The Catholic University of America
The Benjamin T. Rome School of Music

MUSIC EDUCATION DEPARTMENT
HANDBOOK
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INTRODUCTION

The music education program of The Benjamin T. Rome School of Music is committed to developing *excellent musicians who teach well*. We encourage students to achieve the highest standards of musical performance and musical understanding. We also provide a strong theoretical and practical foundation in the field of music education, enabling students to acquire the finest teaching skills. We wish to develop teachers who strive for excellence, because the children they teach deserve the very best.

Both in and out of the classroom, The CUA music education program provides the framework for developing excellent musicians who teach well. Through a combination of music, music education, general education, and liberal studies courses, students can obtain the necessary knowledge, skills and dispositions to become certified in music education. Through a wide range of opportunities outside of the University walls, students gain important real-world experience that enables them to become successful teachers. These experiences include opportunities in public schools, Catholic schools, and DC area charter schools. We seek to prepare students for the real requirements and rigors of certified music teaching as well as exploring novel ways to offer and deliver music instruction in other emerging locations for instruction and service.

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I have come to frightening conclusion that I am the decisive element in the classroom.

It's my personal approach that creates the climate.

It's my daily mood that makes the weather.

I possess tremendous power to make a child's life miserable or joyous.

I can be a tool of torture or an instrument of inspiration.

I can humiliate or humor, hurt or heal.

In all situations, it is my response that decides whether a crisis will be escalated or de-escalated and a child humanized or dehumanized.

-Ginott

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“What do good teachers have in common?”

What good teachers have in common is ordinary common sense.

They have thoughtful minds. They have open hearts. They are morally awake.

They have a lively sense of humor...They have vitality, and goodness of being, and they are just sensitive, decent people.

-Robert Coles, Harvard University Professor

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2010-2011 MUSIC EDUCATION FACULTY

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OVERVIEW OF THE MUSIC EDUCATION PROGRAM

What is the purpose of the program?

The purpose of the initial certification Music Education Program is to prepare educators to work as music teachers in elementary and secondary schools. The CUA School of Music prepares music education majors at the undergraduate level.

What are the program’s philosophy and goals?

The overall goal of the Music Education Program is to promote the education of well-rounded professionals who demonstrate abilities of the highest quality, and who also understand general learning principles and appreciation for other disciplines as well as other cultures. The Music Education Program is based on general education in the humanities and the social and natural sciences (foundations), specialty studies, and guided practice. The program intends to provide a comprehensive and integrated program of instruction, introducing current theories and research, methods, pre-student teaching clinical experiences, and supervised practice teaching.

The Music Education Program is committed to developing school music teachers of the highest quality. We wish to prepare musicians with the necessary skills and knowledge to work with children in grades PK – 12, in instrumental, choral, and/or general music settings. Our faculty believes that future teachers must be well grounded in both theory and practice, capable of designing comprehensive, sequential music curricula and applying them effectively in real-world settings. In addition, future teachers should exhibit leadership in the classroom, should be capable of communicating well with others, and comfortable and caring in their approach to children. Ultimately, we wish for our students to be Reflective Practitioners, music teachers who continually assess teaching-learning transactions and strive toward excellence in music education.

What knowledge, skills and dispositions does the program address?

To work successfully as a music educator in diverse social, economic, and cultural environments, candidates are expected to act as a professional educator in increasing degrees throughout the program. Acting as a professional educator entails being reflective about concepts and practices in the field of education so that teaching and learning contexts are responsive to the best interests of all children, including those with varied cultural and language backgrounds as well as those with cognitive and physical challenges. They must be open to change that will suit children’s emerging needs. Candidates must be able to interpret students’ cognitive and affective needs in order to use appropriate instructional strategies. Successful educators must be able to select, design, and implement appropriate curricula. They must be familiar with state and professional standards, and be acquainted with resources necessary for developing or creating additional curricula and materials, including
technology. Students must understand the role of the teacher in the teaching-learning process and possess a variety of instructional techniques and strategies relevant to specific content areas. They must be capable communicators, able to work with groups of varying sizes (individuals, small groups, cooperative groups, and entire classes.) They must be able to use appropriate assessment techniques, ranging from formal testing to informal assessment, and managing and storing materials. They must be capable in the areas of establishing rapport, increasing motivation, and preventing and solving discipline problems. Successful teachers are able to collaborate with families, communities, and other professionals to support the development and learning of all children.

**What are the program standards?**

The Music Education Program has developed a set of candidate performance standards that incorporate the core features of the Education Department’s conceptual framework as well as national standards. Following are elements of the learning environment and what a “Reflective Music Education Practitioner” considers in practice:

*Personal Educational Beliefs:* How does one’s own beliefs and value systems impact the learning environment?

*Diversity of Student Needs:* How does the intellectual, emotional, social, physical development as well as cultural and spiritual needs of students affect the teaching/learning process?

*Stakeholders:* What people and institutions have a stake in what happens in the learning environment? How might the needs and expectations of other stakeholders affect the learner?

*Collaborative Practice:* How are educational resources shared to benefit the learner? How does Educational research inform classroom decisions?

*Discipline Knowledge:* What knowledge, skills and/or dispositions does the educator try to foster? How do these new materials fit into the overall goals of learning?

*Instructional Strategies:* What instructional strategies are used? What other instructional strategies might have been used? How proficient is the teacher at implementing the chosen strategy?

*Classroom Structures:* How does the educator work to maximize motivation while minimizing disruptive behavior in a positive learning environment? How does the physical environment and classroom or school policies impact the teaching/learning process?

*Assessment:* What assessment strategies are used? What assessment strategies could have been used? How effective were the chosen strategies at evaluating student achievement?
Further, the Music Education Program ascribes to a set of candidate performance standards that incorporate desirable attributes, essential competencies, and professional procedures as identified by the National Association of Schools of Music:

Desirable Attributes: The prospective music teacher should have:

- a personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

- the ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.

- the capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.

Essential Competencies: The prospective vocal/choral or general music teacher should have:

- sufficient vocal and pedagogical skill to teach effective use of the voice.

