing Exam 0-1 ____

Vocal Concentration 25 hours
Applied Performance 14 hours
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 385 Voice   2 ( ) _____
AMU 385 Voice   2 ( ) _____
AMU 450 Senior Recital   2 ( ) _____
AMU ____   AMU ____   AMU ____

MUS 344 Vocal Pedagogy   2 ( ) _____
MUS 375 English/Italian Diction 1 ( ) _____
MUS 376 German/French Diction 1 ( ) _____

Major Ensemble 7 hours
____ ( )   ____ ( )   ____ ( ) ____ ( )
____ ( )   ____ ( )   ____ ( )

Music Core 38 hours
MUS 104 Recitals & Act – 7 semesters credit (CR/NC)
0 ( ) ____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) ____ 0 ( ) _____ 0 ( ) _____

MUS 105 Music Literature   3 ( ) _____
MUS 107 Intro Group Piano 1 ( ) _____
MUS 108 Intro Group Piano 1 ( ) _____
MUS 150 Music Theory   3 ( ) _____
MUS 151 Music Theory   3 ( ) _____
MUS 152 Musicianship   1 ( ) _____
MUS 153 Musicianship   1 ( ) _____
MUS 207 Inter Group Piano 1 ( ) _____
MUS 208 Inter Group Piano 1 ( ) _____

MUS 250 Music Theory   3 ( ) _____
MUS 251 Music Theory   3 ( ) _____
MUS 252 Aural Theory   1 ( ) _____
MUS 253 Aural Theory   1 ( ) _____
MUS 301 Music History   3 ( ) _____
MUS 302 Music History   3 ( ) _____
MUS 309 Conducting   1 ( ) ____
MUS 311 Instr. Conducting 2 ( ) _____
MUS 350 Orchestration   3 ( ) _____
MUS 450 Form & Analysis   3 ( ) _____

Piano Proficiency (all exam areas must be passed)
Scales and Arpeggios ____ Harmonization ____Chord Progressions ___ Sight Reading ____ Repertoire ____

Special Requirements 4 hours
HSE 144 First Aid/CPR   1 ( ) _____
EPY 341 Educational Psy.   3 ( ) _____

Professional Education 22 hours
CUR 300 Survey of Education   3 ( ) _____
CUR 393 Classroom Mgmt.   3 ( ) _____
MUS 305 Music Education   1 ( ) _____
MUS 388 Music Meth for El Sch 3 ( ) _____
CUR 490 Instr Music Meth   3 ( ) _____
CUR 498 Directed Teaching   9 ( ) _____

Praxis
PPST Math ____PPST Reading ____ PPST Writing ____ Music Content Knowledge (5113) ____ PLT (0524) ____

Revised Sept. 2013

Suggested Class Schedule for BME – Instrumental Major

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities………………. 0
MUS 107 Intro to Group Piano………………… 1
MUS 145 Marching Band………………………1
MUS 150 Music Theory………………………… 3
MUS 152 Musicianship/Aural Theory.. ……….. 1
Major Instrument.…………………….......... 2
General Education Courses (3)…………………. 9

Total ……………. 17

SPRING SEMESTER
MUS 104 Recitals and Activities ……………0
MUS 108 Intro to Group Piano …………... ..1
MUS 146 Wind/Symphonic[1] ………………..1
MUS 151 Music Theory …………………….3
MUS 153 Musicianship/Aural Theory ……. .1
Major Instrument.………………….…….. .2
MUS 105 Music Literature ………………… 3
General Education Courses (2)……………….6

Total …………...17

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 207 Intermediate Group Piano ……....1
MUS 145 Marching Band…………………..1
MUS 250 Music Theory …………………..3
MUS 252 Aural Theory …………………...…1
Major Instrument.…………………………..2
General Education Courses (3)…………….…9

Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 208 Intermediate Group Piano ……....1
MUS 146 Wind/Symphonic[1] ………………..1
MUS 251 Music Theory …………………….3
MUS 253 Aural Theory ………………....…..1
Major Instrument.…………………..………..2
General Education Courses (3)……………….9

Total …………...17

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
MUS 345 Marching Band …………………1
Major Instrument[2] ………………………2
MUS 309 Conducting ……………………..1
PER Activity Course ……..…………….........1
MUS 301 Music History …………………3
MUS 350 Orchestration …………………..3
CUR 300 Survey of Education …………....3
MUS 305 Music Education ………………1
General Education Course …………………..3

Total …………18
[**MUS 300** Piano Proficiency[3] ……..............1]

SPRING SEMESTER
MUS 104 Recitals and Activities …………...0
MUS 346 Wind Ensemble …………………..1
Major Instrument.…………………………….2
MUS 311 Instrumental Conducting….……..2
MUS 388 Music Meth for El School ………..3
MUS 302 Music History ………………….....3
MUS 354 String Methods & Mat …………..1
MUS 357 Brass Meth & Mat …………….....1
MUS 450 Form and Analysis ………………3
PER Activity Course ……………………............1

Total …………......17
[**MUS 300** Piano Proficiency[3] ……..................1]

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………....0
MUS 345 Marching Band …………………1
MUS 355 Percussion Methods & Mat …….1
MUS 358 Woodwind Meth & Mat ………..1
AMU 450 Senior Recital …………………2
CUR 393 Classroom Management………..3
CUR 490 Instr Music Methods …………...3
EPY 341 Educational Psychology ………..3
HSE 144 First Aid/CPR …………………..1
General Education Courses ………………...3

Total …………18

SPRING SEMESTER

CUR 498 Directed Teaching ……….……….9
[4]**CUR/CEL** Special Topics…………………...3

Total…..………...9-12

[1] Student will be placed in an ensemble after an audition.
[2] Must pass applied barrier before enrolling in 300 applied
course number. Transfer students must enroll in AMU 100
until barrier is passed.
[3] Must enroll in MUS 300, Piano Proficiency, until all sections
of the proficiency exam are completed.
[4]Elective

Revised Sept. 2013

BME – Instrumental Major - Check List

Name _____   Student # _____   Date _____

Student must maintain a 2.5 GPA in all general education and music coursework.

General Education 41 hours
ENG 101 English Composition   3 (   ) _____

ENG 102/103 English Comp   3 (   ) _____
ENG 203/204/206 Eng. Lit.   3 (   ) _____
ENG 203/204/206 Eng. Lit.   3 (   ) _____
History   3 (   ) _____
History   3 (   ) _____
MAT 103/104/106 Math   3 (   ) _____
COM 101 Speech   3 (   ) _____
Lab Science   3 (   ) _____
Lab Science   3 (   ) _____
PSY 101 Psychology   3 (   ) _____
Perspectives on Society – select 2 courses
_____   3 (   ) _____
_____   3 (   ) _____
Personal Development – 2 hrs minimum
_____   __ (   ) _____
_____   __ (   ) _____

ENG 300 or credit for PPST Writing Exam 0-1 ___

Instrumental Concentration 25 hours
Applied Performance 14 hours
AMU _____   2 (   ) _____
AMU _____   2 (   ) _____
AMU _____   2 (   ) _____
AMU _____   2 (   ) _____
AMU _____   2 (   ) _____
AMU _____   2 (   ) _____
AMU 450 Senior Recital 2 (   ) _____
AMU ____   AMU ____   AMU ____

Major Ensemble 7 hours
____ (   )   ____ (   )   ____ (   ) ____ (   )
____ (   )   ____ (   )   ____ (   )

Instrumental Methods 4 hours
MUS 354 String Methods   1 (   ) _____
MUS 355 Percussion Methods   1 (   ) _____
MUS 357 Brass Methods   1 (   ) _____
MUS 358 Woodwind Methods   1 (   ) _____

Music Core 38 hours
MUS 104 Recitals & Act – 7 semesters credit (CR/NC)
 0 (   ) _____ 0 (   ) _____0 (   ) _____0 (   ) _____ 0 (   ) _____ 0 (   ) _____ 0 (   ) _____

MUS 105 Music Literature   3 (   ) _____
MUS 107 Intro Group Piano   1 (   ) _____
MUS 108 Intro Group Piano   1 (   ) _____
MUS 150 Music Theory   3 (   ) _____
MUS 151 Music Theory   3 (   ) _____
MUS 152 Musicianship   1 (   ) _____
MUS 153 Musicianship   1 (   ) _____
MUS 207 Inter Group Piano   1 (   ) _____
MUS 208 Inter Group Piano   1 (   ) _____

MUS 250 Music Theory   3 (   ) _____
MUS 251 Music Theory   3 (   ) _____
MUS 252 Aural Theory   1 (   ) _____
MUS 253 Aural Theory   1 (   ) _____
MUS 301 Music History   3 (   ) _____
MUS 302 Music History   3 (   ) _____
MUS 309 Conducting   1 (   ) ____
MUS 311 Instr. Conducting   2 (   ) _____
MUS 350 Orchestration   3 (   ) _____
MUS 450 Form & Analysis   3 (   ) _____

Piano Proficiency (all exam areas must be passed)
Scales and Arpeggios ____   Harmonization ____Chord Progressions   ___   Sight Reading ____ Repertoire ____

Special Requirements 4 hours
HSE 144 First Aid/CPR   1 (   ) _____
EPY 341 Educational Psy.   3 (   ) _____

Professional Education 22 hours
CUR 300 Survey of Education   3 (   ) _____
CUR 393 Classroom Mgmt.   3 (   ) _____
MUS 305 Music Education   1 (   ) _____
MUS 388 Music Meth for El Sch   3 (   ) _____
CUR 490 Instr Music Meth   3 (   ) _____
CUR 498 Directed Teaching   9 (   ) _____

Praxis
PPST Math ____PPST Reading ____ PPST Writing ____ Music Content Knowledge (5113) ____   PLT (0524) ____

Suggested Class Schedule for BME – Keyboard Major - Instrumental Track

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 107 Intro to Group Piano …………...1
MUS 145 Marching Band…………………1
MUS 150 Music Theory…………………..3
MUS 152 Musicianship/Aural Theory …… .1
Major Instrument.………………………..2
General Education Courses (3)……………9

Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
MUS 146 Wind/Symphonic[1] ………………..1
MUS 151 Music Theory ……………………3
MUS 153 Musicianship/Aural Theory ……..1
Major Instrument.………………..………..2
MUS 105 Music Literature …………………3
General Education Courses (2)……………6

Total …………...17

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 207 Intermediate Group Piano ……...1
MUS 145 Marching Band…………………1
MUS 250 Music Theory …………………..3
MUS 252 Aural Theory ………………...…1
Major Instrument.………………………..2
General Education Courses (3)……………9

Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 208 Intermediate Group Piano ……....1
MUS 146 Wind/Symphonic[1] ………………..1
MUS 251 Music Theory ……………………3
MUS 253 Aural Theory ………………..…..1
Major Instrument.………………..………..2
General Education Courses (3)……………9

Total …………...17

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
MUS 345 Marching Band …………………1
Major Instrument[2] ………………………2
MUS 309 Conducting …………………….1
MUS 300 Piano Proficiency[3] ……..............(1)
MUS 301 Music History …………………3
MUS 350 Orchestration …………………..3
CUR 300 Survey of Education …………...3
MUS 305 Music Education ………………1
General Education Course …………………3
PER Activity Course …………………........1

Total……………….18

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 346 Wind Ensemble …………………1
Major Instrument.…………………………..2
MUS 311 Instrumental Conducting….…..….2
MUS 300 Piano Proficiency[3] ……..............(1)
MUS 388 Music Meth for El School ……. . .3
MUS 302 Music History ………………....3
MUS 354 String Methods & Mat …………..1
MUS 357 Brass Meth & Mat ………………1
MUS 450 Form and Analysis ………………3
PER Activity Course …………………………1

Total ………….....17

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
MUS 345 Marching Band …………………1
MUS 355 Percussion Methods & Mat …….1
MUS 358 Woodwind Meth & Mat ……….1
AMU 450 Senior Recital …………………2
CUR 490 Instr Music Methods …………..3
CUR 393 Classroom Mgmt………………3
EPY 341 Educational Psychology ………3
HSE 144 First Aid/CPR …………………1
General Education Course……………........3

Total …………18

SPRING SEMESTER
CUR 498 Directed Teaching………….…....9
[4]CUR/CEL Special Topics……………….....3

Total…………..9-12

[1] Student will be placed in an ensemble after an audition.
[2] Must pass applied barrier before enrolling in 300 applied
course number. Transfer students must enroll in AMU 135
[3] Must enroll in MUS 300 Piano Proficiency, until all sections
of the proficiency exam are completed.

Revised April 2009

BME – Keyboard Major – Instrumental Track - Check List

Name _____   Student # _____   Date _____

Student must maintain a 2.5 GPA in all general education and music coursework.

General Education 41 hours
ENG 101 English Composition   3 ( ) _____

ENG 102/103 English Comp   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
History   3 ( ) _____
History   3 ( ) _____
MAT 103/104/106 Math   3 ( ) _____
COM 101 Speech   3 ( ) _____
Lab Science   3 ( ) _____
Lab Science   3 ( ) _____
PSY 101 Psychology   3 ( ) _____
Perspectives on Society – select 2 courses
_____   3 ( ) _____
_____   3 ( ) _____
Personal Development – 2 hrs minimum
_____   __ ( ) _____
_____   __ ( ) _____

ENG 300 or credit for PPST Writing Exam 0-1 ___

Instrumental Concentration 25 hours
Applied Performance 14 hours
AMU _____   2 ( ) _____
AMU _____   2 ( ) _____
AMU _____   2 ( ) _____
AMU _____   2 ( ) _____
AMU _____   2 ( ) _____
AMU _____   2 ( ) _____
AMU 450 Senior Recital   2 ( ) _____
AMU ____   AMU ____   AMU ____

Major Ensemble 7 hours
____ ( )   ____ ( )   ____ ( )____ ( )
____ ( )   ____ ( )   ____ ( )

Instrumental Methods 4 hours
MUS 354 String Methods   1 ( ) _____
MUS 355 Percussion Methods   1 ( ) _____
MUS 357 Brass Methods   1 ( ) _____
MUS 358 Woodwind Methods   1 ( ) _____

Music Core 38 hours
MUS 104 Recitals & Act – 7 semesters credit (CR/NC)
0 ( ) _____ 0 ( ) _____0 ( ) _____0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____

MUS 105 Music Literature   3 ( ) _____
MUS 107 Intro Group Piano   1 ( ) _____
MUS 108 Intro Group Piano   1 ( ) _____
MUS 150 Music Theory   3 ( ) _____
MUS 151 Music Theory   3 ( ) _____
MUS 152 Musicianship   1 ( ) _____
MUS 153 Musicianship   1 ( ) _____
MUS 207 Inter Group Piano   1 ( ) _____
MUS 208 Inter Group Piano   1 ( ) _____

MUS 250 Music Theory   3 ( ) _____
MUS 251 Music Theory   3 ( ) _____
MUS 252 Aural Theory   1 ( ) _____
MUS 253 Aural Theory   1 ( ) _____
MUS 301 Music History   3 ( ) _____
MUS 302 Music History   3 ( ) _____
MUS 309 Conducting   1 ( ) ____
MUS 311 Instr. Conducting   2 ( ) _____
MUS 350 Orchestration   3 ( ) _____
MUS 450 Form & Analysis   3 ( ) _____

Piano Proficiency (all exam areas must be passed)
Scales and Arpeggios ____ Harmonization ____Chord Progressions ___ Sight Reading ____ Repertoire ____

Special Requirements 4 hours
HSE 144 First Aid/CPR   1 ( ) _____
EPY 341 Educational Psy.   3 ( ) _____

Professional Education 22 hours
CUR 300 Survey of Education   3 ( ) _____
CUR 393 Classroom Mgmt.   3 ( ) _____
MUS 305 Music Education   1 ( ) _____
MUS 388 Music Meth for El Sch   3 ( ) _____
CUR 490 Instr Music Meth   3 ( ) _____
CUR 498 Directed Teaching   9 ( ) _____

Praxis
PPST Math ____PPST Reading ____ PPST Writing ____ Music Content Knowledge (5113) ____   PLT (0524) ____

Suggested Class Schedule for BME – Keyboard Major – Choral Music/General Music Track

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 107 Intro to Group Piano …………...1
MUS 138/140[1] Chorus..………………….....1
MUS 150 Music Theory………………….....3
MUS 152 Musicianship/Aural Theory ……1
Major Instrument..…………….…….…....2
MUS 120 Class Voice ……………………..1
General Education Courses (3)…………….9
                    Total ………....…18

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
MUS 139/141 Chorus ………………....……1
MUS 151 Music Theory …………………3
MUS 153 Musicianship/Aural Theory ……..1
Major Instrument..…………….…….…....2
MUS 105 Music Literature ………………..3
General Education Courses (2)………………6
                    Total …………....17

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 207 Intermediate Group Piano ……...1
MUS 138/140[1] Chorus..………………….....1
MUS 250 Music Theory …………………3
MUS 252 Aural Theory ……………….…...1
Major Instrument..…………….………....2
General Education Courses (3)…………….9
                    Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 208 Intermediate Group Piano ……....1
MUS 139/141 Chorus …………………....…1
MUS 251 Music Theory …………………3
MUS 253 Aural Theory ………………....…1
Major Instrument..…………….………....2
General Education Courses (3)………………9
                    Total …………....17

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………....0
MUS 338 Delta Chorale …………………1
Major Instrument[2] …………………….2
MUS 309 Conducting …………………….1
MUS 300 Piano Proficiency[3] …….............(1)
MUS 344 Vocal Pedagogy…………………2
MUS 301 Music History …………………3
MUS 350 Orchestration …………………3
CUR 300 Survey of Education …………....3
MUS 305 Music Education ……………..…1
PER Activity Course ……………………......1
                    Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………...0
MUS 339 Delta Chorale ……………………1
Major Instrument..………………………..2
MUS 310 Choral Conducting…………..……2
MUS 300 Piano Proficiency[3] …….................(1)
MUS 388 Music Meth for El School ……....3
MUS 302 Music History ……………….....3
MUS 450 Form and Analysis ……………..3
General Education Course ………………......3
                    Total …………....17

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………....0
MUS 338 Delta Chorale …………………1
MUS 359 Piano Pedagogy…………………1
AMU 450 Senior Recital …………………2
CUR 489 Vocal Music Methods ………....3
CUR 393 Classroom Mgmt ……………....3
EPY 341 Educational Psychology…………3
HSE 144 First Aid/CPR ………………….1
General Education Courses……………….....3
PER Activity Course..……………………….1
                    Total …………18

SPRING SEMESTER
CUR 498 Directed Teaching ……………….9
[4]**CUR/CEL 492** Special Topics……………….3
                    Total……..……..9-12

[1] Student will be placed in an ensemble after an audition.
[2] Must pass applied barrier before enrolling in 300 applied course number.
 [3] Must enroll in MUS 300 Piano Proficiency until all sections of the
    proficiency exam are completed.
[4] Elective

Revised April 2009

BME – Keyboard Major – Choral Music/General Music Track - Check List

Name _____   Student # _____   Date _____

Student must maintain a 2.5 GPA in all general education and music coursework.

