# 2014-2015



# Student Handbook

### TABLE OF CONTENTS

### **GENERAL**

Introduction	3
mu oqueuon	4
Building Regulations	
Lobbies and Concessions Area	
Computer Lab	5
Recitals and Activities	
Honors Recital	
Credit Hours and Academic Time	6
Membership in Ensembles	6
Music Degree Ensemble Requirements	
Elective Ensemble Policy.	.8
Outside Commitments	
Final Exams	8
Recruiting	8
Utilizing Your Time	9
Student Academic Grievance Policy	9
Music Fees	
CHIDELINES AND DDOCEDHDES	
GUIDELINES AND PROCEDURES	
Music Major Scholarship Guidelines	
Music Major Scholarship Guidelines	2
Music Major Scholarship Guidelines	2
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University  Change of Major  1	2 2 2
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University  Change of Major  Piano Majors  1	2 2 2 3
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University  Change of Major  Piano Majors  Individual Performance (AMU)	2 2 2 3 13
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University.  Change of Major.  Piano Majors.  Individual Performance (AMU)  End-of-Semester Jury Procedures  Upper Division.	2 2 2 3 13
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University  Change of Major  Piano Majors  Individual Performance (AMU)  End-of-Semester Jury Procedures  Upper Division  Guidelines for Undergraduate Degree Recitals	2 2 2 3 13 4 5 15
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University  Change of Major  Piano Majors  Individual Performance (AMU)  End-of-Semester Jury Procedures  Upper Division  Guidelines for Undergraduate Degree Recitals  Junior and Senior Recital Procedures	2 2 2 3 13 4 5 15
Music Major Scholarship Guidelines Scholarship Probation and Cancellation.  Withdrawal from the University. Change of Major. Piano Majors. 1 Individual Performance (AMU) End-of-Semester Jury Procedures. Upper Division. 11 Guidelines for Undergraduate Degree Recitals Junior and Senior Recital Procedures. Piano Proficiency.	2 2 2 3 13 4 5 15
Music Major Scholarship Guidelines  Scholarship Probation and Cancellation  Withdrawal from the University  Change of Major  Piano Majors  Individual Performance (AMU)  End-of-Semester Jury Procedures  Upper Division  Guidelines for Undergraduate Degree Recitals  Junior and Senior Recital Procedures  Piano Proficiency  Preparation  1	2 2 2 3 13 4 5 15 6 17
Music Major Scholarship Guidelines Scholarship Probation and Cancellation Withdrawal from the University. Change of Major. Piano Majors Individual Performance (AMU) End-of-Semester Jury Procedures Upper Division Guidelines for Undergraduate Degree Recitals Junior and Senior Recital Procedures Preparation Preparation General Guidelines  1	2 2 2 3 13 4 5 15 6 17
Music Major Scholarship Guidelines Scholarship Probation and Cancellation Withdrawal from the University. Change of Major Piano Majors Individual Performance (AMU) End-of-Semester Jury Procedures Upper Division Guidelines for Undergraduate Degree Recitals Junior and Senior Recital Procedures Preparation General Guidelines 1 Piano Proficiency Exam	2 2 2 3 13 4 5 15 6 17 7 8
Music Major Scholarship Guidelines Scholarship Probation and Cancellation Withdrawal from the University. Change of Major Piano Majors. Individual Performance (AMU) End-of-Semester Jury Procedures Upper Division. Guidelines for Undergraduate Degree Recitals Junior and Senior Recital Procedures Preparation. General Guidelines Instrumental Majors.  Music Major Scholarship Guidelines  1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	2 2 2 3 13 4 5 15 6 17 7 8 8 18
Music Major Scholarship Guidelines Scholarship Probation and Cancellation	2 2 2 3 13 4 5 15 6 17 7 8 18
Music Major Scholarship Guidelines Scholarship Probation and Cancellation Withdrawal from the University. Change of Major Piano Majors. Individual Performance (AMU) End-of-Semester Jury Procedures Upper Division. Guidelines for Undergraduate Degree Recitals Junior and Senior Recital Procedures Preparation. General Guidelines Instrumental Majors.  Music Major Scholarship Guidelines  1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	2 2 2 3 13 4 5 15 6 17 7 8 18 8 9

## PROGRAMS AND CURRICULUM

Degrees and Musician Profiles	24
Professional Profiles of a Musician	
Bachelor of Arts in Music	
Bachelor of Music Education	25
Bachelor of Music (Applied Music)	27
Minor in Music and BSIS Concentration	27
Planning Your Program	28
Advising and Student Responsibility	28
Writing Proficiency Requirement	
Major Field Test	
Musicians' Hearing and Wellness	
Directed Teaching Internship Conceptual Framework	
Teacher Education Program	31
Admission to the Teacher Education Program	31
Music Faculty Recommendation into TEP.	32
Requirements for Completion of the Program.	
Directed Teaching (Clinical Practice).	
Preriequisites for ALL Teaching Interns	
Praxis Testing Information	34 34
Nondiscrimination	
Music Advising Checklist	
Department of Music Requirements	
IHL Requirement	35
BME Prerequisites Checklist	
APPENDIX	
Application for the Directed Teaching Internship	38
DSU College of Education Protocol for Dispositions Initial programs	
DSU College of Education Dispositions Rating Scale	
Directed Teaching Internship Assessment Instrument (rev. 2012)	
DSU College of Education Diversity Proficiencies Expected of all Candidates.	
DSU Teacher Work Sample Folio	
DSU General Education Requirements	
BME, BA, BM Degree Checklists	
Degree Recital Checklist	
MUS 490 Senior Capstone Guidelines (BA-Music only)	
Community College Music Course Transfer Information	
Student Learning Outcomes – BA, BM, BME	
DSU Roberts-LaForge Library Information	
Protecting Your Hearing Health	
Credit Hour Information for DSU Music Course	

#### MUSIC FACULTY AND STAFF OFFICE DIRECTORY

NAME	ROOM #	<u>WORK #</u> *	EMAIL** [@deltastate.edu]
<b>Faculty</b>			
Dr. Armstrong, Joshua	ZE 102	4611	jarmstrong
Dr. Collins, Shelley	ZE 206	4617	scollins
Dr. Cummins, Nicholaus	BA 129	4115	ncummins
Dr. Fosheim, Karen	ZE 214	4622	kfosheim
Dr. Hankins, Paul-Chair	ZE 108	4606	phankins
trumpet studio	ZE 218	4618	
Dr. Mark, Douglas	ZE 107	4607	dmark
Dr. Payton, Chad	BA 126	4614	cpayton
Dr. Pimentel, Bret	ZE 208	4608	bpimentel
Dr. Richards, Erik	ZE 162	4629	erichards
Dr. Shimizu, Kumiko	BA 124	4122	kshimizu
Dr. Shin, Jung-Won	BA 136	4123	jshin
Staff Ms. Beaty, Cheryl	ZE 106	4615	cbeaty
Fax Number Computer Lab Student Lounge	ZE 109 ZE 204 ZE 155	4605 4613 4616	

<sup>\*</sup> The prefix for all office numbers is 846.

# 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 <u>any form of tobacco</u> products is prohibited in any Delta State University owned or leased <u>buildings and vehicles</u>. (DSU Tobacco Free Policy <a href="http://www.deltastate.edu/pages/409.asp">http://www.deltastate.edu/pages/409.asp</a>).
- 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 <u>intended learning outcomes and verified by evidence of student achievement</u> 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 <u>an equivalent amount of work as required outlined in item 1 above</u> for other academic activities as established by the institution including laboratory work, internships, practica, <u>studio work</u>, 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	
	Instrumental	Piano	Marching Band-Fall Wind Ensemble, Symphonic Band- Spring	
	Vocal	Voice	Chorale	
	Vocal	Piano	Chorale	
Bachelor of Music	Instrumental	Performance	Marching Band-Fall Wind Ensemble, Symphonic Band- Spring	Jazz Band, Instrumental Small Ensembles (MUS 384/5/6))
	Vocal	Performance	Chorale	Chamber Singers
	Piano	Performance	Chorale	Collaborative/Chamber Piano, Chamber Singers
Bachelor of Arts	Instrumental	Liberal Arts	Marching Band-Fall Wind Ensemble, Symphonic Band- Spring	
	Vocal	Liberal Arts	Chorale	
	Piano	Liberal Arts	Chorale OR Marching Band-Fall Wind Ensemble, Symphonic Band- Spring	

Revised 9/1/09

#### **ELECTIVE ENSEMBLE POLICY**

Number of Ensembles	Overall GPA (ensemble)	Other Requirements
Allowed computing GPA	Grades are deleted when	_
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.

#### Some general tips:

- 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</u> writing 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 <u>in writing</u> 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 <u>in writing</u> 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**

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

**<u>Keyboard Lab Fee:</u>** 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.

Scholarships awarded by the Department of Music 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 <u>major</u>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 <u>non-majors</u> is **eight (8)** for incoming freshmen and **four (4)** for junior transfers.

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 <u>not</u> 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.

<sup>\*</sup>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.

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 **only one** 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.

#### **Piano Majors**

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 in Performance 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. Approval by area faculty is necessary to enter the degree program.
- b. Bachelor of Music entrance process (approved by faculty 3/26/2014)
  - i. A student must have auditioned for faculty in the performance area to be a music major.
  - ii. A student may be admitted into the BM degree at the entrance audition or during a later semester jury, if not initially approved for the BM degree.
- iii. If a major at the 100-level of applied study in the BA or BME program was also approved for the BM degree on their initial audition form, they may add or change to the 100-level of the BM degree with only the consent of their applied professor and advisor.
- iv. A student at the 300-level in another music degree program must audition and be approved by performance area faculty to enter the BM program at the 300-level. The audition can take place at the semester jury and should represent the musicianship expected of a 300-level BM student.
- v. A student who changes to or adds the BM degree after presenting their BME senior half-recital cannot count the half-recital as their BM junior recital; however, if the student is approved to add the BM degree prior to giving the BME senior half-recital, the required full senior recital in the BM degree will satisfy the requirement for the BME half-recital.

#### 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
b. Music majors: BA, BME
c. Music majors: BM
d. All percussion
5 minutes
10 minutes
15 minutes
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

(required in BME and BM degrees; only for BA if capstone will be a half-recital):

- 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. Piano majors may attempt the barrier jury and a piano 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; June 2014\*)

#### GUIDELINES FOR UNDERGRADUATE DEGREE RECITALS

- 1. Candidates for the Bachelor of Music Education degree are required to present a half recital of 20-23 minutes of music in the senior year, prior to the directed teaching internship. <u>If a student in the BA degree chooses to present a recital as the capstone experience</u>, the recital will follow the guidelines of the half recital. Half recitals take place during the Thursday afternoon recital period.
- 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, senior, or capstone 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, senior BME recitals, and BA capstone 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) Sight-reading
  - 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, 2<sup>nd</sup> ed.* Minimum tempo will be determined for each example.

#### 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, 2<sup>nd</sup> 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**

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

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

<u>Leading tone seventh chord</u> – 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, 2<sup>nd</sup> 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 fewer fixed music requirements than the other music degrees, but more elective upper division music credits instead. Study in at least one other academic area is required. There are specified minors with planned courses of study (see the undergraduate bulletin for listing of choices), but students may also choose a variety of electives in other areas, including from the Entertainment Industry studies in the DMI, rather than one minor area. There is a foreign language and a **Senior Capstone Experience** requirement (**see Appendix for guidelines**). Performance benchmarks are more closely matched to the goals of the student. Upper division applied study is NOT required to graduate unless a recital will serve as the senior capstone presentation.

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.

#### 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 principles of learning, 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, having a 2.75-3.00 overall DSU grade point average on general education courses, passing MUS 305, by reaching upper level performance standards, and by exhibiting personal qualities, called "Dispositions," that are deemed necessary for success as a teacher. Admission to the music education degree program is 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 standardized examinations called CASE, Praxis II, and PLT 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 standardized teacher 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, as it is sometimes also a part of a secondary position, or may be the only job available.

Students who complete the B.M.E. degree generally apply for a teaching license 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 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
- 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 <a href="http://www.act.org/caap/essay.html">http://www.act.org/caap/essay.html</a>.