- experience in solo vocal performance and choral ensemble.

- performance ability sufficient to use at least one instrument as a teaching tool to provide, transpose, and improvise accompaniments.

- laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.

Essential Competencies: The prospective instrumental music teacher should have:

- knowledge of and performance on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.

- experiences in solo instrumental performance, as well as in both small and large instrumental ensembles.

- laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.

Teaching Competencies: The musician-teacher should understand the total contemporary educational program – including relationships among the arts – in order to integrate music instruction into the total process of education. Essential competencies are:

- the ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works
syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.

- an understanding of child growth and development and an understanding of principles of learning as they relate to music.

- the ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, current methods, materials, and repertoires available in all fields and levels of music education.

- the ability to accept, amend, or reject methods

**OUTCOMES OF THE MUSIC EDUCATION PROGRAM**

*What should a Catholic University Music Education graduate know and be able to do?*

**Musical Knowledge and Skills**
- Perform on a primary instrument
- Perform in large and small musical ensembles
- Apply a comprehensive knowledge of music history and theory
- Identify the characteristics of world musics
- Compose and improvise music
- Demonstrate aural skills and keyboard skills
- Demonstrate the ability to conduct
- Analyze and prepare musical scores

**Teaching Knowledge and Skills**
- Articulate a philosophy of music education
- Demonstrate effective verbal and written communication skills
- Plan a music curriculum for instrumental and vocal/general music programs
- Demonstrate an understanding of children’s musical developmental stages
- Teach children how to perform, listen, and compose music
- Assess students’ musical knowledge and skills
- Plan musical concerts with a wide variety of developmentally appropriate materials
- Organize musical ensembles, run rehearsals, prepare performances
- Incorporate various pedagogical approaches in the classroom setting, e.g., Kodály, Dalcroze, Suzuki, Orff, Gordon
- Write a clear, well-sequenced lesson plan
- Design a unit plan
The conceptual framework is seen as a mechanism to allow music educators at all experience levels to move fluidly between philosophy, theory, practice, and personal reflection. To accomplish this task, the framework introduces three components to guide reflections and decision-making. One component consists of the elements of the learning environment (see Figure 1). These elements are designed to help educators systematically analyze the complexities of each teaching and learning experience. Originally based on Schwab’s (1973) four commonplaces of teacher, student, content and context, the new model expands this notion to include eight
elements: diversity of student needs, the educator’s personal educational beliefs, stakeholders, collaborative practice, instructional strategies, discipline knowledge, assessment, and classroom structures. Candidates are guided through exercises that address these elements individually and then in concert. Key features of this component include the role of the learner as the central figure in every teaching/learning experience and the interactive nature of the elements (for example, it is meaningless to consider assessment without considering the needs of the learner and the nature of the discipline knowledge being assessed, just as stakeholder expectations and personal beliefs shape the classroom structures used). Echoing Bronfenbrenner’s work (1989), candidates are expected to consider the learning environments as embedded within larger social structures as well (see Figure 2).

Figure 1: Eight Elements of the Learning Environment

It is tempting for educators, especially teacher education candidates, to focus on the day-to-day technical aspects of teaching. At this level, all challenges are viewed as problems to be solved with whatever tools are currently available. While it is important not to minimize the importance of these daily challenges that all educators face, the conceptual framework is designed to help educators move beyond the surface level of teacher-as-technician to see the larger systematic impact classroom practice has on individual students and society in general.
Figure 2: Global Perspectives of Education

The second component of the reflective practitioner framework builds on the work of Berlak and Berlak (1981) to describe and define fundamental educational essential questions, or dilemmas, that lie under the surface of classroom challenges. Reflective practitioners need to stop to consider how one’s perspective on these key questions can both inform and limit the options that seem reasonable in a given situation. Using this component of the framework, educators can explore a broader range of possible solutions for a given situation by recognizing that there are multiple, morally defensible positions. This process helps candidates address two of the most challenging elements of the learning environment: the impact of their own philosophy on their classroom choices and the possibly competing needs and values of the other stakeholders in the learning community. When considering options to best meet the needs of a non-English speaking P-12 student, for example, the answers to large questions of curriculum (e.g., who decides what is worth knowing?), control (e.g., who sets the standards?) and society (e.g., what role should schools play in enculturation?) shape the strategies that seem reasonable. Not only do these essential educational questions impact decisions on a practical level, they also help situate ongoing classroom concerns in larger philosophical questions.

To continue that process of considering larger philosophical issues, the third component of the three-prong approach to reflective practice consists of an iterative reflective decision-making process (see Figure 3). Reflective practitioners must consider their decisions on three different levels (Van Mannen, 1977), or modes of reflection as CUA call them. The philosophical mode prompts the educator to consider the role that education should play in society in general and in the life of the particular child. Each decision should be examined for consistency and efficacy in supporting those larger goals. The descriptive mode addresses the technical issues of how educational decisions are carried out. Educators must strive to assess their own practice and to look for new methods to meet the needs of individual learners. The interpretative mode encourages the reflective practitioner to consider the explicit and hidden messages sent to students and all stakeholders by classroom decisions. Are expectations uniformly high? Are the knowledge, skills, and cultural traditions children bring to class valued or marginalized? Are parents seen as partners or obstacles? These types of questions move the reflective practitioner back to the larger philosophical questions to begin the process again. While it does not matter if the initial
question is descriptive, interpretive, or philosophical, the model prompts the educator to see the process as ongoing and interrelated, as illustrated in the figure below.

![Figure 3: Modes of Reflection](image)

**Figure 3: Modes of Reflection**

The complete CUA Conceptual Framework document can be found at [http://education.cua.edu](http://education.cua.edu). This document includes the CUA Conceptual Framework standards as well as a matrix that aligns all standards from Specialized Professional Associations and the CUA Conceptual Framework.