General Education 41 hours
ENG 101 English Composition   3 ( ) _____
ENG 102/103 English Comp   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
History   3 ( ) _____
History   3 ( ) _____
MAT 103/104/106 Math   3 ( ) _____
COM 101 Speech   3 ( ) _____
Lab Science   3 ( ) _____
Lab Science   3 ( ) _____
PSY 101 Psychology   3 ( ) _____

Perspectives on Society – select 2 courses
_____   3 ( ) _____
_____   3 ( ) _____
Personal Development – 2 hrs minimum
_____   __ ( ) _____
_____   __ ( ) _____

ENG 300 or credit for PPST Writing Exam 0-1 ____

Keyboard Concentration 25 hours
Applied Performance 14 hours
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 385 Voice   2 ( ) _____
AMU 385 Voice   2 ( ) _____
AMU 450 Senior Recital 2 ( ) _____
AMU ____   AMU ____   AMU ____

MUS 120 Class Voice   1 ( ) _____
MUS 344 Vocal Pedagogy   2 ( ) _____
MUS 359 Piano Pedagogy   1 ( ) _____

Major Ensemble 7 hours
___ ( )   ___ ( )   ___ ( ) ___ ( )
___ ( )   ___ ( )   ___ ( )

Music Core 38 hours
MUS 104 Recitals & Act – 7 semesters credit (CR/NC)
0 ( ) ____ 0 ( ) _____0 ( ) _____0 ( ) _____ 0 ( ) ____ 0 ( ) _____ 0 ( ) _____

MUS 105 Music Literature	3 ( ) _____	MUS 250 Music Theory	3 ( ) _____
MUS 107 Intro Group Piano	1 ( ) _____	MUS 251 Music Theory	3 ( ) _____
MUS 108 Intro Group Piano	1 ( ) _____	MUS 252 Aural Theory	1 ( ) _____
MUS 150 Music Theory	3 ( ) _____	MUS 253 Aural Theory	1 ( ) _____
MUS 151 Music Theory	3 ( ) _____	MUS 301 Music History	3 ( ) _____
MUS 152 Musicianship	1 ( ) _____	MUS 302 Music History	3 ( ) _____
MUS 153 Musicianship	1 ( ) _____	MUS 309 Conducting	1 ( ) ____
MUS 207 Inter Group Piano	1 ( ) _____	MUS 311 Instr. Conducting	2 ( ) _____
MUS 208 Inter Group Piano	1 ( ) _____	MUS 350 Orchestration	3 ( ) _____
		MUS 450 Form & Analysis	3 ( ) _____

Piano Proficiency (all exam areas must be passed)
Scales and Arpeggios ____ Harmonization ____ Chord Progressions ___ Sight Reading ____ Repertoire ____

Special Requirements 4 hours
HSE 144 First Aid/CPR   1 ( ) _____
EPY 341 Educational Psy.   3 ( ) _____

Professional Education 22 hours
CUR 300 Survey of Education   3 ( ) _____
CUR 393 Classroom Mgmt.   3 ( ) _____
MUS 305 Music Education   1 ( ) _____
MUS 388 Music Meth for El Sch   3 ( ) _____
CUR 490 Instr Music Meth   3 ( ) _____

CUR 498 Directed Teaching   9 ( ) _____

Praxis
PPST Math ____PPST Reading ____ PPST Writing ____ Music Content Knowledge (5113) ____ PLT (0524) ____

Revised Sept. 2013

Suggested Class Schedule for BA – Music Major

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities…………..0
MUS 107 Intro to Group Piano…………...1
Major Ensemble …………………………1
MUS 150 Music Theory………………...3
MUS 152 Musicianship/Aural Theory……1
Individual Performance …………………2
General Education Courses (3)……………9

Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
Major Ensemble……………………..…..1
MUS 151 Music Theory ……………………3
MUS 153 Musicianship/Aural Theory……...1
Individual Performance……………....…..2
MUS 105 Music Literature …………………3*
General Education Courses (2)………………6

Total …………....17

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………....…1
MUS 250 Music Theory …………………....3
MUS 252 Aural Theory ……………….…..1
Individual Performance …………….…..2
General Education/Elective Courses (3)…....9

Total ……..……16

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble …………………….…..1
MUS 251 Music Theory ……………………3
MUS 253 Aural Theory ……………….…..1
Individual Performance………………..…2
General Education/Elective Courses (3)….……9

Total ………….....16

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
Major Ensemble……………………….…..1
Individual Performance …………………2
MUS 301 Music History...……………… . 3
Foreign Language ………………………3
General Education/Elective Courses (2)… . 6

Total ……….…15

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………..…..1
Individual Performance………………..…2
MUS 302 Music History.……………………3
Foreign Language……....………………..3
General Education/Elective Courses (2)..……6

Total ………….....15

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble……………………….…..1
Individual Performance …………………2
Foreign Language ………………………3
General Education/Elective Courses.………9

Total ………….15

SPRING SEMESTER
MUS 104 Recitals and Activities …………...0
Major Ensemble ……………………..…..1
Individual Performance………………..…2
Foreign Language……....………………..3
MUS 490 Senior Capstone Experience.……4
Philosophy Elective (400 level) ……………..3
General Education/Elective Course(s)………2

Total ………….15

BA – Music Major - Check List

Name _____   Student # _____   Date _____
Student must maintain a 2.5 GPA in all music and general education coursework.

General Education[1] 41 hours
ENG 101 English Composition	3 ( )	_____
ENG 102/103 English Comp	3 ( )	_____
ENG 203/204/206 Eng. Lit.	3 ( )	_____
ENG 203/204/206 Eng. Lit.	3 ( )	_____
History	3 ( )	_____
History	3 ( )	_____
MAT 103/104/106 Math	3 ( )	_____
COM 101 Speech	3 ( )	_____
Lab Science	3 ( )	_____
Lab Science	3 ( )	_____
PSY 101 Psychology	3 ( )	_____

Perspectives on Society – select 1 course[2]
PHI 201 Intro to Philosophy	3 ( )	_____
_____	3 ( )	_____

Personal Development – 2 hrs minimum
_____ ( ) _____
_____ ( ) _____

Special Requirements 15 hours
Philosophy (400 level)	3 ( )	_____
Foreign Language	3 ( )	_____
Foreign Language	3 ( )	_____
Foreign Language	3 ( )	_____
Foreign Language	3 ( )	_____

ENG 300 or credit for PPST Writing Exam 0-1 ___

Electives 13 hours
_____	3 ( )	_____
_____	3 ( )	_____
_____	3 ( )	_____
_____	3 ( )	_____
_____	3 ( )	_____
_____	3 ( )	_____
_____	1 ( )	_____

[1] No Fine Arts course is required.
[2] PHI 201 is required as one of your courses.

Music Major Coursework 55 hours

MUS 104 Recitals & Act – 8
0 ( ) _____   0 ( ) _____   0 ( ) _____   0 ( ) _____
0 ( ) _____   0 ( ) _____   0 ( ) _____   0 ( ) _____

Major Ensemble – 8 hours
____ ( )   ____ ( )   ____ ( )   ____ ( )
____ ( )   ____ ( )   ____ ( )   ____ ( )

MUS 105 Music Literature	3 ( ) _____				
MUS 107 Intro Group Piano	1 ( ) _____	MUS 108 Intro Group Piano	1 ( ) _____		
MUS 150 Music Theory	3 ( ) _____	MUS 152 Musicianship	1 ( ) _____		
MUS 151 Music Theory	3 ( ) _____	MUS 153 Musicianship	1 ( ) _____		
MUS 250 Music Theory	3 ( ) _____	MUS 252 Aural Theory	1 ( ) _____		
MUS 251 Music Theory	3 ( ) _____	MUS 253 Aural Theory	1 ( ) _____		
MUS 301 Music History	3 ( ) _____	MUS 302 Music History	3 ( ) _____		

Individual Performance 16 hours
AMU _____	2 ( ) ____	AMU _____	2 ( ) ____
AMU _____	2 ( ) ____	AMU _____	2 ( ) ____
AMU _____	2 ( ) ____	AMU _____	2 ( ) ____
AMU _____	2 ( ) ____	AMU _____	2 ( ) ____
AMU _____	2 ( ) ____	AMU _____	2 ( ) ____

MUS 490 Senior Capstone Experience   4 ( ) _____

Suggested Class Schedule for BM – Vocal Performance Major

Freshman Year

FALL SEMESTER		SPRING SEMESTER	
MUS 104 Recitals and Activities	0	MUS 104 Recitals and Activities	0
MUS 107 Intro to Group Piano	1	MUS 108 Intro to Group Piano	1
MUS 138/140[1] Chorus…	1	MUS 139 Delta Chorale	1
Minor Ensemble	1	Minor Ensemble	1
MUS 150 Music Theory	3	MUS 151 Music Theory	3
MUS 152 Musicianship/Aural Theory	1	MUS 153 Musicianship/Aural Theory	1
AMU 185 Voice	2	AMU 185 Voice	2
MUS 375 English/Italian Diction	1	MUS 376 German/French Diction	1
General Education Courses (2)	6	MUS 105 Music Literature	3
Page 85 of DSU Bulletin		General Education Course	3
Total	16	Total	16

Sophomore Year

FALL SEMESTER		SPRING SEMESTER	
MUS 104 Recitals and Activities	0	MUS 104 Recitals and Activities	0
MUS 138 Delta Chorale	1	MUS 139 Delta Chorale	1
Minor Ensemble	1	Minor Ensemble	1
MUS 250 Music Theory	3	MUS 251 Music Theory	3
MUS 252 Aural Theory	1	MUS 253 Aural Theory	1
AMU 185 Voice	2	AMU 185 Voice	2
Foreign Language	3	Foreign Language	3
General Education Courses.	6	General Education Course..	6
Total	17	Total	17

Junior Year

FALL SEMESTER		SPRING SEMESTER	
MUS 104 Recitals and Activities	0	MUS 104 Recitals and Activities	0
MUS 338 Delta Chorale	1	MUS 339 Delta Chorale	1
Minor Ensemble	1	Minor Ensemble	1
AMU 385 Voice[2]	2	AMU 300 Junior Recital	3
MUS 309 Conducting	1	MUS 310 Choral Conducting	2
MUS 344 Vocal Pedagogy	2	MUS 302 Music History	3
MUS 301 Music History	3	MUS 450 Form and Analysis	3
MUS 350 Orchestration	3	General Education Course..	3
General Education Course..	3	Total	16
Total	16		

[MUS 300 Piano Proficiency[3] …1]   [MUS 300 Piano Proficiency[3] …1]

Senior Year

FALL SEMESTER		SPRING SEMESTER	
MUS 104 Recitals and Activities	0	MUS 104 Recitals and Activities	0
MUS 338 Delta Chorale	1	MUS 338 Delta Chorale	1
Minor Ensemble	1	Minor Ensemble	1
AMU 385 Voice	2	AMU 450 Senior Recital	4
MUS 347 Song Literature	2	General Education Courses (2)	6
General Education Courses (2)	6	PER Activity Course.	1
PER Activity Course.	1	Total	13
Total	13		

[1]Student will be placed in an ensemble after an audition.
[2]Must pass applied barrier before enrolling in 300 applied course number. Transfer students enroll in AMU 185.
[3]Must enroll in MUS 300 Piano Proficiency until all sections of the proficiency exam are completed.