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 asked 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 <a href="http://www.ets.org/mft/about/content/music">http://www.ets.org/mft/about/content/music</a>.

#### 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. <a href="http://www.etymotic.com/hp/er20.html">http://www.etymotic.com/hp/er20.html</a>

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 P<sup>3</sup> MODEL



Vision: The Delta State University College of Education and Human Sciences promotes a vibrant educational community, which serves as a catalyst for lifelong learning in the Mississippi Delta and beyond its borders. The undergraduate programs prepare confident and competent teachers for a range of grade levels and settings. Graduate programs prepare candidates for a variety of professional and leadership roles in diverse educational environments. These roles include teaching, counseling, administration, and supervision. Outreach efforts focus on renewing quality teaching within the Mississippi Delta by keeping professionals in the field connected to a broader educational community as well as providing the College of Education and Human Sciences with continuous feedback on current needs in education and research. These efforts embody the belief that a professional educator is a life-long learner who engages in reflective practice through interactions within an educational community

#### **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)
- **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 GPA on all General Education coursework **through December 2013**. *After that date*, a 2.75 3.0 GPA will be required by Delta State Teacher Education Unit to comply with a new state law.
- 4. Submit a **21 ACT equivalent,** or <u>passing scores</u> on **CASE** exams, <u>unless</u> all PPST exams were passed prior to Dec. 31, 2013. As the state will not accept a combination of PPST and CASE scores, all of the PPST exams must have been passed prior to 2014, or passing scores on all parts of the CASE will be required: **Reading 156, Writing 162, Mathematics 150.** (updated June 2014)
- 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 grade of  $\underline{C}$  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 CASE based on ACT or SAT scores must pass either ENG 300 (Writing Proficiency Examination), CAAP exam, GRE writing exam, the CASE 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 2.75-3.0 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 CASE scores set by the Mississippi Department of Education for entrance into a teacher education program are:

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 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 <u>BEFORE</u> 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

#### **NONDISCRIMINATION**

Delta State University is committed to a policy of equal employment and educational opportunity. Delta State University does not discriminate on the basis of race, color, religion, national origin, sex, age, disability, or veteran status. This policy extends to all programs and activities supported by the University.

#### 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 15<sup>th</sup> prior to the internship semester. The deadline for acceptance for spring internship is the week of September 15<sup>th</sup> prior to the internship semester.

Last Fils	t IVII	dale			
Campus Address	Campus Phone				
Home Address		Но	me Phone		
Cell Phone					
E-mail Address		Ma	jor		
All correspondence with teacher candi and teacher candidates need to ch					s must be current
ALL PRAXIS TESTS MUST B  Pre-Professional Skills Test (  Praxis II: Subject Assessmen  Praxis II: Principles of Learn  Contact the Office of Field Exp	PPST) or Compute t/Specialty Area ing and Teaching (	rized Pre-Pr PLT)	ofessional Skills		
Expected Graduation Date – Sem	ester 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:

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
<b>Directions:</b> Use the Approvide clarification. Prov						dicators (e	.g., 1.1, 1.2)
Appraisal Scale: 0 – Does not meet expec 2 – Meets expectations			ew expectations expectations	but not	sufficier	nt	

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	2. The Belief That All	
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	Students Can Learn	

3. Professionalism	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		
mombolo		
A December of the con-	4 December 1999	
4. Resourcefulness	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		
5. Dependability	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		
My signature below indicates to	hat the dispositions assessment	system was explained to me by the
	a copy for my reference. I unde	
dispositions consistently th	roughout the program in order t	o be recommended as having
satisfactorily met all the rec	quirements 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)

<b>Teacher Intern</b>	Semester/Year:
Check one: 1st Placement: 2nd Placement:	Grade Level/Subject:
Evaluator:	Check one: Classroom Mentor Teacher University Supervisor
School:	<b>Date(s)</b> Evaluation Completed:
Teacher Intern Assessments for assigned teac	o two weeks to complete the Formative and Summative ther interns. University Supervisors will schedule ns twice each placement (total of four assessments for the 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						
1.	Standards. (InTASC 4, 7; M-STAR Domain I – 4; NCATE 1a)						
	Unacceptable (0)	Emerging (1)		Acceptable (2)	Target (3)		
Obj	jectives are not based	jectives are based on		Objectives are based on	In addition to		
	on Mississippi	ssissippi Curriculum		Mississippi Curriculum	acceptable,		
	Curriculum	meworks/ Common Core		Frameworks/ Common	includes		
	Frameworks/Commo	ite Standards and are		Core State Standards, are	objectives at		
	n Core State	propriate for student		developmentally	different		
	Standards and are not	rning, but are not stated as		appropriate, are stated as	instructional		
	stated as performance	rformance objectives.		performance objectives,	levels that meet		
	objectives.			and are clearly aligned	individual needs		
				with assessments.	of students		
					(DOK Levels,		
					Bloom's,		
					Understanding		
					by Design, etc.).		
	SCORES AND COMMENTS ON EFFECTIVENESS						
	Formative Assessment	Score:		Summative Assessment	Score:		
	$\rightarrow$			$\rightarrow$			
For	rmative Assessment:			<b>Summative Assessment:</b>			

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)						
U:	nacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)			
Doo	es not use knowledge of student backgrounds, interests, experiences, and prior knowledge to make instruction relevant and meaningful. es not incorporate diversity or multicultural	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.	Demonstrates understanding of student backgrounds, interests, experiences, and prior knowledge.  Effectively uses this knowledge in developing learning experiences that are relevant and meaningful.	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,			
	perspectives into lessons.	Ineffectively incorporates diversity into	Incorporates diversity, including multicultural	into lessons.			

perspectives, into

**Summative Assessment** 

**Summative Assessment:** 

lessons.

SCORES AND COMMENTS ON EFFECTIVENESS

lessons.

Score:

**Formative Assessment** 

**Formative Assessment:** 

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 In addition to acceptable, plans Plans and instruction Plans and frequently include the and instruction consistently do not include instruction the necessary inconsistentl necessary content and include the necessary content content and do y include the connect content across and connect content across not connect necessary disciplines; however, disciplines; connections are consistently clear, content connections are not content across the disciplines. and/or do not consistently clear, meaningful, and relevant to students' lives. connect to meaningful, or relevant to students' content across lives. disciplines. SCORES AND COMMENTS ON EFFECTIVENESS **Formative Assessment Summative** Score: Score: Assessment **Formative Assessment: Summative Assessment:** 

	Plans appropriate and sequential teaching procedures that include innovative and interesting						
4.	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)						
U	Jnacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)			
Proc	edures are <b>not</b>	Procedures are	Procedures are	In addition to acceptable,			
	connected to core	referenced to	appropriate and	procedures include			
	content knowledge,	objectives and are	sequential, clearly	both teacher- centered			
	sequential, and do	appropriate for	referenced to	direct instruction and			
	not include effective	students, but <b>may</b>	objectives, include	learner-centered			
	introductions,	<b>not be</b> sequential.	innovative	activities (groups,			
	closures, or use of	Plans include	introductions and	choice of topics, self-			
	technology.	introductions or	closures, and	evaluation of work,			
		closures and some	incorporate	etc.)			
		use of technology.	technology and				
			teaching materials				
			effectively.				
		SCORES AND COMMI	ENTS ON EFFECTIVENESS				
F	<b>Tormative Assessment</b>	Score:	Summative	Score:			
	$\rightarrow$		Assessment				
			$\rightarrow$				
For	mative Assessment:		Summative Assessmen	nt:			

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)						
U	nacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)			
1 I I	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 COMM	ENTS ON EFFECTIVENESS				
Fo	ormative Assessment →	Score:	Summative Assessment →	Score:			
Forn	native Assessment:		Summative Assessment:				

	Plans differentiated learning experiences that accommodate developmental and/or educational needs of learners				
6. based on asses	sment information which is	aligned with core content kn	owledge (ex. – use of		
pre/post as	ssessments, surveys, invento	ries, remediation, and enrich	ment 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	Ineffectively or	Frequently uses	Consistently and		
assessment results	inaccurately uses	assessment results to	appropriately uses		
to adjust individual	assessment results	adjust individual	assessment results		
and/or whole-	to adjust individual	and/or whole-group	to adjust individual		
group instructional	and/or whole-group	instructional strategies.	and/or whole-		
strategies.	instructional	_	group instructional		
	strategies.		strategies.		
	SCORES AND COMM	ENTS ON EFFECTIVENESS			
Formative Assessment	Score:	Summative	Score:		
$\rightarrow$		Assessment			
		$\rightarrow$			
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.)

	ates assessment criteria a feedback on	nd performance standards to	the students and provides
students' ac	cademic performance. (In	TASC 6; M-STAR Domains II –	5, II – 6; NCATE 1a, 1d)
Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)
Does not	Ineffectively	Effectively communicates	In addition to acceptable,
communicate	communicates	assessment criteria	various strategies are
assessment	assessment criteria	and performance	used to communicate
criteria and	and performance	standards to the	assessment criteria
performance	standards to the	students.	and/or student input is
standards to	students.	Frequently provides clear	sought in developing
the students.	Provides students with	and actionable	assessment criteria.
<b>Does not</b> provide	minimal or only	feedback to students	Consistently provides clear
students with	summative	to enable them to	and actionable feedbac
feedback on	feedback on their	improve their	to students to enable
their	performance.	performance.	them to improve their
performance.	-	-	performance.
	SCORES AND CO	DMMENTS ON EFFECTIVENE	SS
Formative Assessn	nent Score:	Summative	Score:
$\rightarrow$		Assessmen	t
		$\rightarrow$	
Formative Assessmen	nt:	Summative Assess	ment:

8.	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)				
Doe	es not plan and use a	Occasionally plans and	Frequently plans and	Consistently plans and				
	variety of informal and	uses informal and	uses a variety of	uses a variety of				
	formal assessments to	formal assessments	informal and	informal and				
	accommodate	to accommodate	formal assessments	formal				
	differences in	differences in	to accommodate	assessments to				
	developmental and/or	developmental	differences in	accommodate				
	educational needs of	and/or educational	developmental	differences in				
	students.	needs of <b>some</b> of	and/or educational	developmental				
		the students.	needs of students.	and/or educational				
				needs of all				
				students.				
		SCORES AND COMMEN	TS ON EFFECTIVENESS					
F	ormative Assessment →	Score:	Summative Assessment →	Score:				
For	mative 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.

	Uses acceptable written, oral, and nonverbal communication in planning and instruction.							
9. (InTASC 5	; M-STAR							
Domain II	<b>(-11)</b>							
Unacceptable (0)	Unacceptable (0) Emerging (1)		Target (3)					
<b>Does not</b> use standard	Uses standard written,	Uses acceptable written,	Uses acceptable written,					
written, oral, and	oral, and nonverbal	oral, and nonverbal	oral,					
non-verbal	communication	communication with	and nonverbal					
communication.	with <b>multiple</b>	minimal errors.	communication					
	errors.		proficiently.					
	SCORES AND COMM	IENTS ON EFFECTIVENESS						
Formative Assessmen	Score:	Summative	Score:					
$\rightarrow$		Assessment						
		$\rightarrow$						
Formative Assessment:		Summative Assessmen	Summative Assessment:					

100	complete written and/or or omain III – 11)	al directions for instruction	nal activities. (InTASC 8;		
Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)		
No written and/or oral directions for	Provides written and/or oral directions for	Provides clear, complete written	In addition to acceptable, uses		
instructional	instructional activities	and/or oral	concrete examples to		
activities are provided.	that are vague and/or confusing.	directions for instructional	model and clarify tasks and concepts.		
provided.	comusing.	activities.	tasks and concepts.		
	SCORES AND COMMEN	NTS ON EFFECTIVENESS			
Formative Assessment	Score:	<b>Summative Assessment</b>	Score:		
$\rightarrow$		$\rightarrow$			
Formative Assessment:		Summative Assessment:			

high expectations for lear	rning to all students. (InTASC	2; M-STAR Domains I – 3,
Emerging (1)	Acceptable (2)	Target (3)
Inconsistent in	Frequently and clearly	Consistently and
communicating to	has high	clearly has high
all students that	expectations for	expectations for
they are capable	students of all levels	students of all levels
of meeting	and <b>frequently</b>	and <b>consistently</b>
learning	<b>holds</b> students	<b>holds</b> students
expectations.	accountable for	accountable for
-	meeting	meeting
	instructional goals.	instructional goals.
SCORES AND COMMI	ENTS ON EFFECTIVENESS	
Score:	Summative	Score:
	Assessment	
	$\rightarrow$	
	Summative Assessment:	
	Emerging (1) Inconsistent in communicating to all students that they are capable of meeting learning expectations.  SCORES AND COMME	Inconsistent in communicating to all students that they are capable of meeting learning expectations.  SCORES AND COMMENTS ON EFFECTIVENESS Score:  Frequently and clearly has high expectations for students of all levels and frequently holds students accountable for meeting instructional goals.  SCORES AND COMMENTS ON EFFECTIVENESS Summative Assessment