### MUSIC EDUCATION CURRICULUM

This section of the handbook will attempt to outline what is required to earn a Bachelor of Music degree in Music Education or Music Teacher Certification alongside a BM degree. Many decisions as to what to take and when can be made only on an individual basis, and this explanation of the curriculum is not intended to replace one-to-one advising sessions. This information should help you get started and serve as a check list for your course planning.
What courses do I need to take to graduate with a music education degree?
There are three curriculum tracks for music education majors at CUA. You, along with your advisor, will determine which is most appropriate for you. Voice majors (and, generally, piano and organ majors) pursue the Choral/General music education track. Instrumental majors pursue the Instrumental music education track. There is also a Combined Music Education track for students who are capable in both vocal and instrumental applied areas.

The Catholic University music education degree is divided into four major components: the music core, liberal studies requirements, music education courses, and professional Education courses.

Music Core

This is a series of courses required of all Catholic University music majors. It consists of applied music, musicianship studies, music electives, conducting, and ensemble participation. For music education majors, the following apply:

- **Applied music study.** You are required only to enroll in 24 semester hours of applied music study, private lessons. Music students generally enroll in 3 credits of applied study on their major instrument for each semester that they are on campus and present themselves in a jury performance at the conclusion of each semester. Fall semester juries include appropriate and assigned etudes and solo pieces and need not be accompanied. Spring semester juries include appropriate and assigned etudes and solo piece and must include piano accompaniment. Vocal applied majors must meet specific expectations in order to petition to pursue certification (PPC) that can be found on the Sophomore Level Vocal Proficiency (SLVP). A 45 minute senior recital is given at the conclusion of this course of study and serves as a capstone experience. Further guidelines for completing the senior recital experience can be found in the School of Music Student Handbook.

Because your ability to play your major instrument is so essential to good teaching, it is important that you dedicate yourself to this important musical work. Some students may choose to continue study over summer months as well.

- **Musicianship studies.** These studies consist of a two-year course of study and sequence of ear training, music theory, and keyboard skills (private piano lessons.) You will also need to take a three-semester sequence of music history. These courses are critical to your success as a teacher and conductor. All music education majors, and choral music education majors in particular, should pay particular attention to keyboard skill study, for
your piano abilities are an essential part of your success in a general music/choral setting.

- For the music teacher, Basic Conducting and Instrumental or Choral Conducting are of particular importance. Be sure to get as much time on the podium as possible in these classes, and learn those transpositions! You’ll be expected to know this when you are student teaching.

- You are required to participate in a large ensemble during each semester of enrollment. The only exception is during the student teaching semester – ensemble participation is not a degree requirement, however there may be extenuating expectations with regard to scholarship qualification. We encourage all music education instrumental majors to play in the Wind Ensemble and/or the Orchestra as these are foundational ensembles in most school instrumental programs. Orchestra students should look for every opportunity to play the other stringed instruments. Vocal students benefit from participation in the operas, musicals, and everyone should be involved in chamber music whenever possible. Essentially, the more opportunities you have to perform, the better musician you can become.

Liberal Studies

Music educators must be well-rounded and conversant in other aspects of the curriculum in order to serve the students in the schools in which they will eventually teach. In addition, The Catholic University of America has expectations with regard to mission. To this end, all undergraduate students at The Catholic University of America are required to take core courses in philosophy and theology.

- All students must take two courses in philosophy: PHIL101, The Classical Mind, and PHIL102, The Modern Mind.

- All students must take three theology courses are required. These theology courses must include a) one course at the 100 level of the Catholic tradition, b) two courses at the 200 level, at least one of which must be or the Catholic tradition.

- All music education majors must also take two courses in English: ENG101 and ENG102, or their Honors Program equivalents.

- Finally, there is room in the curriculum for liberal studies electives. In order to complete many state certification requirements, virtually all students elect to take a course in teaching diverse learners. Other coursework is currently being considered and
developed as part of the “First Year Experience” and will be incorporated into the Music Education Curriculum as these classes are put into place.

Music Education

- Introduction to Music Education should be taken at the start of your music education sequence. This course is generally taken in the second semester of the freshman year. This course involves up to 10 hours of observation time in the schools, giving you the opportunity to see children and teachers in an actual classroom setting.

- Choral/General music education majors take Elementary Music Methods and Secondary Music Methods. Instrumental music education majors take Elementary and Middle School Instrumental Music Methods and Secondary Instrumental Music Methods. Students pursuing the Combined (both Choral/General and Instrumental) music education major take all four of these courses.

- All music education students take MUS150, Field Experiences in Music Education during each semester of enrollment. This course acts as a coordination point for the completion of the 100 hours of field experiences with school children, as required for student certification and program accreditation. This requirement is more fully explained later in this handbook.

- Instrumental music education majors take 4 instrumental techniques classes, learning the fundamentals about instruments besides their primary instrument. Choral/general music education majors should take one course designed for them that covers the fundamentals of each instrument category (brass, woodwinds, percussion, and strings.) You can rent instruments for these classes for a nominal $50.00 fee. Please handle these instruments carefully as you are responsible for any loss or damage to them.

- All music education majors take a course in guitar and another in world drumming. These are two important and growing components of many vital school music programs and can also serve to enrich both your teaching as well as student learning.

Professional Education

There are several courses that are required of all education majors at CUA, including music education majors, including Foundations of Education and Education Psychology. As
mentioned above, most students also take Educating Diverse Learners in order to qualify for certification in most states.

*Can I double major in performance and music education?*

If you are an instrumentalist, absolutely! Music Education students need to be excellent performers, and if you are willing to spend the extra time and money, we believe that you will benefit from the experience. The program requires at least one extra semester (9 semesters total.)

*What if I wish to take summer school classes off campus?*

Please be sure to check with your advisor **in advance** of registration. We want you to be sure that whatever courses you take off campus can be accepted at CUA and will count towards your major. Further guidelines for coursework off campus can be found in the School of Music Student Handbook.

*What does a typical course of study in music education look like?*

There are three different tracks in addition to the possibility of the double major in Orchestral Instruments and Music Education. Please see page 42 where you will find some outlines that will help you with planning and tracking your progress through the program.

*Is there a timeline available to help me keep track of expectations and requirements as I progress through the Music Education program?*

Yes. A Timeline can be found at the back of this Handbook. It provides, in order, the various gates and requirements of the program. This, along with the tracking sheets, should assist you in navigating your way through the program. Of course, all of these matters should also be taken care of with the guidance of your advisor. Check in often!