Revised April 2009

BM – Vocal Performance – Check List

Name _____ Student # _____ Date _____

Student must maintain a 2.5 GPA in all music and general education coursework.

General Education 41 hours
ENG 101 English Composition   3( ) _____
ENG 102/103 English Comp   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
ENG 203/204/206 Eng. Lit.   3 ( ) _____
History   3 ( ) _____
History   3 ( ) _____
MAT 103/104/106 Math   3 ( ) _____
COM 101 Speech   3 ( ) _____
Lab Science   3 ( ) _____
Lab Science   3 ( ) _____
PSY 101 Psychology   3 ( ) _____
Perspectives on Society – select 2 courses
_____   3 ( ) _____
_____   3 ( ) _____

Personal Development* – 2 hrs minimum
_____ __   ( ) _____
_____ __   ( ) _____

DSU Writing Proficiency 0-1 ___
ENG 301 or exemption through ENG 300 WPE,
CASE, GRE, or CAAP Writing Exams

Vocal Performance 28 hours
Applied Performance 19 hours
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 185 Voice   2 ( ) _____
AMU 385 Voice   2 ( ) _____
AMU 300 Junior Recital   3 ( ) ____
AMU 385 Voice   2 ( ) _____
AMU 450 Senior Recital   4 ( ) _____

MUS 344 Vocal Pedagogy   2( ) _____
MUS 347 Song Literature   2( ) _____
MUS 375 Eng/Ita Diction   1( ) _____
MUS 376 G/F Diction   1( ) _____
MUS 309 Conducting   1( ) _____
MUS 310 Choral Cond   2 ( ) _____

Piano Proficiency
Scales and Arpeggios_____   Harmonization ____
Chord Progressions ____   Sight Reading ____
   Repertoire ____

Special Requirements 6 hours
Foreign Language   3 ( ) _____*(3 hours satisfies Personal Development requirement)
Foreign Language   3 ( ) _____

Music Core 49 hours
MUS 104 Recitals & Act – 8 semesters credit (CR/NC)
 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____

MUS 105 Music Literature	3 ( ) _____	MUS 250 Music Theory	3 ( ) _____
MUS 107 Intro Group Piano	1 ( ) _____	MUS 251 Music Theory	3 ( ) _____
MUS 108 Intro Group Piano	1 ( ) _____	MUS 252 Aural Theory	1 ( ) _____
MUS 150 Music Theory	3 ( ) _____	MUS 253 Aural Theory	1 ( ) _____
MUS 151 Music Theory	3 ( ) _____	MUS 301 Music History	3 ( ) _____
MUS 152 Musicianship	1 ( ) _____	MUS 302 Music History	3 ( ) _____
MUS 153 Musicianship	1 ( ) _____	MUS 350 Orchestration	3 ( ) _____
		MUS 450 Form & Analysis	3 ( ) _____

Major Ensemble 8 hours
____ ( ) ____ ( )____ ( )   ____ ( )
____ ( ) ____ ( )____ ( )   ____ ( )

Minor Ensemble 8 hours
____ ( )____ ( )____ ( )   ____ ( )
____ ( )____ ( )____ ( )   ____ ( )

Electives 0-2 hours_____1 ( )   _____ 1 ( )

Suggested Class Schedule for BM – Instrumental Performance Major

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 107 Intro to Group Piano …………...1
Major Ensemble …………………………..1
Minor Ensemble …………………………..1
MUS 150 Music Theory ………………....3
MUS 152 Musicianship/Aural Theory ……1
Individual Performance …………………..3
General Education Courses (2)……………..6
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                    Total …………16

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
Major Ensemble …………………………..1
Minor Ensemble…………………………....1
MUS 151 Music Theory ………………….3
MUS 153 Musicianship/Aural Theory ……..1
Individual Performance …………………..3
MUS 105 Music Literature …………….....3
General Education Course ……..……………3
                    Total …………...16

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
Major Ensemble …………………………..1
Minor Ensemble …………………………..1
MUS 250 Music Theory ………………....3
MUS 252 Aural Theory ………………....1
Individual Performance …………………..3
General Education Courses. ………..……….6
                    Total ………….15

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble …………………………..1
Minor Ensemble…………………………....1
MUS 251 Music Theory ………………….3
MUS 253 Aural Theory ………………...….1
Individual Performance …………………..3
General Education Courses. …………….…...9
                    Total…………….18

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
Major Ensemble …………………………..1
Minor Ensemble …………………………....1
Individual Performance[1] ………………..3
MUS 300 Piano Proficiency[2] ……..............(1)
MUS 309 Conducting ………………….…1
Instrumental Methods ……………………..2
MUS 301 Music History …………………3
MUS 350 Orchestration …………………..3
General Education Course.. ………..……….3
                    Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble …………………………..1
Minor Ensemble…………………………....1
AMU 300 Junior Recital …………….……..3
MUS 300 Piano Proficiency[2] ……..................(1)
MUS 311 Instr. Conducting ………....……..2
MUS 302 Music History …………………..3
MUS 450 Form and Analysis ………………..3
General Education Courses.……..….………3
                    Total………….. 16

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………...0
Major Ensemble …………………………..1
Minor Ensemble …………………………....1
Individual Performance …………………..3
General Education Course.. ……………….6
PER Activity ………………………………1
Elective Courses ………………………….....3
                    Total……..….15

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble …………………………..1
Minor Ensemble…………………………....1
AMU 450 Senior Recital ……………..……..3
General Education Course…..……….............3
Elective Courses ……………….……………..3
PER Activity ………………………………….1
                    Total ……………12

[1] Must pass applied barrier before enrolling in 300 applied course number
[2] Must enroll in MUS 300, Piano Proficiency, until all sections of the proficiency exam are completed.

Revised Sept. 2009

BM – <u>Instrumental Performance Major</u> – Check List

Name _____Student # _____Date _____

Student must maintain a 2.5 GPA in all music and general education coursework.

<u>General Education</u> 41 hours

ENG 101 English Composition	3( ) _____	
ENG 102/103 English Comp	3 ( ) _____	
ENG 203/204/206 Eng. Lit.	3 ( ) _____	
ENG 203/204/206 Eng. Lit.	3 ( ) _____	
History	3 ( ) _____	
History	3 ( ) _____	
MAT 103/104/106 Math	3 ( ) _____	
COM 101 Speech	3 ( ) _____	
Lab Science	3 ( ) _____	
Lab Science	3 ( ) _____	
PSY 101 Psychology	3 ( ) _____	

Perspectives on Society – select 2 courses
_____ 3 ( ) _____
_____ 3 ( ) _____

Personal Development – 2 hrs minimum
_____ ( ) _____
_____ __ ( ) _____

DSU Writing Proficiency 0-1 ___
   ENG 301 or exemption through ENG 300 WPE, CASE, GRE, or CAAP Writing Exams

<u>Individual Performance</u> 28 hours

Ind. Performance _____	2	( ) _____
Ind. Performance _____	2	( ) _____
Ind. Performance _____	3	( ) _____
Ind. Performance _____	3	( ) _____
Ind. Performance _____	3	( ) _____
AMU 300 Junior Recital	3	( ) _____
Ind. Performance _____	3	( ) ____
AMU 450 Senior Recital	4	( ) _____
MUS 309 Conducting	1	( ) _____
MUS 311 Conducting	2	( ) _____
Instrumental Methods	1	( ) _____
Instrumental Methods	1	( ) _____

Piano Proficiency

Scales and Arpeggios	Harmonization ____
Chord Progressions ____	Sight Reading ____
	Repertoire ____

<u>Music Core</u> 49 hours

MUS 104 Recitals & Act – 8 semesters credit (CR/NC)
0 ( ) _____0 ( ) _____0 ( ) _____0 ( ) _____ 0 ( ) _____0 ( ) _____0 ( ) _____0 ( ) _____

MUS 105 Music Literature	3 ( ) _____	MUS 250 Music Theory	3 ( ) _____
MUS 107 Intro Group Piano	1 ( ) _____	MUS 251 Music Theory	3 ( ) ____
MUS 108 Intro Group Piano	1 ( ) _____	MUS 252 Aural Theory	1 ( ) _____
MUS 150 Music Theory	3 ( ) _____	MUS 253 Aural Theory	1 ( ) _____
MUS 151 Music Theory	3 ( ) _____	MUS 301 Music History	3 ( ) _____
MUS 152 Musicianship	1 ( ) _____	MUS 302 Music History	3 ( ) _____
MUS 153 Musicianship	1 ( ) _____	MUS 350 Orchestration	3 ( ) _____
		MUS 450 Form & Analysis	3 ( ) _____

Major Ensemble 8 hours
____ ( ) ____ ( )____ ( )   ____ ( )
____ ( ) ____ ( )____ ( )   ____ ( )

Minor Ensemble 8 hours
____ ( )____ ( )____ ( ) ____ ( )
____ ( )____ ( )____ ( ) ____ ( )

<u>Electives</u> 6 hours
_____ 3 ( )
_____ 3 ( )

Suggested Class Schedule for BM – Keyboard Performance Major

Freshman Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
MUS 107 Intro to Group Piano …………...1
Major Ensemble ……………………………1
Minor Ensemble ……………………………1
MUS 150 Music Theory …………………..3
MUS 152 Musicianship/Aural Theory ……1
Individual Performance …………………..2
General Education Courses (2)…………….6
    Page 85 of DSU Bulletin
           Total …………16