12. Con 16)		T				
Unacceptable Em		nerging (1)	Acce	ptable (2)		Target (3)
(0)	_					
Does not convey Cor		nveys limited	Motivates	students by		ion to acceptable, the
enthusiasm for		interest and	conve	ying	mot	ivation, enthusiasm, and
the content		enthusiasm	enthusiasm and		interest in the content are	
being taught.		for the	interest for the		evident through students'	
		content	content being taught.		attitudes, questions, and ability	
		being			to stay focused on tasks and	
		taught.			activities.	
			O COMMENTS	S ON EFFECTI	VENESS	
Formative Asse	ssment	Score:		Summative		Score:
$\rightarrow$			As		sessment	
					$\rightarrow$	
Formative Assessment:				Summative	e Assessment:	

Does i	other to e				, and interact with each
Does i	0.1	nhance learning. (1	InTASC - 1, 3,	5; M-STAR Domains	III - 8, $IV - 15$ ; NCATE 1b)
fo	Unacceptable (0)	Emergin (1)	ag A	Acceptable (2)	Target (3)
fo	not provide opportun	( /	e Invol	ves students in	In addition to acceptable,
co	or the students to	student		eacher-planned	consistently plans
	ooperate, communica	in limit		cooperative group	instruction to include
	nd interact with each	interac		activities in which	situations for students
O <sup>1</sup>	ther to work toward a	ı e		students are working	work cooperatively on
	ommon goal.	learnin		oward a common	projects/activities of
		activiti	_	goal.	their choice.
				ON EFFECTIVENES	
Fori	mative Assessment	Score:		Summative	Score:
	$\rightarrow$			Assessment	
Form	ative Assessment:			Summative Assessme	ent:
14.	Demonstrates -7; NCAT	_	ent for the sul	oject(s) taught. (InT	ASC 4; M-STAR Domain
Ung	acceptable (0)	Emerging (1)	A	cceptable (2)	Target (3)
	ction shows no	Instruction shows		on shows <b>some</b>	In addition to acceptabl
	nowledge of the	basic		<b>ence</b> of knowledge of	instruction demonstr
	ontent	knowledge of		ent (pedagogy)	an <b>in-depth</b>
	pedagogy) taught	content		igh minimal reliance	understanding of
	nd does not lead	(pedagogy)		ritten notes and	content knowledge
	lass discussions	taught but		vs ability to lead class	(pedagogy). Teacher
	ffectively.	does not lead		ussions effectively.	candidate does not re
CI	incenvery.	class	uisci	issions criccuvery.	on written notes.
		discussions			on written notes.
		effectively.			
			COMMENTS	ON EFFECTIVENES	<u> </u>
For	mative Assessment	Score:		Summative Assessme	
Form	ative Assessment:			Summative Assessme	ent:
					learning, discovery learning
1.5					e student learning. (InTASC
15.		R Domain III – 8, III –		T <sup>'</sup>	
15.		1 x22 0 x24		A acomtoble (	Toward (2)
Į	Unacceptable (0)	Licos a variet		Acceptable (2	
Uses a	a single instructional	Uses a variet	y of	Frequently uses	a Consistently uses a
Uses a	a single instructional trategy or resource;	Uses a variet instruction	y of onal strategies	Frequently uses variety of	a Consistently uses a variety of
Uses a	a single instructional trategy or resource; trategy/resource is	Uses a variet instruction and reso	y of onal strategies urces but	Frequently uses variety of instructional	a Consistently uses a variety of instructional
Uses a	a single instructional trategy or resource; trategy/resource is onsistently	Uses a variet instruction and reso strategie	y of onal strategies urces but s are	Frequently uses variety of instructional strategies an	a Consistently uses a variety of instructional d strategies and
Uses a st st co	a single instructional trategy or resource; trategy/resource is onsistently nappropriate for mo	Uses a variet instruction and reso strategie st sometimes	y of onal strategies urces but s are	Frequently uses variety of instructional strategies an resources tha	a Consistently uses a variety of instructional d strategies and resources that an
Uses a st st co	a single instructional trategy or resource; trategy/resource is onsistently	Uses a variet instruction and reso strategie st sometime inappro	y of onal strategies urces but s are nes priate for	Frequently uses variety of instructional strategies an resources tha are appropria	a Consistently uses a variety of instructional d strategies and resources that a appropriate for
Uses a st st co	a single instructional trategy or resource; trategy/resource is onsistently nappropriate for mo	Uses a variet instructic and reso strategie st sometin inappro most stu	y of onal strategies urces but s are	Frequently uses variety of instructional strategies an resources tha are appropria for students'	a Consistently uses a variety of instructional strategies and resources that a appropriate for students' skills
Uses a st st co	a single instructional trategy or resource; trategy/resource is onsistently nappropriate for mo	Uses a variet instruction and reso strategie st sometim inappro most stu levels.	y of onal strategies urces but s are nes priate for dents' skills	Frequently uses variety of instructional strategies an resources tha are appropria for students' skills levels.	a Consistently uses a variety of instructional strategies and resources that a appropriate for students' skills levels.
Uses a st st co in st	a single instructional trategy or resource; trategy/resource is onsistently nappropriate for mo tudents' skill levels.	Uses a variet instruction and reso strategie strategie most stulevels.  SCORES AND (	y of onal strategies urces but s are nes priate for dents' skills	Frequently uses variety of instructional strategies an resources tha are appropria for students' skills levels. ON EFFECTIVENES	a Consistently uses a variety of instructional strategies and resources that a appropriate for students' skills levels.
Uses a st st co in st	a single instructional trategy or resource; trategy/resource is onsistently nappropriate for mo	Uses a variet instruction and reso strategie st sometim inappro most stu levels.	y of onal strategies urces but s are nes priate for dents' skills	Frequently uses variety of instructional strategies an resources tha are appropria for students' skills levels. ON EFFECTIVENES Summative Assessment	a Consistently uses a variety of instructional strategies and resources that a appropriate for students' skills levels.  Score:
Uses a st st cc in st	a single instructional trategy or resource; trategy/resource is onsistently nappropriate for mo tudents' skill levels.	Uses a variet instruction and reso strategie strategie most stulevels.  SCORES AND (	y of onal strategies urces but s are nes priate for dents' skills	Frequently uses variety of instructional strategies an resources tha are appropria for students' skills levels. ON EFFECTIVENES	a Consistently uses a variety of instructional strategies and resources that a appropriate for students' skills levels.  Score:

16	Provides learn needs of di	_ <u> </u>	modate differences in develo	pmental and individual		
16.	learners (i.e., e	nrichment/remedial needs	). (InTASC 1, 2, 8; M-STAR Domain I – 2; NCATE 1c)			
U	nacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)		
Does	s not plan or	Inconsistently plans	Consistently plans and	Consistently and		
1	provide learning	and provides	provides learning	effectively plans and		
	experiences that	learning	experiences that	provides learning		
8	accommodate	experiences that	accommodate the	experiences that		
(	differences in	accommodate the	developmental and	accommodate the		
(	developmental and	developmental and	individual needs of	developmental and		
i	individual needs of	individual needs of	diverse learners.	individual needs of		
(	diverse learners.	diverse learners.		diverse learners.		
		SCORES AND COMME	ENTS ON EFFECTIVENESS			
For	rmative Assessment	Score:	Summative Assessment	Score:		
	$\rightarrow$		$\rightarrow$			
Forn	native 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							
	=	ASC 4, 5, 8; M-STAR Don			_			
	Unacceptable (0)	Emerging (1)		Acceptable (2)	Target (3)			
	s 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 include multiple and various opportunities for students to solve problems; analyze create, and critique content. Few questions require higher order thinking, are time appropriately throughout the lesson, and/or elimeaningful participation and discussion.	des ied : : ze, que	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.	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			
		GCODEG AND COMME	NIEG O		discussion.			
For	rmative Assessment	SCORES AND COMME Score:		Summative Assessment	Score:			
FO	i mative Assessment →	Score:		ouninative Assessment →	Score:			
Forr	native Assessment:		S	Summative Assessment:				

their respon	nses. M	akes adjustments to	less	nt wait time for student ons according to studen ; M-STAR Domains II – 5	ıt input, cu	ies, and
Unacceptable (0)		Emerging (1	)	Acceptable (2)		Target (3)
<b>Does not</b> respond to or elicit	t	Inconsistently		Consistently and		In addition to
student input during		responds to		appropriately		acceptable,
instruction AND/OR us	es	and/or elicits		responds to and		provides
negative words or action	ns to	student input		elicits student in	out	appropriate
discourage students from		during		during instruction		prompts to
giving responses and as		instruction and		Adjustments are		encourage
questions. No adjustmen	_	few attempts are		made to instructi	on	students to
made to instruction base		made to adjust		based on student		expand and
student responses.		instruction based		input and respon	ses.	justify their
		on student				responses.
		responses.				
	SCC		NTS	ON EFFECTIVENESS	<u> </u>	
Formative Assessment		ore:		Summative Assessment	Score	
$\rightarrow$				$\rightarrow$		
Formative Assessment:			Summative Assessment:			

nily and/or community re	sources (special guests	or materials)	in lessons to enhance				
ent learning.							
(InTASC 10; M-STAR Domain III – 10: NCATE – 1c, 1g)							
Unacceptable (0) Emerging (1)			Target (3)				
<b>Limited</b> use of family	Effectively uses f	amily In	addition to acceptable,				
or community	and communi	ty	encourages the students'				
resources in	resources in		effective use of family and				
resources in lessons to enhance		ance	community resources in				
lessons. student learning.		ng.	lessons and assignments to				
			enhance student learning.				
SCORES AND C	OMMENTS ON EFFE	CTIVENESS					
sment Score:	Su	mmative	Score:				
		Assessment					
ent:	Summat	Summative Assessment:					
	ent learning. C 10; M-STAR Domain III – Emerging (1) Limited use of family or community resources in lessons to enhance student learning.  SCORES AND Community Score:	tent learning.  C 10; M-STAR Domain III – 10: NCATE – 1c, 1g)  Emerging (1)  Limited use of family or community resources in lessons to enhance student learning.  SCORES AND COMMENTS ON EFFECTION.	E 10; M-STAR Domain III – 10: NCATE – 1c, 1g)    Emerging (1)				

# 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.

	Monitor	s and adj	usts the classroom env	iroı	nment to enhance social re	lationships, motivation,	
20.		learning.					
		: 3: M-STA	R Domain IV – 12, IV –	- 13,	i		
Un	acceptable		Emerging (1) Acceptable		Acceptable (2)	Target (3)	
	(0)						
Does	s <b>not</b> monitor	Demo	onstrates an awareness		Monitors and makes	In addition to	
	or adjust the	О	f the social		adjustments that are	acceptable,	
	classroom		elationships and		effective in enhancing	monitors students'	
	environment,	n	notivational strategies		social relationships,	participation and	
	and does not		vithin the classroom,		motivation, and	interpersonal	
	address		ut does not always		learning. Classroom	interactions in	
	classroom		make adjustments to		disruptions are	learning activities	
	disruptions.		nhance learning.		addressed	and encourages	
			Classroom disruptions		immediately but not	students to develop	
			re addressed in an		always efficiently.	self-monitoring	
		iı	nefficient manner.			skills. Classroom	
						disruptions are	
						addressed	
						immediately and	
						efficiently.	
				1EN	TS ON EFFECTIVENESS		
F	ormative Asses	ssment	Score:		Summative	Score:	
	$\rightarrow$				Assessment		
				→			
Fort	native Assessm	ent:			Summative Assessment:		