*Are there Tracking Sheets available to help me know what specific courses I need to take and to monitor my progress toward degree completion?*

Yes, there are tracking sheets. These are also included in a section later in this Handbook. *Cardinal Station* also helps to track degree progress, though this system should not currently be considered as official; it is not always accurate. For best results, keep track with the hard copy Tracking Sheet and with frequent visits with your advisor!
What does a typical 4 (4 ½) Year Course of Study look like?

Here are four possible and typical courses of study in Music Education, one each for a) Choral/General, b) Instrumental, c) Combined, and d) Double Major in Orchestral Instruments and Instrumental.

Those pursuing Teacher Certification alongside another School of Music major program (e.g. Applied Voice, Music Theater) should also see the typical coursework as it often presents itself in those courses of study. Note that it is very important that, while it is quite possible to complete both Teacher Certification and another degree program at the same time, it is very rigorous and demands special attention by the student with regard to coordination of the course and co-curricular responsibilities of both programs. This outline is only a general guide and should be reviewed regularly by the music education advisor.

MUSIC EDUCATION PETITION TO PURSUE CERTIFICATION PROCESS

When should I Petition to Pursue Certification in music education?

All music education majors must submit a petition to pursue certification. Music students generally Petition to Pursue Certification (PPC) during their sophomore year, no later than the end of the sophomore year spring semester. This is generally done upon the completion of MUS138, Introduction to Music Education. We encourage music education students to begin the petition to major process as early as possible, even during their freshman year, in order to enroll in music education courses at the earliest possible point. More importantly, you should petition to pursue music education when you are fairly confident that teaching is the appropriate career choice for you. The Petition to Major is a component of MUS138, Introduction to Music Education and should be completed as a part of that course. Transfer and other students may make application in the Fall. The Music Education committee meets in October to consider these applicants.

What materials do I need to submit as part of the process?

The petition materials include:
a) PPC application which includes personal data, GPA and Praxis I scores (see page 25)
b) an essay describing rationale and purpose for seeking to become a music teacher
c) three letters of recommendation from music faculty (ensemble director, piano instructor, harmony/ear training teacher) See pages 26-31
d) disposition survey (signed by one cooperating teacher in the field) See page 32
e) an unofficial transcript from CUA or and official transcript from the institution awarding
the candidate’s Bachelor of Music. These materials are reviewed and appropriate
determination made (i.e. acceptance or non-acceptance into the program) by the Music
Education Committee. This committee is comprised of full-time music faculty, including
ensemble directors and all music education faculty members.

**How do I petition to pursue certification in music education?**

The applications can be found in this handbook and on the music education website. The
MUS138 instructor will also provide them on the first day of class. All candidates must
submit these forms to the MUS138 instructor during the last week of class. Incomplete
packets will be returned. Transfer students should complete the forms and submit them to the
Music Education Division chair. Students need to schedule an interview with the Division
chair, who will then send recommendation forms to your applied, ensemble, musicianship,
and piano class instructors. It is your responsibility to collect these recommendations in
sealed envelopes with the recommender’s signature across the envelope flap. Once the
materials are gathered together, the committee will review the applications and determine
whether to accept, accept conditionally, or reject the applications. The Music Education
Committee will send you a letter notifying you of the committee’s decision.

**What is the committee looking for when deciding whether or not to accept my application?**

The committee examines each application on an individual basis. Generally, the following
criteria are taken into consideration:

- Is there sufficient evidence of excellent musical knowledge and skills?
- Is the candidate in good academic standing?
- Does the candidate exhibit the potential to teach effectively?
- Does the candidate possess the appropriate interpersonal skills for teaching?
- Does the written essay reflect a clear sense of purpose and a desire to teach?
- Has the candidate demonstrated work and study habits necessary to complete the
  program successfully?

**If my (PPC) application is not accepted, what can I do?**

You may schedule an appointment with representatives from the Music Education
Committee to clarify any questions you may have. If you remain convinced that you wish to
major in music education, you can re-apply the following year.

**If my (PPC) application is accepted, what should I do?**
It is essential that you schedule an appointment with your advisor as soon as you are notified of your acceptance. The course requirements for music education certification are very specific, and you will need a lot of guidance in planning your schedule.

You and your advisor will draft a four-year (or four and one-half) plan, outlining all the courses you will need to take until graduation. This rough draft should be checked every semester, in order to make necessary adjustments and changes. You should maintain a copy of all advising records, for these will serve as a guide in your course selections. Cardinal Station may also be helpful in the tracking process, though this system is not considered to be the official iteration of your degree progress.

It is also important that you meet with an advisor to maintain a continuing dialogue about your personal growth and your goals. Your advisor is there to help resolve any questions or concerns you may have. At all times, we welcome your comments and suggestions, for we wish to be responsive to your needs.

**PIANO PROFICIENCY EXAMINATION REQUIREMENTS**

All music majors must pass a piano proficiency exam. Music education majors or those pursuing certification must complete the requirements of the piano proficiency for music education before they are permitted to student teach. Typically this is completed during the second semester of the sophomore year. The proficiency exam is offered once per year in April.

1.) Patriotic song in three (3) keys with appropriate accompaniment and introduction (prepared throughout the semester.)

2.) Harmonization: in 5 keys (written key and ½ step up and down, and whole step up and down), or C, F, G, Bb, and D. Provide appropriate accompaniment and introduction (will be included in packet prior to exam.)

3.) Realization: In written key only; provide appropriate accompaniment. (Will be included in packet prior to exam.)

4.) Accompaniment (will be included in packet.)
FIELD EXPERIENCES

Field observations are an important and integral aspect of the music teacher preparation program. They are also mandated by the University’s credentialing agencies (NCATE, NASM.) More importantly for you as a student, field experiences are a necessary component of the Music Education Program in that they allow you opportunities to connect with real classrooms and real students, in turn leading you to make connections with your life as an aspiring music teacher. Working in music teaching and learning situations around the Washington, DC area is a rich opportunity for you to put the theory and musicianship that you participate in on campus into practice. Besides, it can be very rewarding and great fun!