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
Major Ensemble ……………………………1
Minor Ensemble……………………………1
MUS 151 Music Theory …………………3
MUS 153 Musicianship/Aural Theory ……..1
Individual Performance …………………….2
MUS 105 Music Literature …………………3
General Education Course …….…………….3
           Total …………...16

Sophomore Year

FALL SEMESTER
MUS 104 Recitals and Activities …………0
Major Ensemble …………………………1
Minor Ensemble …………………………1
MUS 250 Music Theory …………………..3
MUS 252 Aural Theory …………………....1
Individual Performance …………………..3
General Education Courses. ………….……6
           Total ………….15

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………………1
Minor Ensemble……………………………1
MUS 251 Music Theory …………………….3
MUS 253 Aural Theory ………………....….1
Individual Performance …………………….3
General Education Courses. …………………..9
           Total…………….18

Junior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………....0
Major Ensemble …………………………1
Minor Ensemble ………………………....1
Individual Performance[1] ………………..3
MUS 300 Piano Proficiency[2] …….............(1)
MUS 309 Conducting ……………………1
MUS 359 Piano Pedagogy………………....1
MUS 301 Music History …………………3
MUS 350 Orchestration …………………..3
General Education Course.. ………………..3
           Total …………17

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………………1
Minor Ensemble……………………………1
AMU 300 Junior Recital ……………………3
MUS 300 Piano Proficiency[2] ……..............(1)
MUS 310/311 Conducting …………………..2
MUS 302 Music History …………………….3
MUS 360 Piano Literature……………….…..1
MUS 450 Form and Analysis ……….……..3
General Education Courses…….…….……..3
           Total…………….17

Senior Year

FALL SEMESTER
MUS 104 Recitals and Activities ………....0
Major Ensemble …………………………1
Minor Ensemble ………………………....1
Individual Performance …………………3
General Education Course ………................6
PER Activity ………………………………1
Elective Courses …………………………..3
           Total …………..15

SPRING SEMESTER
MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………………1
Minor Ensemble……………………………1
AMU 450 Senior Recital ……………………4
General Education Course…...………............3
Elective Courses …………………………....3
PER Activity ………………………………..1
           Total …………..13

[1] Must pass applied barrier before enrolling in 300 applied course number. Transfers must enroll in AMU 100
[2] Must enroll in MUS 300 Piano Proficiency until all sections of the proficiency exam are completed.

Revised Sept. 2009

BM – <u>Keyboard Performance Major</u> – Check List

Name _____Student # _____Date _____
Student must maintain a 2.5 GPA in all music and general education coursework.

General Education 41 hours

					Individual Performance 28 hours				
ENG 101 English Composition	3 ( ) _____				Ind. Performance _____	2 ( ) _____
ENG 102/103 English Comp	3 ( ) _____				Ind. Performance _____	2 ( ) _____
ENG 203/204/206 Eng. Lit.	3 ( ) _____				Ind. Performance _____	3 ( ) _____
ENG 203/204/206 Eng. Lit.	3 ( ) _____				Ind. Performance _____	3 ( ) _____
History	3 ( ) _____				Ind. Performance _____	3 ( ) _____
History	3 ( ) _____				AMU 300 Junior Recital	3 ( ) _____
MAT 103/104/106 Math	3 ( ) _____				Ind. Performance _____	3 ( ) _____
COM 101 Speech	3 ( ) _____				AMU 450 Senior Recital	4 ( ) _____
Lab Science	3 ( ) _____					
Lab Science	3 ( ) _____				MUS 309 Conducting	1 ( ) _____
PSY 101 Psychology	3 ( ) _____				MUS 310/311 Conduct	2 ( ) _____

Perspectives on Society – select 2 courses

_____ 3 ( ) _____   MUS 359 Piano Ped   1 ( ) _____
_____ 3 ( ) _____   MUS 360 Piano Lit   1 ( ) _____

Personal Development – 2 hrs minimum

_____ ( )   **Piano Proficiency**
_____ ( )   Scales and Arpeggios   Harmonization ____
                         Chord Progressions ____   Sight Reading ____
                                                        Repertoire ____

DSU Writing Proficiency 0-1 ___
   ENG 301 or exemption through ENG 300 WPE, CASE, GRE, or CAAP Writing Exams

Music Core 49 hours
MUS 104 Recitals & Act – 8 semesters credit (CR/NC)
0 ( ) _____0 ( ) _____0 ( ) _____0 ( ) _____ 0 ( ) _____0 ( ) _____0 ( ) _____0 ( ) _____

MUS 105 Music Literature	3 ( ) _____		MUS 250 Music Theory	3 ( ) _____
MUS 107 Intro Group Piano	1 ( ) _____		MUS 251 Music Theory	3 ( ) ____
MUS 108 Intro Group Piano	1 ( ) _____		MUS 252 Aural Theory	1 ( ) _____
MUS 150 Music Theory	3 ( ) _____		MUS 253 Aural Theory	1 ( ) _____
MUS 151 Music Theory	3 ( ) _____		MUS 301 Music History	3 ( ) _____
MUS 152 Musicianship	1 ( ) _____		MUS 302 Music History	3 ( ) _____
MUS 153 Musicianship	1 ( ) _____		MUS 350 Orchestration	3 ( ) _____
			MUS 450 Form & Analysis	3 ( ) _____

Major Ensemble 8 hours

____ ( ) ____ ( )____ ( ) ____ ( )
____ ( ) ____ ( )____ ( ) ____ ( )

Minor Ensemble 8 hours

____ ( )____ ( )____ ( ) ____ ( )
____ ( )____ ( )____ ( ) ____ ( )

Electives 6 hours

_____ 3 ( )
_____ 3 ( )

Suggested Class Schedule for BA in Music - Sound Recording Technology

Freshman Year

FALL SEMESTER

MUS 104 Recitals and Activities …………0
MUS 107 Intro to Group Piano …………....1
Major Ensemble …………………………..1
MUS 150 Music Theory …………………..3
MUS 152 Musicianship/Aural Theory ……1
Individual Performance …………………..1
General Education Courses (2)……………..6

SRT 111 Recording ………………………..2
Total ………..…15

SPRING SEMESTER

MUS 104 Recitals and Activities …………..0
MUS 108 Intro to Group Piano …………....1
Major Ensemble……………………..…...1
MUS 151 Music Theory …………………..3
MUS 153 Musicianship/Aural Theory ……..1
Individual Performance…………………....1
MUS 105 Music Literature ………………..3
General Education Course……………………3
SRT 112 Recording ………………………..2
Total …………...15

Sophomore Year

FALL SEMESTER

MUS 104 Recitals and Activities.. …………0
Major Ensemble …………………………..1
MUS 250 Music Theory..………………..3
MUS 252 Aural Theory …………………...1
Individual Performance..…………………..1
General Education Courses (2)……………..6
SRT 221 Recording………………………...2
Foreign Language…………………………..3
Total ………..…17

SPRING SEMESTER

MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………..…...1
MUS 251 Music Theory …………………3
MUS 253 Aural Theory ………………..…..1
Individual Performance…………………....1
General Education Courses (2) ……………..6
SRT 322 Recording………………………...2
Foreign Language……………………………3
Total …………...17

Junior Year

FALL SEMESTER

MUS 104 Recitals and Activities ………....0
Major Ensemble…………………………..1
MUS 301 Music History..………………….3
SRT 331 Recording………………………..2
Foreign Language…………………………..3
General Education Courses (2)……………..6
Total …………15

SPRING SEMESTER

MUS 104 Recitals and Activities …………..0
Major Ensemble ……………………..…...1
MUS 302 Music History…………………...3
SRT 322 Recording………………………...2
Foreign Language……..…………………..3
General Education (2)..………………………6
Total …………...15

Senior Year

FALL SEMESTER

MUS 104 Recitals and Activities.…………0
General Education Courses (2)……………..6
SRT 441 Senior Project…………………..3
Electives…………………………………..4
PER Activity……………………………..1
Total …………14

SPRING SEMESTER

MUS 104 Recitals and Activities …………...0
Philosophy Elective (400 level)……………..3
SRT 442 Internship………………………..6
Electives…………………………………..6
PER Activity………………………………1
Total …………16

BA in Music - Sound Recording Technology
Check List

Name _____ Student # _____ Date _____
Student must maintain a 2.5 GPA in all music and general education coursework.

General Education[1] 41 hours

			Special Requirements 15 hours		
ENG 101 English Composition	3 ( ) _____		Philosophy (400 level)	3 ( ) _____
ENG 102/103 English Comp	3 ( ) _____		Foreign Language	3 ( ) _____
ENG 203/204/206 Eng. Lit.	3 ( ) _____		Foreign Language	3 ( ) _____
ENG 203/204/206 Eng. Lit.	3 ( ) _____		Foreign Language	3 ( ) _____
History	3 ( ) _____		Foreign Language	3 ( ) _____
History	3 ( ) _____			
MAT 103/104/106	3 ( ) _____		**Electives** 10 hours	
COM 101 Speech	3 ( ) _____		3 ( ) _____	
Lab Science	3 ( ) _____		3 ( ) _____	
Lab Science	3 ( ) _____		3 ( ) _____	
PSY 101 Psychology	3 ( ) _____		1 ( ) _____	
PHI 201 Intro to Philosophy	3 ( ) _____			

Perspectives on Society – select 1 course[1]
_____ 3 ( ) _____

(Please consult with music chair for required electives that serve as prerequisites.)