21. Attends to	21. Attends to or delegates routine tasks. (InTASC 3; M-STAR Domain IV – 12)							
Unacceptable (0)	Emerging (1)	able (2) Target (3)						
<b>Does not</b> attend to or	Seldom attends	Consistently		In addition to	acceptable, has a set plan			
delegates routine	to and	atten	ds to and	which inc	ludes delegating			
tasks.	delegates	deleg	gates		te responsibilities to			
	routine	routine tasks.		students who complete these tasks				
	tasks.			efficiently.				
	SCORES ANI	<b>COMMENT</b>	S ON EFF	ECTIVENESS				
Formative Assessme	ent Score:			Summative	Score:			
$\rightarrow$			Assessment					
			$\rightarrow$					
Formative Assessment	Formative Assessment:				Summative Assessment:			

	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)	Eme	rging (1)	Accep	otable (2)		Target (3)
Does not establish and communicat e rules and/or expectations .	con clas rule exp but <b>opp</b> to r the		comn and re classi and/o expect ensur stude under rules.	lishes, nunicates, einforces room rules or etations and res that nts	com rein and, that rule invo crea clas expo	ently establishes, nmunicates, and forces classroom rules /or expectations; ensures students understand the s; and, when appropriate, olves students in the tion and monitoring of sroom rules and ectations.
			COMMENTS			
Formative Ass →	essment	Score:			nmative ssessment →	Score:
Formative Asses	sment:			Summat	tive Assessmo	ent:

23.	Creates and ma (InTASC 3; I		s, safety, respect, and suppo	ort for all students.
20.	Domain IV – 13 )			
Ţ	Unacceptable (0)	Emerging (1)	Acceptable (2)	Target (3)
Does	s <b>not</b> demonstrate	Inconsistently	Consistently	In addition to
1	fairness and	demonstrates fairness	demonstrates fairn	ess acceptable,
9	supportiveness in	and supportiveness in	and supportiveness	s in creates a
	order to achieve a	order to achieve a	the treatment of	positive,
1	positive, interactive	positive, interactive	students and active	-
-	learning environment.	learning environment		•
	C	C	among students.	environment.
		SCORES AND COMMEN	TS ON EFFECTIVENESS	
For	rmative Assessment	Score:	Summative	Score:
	$\rightarrow$		Assessment	
			$\rightarrow$	
Forn	native Assessment:		Summative Assessment:	

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

# 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.	opportunities, conferences, etc.). (InTASC 10; M-STAR Domain V – 19; NCATE 1g)						
Un	acceptable (0)	Eme	erging (1)	Accepta	able (2)		Target (3)
:	s not establish opportunities for communication with parents and/or guardians.	t F a g t	tes communica co	parents ar guardians newslette class web	cation with nd/or s through rs, notes, ssites (under vision of the	cons parer varie varie Also part profe oppo advie	ion to acceptable, istently communicates with the and/or guardians for a stry of purposes and in a stry of ways.  icipates in additional essional development fortunities and seeks ce/information from rienced teachers/peers.
			SCORES A	AND COMMENTS	ON EFFECT	TIVENESS	
F	ormative Asses →	sment	Score:			nmative Assessment →	Score:
Fori	native Assessm	ent:			Summat	ive Assessmen	t:

# 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<sup>3</sup> 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

Contextual Factors and Student Knowledge	Section 1
Learning Objectives.	Section 2
Assessment Plan	Section 3
Design for Instruction	Section 4
Instructional Decision Making	Section 5
Analysis of Student Learning.	Section 6
Reflection and Self Evaluation.	Section 7
Design for Instruction in Secondary Education	Section 8

#### 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 →	1	2	3	Score
Indicator ↓	Indicator Not Met	Indicator Partially Met	Indicator Met	
Knowledge of Community, School 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 o 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	Teacher displays	Teacher displays	Teacher displays	
Students' Varied	minimal.	general knowledge	general & specific	
Approaches to	stereotypical, or	about the different	understanding of the	
Learning	irrelevant knowledge	ways students learn,	different ways the	
Learning	about the different	but is unable to	candidates' target	
	ways students learn	articulate specifics	population of	
	-	for the students		
	(e.g., reading levels, learning preferences	involved. (e.g.,	students learn (e.g., reading levels,	
	and experiences,	reading levels,		
			learning preferences,	
	learning modalities).	learning preferences,	learning modalities)	
		learning modalities).	that may affect	
TZ 1 1 C	T. 1 1: 1	T 1 1: 1	learning.	
Knowledge of	Teacher displays	Teacher displays	Teacher displays	
Students' Skills	little or irrelevant	general knowledge	general & specific	
And Prior Learning	knowledge of	of students' skills	understanding of	
	students' skills and	and prior learning	students' skills and	
	prior learning.	that may affect	prior learning that	
		learning specific to	may affect learning	
		the unit planned.	specific to the unit	
			planned.	
Implications for	Teacher does not	Teacher provides at	Teacher provides	
Instructional	provide implications	least 3 implications	comprehensive	
Planning and	for instruction and	for instruction and	implications for	
Assessment	assessment based on	assessment based on	instruction and	
	student individual	student individual	assessment based on	
	differences and	differences, prior	student individual	
	community, school,	learning experiences	differences, prior	
	and classroom	and community,	learning experiences	
	characteristics OR	school, and	and community,	
	provides	classroom	school, and	
	inappropriate	characteristics.	classroom	
	implications.		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 →	1	2	3	Score
Indicator ↓	Indicator Not Met	Indicator Partially Met	Indicator Met	
·		•		
Significance,	Objectives reflect only	Objectives reflect	Objectives reflect	
Challenge and Variety	one type or level of	several types or levels	several types or levels	
	learning.	of learning but may	of learning and are	
		not address	significant and	
		significance or	challenging.	
Clarity	Objectives are not	challenge.  Some of the objectives	Objectives are clearly	
Clarity	Objectives are not stated clearly and are	are clearly stated as	stated as learning	
	activities rather than	learning outcomes and	outcomes and able to	
	learning outcomes.	able to be assessed.	be assessed.	
	rearming outcomes.	able to be abbedded.	oc ussessed.	
	01.1			
Appropriate-	Objectives are not	Some objectives are	Most objectives are	
ness for Students	appropriate and not	appropriate for and	appropriate for the	
	linked to the	explicitly linked to the	development; pre-	
	development; pre- requisite knowledge,	development; pre- requisite knowledge,	requisite knowledge, skills, experiences;	
	skills, experiences; or	skills, experiences;	and other student	
	other student needs.	and other student	needs. They include	
	other student needs.	needs	attention to diversity.	
Alignment with	Objectives are not	Some objectives are	Objectives	
National, State or	appropriately aligned	appropriately aligned	are explicitly and	
Local Standards	with national, state	with national, state	appropriately aligned	
	(MS Common Core)	(MS Common Core)	with national, state	
	and local standards, as	and local standards as	(MS Common Core)	
	well as Bloom or	well as Bloom or	or local standards as	
	DOK.	DOK.	well as Bloom or	
			DOK. The candidate	
			has made efforts to	
			delineate standards	
Constinuity 1 III' 1	N1 ' C	T:: I	specifically.	
Creativity and Higher Order Thinking Skills	No explanation of how objectives	Limited or narrow explanation of how	Clear and compelling explanation of how	
Order Thinking Skills	promote creativity and	objectives promote	objectives promote	
	higher order thinking	creativity and higher	creativity and higher	
	skills in the narrative.	order thinking skills in	order thinking skills in	
	Skins in the narrative.	the narrative.	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 preassessment 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 $\rightarrow$	1	2	3	Score
Indicator ↓	Indicator Not Met	Indicator Partially Met	Indicator Met	
Alignment	Content and methods of	Some of the learning	Each of the learning	
with Learning	assessment lack	objectives are assessed	objectives is assessed with	
Objectives and	congruence with learning	through the assessment plan,	fidelity and integrity through	
Instruction	objectives and lack	but more than half are	the assessment plan.	
	cognitive complexity.	congruent with learning	Assessments are congruent	
	Assessments do not align	objectives are aligned and	with the learning objectives	
	with clear local, state, and	have integrity with content	in content and cognitive	
	national standards.	and cognitive complexity.	complexity.	
		The assessments show		
		integrity with objectives and standards.		
Clarity of	The assessments contain	Assessment criteria have	Assessment criteria are clear	
Criteria and	no clear criteria for	been developed, but more	and are explicitly linked to	
Standards for	measuring student	than half are clear or	90% of the learning	
Performance	performance relative to	explicitly linked to the	objectives.	
Terrormance	the learning objectives.	learning objectives and	objectives.	
	, , , , , , , , , , , , , , , , , , ,	standards.		

M14:1-	Th	The	The
Multiple	The assessment plan	The assessment plan	The assessment plan includes
Modes and	includes only one	includes multiple modes	multiple assessment modes
Approaches	assessment mode and	before, during and after	(including performance
	does not assess students	instruction, but all are either	assessments, lab reports,
	before, during, and after	pencil/paper based (i.e. they	research projects, etc.) and
	instruction.	are not performance	assesses student performance
	All assessments do not tie	assessments) and/or do not	throughout the instructional
	to instructional objectives.	require the integration of	sequence explicitly tied to
		knowledge, skills and	instructional objectives.
		reasoning ability.	
Assessment	Description and narrative	Description and narrative	Description and narrative
Plan	regarding the assessment	regarding the assessment	regarding the assessment
	plan does not address	plan provides limited	plan thoroughly addresses
	questions regarding the	attention to addressing	questions regarding the
	plan's design, including	questions regarding the	plan's design, including
	records of individual	plan's design, including	records of individual
	progress, and how	records of individual	progress, and how
	assessments reflect a	progress, and how	assessments reflect a respect
	respect for student	assessments reflect a respect	for student diversity.
	diversity.	for student diversity.	
Technical	Assessments are not	Assessments appear to have	Assessments are
Soundness	valid; scoring procedures	validity. Some scoring	demonstrated to be valid;
Boundiess	are absent or inaccurate:	procedures are explained;	scoring procedures are
	items or prompts are	some items or prompts are	explained; most items or
	poorly written; directions	clearly written; some	prompts are clearly written;
	and procedures are	directions and procedures	directions and procedures are
		are clear to students.	clear to students.
	confusing to students.	are clear to students.	clear to students.
Adaptations	Teacher does not adapt	Teacher makes adaptations	Teacher makes adaptations to
Based on the	assessments to meet the	to assessments that are	assessments that are
Individual	individual needs of	appropriate to meet the	appropriate to meet the
Needs of	students or these	individual needs of one	individual needs of most
Students	assessments are	student related to unit	students. The adaptations are
	inappropriate. There is no	objectives	explicitly delineated and
	explanation regarding	3	contextualized.
	adaptations related to unit		
	objectives.		
	objectives.		