All music education majors must enroll in MUS150, Field Experiences for Music Educators, for every semester that they are enrolled in the program (with the exception of the Student Teaching semester.) Guidelines and resources for these experiences are fully explained in the context of this course. Also, see p. 24 of this Handbook for the Field Experience Evaluation Form. This form must be completed by at least 6 field experience cooperating teachers and submitted for consideration of the Student Teaching Application. All MUS150 hours must be submitted and approved through the Field Experience Documentation System, as explained in the MUS150 Syllabus.

At least **100 hours of clinical field experience** must be completed before a student may be accepted into the Student Teaching program. No more than 30 hours may be completed at one single site. At least 10 hours must include teaching and learning where children with special needs are included. In addition, at least 10 hours must be completed in the context of a Catholic school.

MUS150 (Field Experience) Guidelines

All District of Columbia teacher certification programs require that students spend **100 hours** in the classroom prior to student teaching. These 100 hours must be spent either observing or participating in teaching-learning settings, under the direction of an experienced teacher. Here are some guidelines to remember while accumulating 100 hours.
• Register for **MUS 150 the first semester of your freshman year**. If you have not completed the hours, you will receive the grade of an "I", indicating that you need to fulfill this requirement before you can student teach.

• You will need to complete six of the 100 required hours while enrolled in MUS 150 if you are not concurrently enrolled in a methods course.

• Ten of the 100 hours must involve the observation in a parochial school. You may earn some of these hours while completing observations for courses, e.g., “The Introduction to Music Education”, or "Elementary General-Choral Music Methods”.

• You **may not be paid** for your work, e.g., giving private lessons, working as a summer camp counselor. If in doubt, obtain prior approval before becoming involved in a teaching-learning setting.

• To follow the spirit of the requirement, we request that no more than 20 hours be earned at any one observation/participation site. We hope that you will gain a wide variety of experiences in various settings, under the guidance of different teachers.

• The participation/observation **forms** must be completed thoroughly and turned into the department chair for approval. Have the cooperating teacher sign the forms. The forms are not necessary if you observe and complete the journal requirements as part of another music education methods class, e.g., in Introduction to Music Education. A record of your hours will be maintained in your file, but it would be advisable if you maintained your own records as well.

• Attendance at music education **conferences or workshops** may also be counted toward your 100 hours. Many of the sessions involve the observation of master teachers with children, and this as an important part of your training.

• If you are looking for places to observe, please consult the site grid you received in MUS 150. We have accumulated a list of **excellent teachers** willing to accept Catholic University Music Education majors into their classroom. This is a great opportunity to observe potential student teaching sites. If you have recommendations for outstanding teachers in schools that do not currently appear on the grid, please inform us so that we can add them to our list.
Field Experience Evaluation Form

Student_________________________ Dates: from __________ to ________

School_________________________ School District_________________________

Teacher________________________ Grade/Level_________________________

Personal Characteristics

<table>
<thead>
<tr>
<th></th>
<th>Poor</th>
<th>2</th>
<th>Fair</th>
<th>4</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Initiative</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>2. Clarity of Speech</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
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<tr>
<td>3. Personal Appearance</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>4. Reliability/Dependability</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5. Self Confidence</td>
<td>1</td>
<td>2</td>
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Professional Competence

<table>
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<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Planning/Preparation</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>2. Knowledge of Subject</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>3. Response to Suggestions</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>4. Sensitivity to Students</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>5. Classroom Management Skills</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>6. Rapport with Students</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7. Rapport with Faculty and Staff</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>

Additional Comments:

Signature of Cooperating Teacher_________________________ Date________
Petition to Pursue Certification: Music Education

Name ____________________________________ Date ____________________________
Address: Street __________________________ Apt. # ____________________________
City __________________________ State __________________________ Zip

Email __________________________ Phone: __________________________

Intended Program (Circle only one)
- General-Choral
- Instrumental
- Combined General-Choral and Instrumental
- Orchestral Instruments and Instrumental Music (Double Major)
- Non-Degree Music Teacher Education Program

Current GPA _______ Please include an unofficial copy of your transcript with this application.

Praxis I Scores – Reading: _______ Writing: _______ Math: _______
If not yet taken, please provide the date when the tests will be taken: __________________________

Teaching experiences: __________________________
________________________________________
________________________________________
________________________________________
________________________________________
________________________________________

Musical experiences: __________________________
________________________________________
________________________________________
________________________________________
________________________________________
________________________________________

Other Interests and Hobbies: __________________________
________________________________________
________________________________________
________________________________________
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________________________________________

In a well-written essay (two to three paragraphs), please describe why you wish to become a music education major. What motivates your decision? What do you hope to be able to accomplish as a music educator? (You may attach your response.)
MUSIC THEORY AND/OR EAR TRAINING INSTRUCTOR’S RECOMMENDATION FOR MUSIC EDUCATION

Student’s name: __________________________________________ Date: ___________

Instructor’s name: __________________________________________

<table>
<thead>
<tr>
<th></th>
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<th>(9-10) Upper 10%</th>
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<tbody>
<tr>
<td>1. Musicality-talent</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>2. Creative accomplishment</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>3. Analytical skill</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td>4. Historical understanding</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td>5. General ability to</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td>conceptualize</td>
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<td>6. Sight-singing achievement</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>7. Ear-training achievement</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>8. Effort, industry and</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td>diligence</td>
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</tr>
<tr>
<td>9. Attendance</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
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<tr>
<td>10. Overall musical</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td>understanding and</td>
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Additional Comments: __________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________
________________________________________________________________

(Please complete both sides)
EVALUATION FORM: PETITION TO PURSUE CERTIFICATION

To All Faculty: As you evaluate this student, please rate the student’s suitability for the teaching profession. Please consider the importance of the student’s personality and level of maturity. This student must be able to assume the responsibility of working with children of all ages, colleagues, parents, administrators, and the public.

Please add several comments about this student, giving a candid and clear description of him/her. Your comments will be kept confidential. Thank you.