Personal Development – 2 hrs minimum
_____ __ ( ) _____
_____ __ ( ) _____

[1]No Fine Arts course is required.*

DSU Writing Proficiency 0-1 ___
ENG 301 or exemption through ENG 300 WPE, CASE, GRE, or CAAP Writing Exams

Music Major Coursework 37 hours
MUS 104 Recitals & Act – 8 semesters credit (CR/NC)
0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____ 0 ( ) _____

Major Ensemble – 6 hours
____ ( ) ____ ( ) ____ ( ) ____ ( ) ___ ( ) ____ ( )

*MUS 105 Music Literature	3 ( ) _____		MUS 250 Music Theory	3 ( ) _____
MUS 107 Intro Group Piano	1 ( ) _____		MUS 251 Music Theory	3 ( ) ____
MUS 108 Intro Group Piano	1 ( ) _____		MUS 252 Aural Theory	1 ( ) _____
MUS 150 Music Theory	3 ( ) _____		MUS 253 Aural Theory	1 ( ) _____
MUS 151 Music Theory	3 ( ) _____		MUS 301 Music History	3 ( ) _____
MUS 152 Musicianship	1 ( ) _____		MUS 302 Music History	3 ( ) _____
MUS 153 Musicianship	1 ( ) _____			

Individual Performance 4 hours

AMU _____	1 ( ) _____		AMU _____	1 ( ) _____
AMU _____	1 ( ) _____		AMU _____	1 ( ) _____

Studio Recording Technologies Coursework 21 hours - See course substitutions on next page
(Please consult with music chair for list of current course numbers that satisfy this requirement.)

SRT 111 Recording 2 ( ) _____	SRT 112 Recording 2 ( ) _____
SRT 221 (DMI 202) Recording 2 ( ) _____	SRT 222 (DMI 203) Recording 2 ( ) _____
SRT 331 Recording 2 ( ) _____	SRT 322 Recording 2 ( ) _____
SRT 441 Senior Project 3 ( ) _____	SRT 442 Internship 6 ( ) _____

Revised Sept. 2013

Current suggested SRT courses (Fall 2011):

SRT 111 Rec.Stud Thry/Prc I   2 (   ) _____   SRT 112 Rec.Stud Thry/Prc II* 2 (   ) _____
DMI 202 Comp Skills Mus I   2 (   ) _____   DMI 203 Comp Skills Mus II   2 (   ) _____
SRT 322 Critical Listening 2 (   ) _____   SRT 331 Audio Mon/Mix I   2 (   ) _____
SRT 441 Senior Project   3 (   ) _____   SRT 442 Internship   6 (   ) _____

Electives (required)
DMI 100_(prereq) 3 (   ) _____
DMI 214   3 (   ) _____
DMI 314_ 3 (   ) _____

Required General Education prerequisites:
MAT 104 College Algebra
PHY 210 Acoustics

Semester sequence of courses (based on pre- and co-requisites):
38 hours
   6 Gen Ed
   12 Electives
   21 (23) SRT Track

Semester 1: MAT 104 (required General Education prerequisite)-3; DMI 100-3 = 6

Semester 2: SRT 111-2, DMI 202-2 (3), and DMI 214-3 (co-requisites) =8

Semester 3: SRT 112-2 and DMI 203-2 (3) (co-requisites) = 5

Semester 4: DMI 314-3, PHY 210 (required Gen Ed prerequisite)-3 = 6

Semester 5: SRT 322-2

Semester 6: SRT 331-2

Semester 7: SRT 441-3; SRT 442-6 = 9

Most SRT/DMI courses are not offered every semester and are offered in a semester sequence.
MUS 150 substitutes for DMI 116

Degree Recital Checklist

This checklist is to assist you in preparing for your degree recital. The process includes not only musical preparation but also administrative responsibilities. Please be sure to read the pages 13-15 of the Student Handbook (http://www.deltastate.edu/pages/2604.asp) to understand the procedures.

Step 1: ❑ Schedule your recital date with your applied faculty.
❑ Ask your collaborative pianist (if you need one) if the date works.
❑ Find out if the date is available for your recital at the music office.
❑ If you have other collaborators, make sure to check with them on their availability.
❑ NOTE: You must schedule your recital at the music office <u>and</u> Bailey 124.

Step 2: ❑ Decide on the recital repertoire with your applied faculty.
❑ Email the list of your repertoire to the collaborative faculty pianist <u>before</u> getting the scores to him/her. For vocal repertoire, make sure to include the keys for art songs.

Step 3: ❑ If there are no rehearsal numbers or letters on the scores, number the measures to save rehearsal time.
❑ Get the scores to your collaborators at least 7 weeks before your recital (the sooner, the better).
❑ Let your collaborators know of any cuts, repeats, other things that need special attention.

Step 4: ❑ Your applied faculty will notify you of your pre-recital jury date.
❑ If you have other collaborators, make sure to inform them of the date, time, and place.
❑ If you are using equipment other than the Steinway grand piano in the Recital Hall, reserve it and find some people who will help you set up for the jury in advance.
❑ If you are using the Yamaha grand piano and/or harpsichord in the Recital Hall, inform the music office of it, so the instrument(s) will be tuned for your recital.

Step 5: ❑ Schedule a dress rehearsal with your applied faculty (see the note below).
❑ Find out if the Recital Hall is available at the time at the music office.
❑ Ask if your collaborative pianist is available at the time.
❑ If you have other collaborators, ask them as well.
❑ If you are using equipment other than the Steinway grand piano in the Recital Hall, reserve it and find some people who will help you set up for the dress rehearsal in advance.

   NOTES: It is your responsibility to schedule the set up <u>before</u> the dress rehearsal time so the dress rehearsal will start at the scheduled time (please reserve the Recital Hall accordingly). Your applied faculty and collaborative pianist will not be able to help you with the set up.

   If your recital date is in the last two months of the semester, reserve the Recital Hall for your dress rehearsal <u>before</u> the jury.

Step 6: ❑ Schedule rehearsals with your collaborators.
❑ For scheduling rehearsals with the collaborative faculty pianist, sign up at Bailey 124.

Step 7: ❑ Practice for your jury.
❑ Type the program for your jury.
❑ Work on the program notes, including any sources cited.
❑ Submit the program and program notes to your applied faculty for proper structure and editing well in advance (ask the faculty for the deadline).
❑ Submit your biography for the press release before or on the jury day (ask about the deadline at the music office). See below for the sample press release.
❑ If you plan to have a reception after your recital and would like Mu Phi Epsilon to host it, contact them three to four weeks in advance. They require one week's notice on the money needed to purchase the supplies.
❑ Schedule the photo session for the press release with the music office. Photos must be in jpeg format.

Sample press release
> Note: When you fill in the information, you do not need to capitalize all letters.

The Delta State University Department of Music will present YOUR NAME in his/her junior/senior YOUR INSTRUMENT recital on DAY, MONTH, DATE, YEAR, at TIME am/pm in the Recital Hall of the Bologna Performing Arts Center. The recital is free and open to the public.

Mr./Ms. YOUR LAST NAME, a junior/senior YOUR INSTRUMENT major from YOUR HOMETOWN, STATE, is the son/daughter of YOUR PARENTS' NAMES. He/She studies with YOUR APPLIED FACULTY'S NAME, TITLE at Delta State University. Since entering DSU in YEAR, he/she has been involved with DSU Chorale, etc. /performed with the DSU Wind Ensemble, etc. YOUR ACCOMPLISHMENTS HERE (e.g. MMTA competitions, NATS competitions).

Mr./Ms. YOUR LAST NAME will be performing compositions by COMPOSERS' LAST NAMES.

> You are welcome to include:
> - your musical background (how you began your music studies)
> - musical activities in which you have involved (e.g. choir, marching band)
> - your accomplishments at the previous school (e.g. Community College)
> - award/honor that you have received during your studies at DSU
> - membership (e.g. Mu Phi Epsilon, Phi Mu Alpha Sinfonia)

Step 8: ❑ Perform a pre-recital jury.
❑ Bring three copies of your recital program and program notes to the jury. Use an asterisk * to identify your self-prepared piece.

Step 9: ❑ Your professor will tell you the result of the pre-recital jury.
❑ Inform your collaborator(s) of the result (if you passed the jury).
❑ If you pass the jury, reserve the Recital Hall for your dress rehearsal, if you have not done so yet (please see Step 5).

Step 10: ❑ If you still plan to have a reception after your recital, contact Mu Phi Epsilon at least one week in advance. As in Step 7, they require one week's notice on the money needed to purchase the supplies.
❑ If the reception will be in Tims Gallery (the lobby area of the Recital Hall), complete and submit a Bologna Performing Arts Center User Agreement at least two weeks prior to the scheduled event. These agreements are found in the music office.

Step 11: ❑ Schedule 1-2 rehearsals before the dress rehearsal with your collaborators.

Step 12: ❑ Email the collaborative faculty pianist your program at least six days before your recital.
❑ Email the music office your program notes for printing.

Step 13: ❑ Have a dress rehearsal.
> Please read the note regarding your responsibility on the set up above (Step 5).

Step 14: ❑ Perform a successful recital.

Step 15: ❑ Your professor will tell you the result of the recital.
❑ Etiquette: Take all things that you used for your recital, such as scores, programs, water bottles, Kleenex, etc. with you or put them in the trash can.

(September 2010)

MUS 490 Senior Capstone Experience

The music faculty has established a course to assess synthesis of knowledge and skills <u>at the completion of the course of study for the Bachelor of Arts in Music</u> [BA SRT has a different capstone course]. The experience allows the liberal arts major studying music and other disciplines to provide evidence of scholarship and creativity.

Guidelines:
a. The chair of the music department will assign a mentor and two additional professors (at least one from music) to serve as a review and assessment panel for the project prior to the semester in which the project will occur.
   1. The panel will review and approve the proposal for suitability in advance
   2. The panel will review and approve the student work no later than 2 weeks prior to the proposed public presentation.
   3. The panel will assess and grade the final product and presentation.

b. A preliminary proposal will be submitted by the student to the mentor and panel by the last week of class in the semester prior to enrolling in MUS 490.
c. Suitable projects would include a recital, a scholarly paper, a lecture/recital, a demonstration of creative work, a teaching demonstration, a conducting an ensemble, an interdisciplinary project, or a music industry project.
d. All projects will include a written document (i.e. program notes, lecture, process narrative, paper, jacket notes) and result in an appropriate public presentation approved by the faculty panel.

SYLLABUS

Course: MUS 490 – Senior Capstone Experience

Course Description: An independent course of study designed to demonstrate a synthesis of knowledge and skills from required and elective course work, including interdisciplinary study. The project is facilitated by faculty mentor(s) with expertise in the areas of focus. A public presentation of the project is required. BA majors only. 4 hours.