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

			.,,,	
Lesson and Unit Structure  Use of a Variety of	The lessons within the unit are not logically organized organization in relationship to the unit objectives (e.g., sequenced).  Little variety of	The lessons within the unit have some logical organization and appear to be useful in moving students toward achieving the unit's learning objectives.  Majority of lessons	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.  Comprehensive t variety and	
Instruction, Activities, Assignments and Resources	instruction, activities, assignments, and resources related to the unit objectives. Heavy reliance on textbook or single resource (e.g., work sheets).	demonstrate variety in instruction, activities, assignments, or resources related to the unit objectives and assessments.	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 preassessment data. Activities and assignments do not appear productive and appropriate for each student.	Instruction has been designed with reference to contextual factors and preassessment 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 →	1	2	3	Score
Indicator ↓	Indicator Not Met	Indicator Partially Met	Indicator Met	
Sound Professional Practice  Modifications	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./*  . Some modifications of the	Most instructional decisions and modifications are based upon sound professional practice and clearly analyzed (i.e., they are likely to lead to student learning).  Appropriate modifications of the	
Based on Analysis of Student Learning	as "one plan fits all" with limited modifications.	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	There are few	Changes are suggested with	Changes described are thorough, come
Future	specific suggestions	limited bases for those	from reflection and professional knowledge
Teaching	for change in the	changes.	and have clear rationales for the changes.
	unit for the future.	-	

#### 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 →	1	2	3	Score
Indicator ↓	Indicator Not Met	Indicator Partially Met	Indicator Met	
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	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	irrelevant or inaccurate.  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	2	3	
	Indicator Not Met	Indicator Partially Met	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.	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 reg)

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)**

Updated 9/2013

## <u>Suggested Class Schedule for BME – Vocal Major</u>

## Freshman Year

FALL SEMESTER	SPRING SEMESTER		
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0		
MUS 107 Intro to Group Piano1	MUS 108 Intro to Group Piano1		
MUS 138 Delta Chorale1	MUS 139 Delta Chorale		
MUS 150 Music Theory	MUS 151 Music Theory		
MUS 152 Musicianship/Aural Theory1	MUS 153 Musicianship/Aural Theory1		
AMU 185 Voice	<b>AMU 185</b> Voice		
	MUS 376 German/French Diction		
MUS 375 English/Italian Diction			
General Education Courses (3)9	MUS 105 Music Literature		
	General Education Courses (2)6		
Total18	Total18		
Sopl	homore Year		
FALL SEMESTER	SPRING SEMESTER		
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0		
MUS 207 Intermediate Group Piano1	MUS 208 Intermediate Group Piano1		
MUS 138 Delta Chorale1	<b>MUS 139</b> Delta Chorale1		
MUS 250 Music Theory3	<b>MUS 251</b> Music Theory		
MUS 252 Aural Theory1	MUS 253 Aural Theory1		
<b>AMU 185</b> Voice	<b>AMU 185</b> Voice		
General Education Courses (3)9	General Education Courses (3)9		
Total17	Total17		
10ta11/	10tai17		
Jı	unior Year		
FALL SEMESTER	SPRING SEMESTER		
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0		
MUS 338 Delta Chorale	MUS 339 Delta Chorale		
<b>AMU 385</b> Voice <sup>1</sup>	<b>AMU 385</b> Voice		
MUS 309 Conducting1	MUS 310 Choral Conducting2		
MUS 344 Vocal Pedagogy2	MUS 388 Music Methods for El Schools3		
MUS 301 Music History	MUS 302 Music History3		
MUS 350 Orchestration	MUS 450 Form and Analysis3		
MUS 305 Music Education			
	PER Activity Course		
CUR 300 Survey of Education3	General Education Course		
PER Activity Course	Total		
Total17 [MUS 300 Piano Proficiency <sup>2</sup>	[MUS 300 Piano Proficiency <sup>2</sup> 1]		
[MOS 300 Flano Flonciency1]			
Senior Year			
FALL SEMESTER	SPRING SEMESTER		
MUS 104 Recitals and Activities0	CUR 498 Directed Teaching9		
MUS 338 Delta Chorale1	<sup>3</sup> CUR/CEL Special Topics3		
AMU 450 Senior Recital	Total9-12		
[MUS 300 Piano Proficiency <sup>2</sup>	100011111111111111111111111111111111111		
CUR 393 Classroom Management3	<sup>1</sup> Must pass applied barrier before enrolling in 300 applied		
CUR 489 Vocal Music Methods3	course number. Transfer students must enroll in AMU 185		
EPY 341 Educational Psychology3	the first semester in residence.		
HSE 144 First Aid/CPR1	the first somester in residence.		
General Education Course	<sup>2</sup> Must enroll in MUS 300, Piano Proficiency, until		
General Education Course	all sections of the proficiency are completed.		
Total16	an sections of the profescions are completed.		
10(a110	<sup>3</sup> Elective Revised Sept. 2013		
	Electric Revised Sept. 2013		

## BME – Vocal Major - Check List

	Date			
Student must maintain a 2.5 GPA in all music and general education coursework.				
Student must maintain a 2.5 GPA in all music and a           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 ( )           PSY 101 Psychology         3 ( )           Perspectives on Society – select 2 courses           3 ( )         3 ( )           3 ( )         3 ( )	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 185 Voice         2 ( )           AMU 385 Voice         2 ( )         AMU 385 Voice         2 ( )           AMU 450 Senior Recital         2 ( )         AMU           AMU         AMU         AMU           MUS 344 Vocal Pedagogy         2 ( )           MUS 375 English/Italian Diction         1 ( )           MUS 376 German/French Diction         1 ( )			
Personal Development – 2 hrs minimum	Major Ensemble 7 hours			
	()()()			
ENG 300 or credit for PPST Writing Exam 0-1				
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 251 Music Theory 1 ( )  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 309 Conducting 2 ( )  MUS 350 Orchestration 3 ( )  MUS 450 Form & Analysis 3 ( )			
Piano Proficiency (all exam areas must be passed)				
Scales and Arpeggios HarmonizationCho	ord 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 ( )			
PPST Math PPST Reading PPST Writing	Music Content Knowledge (5113) PLT (0524) _			

## <u>Suggested Class Schedule for BME – Instrumental Major</u>

### 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	SPRING SEMESTER           MUS 104 Recitals and Activities         .0           MUS 108 Intro to Group Piano         .1           MUS 146 Wind/Symphonic¹         .1           MUS 151 Music Theory         .3           MUS 153 Musicianship/Aural Theory         .1           Major Instrument         .2
General Education Courses (3)9	MUS 105 Music Literature
	General Education Courses (2)6
Total17	Total17
Sopl	homore Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 207 Intermediate Group Piano1	MUS 208 Intermediate Group Piano1
MUS 145 Marching Band1	MUS 146 Wind/Symphonic <sup>1</sup> 1
MUS 250 Music Theory3	MUS 251 Music Theory
MUS 252 Aural Theory1	MUS 253 Aural Theory1
Major Instrument2	Major Instrument2
General Education Courses (3)9	General Education Courses (3)9
Total17	Total17
Jı	unior Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 345 Marching Band	MUS 346 Wind Ensemble
Major Instrument <sup>2</sup>	Major Instrument
<b>MUS 309</b> Conducting1	MUS 311 Instrumental Conducting2
PER Activity Course1	MUS 388 Music Meth for El School3
MUS 301 Music History3	<b>MUS 302</b> Music History3
MUS 350 Orchestration3	MUS 354 String Methods & Mat1
CUR 300 Survey of Education3	MUS 357 Brass Meth & Mat
MUS 305 Music Education	MUS 450 Form and Analysis3
General Education Course3	PER Activity Course1
Total18	Total17
[MUS 300 Piano Proficiency <sup>3</sup> 1]	[MUS 300 Piano Proficiency <sup>3</sup> 1]
Se	enior Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	
MUS 345 Marching Band1	CUR 498 Directed Teaching9
MUS 355 Percussion Methods & Mat1	<sup>4</sup> CUR/CEL Special Topics3
MUS 358 Woodwind Meth & Mat1	Total9-12
AMU 450 Senior Recital2	
CUR 393 Classroom Management3	<sup>1</sup> Student will be placed in an ensemble after an audition.
CUR 490 Instr Music Methods	<sup>2</sup> Must pass applied barrier before enrolling in 300 applied
EPY 341 Educational Psychology3	course number. Transfer students must enroll in AMU 100
HSE 144 First Aid/CPR	until barrier is passed.
General Education Courses3	<sup>3</sup> Must enroll in MUS 300, Piano Proficiency, until all sections
T-4-1 10	of the proficiency exam are completed.
Total18	<sup>4</sup> Elective Revised Sept. 2013
	Revised Sept. 2013

## BME – Instrumental Major - Check List

Name		Date
Student must maintain a 2.5 GI	PA in all general educa	tion and music coursework.
<b>General Education</b> 41 hours		<b>Instrumental Concentration</b> 25 hours
ENG 101 English Composition	3()	Applied Performance 14 hours
	•	AMU 2 ( ) AMU 2 ( )
	3 ( )	AMU 2 ( )
	3 ( )	AMU 2 ( )
	3 ( )	AMU 2 ( ) AMU 2 ( )
	3 ( )	AMU 2 ( ) AMU 2 ( )
	3 ( )	AMU 450 Senior Recital 2 ( )
	3 ( )	AMU AMU AMU
Lab Science	3 ( )	
Lab Science	3 ( )	Major Ensemble 7 hours
Lab Science PSY 101 Psychology	3 ( )	
Perspectives on Society – select 2	2 courses	
	3 ( ) 3 ( )	
		<u>Instrumental Methods</u> 4 hours
Personal Development – 2 hrs mi		MUS 354 String Methods 1 ( )
	( )	MUS 355 Percussion Methods 1 ( )
<del></del>	( )	MUS 357 Brass Methods       1 ( )         MUS 358 Woodwind Methods       1 ( )
ENG 300 or credit for PPST Writ	ting Exam 0-1	WOS 358 WOOdwilld Methods 1 ( )
Live 500 of credit for 1151 with	ing Laun o 1	
Music Core 38 hours		
MUS 104 Recitals & Act – 7 sem	nesters credit (CR/NC)	
		0 ( )0 ( )0 ( )
	3 ( )	MUS 250 Music Theory 3 ( )
	1 ( )	MUS 251 Music Theory 3 ( )
	1 ( )	MUS 252 Aural Theory 1 ( )
	3 ( )	MUS 253 Aural Theory 1 ( )
	3 ( )	MUS 301 Music History 3 ( )
	1 ( ) 1 ( )	MUS 302 Music History 3 ( ) MUS 309 Conducting 1 ( )
	1 ( )	MUS 309 Conducting 1 ( ) MUS 311 Instr. Conducting 2 ( )
	1()	MUS 350 Orchestration 3 ( )
Web 200 liner Group I land	1( )	MUS 450 Form & Analysis 3 ( )
Piano Proficiency (all exam are	eas must be passed)	
		Progressions Sight Reading Repertoire
1 55		
Special Requirements 4 hours	4 7 5	Professional Education 22 hours
HSE 144 First Aid/CPR	1 ( ) 3 ( )	CUR 300 Survey of Education 3 ( )
EPY 341 Educational Psy.	3 ( )	CUK 595 Classroom Mgmt. 3 ( )
		MUS 388 Music Math for El Sah 2 ( )
		CUR 490 Instr Music Meth 3 ( )
		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 Writing _	Music Content Knowledge (5113) PLT (0524)

## $\underline{Suggested\ Class\ Schedule\ for\ BME-Keyboard\ Major\ \textbf{-}\ Instrumental\ Track}$

## Freshman Year

FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 107 Intro to Group Piano1	MUS 108 Intro to Group Piano1
MUS 145 Marching Band1	MUS 146 Wind/Symphonic <sup>1</sup> 1
<b>MUS 150</b> Music Theory	<b>MUS 151</b> Music Theory3
MUS 152 Musicianship/Aural Theory1	MUS 153 Musicianship/Aural Theory1
Major Instrument2	Major Instrument2
General Education Courses (3)9	MUS 105 Music Literature3
	General Education Courses (2)6
Total17	Total17
	Sophomore Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 207 Intermediate Group Piano1	MUS 208 Intermediate Group Piano1
MUS 145 Marching Band1	MUS 146 Wind/Symphonic <sup>1</sup>
MUS 250 Music Theory3	MUS 251 Music Theory
MUS 252 Aural Theory	MUS 253 Aural Theory1
Major Instrument2	Major Instrument2
General Education Courses (3)9	General Education Courses (3)9
Total17	Total17
	Junior Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 345 Marching Band	MUS 346 Wind Ensemble 1
Major Instrument <sup>2</sup>	Major Instrument
MUS 309 Conducting	MUS 311 Instrumental Conducting2
MUS 300 Piano Proficiency <sup>3</sup> (1)	MUS 300 Piano Proficiency <sup>3</sup> (1)
MUS 301 Music History3	MUS 388 Music Meth for El School3
MUS 350 Orchestration	MUS 302 Music History3
CUR 300 Survey of Education3	MUS 354 String Methods & Mat1
MUS 305 Music Education	MUS 357 Brass Meth & Mat
General Education Course	MUS 450 Form and Analysis3
PER Activity Course1	PER Activity Course1
Total18	Total17
	Senior Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	CUR 498 Directed Teaching9
MUS 345 Marching Band	<sup>4</sup> CUR/CEL Special Topics3
MUS 355 Percussion Methods & Mat1	Total9-12
MUS 358 Woodwind Meth & Mat1	<sup>1</sup> Student will be placed in an ensemble after an audition.
AMU 450 Senior Recital	<sup>2</sup> Must pass applied barrier before enrolling in 300 applied
CUR 490 Instr Music Methods3	course number. Transfer students must enroll in AMU 135
CUR 393 Classroom Mgmt3	<sup>3</sup> Must enroll in MUS 300 Piano Proficiency, until all sections
EPY 341 Educational Psychology3	of the proficiency exam are completed.
<b>HSE 144</b> First Aid/CPR	r v r
General Education Course3	
Total18	Revised April 2009