**This student:**

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<td></td>
<td></td>
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<tr>
<td>2. demonstrates sensitivity to others.</td>
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<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>5. is able to accept criticism.</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>6. is able to express him/herself clearly orally.</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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</tr>
<tr>
<td>7. is able to express him/herself clearly in writing.</td>
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<tr>
<td>8. is responsible with his/her work: on time and well organized.</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>9. is interested in teaching and helping others.</td>
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<td>10. demonstrates initiative in solving problems.</td>
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</table>

**Additional Comments:**

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(Please complete both sides)

Please return this to Dr. Michael V. Smith, Chair, Music Education
ENSEMBLE INSTRUCTOR’S RECOMMENDATION
FOR MUSIC EDUCATION

Student’s name: _______________________________  Date: ______________

Instructor’s name: _______________________________

To the faculty member: Please rate this student in the following areas, comparing her/him to other students of similar standing, e.g. 1st or 2nd semester freshmen in music. In addition, please write a short explanation to clarify your evaluation of the student.

<table>
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<tr>
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<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td></td>
</tr>
<tr>
<td>2. Promptness</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
<td></td>
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<tr>
<td>3. Attitude</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>4. Preparedness</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>5. Responsibility</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>6. Willingness to do more than asked or required</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>7. Cooperation with others</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>8. Overall musical ability</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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Additional Comments: _______________________________

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(Please complete both sides)
**EVALUATION FORM: PETITION TO PURSUE CERTIFICATION**

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Additional Comments: 

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(Please complete both sides)

Please return this to Dr. Michael V. Smith, Chair, Music Education
**PIANO INSTRUCTOR’S RECOMMENDATION**
**FOR MUSIC EDUCATION**

Student’s name: ____________________________ Date: ___________

Instructor’s name: __________________________________________

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<tr>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Sight-reading</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td></td>
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<tr>
<td>3. Technical facility</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>4. Harmonizing</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>5. Relating music theory to the keyboard</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>6. Score reading</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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</tr>
<tr>
<td>7. Accompanying</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>8. Ensemble performance</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<tr>
<td>9. Improvisation</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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<td></td>
</tr>
<tr>
<td>10. Playing by ear</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Effort/practice/application</td>
<td>0 1 2 3 4 5 6 7 8 9 10</td>
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(Please complete both sides)
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(Please complete both sides)

Please return this to Dr. Michael V. Smith, Chair, Music Education
Professional Dispositions Checklist

This serves as a formative evaluation with the goal of examining students’ non-instructional attributes. “Exemplary” rating should be viewed as a rare mark at this point in any students’ preparation to teach.

<table>
<thead>
<tr>
<th>A. Attendance/Appearance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Maintains regular attendance.</td>
</tr>
<tr>
<td>2. Arrives in class promptly.</td>
</tr>
<tr>
<td>3. Dresses in a professional manner.</td>
</tr>
<tr>
<td>4. Meets generally accepted standards in grooming.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Attitude/Character</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Exhibits a positive perspective.</td>
</tr>
<tr>
<td>2. Treats others with respect.</td>
</tr>
<tr>
<td>3. Responds appropriately to faculty, mentors, supervisors, peers, and diverse students.</td>
</tr>
<tr>
<td>4. Maintains the highest standards of ethical behavior.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C. Collaboration</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Adapts appropriately to changing situations.</td>
</tr>
<tr>
<td>2. Listens attentively when others speak.</td>
</tr>
<tr>
<td>3. Interacts with others in a professional manner.</td>
</tr>
<tr>
<td>4. Works cooperatively with administrators, support personnel, colleagues, peers, and parents.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D. Participation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Accepts and follows directions.</td>
</tr>
<tr>
<td>2. Effectively communicates with faculty, supervisors, and students.</td>
</tr>
<tr>
<td>3. Engages in class discussions.</td>
</tr>
<tr>
<td>4. Participates fully in appropriate learning opportunities (on campus &amp; in the field).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E. Work Ethic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Completes assigned work on time.</td>
</tr>
<tr>
<td>2. Takes personal responsibility for work performance.</td>
</tr>
<tr>
<td>3. Works willingly beyond expectations.</td>
</tr>
<tr>
<td>4. Exhibits the demeanor of a life-long learner.</td>
</tr>
</tbody>
</table>

Comments: (“Needs Improvement” and “Cause for Concern”)

__________________________________________
Signature of Observer

32
STUDENT TEACHING

Prerequisites for Student Teaching

All music education majors in the Benjamin T. Rome School of Music must meet the following requirements prior to student teaching:

- Completion of all curriculum requirements specified for the first five semesters with a GPA of at least 2.5 (C+) in academic (non-MUS) subjects and with a GPA of at least 3.0 (B) in music (MUS) subjects.
- Completion of all required formal interviews with cooperating teachers.
- Completion of Student Teacher Data Form or Resume.
- Completion of Faculty Recommendation Form.
- Instrumental and Combined majors are expected to have completed a majority of the courses in secondary instruments. Each student will have acquired a variety of observations and teaching experiences.
- Successful completion of the Piano Proficiency examination.
- Successful completion of the PPST-Praxis I examination. (CUA required scores: Reading – 177; Writing – 173; Math – 177; OR a cumulative score total of 527 for all three tests while meeting DCPS standards: Reading – 172; Writing – 171; Math – 174.)¹
- Approval of qualifications for teaching by the School of Music Teacher Education Committee.
- All required health, safety and security documents and procedures as dictated by the hosting public or private school district (e.g. TB test, criminal background check, fingerprinting, etc.)
- At least one (1) Music Education Disposition Report. This report should be completed by at least one in-service music teacher (cooperating teachers who are currently teaching PK-12 students.) This Report may be found in this Handbook. It is also available for download from the Music Education Division website (http://musiceducation.cua.edu.)

Frequently Asked Questions

Student teaching is the culmination of your work as a music education major. You need to apply to student teach at two different schools with two different teachers, at two different levels (elementary/secondary) in order to receive your K-12 music certification. There are many important things to consider when preparing to student teach. Among them:

What materials do I need to submit in order to be accepted into the Student Teaching Program?