Pre-requisites: (MUS 105; MUS 251/253; MUS 208; MUS 301/302; 14 hrs. of AMU; 300-level status)

Course Goals:
1. To articulate and connect music content knowledge and/or skills.
2. To integrate content or skills from another discipline into a study of music.
3. To engage in independent study of personal interest.
4. To organize and document outcomes of the study.
5. To share the outcomes of the study with others in a public event.

Course Outcomes:
1. The student will integrate knowledge and/or skills of the major area and elective area(s) to create a body of knowledge and/or a demonstration of skills unique to the combined areas and the student.
2. The student will develop concrete evidence that documents the proposed outcomes of the project.
3. The student will prepare and present an event to share the findings or outcomes of the work at the end of the semester.
4. The student will develop skills of working independently and with a mentor to reach a desired goal.
5. The student will organize publicity materials to promote the public event using graphic design or publication software

Assignments/Major Course Activities:
1**.** The student will develop a proposal with the faculty mentor(s) to be presented to a pre-determined faculty panel, which will approve the proposal with the possibility of modifications. Suitable projects would include a recital, a scholarly paper, a lecture/recital, a demonstration of creative work, a teaching demonstration, a conducting an ensemble, an interdisciplinary project, or a music industry project.
2. The student along with the mentor will create a timeline of periodic assessments to judge the progress of the project.
3. The project will be divided into segments to focus the work.
4. The student will present draft information/preliminary skills to the mentor for approval to submit to the faculty assessment panel.
5. The student will formalize the product resulting from the course of study to present to the faculty assessment panel and for public presentation.
6. The student will design and write materials for publicity of the event.
7. All projects will include a written document (i.e. program notes, lecture, process narrative, paper, jacket notes) and result in an appropriate public presentation approved by the faculty panel.
8. The student will make a formal public presentation of the results of the semester of study with written notes for the public, which may include multimedia technology.
9. The student will arrange for the public presentation to be documented with multimedia technology. (video or audio recording)

Evaluation Methods: The faculty panel will review and approve:
1. the proposal for suitability in advance.
2. the final product no later than 2 weeks prior to the proposed public presentation.
3. will assess and grade the final product and presentation based on achievement of proposed goals and assessed with pre-determined rubrics and scoring guides.
4. will recommend a grade which will be included in the mentor's evaluation of the final product.

A letter grade will be assigned based on the scoring guides and progress/work ethic throughout the semester. The grade of C or 70% mastery is required to pass.

General Course Information

Schedule/meeting with instructor- After meeting with the chair to submit the proposal and a mentor is chosen, the student should set up an appointment with the mentor to discuss the schedule and to agree on a weekly meeting time.

Semester schedule-
      1. A preliminary proposal will be submitted by the student to the proposed mentor <u>by the last week of class in the semester prior to enrolling</u>
      2. The chair will appoint a mentor and committee by the first week of a semester.
      3. The proposal will be distributed to the committee for review by the end of the first week of class in a semester.
      3. The panel will review and approve the <u>final product</u> **no later than** 2 weeks prior to the proposed public presentation.
      4. The project must be **completed and evaluated <u>prior</u>** to the deadline for **<u>senior grades</u>** in the last semester of study in the degree program, which is generally the last Thursday of class in a semester prior to finals week.

                                                            (January 2011)

MUS 490 Senior Capstone Experience
Proposal Approval Form

Term: Fall_____   Spring_____   Summer_____
                    Year   Year   Year

Student
   Name:_____

Title of Project:
   _____
(attach 1-page proposal)

Proposed Date of Presentation: _____

Faculty Mentor (project director): _____

Faculty Panel: 1)_____   2)_____

_____ **Approval:** yes ____ ____   no_____
Mentor Signature

_____ **Approval:** yes _____   no_____
Faculty Signature

_____ **Approval:** yes _____   no_____
Faculty Signature

Comments:

_____ **Date**_____
Chair

Transfer Credit at Delta State University Department of Music

<u>The Mississippi CC Articulation Agreement</u> states that 4-year institutions will accept:
Music Theory MUS 1211, 1214, 1221, 1224 - 10 hours (8 hours needed at DSU)
Music Survey MUS 1123 - 3 hours
Piano MUA 1511, 1521, 2511, 2521- 4 hours
Applied Major - 8 hours
Ensemble - 4 hours

The Grade of C is required in all music classes to count towards graduation and transfer—if not, the course or a similar course must be taken again at DSU. This also applies to pre-requisites for course sequences.

Transfer Articulation	*CC Course Numbers*	*DSU Degree Requirement*
4 semesters of Recital	MUS 1911, 1921, 2911, 2921 Recital 1 credit each	MUS 104 0 credit 4 semesters
3 hours of Music Literature	MUS 1123 Survey of Music Literature (ONLY)	MUS 105 Music Literature
8-10 hours of freshman theory	MUS 1214, 1224, Music Theory I and II - 4 hours each MUS 1211 and 1221 Music Theory Lab I and II (1 hour each) may be included respectively at some CC to satisfy MUS 152, 153	Fall-MUS 150/152 –3/ 1 Spring-MUS 151/153 – 3/ 1
Sophomore Theory	*Not required to accept* *MUS 2214, 2224 Music Theory III and IV 4 hours each*	*credits for MUS 250, 251, 252, 253, may be accepted after sophomore music theory validation exam*
4 hours of group /class piano	MUA 1511, 1521, 2511, 2521 Class Piano	MUS 107, 108, 207, 208 – 1 hr. each
8 hours of applied major @ 2 hours each-4 semesters:	**Brass** MUA 1172, 1182, 2172, 2182	Sub for AMU 151, 161, 171, 181, 191
	Percussion MUA 1472-1482-2472-2482	Sub for AMU 110
	Piano MUA 1572-1582-2572-2582	Sub for AMU 135
	Voice MUA 1772-1782-2772-2782	Sub for AMU 185
	Woodwinds MUA 1872-1882-2872-2882	Sub for AMU 101, 111, 121, 131, 141
4 hrs of a major ensemble (4 semesters – 1 each)	MUO 1111, 2111 Band	MUS 145 Marching Band 1 hr. 2 **fall semesters**
	MUO 1121, 2121 Band	MUS 146 Wind Ensemble 1 hr. 2 **spring semesters**
	MUO 1211, 2211 Choir	MUS 138 **or** 140 Chorale 1 hr. 2 **fall semesters**
	MUO 1221, 2221 Choir	MUS 139 **or** 141 Singers 1 hr. 2 **spring semesters**

Learning Outcome Assessment Plan for the
<u>Bachelor of Arts Degree in Music</u>

Learning Outcome *What should a graduate in this major know, value, or be able to do at graduation and beyond?*	Data Collection and Analysis *What assessment tools and/or methods will you use to determine achievement of the learning outcome?*
Students will understand, interpret, recognize visually and aurally, analyze, and apply the materials of music, including compositional devices of the common practice period and of the 20th and 21st century.	Aural Skills Assessment **Theory 251 Final Exam** Related courses: MUS 107, 108, 150, 151, 152, 153, 250, 252, 253, 207, 208)
Students will recognize, discuss, and contextualize genres, eras, musicians, and significant representative works from the Western musical canon.	**Research papers MUS 301, 302** **Major comprehensive exams 301, 302**
Students will develop advanced musicianship, interpretive, and technical skills through the study, preparation and performance of a variety of standard solo and ensemble repertoire.	**Barrier Exam for AMU 300 level** Related courses: AMU 100 and 300 level with semester juries
Students will develop, organize, document, and present a project synthesizing their musical and interdisciplinary studies.	**MUS 490 Senior Capstone Experience** Related: Music core and performance courses plus various electives

Learning Outcome Assessment Plan for the
<u>Bachelor of Music Degree</u>

Learning Outcome *What should a graduate in this major know, value, or be able to do at graduation and beyond?*	Data Collection and Analysis *What assessment tools and/or methods will you use to determine achievement of the learning outcome?*
Students will understand, interpret, recognize visually and aurally, analyze, and apply the materials of music, including compositional devices of the common practice period and of the 20th and 21st century.	Aural Skills Assessment **Theory 251 final** **MUS 350 Orchestration final project** **MUS 450 Form and Analysis paper** **Major Field Test (after MUS 301/302/450)** **Piano proficiency** **Praxis II Music Content Knowledge Exam** Related courses: MUS 107, 108, 207, 208, 150, 151, 152, 153, 250, 252, 253, 300
Students will recognize, discuss, and contextualize genres, eras, musicians, and significant representative works from the Western musical canon.	**Major comprehensive exams 301, 302** **Research papers MUS 301, 302** **MUS 450 Form and Analysis paper** **Major Field Test (after MUS 301/302/450)** **Recital Program notes** **Praxis II Music Content Knowledge Exam** Related courses: MUS 105; AMU 300, 450
Students will develop advanced musicianship, interpretive, and technical skills through the study, preparation and performance of a variety of standard solo and ensemble repertoire.	**AMU 300/450 Junior and Senior Recitals** Related courses: AMU 100 and 300 level with semester juries
Students will arrange and create musical works for a variety of sound sources.	MUS 350 Orchestration Final Project
Students will successfully demonstrate conducting and rehearsal techniques and score study skills.	MUS 309 Basic skills MUS 310, 311 Advanced skills
Students will develop familiarity with pedagogical resources, teaching techniques, and representative repertoire in their areas of concentration.	Teaching demonstrations