## BME – Keyboard Major – Instrumental Track - Check List

Name Student #	Date
Student must maintain a 2.5 GPA in all general edu	cation and music coursework.
General Education 41 hours	<u>Instrumental Concentration</u> 25 hours
ENG 101 English Composition 3 ( )	Applied Performance 14 hours
Erro for English composition 3 ( )	AMII 2. ( )
ENG 102/103 English Comp 3 ( )	AMU 2 ( )
ENG 203/204/206 Eng Lit 3 ( )	AMU 2 ( )
ENG 203/204/206 Eng. Lit. 3 ( )	AMIJ 2 ( )
ENG 203/204/206 Eng. Lit. 3 ( )  ENG 203/204/206 Eng. Lit. 3 ( )  History 3 ( )  History 3 ( )	AMU 2 ( ) AMU 2 ( ) AMU 2 ( ) AMU 2 ( ) AMU 2 ( )
History 3 ( )	AMIJ 2 ( )
MAT 103/104/106 Math 3 ( )	AMU 450 Senior Recital 2 ( )
COM 101 Speech 3 ( )	AMU AMU AMU
Lab Science 3 ( )	- Mare
Lab Science 3 ( )	Major Ensemble 7 hours
Lab Science       3 ( )         PSY 101 Psychology       3 ( )	
Perspectives on Society – select 2 courses	()()()
÷	
	<b>Instrumental Methods</b> 4 hours
Personal Development – 2 hrs minimum	
( )	MUS 354 String Methods       1 ( )         MUS 355 Percussion Methods       1 ( )
( )	<b>MUS 357</b> Brass Methods 1 ( )
	MUS 358 Woodwind Methods 1 ( )
ENG 300 or credit for PPST Writing Exam 0-1	
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 ( )
Piano Proficiency (all exam areas must be passed)	
Scales and Arpeggios HarmonizationChoi	rd 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) _
1151 Maui1151 Keauing1151 Willing	Music Content Knowledge (3113) 1L1 (0324) _

## $\underline{Suggested\ Class\ Schedule\ for\ BME-Keyboard\ Major-Choral\ Music/General\ Music\ Track}$

### Freshman Year

FALL SEMESTER           MUS 104 Recitals and Activities         0           MUS 107 Intro to Group Piano         1           MUS 138/140¹ 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         0           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		
Sopl	nomore Year		
FALL SEMESTER           MUS 104 Recitals and Activities         .0           MUS 207 Intermediate Group Piano         .1           MUS 138/140¹ 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		
Ju	nior Year		
FALL SEMESTER           MUS 104 Recitals and Activities         0           MUS 338 Delta Chorale         1           Major Instrument²         2           MUS 309 Conducting         1           MUS 300 Piano Proficiency³         (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 Proficiency³         (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	SPRING SEMESTER CUR 498 Directed Teaching		
Total18	Revised April 2009		

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

Student must maintain a 2.5 GPA in all general education and music coursework.	Name	Student #	Date		
ENG 101 English Composition   3 ( )					
MAT 103/104/106 Math   3 ( )	General Education 41 hours ENG 101 English Composition ENG 102/103 English Comp ENG 203/204/206 Eng. Lit. ENG 203/204/206 Eng. Lit.	3() 3() 3() 3()	Keyboard Concentration25 hoursApplied Performance 14 hoursAMU 185 Voice2 ( )AMU 185 Voice2 ( )AMU 185 Voice2 ( )		
MUS 344 Vocal Pedagogy	MAT 103/104/106 Math COM 101 Speech Lab Science Lab Science	3 ( ) 3 ( ) 3 ( ) 3 ( ) 3 ( )	AMU 385 Voice 2 ( )  AMU 385 Voice 2 ( )  AMU 450 Senior Recital 2 ( )  AMU AMU  MUS 120 Class Voice 1 ( )		
C   C   C   C   C   C   C   C   C   C		3 ( )			
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 251 Music Theory         3 ( )           MUS 108 Intro Group Piano         1 ( )           MUS 150 Music Theory         3 ( )           MUS 151 Music Theory         3 ( )           MUS 152 Musicianship         1 ( )           MUS 302 Music History         3 ( )           MUS 309 Conducting         1 ( )           MUS 207 Inter Group Piano         1 ( )           MUS 208 Inter Group Piano         1 ( )           MUS 300 Orchestration         3 ( )           Piano Proficiency (all exam areas must be passed)           Scales and Arpeggios         Harmonization         Chord Progressions         Sight Reading         Repertoire           Special Requirements         4 hours         Professional Education         3 ( )	-	( )			
MUS 104 Recitals & Act - 7 semesters credit (CR/NC)       0 ( ) 0 ( ) 0 ( ) 0 ( ) 0 ( ) 0 ( )	ENG 300 or credit for PPST Wr	riting Exam 0-1			
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 ( )          Scales and Arpeggios Harmonization       Chord Progressions       Sight Reading       Repertoire         Special Requirements 4 hours         HSE 144 First Aid/CPR	MUS 104 Recitals & Act – 7 ser		0 ( )0 ( )0 ( )		
Scales and Arpeggios HarmonizationChord Progressions Sight Reading Repertoire  Special Requirements	MUS 107 Intro Group Piano MUS 108 Intro Group Piano MUS 150 Music Theory MUS 151 Music Theory MUS 152 Musicianship MUS 153 Musicianship MUS 207 Inter Group Piano	1 ( ) 1 ( ) 3 ( ) 3 ( ) 1 ( ) 1 ( ) 1 ( )	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 ( )		
HSE 144 First Aid/CPR 1 ( ) CUR 300 Survey of Education 3 ( ) EPY 341 Educational Psy. 3 ( ) MUS 305 Music Education 1 ( ) MUS 388 Music Meth for El Sch 3 ( )			Progressions Sight Reading Repertoire		
CUK 490 Insir Music Meth 3 ( )	HSE 144 First Aid/CPR	1 ( )	CUR 300 Survey of Education 3 ( ) CUR 393 Classroom Mgmt. 3 ( )		
CUR 498 Directed Teaching 9 ( )  Praxis  PPST MathPPST Reading PPST Writing Music Content Knowledge (5113) PLT (0524) _					

## <u>Suggested Class Schedule for BA – Music Major</u>

## Freshman Year

FALL SEMESTERMUS 104 Recitals and Activities0MUS 107 Intro to Group Piano1Major Ensemble1MUS 150 Music Theory3MUS 152 Musicianship/Aural Theory1Individual Performance2General Education Courses (3)9	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	
Sopl	nomore Year	
FALL SEMESTER  MUS 104 Recitals and Activities	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	
FALL SEMESTER  MUS 104 Recitals and Activities0  Major Ensemble1  Individual Performance2  MUS 301 Music History3  Foreign Language3  General Education/Elective Courses (2)6  Total15	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	
Se	enior Year	
FALL SEMESTERMUS 104 Recitals and Activities.0Major Ensemble.1Individual Performance.2Foreign Language.3General Education/Elective Courses.9	SPRING SEMESTER  MUS 104 Recitals and Activities	

Revised Sept. 2013

## BA – Music Major - Check List

Name			
Student must maintain a 2.5 GI	PA in all music and gene	ral education coursework.	
General Education 41 hours		Special Requirements	
ENG 101 English Composition	3 ( )	Philosophy (400 level)	
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	
History	3 ( )	Foreign Language	3 ( )
History	3 ( )		
MAT 103/104/106 Math	3 ( )	ENG 300 or credit for Pl	PST Writing Exam 0-1
COM 101 Speech	3 ( )		
Lab Science	3 ( )	<b>Electives</b> 13 hours	
Lab Science	3 ( )		
PSY 101 Psychology	3 ( )		
Perspectives on Society – select 1			
PHI 201 Intro to Philosophy	3 ( )		
Personal Development – 2 hrs mi	nimum		
( )			1 ( )
()			
<sup>1</sup> No Fine Arts course is required. <sup>2</sup> PHI 201 is required as one of yo			
<b>Music Major Coursework</b> 5	5 hours		
MUS 104 Recitals & Act – 8	0()0()	0()0()	
<b>Major Ensemble</b> – 8 hours	, ( )	0( ) 0( )	
· ·	()(	)	
MUS 105 Music Literature	3 ( )		
MUS 107 Intro Group Piano	1 ( )	MUS 108 Intro Group P	
MUS 150 Music Theory	3 ( )	MUS 152 Musicianship	
MUS 151 Music Theory	3 ( )	MUS 153 Musicianship	
MUS 250 Music Theory	3 ( )	MUS 252 Aural Theory	
MUS 251 Music Theory	3 ( )	MUS 253 Aural Theory	1 ( )
MUS 301 Music History	3 ( )	MUS 302 Music History	3 ( )
Individual Performance 16 hou	rs		
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 ( )			