¹ These score standards qualify graduates of the program for state teaching licensure in the District of Columbia. Standards differ in other states and may be higher. See http://www.ets.org for a list of Praxis I standards for other states.
The application materials include a) an essay describing rationale and purpose for seeking to become a music teacher, b) three Music Education Division Disposition forms from School of Music faculty (ensemble director, piano instructor, harmony/ear training teacher) c) one Music Education Division Disposition form from a practicing music teacher, and an unofficial transcript from CUA or an official transcript from the institution awarding the candidate’s Bachelor of Music, and d) a professional resume (the Student Teacher Data form, located here in the Handbook, may serve as a substitute for the resume; the Data form may also serve as a working tool/model for said resume. (Refer to additional forms listed above). These materials are reviewed by the Music Education Committee and recommendations for continued matriculation or remediation are made (e.g. coursework, field experience, lessons.)

Where do I student teach?

Student teaching placements are determined by your music education advisors. The Catholic University of America music education program allows our students multiple field experiences in the area (Maryland, Virginia, District of Columbia) public and parochial schools, and you will have a general idea of the teaching experiences available to you before you are set to student teach. We consider factors such as where you will live, will you have a car, what type of job you want, what special interests you have, e.g., jazz, technology, marching band, or school musicals, and most of all, what type of teaching personality best matches yours.

What do I need to do to apply for student teaching?

Each county imposes their own deadlines for the receipt of student teaching packages, so early during the fall semester of your junior year, we encourage you to

(a) schedule a meeting with your advisor to discuss possible sites
(b) start observing potential student teaching sites
(c) prepare your paperwork
(d) submit forms to the department chair by the end of fall semester junior year
(e) schedule formal interviews with the school’s music teacher.

Each county in the area schools requires a different set of criteria in order to student teach in their schools. You will be notified of the specific details when your placement site has been determined.

Why do I apply so early in my program?

Remember that the DC Metro area is a prime location for student teachers from a number of universities in both Virginia and Maryland. Various counties award a small number of
allotments per school. We compete with many state and private schools who wish to place their students in high-quality music education programs. If we are to place you in the best music programs, you must complete this process fairly early in your training. Furthermore some students find that they must apply to a number of schools before being accepted at one, so we must begin the process as soon as possible. Your paperwork will be sent out by January (spring semester of your junior year).

How many hours of field experience do I need before I can student teach?

The program requires that all candidates seeking teacher certification complete a minimum of 100 hours of clinical experiences in schools observing and interacting with students and teachers. The 100 hours are a prerequisite for student teaching. We recommend you observe as many hours as your schedule can accommodate. All field experience hours must be reported and recorded on the Music Education Division Field Experience Documentation Site at http://go.cua.edu/musiced.

What do I have to do before the first day of my student teaching?

You will attend a brief meeting at the end of the previous semester (spring semester of your junior year) in order to review your placement and receive your student teaching handbook. Topics that will be addressed include but are not limited to: fingerprinting, security background checks, TB testing, interviewing with your prospective cooperating teachers, setting up a planning session with the cooperating teacher before school begins and starting your first day on the first day of classes.

How long do I student teach?

Student teaching is a full-time, minimum 14 week intensive experience during which students are cooperating with established teachers in schools and supervised by Catholic University faculty. Roles of the student teacher, faculty supervisor and cooperating teacher are formalized in written agreements. Certification candidates are placed in both an elementary and a secondary setting, spending a total of seven weeks in each placement.

Can I work, take classes, or perform in ensembles while I student teach?

Because of the heavy demands upon your time and energy, we strongly urge you to limit your outside commitments, e.g., work, courses, lessons, during the student teaching semester. CUA requires that you do not take classes during your student teaching semester. Because of the financial strain this may create, it is suggested that you begin saving early and attempt to clear your schedules. A number of students elect to take classes over the summer in order to free up their time for observations before they student teach. We discourage any involvement
with a performing ensemble or musical production that could interfere with your ability to student teach.

**Do I have to have a car when I student teach?**

We highly recommend that you have a car. There are student teaching sites that are accessible by public transportation, but it is advised that you have a car if at all possible. Most sites accessed by public transportation require that you take both the metro and a bus in order to reach your destination, which can be very time consuming due to erratic bus schedules. A car gives you the greatest flexibility in selecting student teaching sites, and the most control over your time.

**Do I need to develop a portfolio as part of the student teaching process?**

Yes. Along with applications and letters of recommendations, many school districts require that this material be provided. Even if it is not required by potential employers, it is always a good thing to have on hand and online. It provides evidence of your knowledge base, skill sets and good dispositions toward being a professional educator. Your portfolio is developed during your student teaching experience via the seminar that is required of all student teaching candidates. Please see page 41 for a detailed outline.
The Catholic University of America
The Benjamin T. Rome School of Music
Student Teacher Data

Name_________________________________Cell Phone_____________________

Current Address________________________Email________________________

Permanent Address____________________________________________________

Age___ Major Field(s) (Inst./Choral/Gen.)_______Major Instrument_____________

Cumulative GPA____ Other Degrees or Certification Held (if any)______________

1. Besides regular courses, list any special programs you have had in college that have helped to prepared you for the student teaching experience.

2. Clubs, professional organizations, societies to which you belong (indicate any offices held.)

3. Interests, hobbies in school-related areas.

4. Field Experiences – any volunteer or salaried experiences in school-related situations:
The Catholic University of America
The Benjamin T. Rome School of Music
Music Education Department

FACULTY RECOMMENDATION FOR STUDENT SEEKING ADMISSION TO
STUDENT TEACHING

STUDENT NAME______________________________________ ID #______________

ADDRESS ____________________________________________

(Street)     (City, State, Zip)

TELEPHONE_______________________ EMAIL______________________________

I have applied for admission to student teaching in the Fall/Spring semester of ___________
(year.) I am a student in the Benjamin T. Rome School of Music.

As part of the requirements for admission to student teaching, I must secure the
recommendation of three faculty members. (One from the School of Education, one from
Music Education, and one from other Music faculty.)