Bachelor of Music Education Degree

Learning Outcome *What should a graduate in this major know, value, or be able to do at graduation and beyond?*	Data Collection and Analysis *What assessment tools and/or methods will you use to determine achievement of the learning outcome? Describe how the data from these tools and/or methods will be collected. Explain the procedure to analyze the data.*
Students will understand, interpret, recognize visually and aurally, analyze, and apply the materials of music, including compositional devices of the common practice period and of the 20th and 21st century.	Aural Skills Assessment **Theory 251 final** **MUS 350 Orchestration final project** **MUS 450 Form and Analysis paper** **Major Field Test (after MUS 301/302/450)** **Piano proficiency** **Praxis II Music Content Knowledge Exam** Related courses: MUS 107, 108, 207, 208, 150, 151, 152, 153, 250, 252, 253, 300
Students will recognize, discuss, and contextualize genres, eras, musicians, and significant representative works from the Western musical canon.	**Major comprehensive exams 301, 302** **Research papers MUS 301, 302** **MUS 450 Form and Analysis paper** **Major Field Test (after MUS 301/302/450)** **Recital Program notes** **Praxis II Music Content Knowledge Exam** Related courses: MUS 105; AMU 300, 450
Students will develop advanced musicianship, interpretive, and technical skills through the study, preparation and performance of a variety of standard solo and ensemble repertoire.	**AMU 450 Senior Recitals** Related courses: AMU 100 and 300 level with semester juries
Students will plan, implement, and assess instruction for diverse student populations at elementary and secondary levels.	**CUR 498 Directed Teaching Internship** Lesson plans and Teacher Work Samples Teaching in Field Experiences Related courses: MUS 305, 388; CUR 488/490
Students will arrange and create musical works for a variety of sound sources.	**MUS 350 Orchestration Final Project**
Students will successfully demonstrate conducting and rehearsal techniques and score study skills.	**MUS 309 Basic skills** MUS 310, 311 Advanced skills
Students will develop familiarity with pedagogical resources, teaching techniques, and representative repertoire in their areas of concentration.	**CUR 498 Directed Teaching Internship** Lesson plans and Teacher Work Samples Teaching in Field Experiences Related courses: MUS 305, 388; CUR 488/490

Updated Fall 2013

DSU Roberts-LaForge Library Information
http://library.deltastate.edu

Access
http://www.deltastate.edu/pages/3459.asp
- Off-campus http://ezproxy.deltastate.edu:2048/login

FAQ
http://www.deltastate.edu/pages/3555.asp

Policies
http://www.deltastate.edu/pages/3554.asp
- Policy Regarding Children
- Circulation Policies
- Computer Use Policy
- Delta Area Teachers
- Photocopying Policy

DSU Library Catalog http://merlin.deltastate.edu/uhtbin/cgisirsi.exe/x/0/0/49?user_id=GUEST

Instructional Resources Center (IRC) –music scores, recordings, DVDs, video
http://www.deltastate.edu/pages/734.asp
- Collections http://www.deltastate.edu/pages/737.asp
- Equipment/technology http://www.deltastate.edu/pages/740.asp
- Circulation Policiees http://www.deltastate.edu/pages/4925.asp
- Operation and Staff http://www.deltastate.edu/pages/741.asp

Library Guide for Music Holdings
http://www.deltastate.edu/docs/library/music.pdf (*in 2012-2013 Student Handbook*)

DSU Print Journals – Music
http://www.deltastate.edu/pages/898.asp#Music

DSU E-Journals
http://atoz.ebsco.com/Titles/K11083?lang=en&lang.menu=en&lang.subject=en

Electronic Databases
- **Naxos Music Library (DSU Access)** Keyword search, Disc, composition title, composer or artist and listen to their works.
  http://deltastate.naxosmusiclibrary.com/

- **Music Index** (1979-   ) A subject-author index to historiographic, ethnographic, and musicological data in music periodical literature.
  http://web.ebscohost.com/ehost/search/advanced?sid=0ca633d8-761f-4a6a-a079-64ba4dfc79df%40sessionmgr111&vid=1&hid=114

Library Instruction and Tours
http://www.deltastate.edu/pages/3553.asp

Distance Education Services for Students
http://www.deltastate.edu/pages/5081.asp

Protecting Your Hearing Health:

Information on Noise-Induced Hearing Loss

National Association of Schools of Music
Performing Arts Medicine Association

Hearing health is essential to your lifelong success as a musician.

Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.

The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.

Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.

Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
- o 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
- o 90 dB (blender, hair dryer) – 2 hours
- o 94 dB (MP3 player at 1/2 volume) – 1 hour
- o 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
- o 110 dB (rock concert, power tools) – 2 minutes
- o 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.

The use of earplugs and earmuffs helps to protect your hearing health.

Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis.

It is important to follow basic hearing health guidelines established by PAMA.

If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult your **applied performance instructor** or **Dr. Lekeitha Morris**, Chair, Department of Speech and Hearing Sciences.

Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss NASM/PAMA: November 2011 V-2

Here are some simple ways to test if the music is too loud:
It's too loud (and too dangerous) when:
1. You have to raise your voice to be heard.
2. You can't hear someone who's 3 feet away from you.
3. The speech around you sounds muffled or dull after you leave a noisy area.
4. You experience tinnitus (pain, ringing, buzzing, or roaring in your ears) after you leave a noisy area.

Evaluating Your Risk for Hearing Loss
When evaluating your risk for hearing loss, ask yourself the following questions:
1. How frequently am I exposed to noises and sounds above 85 decibels?
2. What can I do to limit my exposure to such loud noises and sounds?
3. What personal behaviors and practices increase my risk of hearing loss?
4. How can I be proactive in protecting my hearing and the hearing of those around me?

Basic Protection for Musicians
Here are some simple ways to reduce your risk of hearing loss:
1. When possible, avoid situations that put your hearing health at risk.
2. Refrain from behaviors which could compromise your hearing health and the health of others.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. In other words, there's no harm in enjoying a fireworks display, so long as you're far away from the launch point.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your listening devices at a safe level.
6. Remember to take breaks during a rehearsal. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.

Resources – Information and Research

Hearing Health Project Partners
Performing Arts Medicine Association (PAMA)
http://www.artsmed.org/index.html
PAMA Bibliography (search tool)
http://www.artsmed.org/bibliography.html

General Information on Acoustics
Acoustical Society of America
(http://acousticalsociety.org/)
Acoustics.com
(http://www.acoustics.com)
Acoustics for Performance, Rehearsal, and Practice Facilities
Available through the NASM Web site (click http://nasm.arts-accredit.org/ to purchase)

Medical Organizations Focused on Hearing Health
American Academy of Audiology
(http://www.audiology.org/Pages/default.aspx)
American Academy of Otolaryngology – Head and Neck Surgery
(http://www.entnet.org/index.cfm)
American Speech-Language-Hearing Association (ASHA)
(http://www.asha.org/)
House Research Institute – Hearing Health
(http://www.hei.org/education/health/health.htm)
National Institute on Deafness and Other Communication Disorders – Noise-Induced Hearing Loss
(http://www.nidcd.nih.gov/health/hearing/noise.html)

Other Organizations Focused on Hearing Health
Dangerous Decibels (http://www.dangerousdecibels.org) ~ National Hearing Conservation Association (http://www.hearingconservation.org/)

Sound Levels of Music	
Normal piano practice	60 -70dB
Fortissimo Singer, 3'	70dB
Chamber music, small auditorium	75 - 85dB
Piano Fortissimo	84 - 103dB
Violin	82 - 92dB
Cello	85 -111dB
Oboe	95-112dB
Flute	92 -103dB
Piccolo	90 -106dB
Clarinet	85 - 114dB
French horn	90 - 106dB
Trombone	85 - 114dB
Tympani & bass drum	106dB
Walkman on 5/10	94dB
Symphonic music peak	120 - 137dB
Amplifier rock, 4-6'	120dB
Rock music peak	150dB

Rock music peak	150dB

NOTES:

- One-third of the total power of a 75-piece orchestra comes from the bass drum.

- High frequency sounds of 2000 - 4,000 Herz (Hz) are the most damaging. The uppermost octave of the piccolo is 2,048-4,096 Hz.

- Aging causes gradual hearing loss, mostly in the high frequencies.

- Speech reception is not seriously impaired until there is about 30 dB loss; by that time severe damage may have occurred.

- Hypertension and various psychological difficulties can be related to noise exposure.

- The incidence of hearing loss in classical musicians has been estimated at 4 - 43%, in rock musicians 13 - 30%.

DEPARTMENT OF MUSIC
CREDIT HOUR CHART
(See page 6 for DSU Policy)

The 2012-2013 NASM Handbook (page 76) sets the following guidelines for Awarding Credit:

a. ….The minimum time requirement shall be consistent with or reasonably approximate the following:
(1) <u>a semester hour of credit</u> represents <u>at least three hours of work each week</u>, on average, for a <u>period of fifteen to sixteen weeks</u>….. Policies concerning achievement shall be consistent with the principle that <u>credit is earned</u> only when curricular, competency, and all other requirements are met and the final examination or equivalent is satisfactorily passed.

b. In **lecture-discussion** courses, normally one hour of credit is given for **one period of recitation (50 minutes)** plus **two hours of preparation each week of the term**.

In **laboratory courses**, normally **one hour of credit is given for two to three 50-minute recitation periods per week**.

Institutions vary significantly in ways credit is granted for **ensembles**

c. It is recommended that **one credit hour be given for each three hours per week of practice**, **plus the necessary individual instruction**, with a maximum of six credits per term allowed for the **major subject in music performance.**

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DSU Music Courses

Lecture classes – 1 credit hour = minimum of 1 hour in class; 2 hours outside of class
    1 credit hour = 1.25 hour class; 2 hours outside of class
- Music Education
- Conducting

    2 credit hours
- Conducting – 3 hours of class; 4 hours outside of class

    3 credits – 3 hour class meetings; 6 hours outside of class
- Music Theory
- Music Education Methods
- Music History/Music Literature
- Orchestration
- Form and Analysis
- Vocal Pedagogy

Lab classes – 1 credit hour = 2-3 hour (50 minute) class meetings per week
- Instrument methods – 3 hours
- Diction – fall 1.5 hours; spring 2.5 hours
- Musicianship – 3 hours
- Group Piano – 3 hours
- Sophomore Aural theory – 2 hours

Ensembles – 1 credit hour = a minimum of 3 hours of rehearsal and individual practice weekly

AMU Individual Performance (minimum)
- 1 credit hour – A 30 min. lesson weekly plus a minimum of 3 hours of practice
- 2 credit hours – A 60 min. lesson weekly plus a minimum of 6 hours of practice

</div>