Revised Sept. 2013

### <u>Suggested Class Schedule for BM – Vocal Performance Major</u>

Freshman	Year
FALL SEMESTER	SPRING SEMESTER
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 107 Intro to Group Piano1	MUS 108 Intro to Group Piano1
<b>MUS 138/140</b> <sup>1</sup> Chorus1	MUS 139 Delta Chorale
Minor Ensemble1	Minor Ensemble1
<b>MUS 150</b> Music Theory3	MUS 151 Music Theory
MUS 152 Musicianship/Aural Theory1	MUS 153 Musicianship/Aural Theory1
<b>AMU 185</b> Voice2	<b>AMU 185</b> Voice
MUS 375 English/Italian Diction1	MUS 376 German/French Diction
General Education Courses (2)6	MUS 105 Music Literature3
Page 85 of DSU Bulletin	General Education Course3
Total16	Total16
C1	<b>Y</b> 7
Sophomore Sophomore	
FALL SEMESTER  MUS 104 Parista and Assisting	SPRING SEMESTER MUS 104 Project and Assisting
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities
MUS 138 Delta Chorale	MUS 139 Delta Chorale
Minor Ensemble	Minor Ensemble 1
MUS 250 Music Theory	MUS 251 Music Theory
MUS 252 Aural Theory	MUS 253 Aural Theory
AMU 185 Voice	<b>AMU 185</b> Voice
Foreign Language	Foreign Language
Total17	Total17
10tai1/	10ta11/
Junior Y	ear
FALL SEMESTER	
	SEKING SEMESTEK
	SPRING SEMESTER MUS 104 Recitals and Activities
MUS 104 Recitals and Activities0	MUS 104 Recitals and Activities0
MUS 104 Recitals and Activities	MUS 104 Recitals and Activities
MUS 104 Recitals and Activities	MUS 104 Recitals and Activities         .0           MUS 339 Delta Chorale         .1           Minor Ensemble         .1
MUS 104 Recitals and Activities       .0         MUS 338 Delta Chorale       .1         Minor Ensemble       .1         AMU 385 Voice²       .2	MUS 104 Recitals and Activities       .0         MUS 339 Delta Chorale       .1         Minor Ensemble       .1         AMU 300 Junior Recital       .3
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1	MUS 104 Recitals and Activities       .0         MUS 339 Delta Chorale       .1         Minor Ensemble       .1         AMU 300 Junior Recital       .3         MUS 310 Choral Conducting       .2
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1	MUS 104 Recitals and Activities       .0         MUS 339 Delta Chorale       .1         Minor Ensemble       .1         AMU 300 Junior Recital       .3         MUS 310 Choral Conducting       .2
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         [MUS 300 Piano Proficiency³       1]	MUS 104 Recitals and Activities         0           MUS 339 Delta Chorale         1           Minor Ensemble         1           AMU 300 Junior Recital         3           MUS 310 Choral Conducting         2           MUS 302 Music History         3           MUS 450 Form and Analysis         3           General Education Course         3           Total         16           [MUS 300 Piano Proficiency³         1]
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         Senior Y	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16         [MUS 300 Piano Proficiency³       1]         ear
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         Senior Y	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16         [MUS 300 Piano Proficiency³       1]         ear       SPRING SEMESTER
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         [MUS 300 Piano Proficiency³       1]         Senior Y         FALL SEMESTER         MUS 104 Recitals and Activities       0	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         ear       SPRING SEMESTER         MUS 104 Recitals and Activities       0
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         Senior Y         FALL SEMESTER         MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         ear       SPRING SEMESTER         MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         Senior Y         FALL SEMESTER       0         MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         ear       SPRING SEMESTER         MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1
MUS 104 Recitals and Activities         0           MUS 338 Delta Chorale         1           Minor Ensemble         1           AMU 385 Voice²         2           MUS 309 Conducting         1           MUS 344 Vocal Pedagogy         2           MUS 301 Music History         3           MUS 350 Orchestration         3           General Education Course         3           Total         16           [MUS 300 Piano Proficiency³         1]           Senior Y           FALL SEMESTER         MUS 104 Recitals and Activities         0           MUS 338 Delta Chorale         1           Minor Ensemble         1           AMU 385 Voice         2	MUS 104 Recitals and Activities       0         MUS 339 Delta Chorale       1         Minor Ensemble       1         AMU 300 Junior Recital       3         MUS 310 Choral Conducting       2         MUS 302 Music History       3         MUS 450 Form and Analysis       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         ear       SPRING SEMESTER         MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 450 Senior Recital       4
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         [MUS 300 Piano Proficiency³       1]         Senior Y         FALL SEMESTER       MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice       2         MUS 347 Song Literature       2	MUS 104 Recitals and Activities         0           MUS 339 Delta Chorale         1           Minor Ensemble         1           AMU 300 Junior Recital         3           MUS 310 Choral Conducting         2           MUS 302 Music History         3           MUS 450 Form and Analysis         3           General Education Course         3           Total         16           IMUS 300 Piano Proficiency³         1]           ear         SPRING SEMESTER           MUS 104 Recitals and Activities         0           MUS 338 Delta Chorale         1           Minor Ensemble         1           AMU 450 Senior Recital         4           General Education Courses (2)         6
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         IMUS 300 Piano Proficiency³       1]         Senior Y         FALL SEMESTER       MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice       2         MUS 347 Song Literature       2         General Education Courses (2)       6	MUS 104 Recitals and Activities         0           MUS 339 Delta Chorale         1           Minor Ensemble         1           AMU 300 Junior Recital         3           MUS 310 Choral Conducting         2           MUS 302 Music History         3           MUS 450 Form and Analysis         3           General Education Course         3           Total         16           IMUS 300 Piano Proficiency³         1]           ear         SPRING SEMESTER           MUS 104 Recitals and Activities         0           MUS 338 Delta Chorale         1           Minor Ensemble         1           AMU 450 Senior Recital         4           General Education Courses (2)         6           PER Activity Course         1
MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice²       2         MUS 309 Conducting       1         MUS 344 Vocal Pedagogy       2         MUS 301 Music History       3         MUS 350 Orchestration       3         General Education Course       3         Total       16         [MUS 300 Piano Proficiency³       1]         Senior Y         FALL SEMESTER       MUS 104 Recitals and Activities       0         MUS 338 Delta Chorale       1         Minor Ensemble       1         AMU 385 Voice       2         MUS 347 Song Literature       2	MUS 104 Recitals and Activities         0           MUS 339 Delta Chorale         1           Minor Ensemble         1           AMU 300 Junior Recital         3           MUS 310 Choral Conducting         2           MUS 302 Music History         3           MUS 450 Form and Analysis         3           General Education Course         3           Total         16           IMUS 300 Piano Proficiency³         1]           ear         SPRING SEMESTER           MUS 104 Recitals and Activities         0           MUS 338 Delta Chorale         1           Minor Ensemble         1           AMU 450 Senior Recital         4           General Education Courses (2)         6

<sup>&</sup>lt;sup>1</sup>Student will be placed in an ensemble after an audition.

<sup>2</sup>Must pass applied barrier before enrolling in 300 applied course number. Transfer students enroll in AMU 185.

<sup>3</sup>Must enroll in MUS 300 Piano Proficiency until all sections of the proficiency exam are completed.

## **BM** – Vocal Performance – Check List

Name	Student #	Date	_
Student must maintain a 2.5	GPA in all music an	d general education coursev	vork.
General Education 41 hours		<b>Vocal Performance</b> 28 hours	
ENG 101 English Composition		Applied Performance 19 hour	
ENG 102/103 English Comp	3()	AMU 185 Voice	2()
ENG 203/204/206 Eng. Lit.	3()	AMU 185 Voice	2()
ENG 203/204/206 Eng. Lit.	3()	AMU 185 Voice	2()
History	3()	AMU 185 Voice	2()
History	3()	AMU 385 Voice	2()
MAT 103/104/106 Math	3()	AMU 300 Junior Recital	3()
COM 101 Speech	3()	AMIL 450 Sanian Basisal	2()
Lab Science	3()	AMU 450 Senior Recital	4 ( )
Lab Science	3()	MIIC 244 V 1 D. d	2( )
PSY 101 Psychology	3()	MUS 344 Vocal Pedagogy	2( )
Perspectives on Society – select		MUS 347 Song Literature	2( )
<del></del>	3()	MUS 375 Eng/Ita Diction MUS 376 G/F Diction	1( )
	3()		1( )
Darganal Davidanment* 2 hrs	minimum	MUS 309 Conducting MUS 310 Choral Cond	1( )
Personal Development* – 2 hrs		WIOS 310 Chorar Cond	2( )
	( )	Piano Proficiency	
<del></del>	( )	Scales and Arpeggios	Harmonization
DSU Writing Proficiency 0-1		Chord Progressions	Sight Reading
ENG 301 or exemption through		enora i rogressions	Repertoire
CASE, GRE, or CAAP Writing			Repertone
Crisis, GRE, or Crisis Wilding	5 Lixums		
<b>Special Requirements</b> 6 hours			
Foreign Language	3 ( ) *(3 hou	rs satisfies Personal Developm	ent requirement)
Foreign Language	3()	r	, , , , , , , , , , , , , , , , , , , ,
	- ( )		
Music Core 49 hours			
MUS 104 Recitals & Act – 8 ser	mesters credit (CR/NC	)	
0()0()0	( )0( )	0()0()	0()0()
MUS 105 Music Literature		MUS 250 Music The	
MUS 107 Intro Group Piano	1()	MUS 251 Music The	eory 3 ( )
MUS 108 Intro Group Piano	1()	MUS 252 Aural The	
MUS 150 Music Theory	3()	MUS 253 Aural The	•
MUS 151 Music Theory	3()	MUS 301 Music His	•
MUS 152 Musicianship	1 ( )	MUS 302 Music His	
MUS 153 Musicianship	1 ( )	MUS 350 Orchestrat	· /
		MUS 450 Form & A	nalysis 3 ( )
Maior Erromble 01		M: E	
Major Ensemble 8 hours	) ( )	Minor Ensemble 8 hours	
	)()	()()(	)()
()(	)()	()(	)( )
Electives 0-2 hours	1( )	- <del></del>	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           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         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 Performance¹         3           MUS 300 Piano Proficiency²         (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 Proficiency²         (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 SEMESTERMUS 104 Recitals and Activities0Major Ensemble1Minor Ensemble1Individual Performance3General Education Course6PER Activity1Elective Courses3Total15	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

<sup>&</sup>lt;sup>1</sup> Must pass applied barrier before enrolling in 300 applied course number

<sup>&</sup>lt;sup>2</sup> Must enroll in MUS 300, Piano Proficiency, until all sections of the proficiency exam are completed.

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

NameStu	dent #Date			
Student must maintain a 2.5 GPA in a	Student must maintain a 2.5 GPA in all music and general education coursework.			
General Education 41 hours ENG 101 English Composition 3( )	Individual Performance Ind. Performance			
		3 ( )		
•		3 ( )		
	Ind. Performance	3 ( )		
	AMU 300 Junior Recital	· /		
•	Ind. Performance			
	AMU 450 Senior Recital			
		. ( )		
` /		1 ( )		
` /		2 ( )		
Perspectives on Society – select 2 cours		1 ( )		
		1 ( )		
	)	· /		
Personal Development – 2 hrs minimum	· ————			
( )	Scales and Arpeggios	Harmonization		
	Chord Progressions	Sight Reading		
	-	Repertoire		
DSU Writing Proficiency 0-1				
ENG 301 or exemption through EN	G 300 WPE, CASE, GRE, or CAAP Wr	riting Exams		
Music Core 49 hours				
MUS 104 Recitals & Act – 8 semesters				
0( )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 252 Aural T			
MUS 150 Music Theory 3 ( ) _ MUS 151 Music Theory 3 ( ) _	MUS 253 Aural T	Theory 1 ( )		
		• • •		
MUS 152 Musicianship 1 ( )				
MUS 153 Musicianship 1 ( )				
	MUS 450 FORM &	2 Analysis 3 ( )		
Major Ensemble 8 hours	Minor Ensemble 8 hours			
	( ) ( )			
	( )( )( )	( ) ( )		
		( ) ( )		
Electives 6 hours				
3( )				
3()				

Revised Sept. 2013

## <u>Suggested Class Schedule for BM – Keyboard Performance Major</u>

### 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	
Soph	omore 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         0           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	
Ju	nior Year	
FALL SEMESTER           MUS 104 Recitals and Activities         .0           Major Ensemble         .1           Minor Ensemble         .1           Individual Performance¹         .3           MUS 300 Piano Proficiency²         .(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 Proficiency²         (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	

<sup>&</sup>lt;sup>1</sup> Must pass applied barrier before enrolling in 300 applied course number. Transfers must enroll in AMU 100

<sup>&</sup>lt;sup>2</sup> Must enroll in MUS 300 Piano Proficiency until all sections of the proficiency exam are completed.

## 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.			
<b>General Education</b> 41 hours		Individual Performance	28 hours
ENG 101 English Composition	3()	Ind. Performance	
ENG 102/103 English Comp	3()	Ind. Performance	
ENG 203/204/206 Eng. Lit.	3 ( )	Ind. Performance	3()
ENG 203/204/206 Eng. Lit.	3 ( )	Ind. Performance	3 ( )
History History	3 ( )	Ind. Performance	
	3 ( )	AMU 300 Junior Recital	
MAT 103/104/106 Math	3()	Ind. Performance	
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			
	3 ( )	MUS 359 Piano Ped	1 ( ) 1 ( )
	3 ( )	MUS 360 Piano Lit	1()
Personal Development – 2 hrs n	ninimum	D. D. W.	
( )		Piano Proficiency	
( )		Scales and Arpeggios	Harmonization
		Chord Progressions	Sight Reading
			Repertoire
DSU Writing Proficiency 0-1			
ENG 301 or exemption thro	ough ENG 300 WPE	, CASE, GRE, or CAAP W	riting Exams
Margia Core 40 hanns			
Music Core 49 hours	manatana anadit (CD/N	IC)	
MUS 104 Recitals & Act – 8 se			0()
0()0()0(	)0 ( )	0()0()	_0()0()
MUS 105 Music Literature	2 ( )	MUS 250 Music	Theory 2()
	3()	MUS 250 Music ' MUS 251 Music '	
MUS 107 Intro Group Piano 1 MUS 108 Intro Group Piano 1		MUS 252 Aural 7	
•	3()	MUS 253 Aural T	• • • • • • • • • • • • • • • • • • • •
· · · · · · · · · · · · · · · · · · ·	3()	MUS 301 Music	
· · · · · · · · · · · · · · · · · · ·			
	1 ( ) 1 ( )	MUS 302 Music 1 MUS 350 Orches	•
WOS 155 Wasiciansinp	1 ( )	MUS 450 Form &	
		WOS 430 Politi 8	c Analysis 3 ( )
Major Ensemble 8 hours		Minor Ensemble 8 hours	
	) ()		
()()(	) ( )		
	)( )	()()	( ) ( )
Electives 6 hours			
	)		
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         0           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           homore 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
FALL SEMESTERMUS 104 Recitals and Activities0Major Ensemble1MUS 301 Music History3SRT 331 Recording2Foreign Language3General Education Courses (2)6Total15	SPRING SEMESTER MUS 104 Recitals and Activities
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

**Revised September 2007** 

## **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:	<ul> <li>□ Schedule your recital date with your applied faculty.</li> <li>□ Ask your collaborative pianist (if you need one) if the date works.</li> <li>□ Find out if the date is available for your recital at the music office.</li> <li>□ If you have other collaborators, make sure to check with them on their availability.</li> <li>□ NOTE: You must schedule your recital at the music office and Bailey 124.</li> </ul>
Step 2:	<ul> <li>Decide on the recital repertoire with your applied faculty.</li> <li>Email the list of your repertoire to the collaborative faculty pianist before getting the scores to him/her. For vocal repertoire, make sure to include the keys for art songs.</li> </ul>
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:	<ul> <li>□ Your applied faculty will notify you of your pre-recital jury date.</li> <li>□ If you have other collaborators, make sure to inform them of the date, time, and place.</li> <li>□ 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.</li> <li>□ 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.</li> </ul>
Step 5:	<ul> <li>□ Schedule a dress rehearsal with your applied faculty (see the note below).</li> <li>□ Find out if the Recital Hall is available at the time at the music office.</li> <li>□ Ask if your collaborative pianist is available at the time.</li> <li>□ If you have other collaborators, ask them as well.</li> <li>□ 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.</li> </ul>
	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:	<ul> <li>□ Schedule rehearsals with your collaborators.</li> <li>□ For scheduling rehearsals with the collaborative faculty pianist, sign up at Bailey 124.</li> </ul>
Step 7:	<ul> <li>□ Practice for your jury.</li> <li>□ Type the program for your jury.</li> <li>□ Work on the program notes, including any sources cited.</li> <li>□ Submit the program and program notes to your applied faculty for proper structure and editing well in advance (ask the faculty for the deadline).</li> <li>□ 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.</li> <li>□ 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.</li> <li>□ Schedule the photo session for the press release with the music office. Photos must be in jpeg format.</li> </ul>

### 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:	<ul> <li>□ Perform a pre-recital jury.</li> <li>□ Bring three copies of your recital program and program notes to the jury. Use an asterisk * to identify your self-prepared piece.</li> </ul>
Step 9:	<ul> <li>□ Your professor will tell you the result of the pre-recital jury.</li> <li>□ Inform your collaborator(s) of the result (if you passed the jury).</li> <li>□ If you pass the jury, reserve the Recital Hall for your dress rehearsal, if you have not done so yet (please see Step 5).</li> </ul>
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	<ul> <li>□ Your professor will tell you the result of the recital.</li> <li>□ 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.</li> </ul>

(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. 2-4 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 and assessed weekly in hour-long sessions with the mentor.
- 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 and mentor will:

- 1. review and approve the proposal for suitability in advance.
- 2. review and approve the final product no later than 2 weeks prior to the proposed public presentation.
- 3. assess and grade the final product/presentation and achievement of proposed goals using predetermined rubrics and/or scoring guides.
- 4. submit individual assessment information to the <u>Department Chair</u> who will assign a final letter grade based on the panel recommendations, attendance, and work ethic observed throughout the semester. The grade of C or 70% mastery is required to pass.

### **General Course Information**

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.

### **Assessment Process:**

- 1. The student will discuss the senior project with the chair of the department **no later than** the last day of class prior to the semester in which the project will be completed.
- 2. The chair will appoint a committee of mentor and two panelists.
- 3. The mentor will guide the student in composing a proposal and complete the proposal form.
- 4. A preliminary proposal will be submitted by the student to the proposed mentor <u>prior to</u> enrolling in the course.
- 5. The mentor will forward a copy of an approved proposal to the department chair.
- 6. The proposal will be distributed to the committee for review and final approval.
- 7. The panel will review and approve the <u>final product</u> **no later than** 2 weeks prior to the proposed public presentation.
- 8. The project must be **completed and evaluated <u>prior</u>** to the last day of class prior to finals <u>week</u> in the last semester of study in the degree program,.

## MUS 490 Senior Capstone Experience Proposal Approval Form

Term:	Fall	Spring	Summer	
		Year		
Studen	t Name:			
Title of	f Project:			
			(attach 1-page proposal)	
Propos	ed Date of Pr	esentation:		_
Faculty	y Mentor (pro	ject director): _		
Faculty	v Panel: 1)		2)	
i dedie,	, <b>1 uner</b> 1)			
			<b>Approval:</b> yes	no
Mento	r Signature		Tr	
			Approval: yes	no
Faculty	y Signature			
Faculty	y Signature		<b>Approval:</b> yes	no
_				
Commo				
			Date	e
Chair				

### Transfer Credit at Delta State University Department of Music

The Mississippi CC Articulation Agreement 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	Recital 1 credit each	MUS 104 0 credit 4 semesters
3 hours of Music	MUS 1123 Survey of Music	MUS 105 Music Literature
Literature	Literature (ONLY)	WOS 103 Music Eliciature
8-10 hours of	MUS 1214, 1224, Music Theory I	Fall-MUS 150/152 –3/ 1
freshman theory	and II - 4 hours each	Spring-MUS 151/153 – 3/ 1
Tresiman theory	MUS 1211 and 1221 Music Theory	Spring Wes 131/133 3/1
	Lab I and II (1 hour each) may	
	be included respectively at	
	some CC to satisfy MUS 152,	
	153	
Sophomore Theory	Not required to accept	credits for MUS 250, 251,
	MUS 2214, 2224 Music Theory III	252, 253, may be
	and IV 4 hours each	accepted after sophomore
		music theory validation
		exam
4 hours of group	MUA 1511, 1521, 2511, 2521	MUS 107, 108, 207, 208 – 1
/class piano	Class Piano	hr. each
8 hours of applied	Brass MUA 1172, 1182, 2172,	Sub for AMU 151, 161, 171,
major @ 2	2182	181, 191
hours each-4 semesters:		
Schiesters.	Percussion MUA 1472-1482-	Sub for AMU 110
	2472-2482	Sub for Alvio 110
	<b>Piano</b> MUA 1572-1582-2572-2582	Sub for AMU 135
	<b>Voice</b> MUA 1772-1782-2772-2782	Sub for AMU 185
	Woodwinds MUA 1872-1882-	Sub for AMU 101, 111, 121,
	2872-2882	131, 141
4 hrs of a major	MUO 1111, 2111 Band	MUS 145 Marching Band
ensemble (4		1 hr. 2 <b>fall semesters</b>
semesters – 1		
each)	MUO 1121 2121 B 1	MIIC 14CW: 1E 11
	MUO 1121, 2121 Band	MUS 146 Wind Ensemble
	MUO 1211, 2211 Choir	1 hr. 2 spring semesters MUS 138 Chorale
	W100 1211, 2211 CHUII	1 hr. 2 fall semesters
	MUO 1221, 2221 Choir	MUS 139 Chorale
	11100 1221, 2221 Chon	1 hr. 2 spring semesters
		im. 2 spring semesters

# Learning Outcome Assessment Plan for the Bachelor of Arts Degree in Music

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 20 <sup>th</sup> and 21 <sup>st</sup> 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 Major comprehensive exams 301
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 100 semester juries and major ensemble participation
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 Bachelor of Music Degree

Learning Outcome  What should a graduate in this major know, value, or be able to do at graduation	Data Collection and Analysis What assessment tools and/or methods will you
and beyond?	use to determine achievement of the learning outcome?
Students will understand, interpret, recognize visually and aurally, analyze, and	Aural Skills Assessment
apply the materials of music, including compositional devices of the common	Theory 251 final
practice period and of the 20 <sup>th</sup> and 21 <sup>st</sup> century.	MUS 350 Orchestration final project
	MUS 450 Form and Analysis paper
	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	Major comprehensive exams 301, 302
significant representative works from the Western musical canon.	Research papers MUS 301, 302
	MUS 450 Form and Analysis paper
	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	AMU 300/450 Junior and Senior Recitals
through the study, preparation and performance of a variety of standard solo and ensemble repertoire.	
r	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	MUS 309 Basic skills
score study skills.	MUS 310, 311 Advanced skills
Students will develop familiarity with pedagogical resources, teaching techniques,	Teaching demonstrations
and representative repertoire in their areas of concentration.	

# Learning Outcome Assessment Plan for the Bachelor of Music Education Degree

Learning Outcome	Data Collection and Analysis
What should a graduate in this major know, value, or be able	What assessment tools and/or methods will you use to determine
to do at graduation and beyond?	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	Aural Skills Assessment
aurally, analyze, and apply the materials of music,	Theory 251 final
including compositional devices of the common practice	MUS 350 Orchestration final project
period and of the 20 <sup>th</sup> and 21 <sup>st</sup> century.	MUS 450 Form and Analysis paper
	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,	Major comprehensive exams 301, 302
eras, musicians, and significant representative works from	Research papers MUS 301, 302
the Western musical canon.	MUS 450 Form and Analysis paper
	Recital Program notes
	Praxis II Music Content Knowledge Exam
	D-1-4-4 MUS 105. AMIL 200, 450
	Related courses: MUS 105; AMU 300, 450
	ADETT AND CO. 1. TO. 1. I
Students will develop advanced musicianship, interpretive, and	AMU 450 Senior Recitals
technical skills through the study, preparation and	
performance of a variety of standard solo and ensemble repertoire.	Poloted accuracy AMII 100 and 200 level with compater inning
терепоне.	Related courses: AMU 100 and 300 level with semester juries
Students will plan, implement, and assess instruction for	CUR 498 Directed Teaching Internship
diverse student populations at elementary and secondary	Lesson plans and Teacher Work Samples
levels.	Teaching in Field Experiences
	Related courses: MUS 305, 388; CUR 488/490
Students will arrange and create musical works for a variety of	MUS 350 Orchestration Final Project
sound sources.	
Students will successfully demonstrate conducting and	MUS 309 Basic skills
rehearsal techniques and score study skills.	TACO CO PROIC DIMIN
Students will develop familiarity with pedagogical resources,	CUR 498 Directed Teaching Internship
teaching techniques, and representative repertoire in their	Lesson plans and Teacher Work Samples
areas of concentration.	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 <a href="http://ezproxy.deltastate.edu:2048/login">http://ezproxy.deltastate.edu:2048/login</a>

### **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 <a href="http://merlin.deltastate.edu/uhtbin/cgisirsi.exe/x/0/0/49?user\_id=GUEST">http://merlin.deltastate.edu/uhtbin/cgisirsi.exe/x/0/0/49?user\_id=GUEST</a>

Instructional Resources Center (IRC) -music scores, recordings, DVDs, video

http://www.deltastate.edu/pages/734.asp

- Collections <a href="http://www.deltastate.edu/pages/737.asp">http://www.deltastate.edu/pages/737.asp</a>
- Equipment/technology <a href="http://www.deltastate.edu/pages/740.asp">http://www.deltastate.edu/pages/740.asp</a>
- Circulation Policiees <a href="http://www.deltastate.edu/pages/4925.asp">http://www.deltastate.edu/pages/4925.asp</a>
- Operation and Staff <a href="http://www.deltastate.edu/pages/741.asp">http://www.deltastate.edu/pages/741.asp</a>

### **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/

o **Music Index** (1979- ) A subject-author index to historiographic, ethnographic, and musicological data in music periodical literature.

 $\frac{http://web.ebscohost.com/ehost/search/advanced?sid=0ca633d8-761f-4a6a-a079-64ba4dfc79df\%40sessionmgr111\&vid=1\&hid=114$ 

### **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) <a href="http://www.artsmed.org/index.html">http://www.artsmed.org/index.html</a>

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

RUCK HIUSIC PEAK	Troon music pour	Rock music peak	150dB
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### 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 <u>uppermost octave of the piccolo is 2,048-4,096 Hz</u>.
- 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) a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks..... Policies concerning achievement shall be consistent with the principle that credit is earned 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**.

## **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