Coursework taken from you includes ___________________________ (Title) ___________

________________________ (Course #) during the_________________________.

(School year)

Please complete the following recommendation for me and return it to Dr. Michael V. Smith,
Chair, Instrumental Education, The Catholic University of America, Washington, D.C.
20064. Please use the pre-addressed envelope that I have provided. Thank you.

__________________________________________

(Student signature)

In the space below, please offer a few words to support your evaluation of the candidate's
strengths and/or weaknesses and your prognosis for success in student teaching.

I do____ do not____ recommend this student be admitted to student teaching for reasons
listed below: (continue on back side of this paper).
Step #1: Music Program Coordinator meets with the county music supervisors in order to obtain allotment approval and recommendations in identifying music teacher specialists and who are qualified to accept CUA student teachers and who are within a reasonable proximity to either the school or where the student lives.

Step #2: Student teacher candidates are guided and encouraged to observe and meet potential cooperating teachers. Names are vetted and shared with county coordinators and contacts with desired schools are formally made.

Step #3: When school permission is confirmed, specific music teachers are contacted by the music program coordinator for personal/informal interviews and class observations, to determine if teaching philosophy and methodology are congruent with the music education program’s mission. (Teacher recommendations are requested with regard to colleagues for future prospective partnerships.)

Step #4: After interviews and observations, the CUA program coordinator and the potential cooperating teachers determine if the student teacher applicant’s experience and schedule allow for a placement.

Step #5: Students arrive at their respective schools to meet and interview the music specialist and then to stay for a number of classes. They will complete pertinent forms with regard to what they specifically observed and, potentially, in what activities they participated.

Step #6: Music program coordinator and student meet to determine if placement is agreeable and suitable to student’s needs.
PROFESSIONAL EXPECTATIONS FOR CUA MUSIC EDUCATION STUDENTS

Teaching is a PROFESSION. In order for teachers to be regarded as such, it is especially important for the new student teacher/intern to dress and behave in a professional manner at all times when visiting area schools.

The following are considered to be inappropriate professional dress and therefore should NOT be worn by any student whether you are in the school during observations and/or senior internships. (Student teaching):

A.) Jeans on any school day when there are students or parents in the building. This includes pre and post planning days.
B.) Jeans/shorts should not be worn during pre or post planning days. “Casual” means khaki or something similar.
C.) “Tee” shirts
D.) Tight fitting or revealing clothing (see through fabrics, low necklines, short skirts, shorts, short dresses, bare midriffs, and skin-tight leggings with short top).
E.) Flip-flops, tennis or other athletic-type shoes
F.) Hats or caps of any kind.

It is expected that all interns are well groomed and have impeccable hygiene.

Suggestions for appropriate dress in the schools are listed below:

WOMEN: Blazers, blouses, slacks, vests, sweaters, conservative length dresses and skirts, conservative jewelry, and comfortable shoes.

MEN: Blazers, ‘dress’ slacks, ties, collar-type shirts, sweaters, comfortable shoes.

Reminder: You are an invited guest in the classroom and you should refrain from any of the following: criticism of peers, supervisors, principals, or teachers; whining, blaming, complaining, laziness, procrastination, spreading of rumors, accusations, or expectations of favors…and sharing of inappropriate personal information with students (including friending PK-12 public, private, or parochial school students on Face book.)
Senior Portfolio Guideline

Overview and Requirements:

You will compile a professional portfolio during the duration of your student teaching experience. The contents of this notebook will contain a compilation of specific documents that reflect your work in addition to but not limited to your resume, cover letter, and philosophy. In its final form it will serve as an invaluable testimony to your hard work and accomplishments that you will then present at job interviews.

Content Outline (for specifics, see next page)

I. Introduction (Narrative: Overall Experience in the Music Education Program)
II. Contextual Factors (School Descriptions-Elementary & Secondary)
III. Unit Plan (Elementary & Secondary)
   a. Learning Goals, Objectives, Understandings and Essential Questions and Objectives
   b. Assessment Plan
   c. Instructional Knowledge & Planning
   d. Analysis of Learning Results
   e. Reflection and Self-Evaluation
IV. Two Full Lesson Plans (Elementary & Secondary)
V. Two Rubrics (Elementary & Secondary)
VI. Philosophy Statement
VII. Advocacy Statement
VIII. Professional Resume
IX. Course Sample Handbook (Primary Area)
   (Letter, Syllabus, Contract)
X. Documentation of Professional Contributions (Elementary & Secondary)
   a. Letters of Support
   b. Written Observational Feedback
   c. Conference Attendance
   d. Evidence of Membership in Professional Organizations
      1. The National Association for Music Education (MENC)
      2. American Choral Director’s Association (ACDA)
XI. Weekly Reflections (Elementary & Secondary)
XII. Conclusion (Elementary & Secondary)

Structure

I. Title and Name on Cover, Spine
II. Table of Contents
III. 5 Dividers/Tabs for the sections listed above
IV. As always, presentation should be thoroughly professional, neat, and orderly.
COURSES OF STUDY

Music Teacher Certification (DC Licensure, reciprocal with most other states)

The Music Teacher Certification program is a non-degree program that has been approved by NCATE, NASDTEC and NASM. It is designed to meet the needs of those who hold a bachelor’s degree in music and who wish to be certified to teach music in the elementary or secondary school. This program is also available to undergraduate students who wish to pursue music education certification simultaneously with the completion of a Bachelor of Music degree in a field other than music education. Two tracks of study are available - one for instrumental music instruction and another for choral-general music instruction.

Coursework for the program includes the following:

PPST (Praxis I) (must be completed and passed before MUS 453 or MUS 454)

MUS 138, Introduction to Music Education
MUS 150, Field Experiences in Music Education (Enrollment required for each semester that includes music education coursework.)

EDUCATION 581, Education of the Exceptional Child
EDUCATION 251, Foundations of Education
EDUCATION 361, Psychology of Education

MUS 453 or MUS 455, Elementary, Middle School General/Choral Music Methods or Elementary and Middle School Instrumental Music Methods

MUS 454 or MUS 456, Secondary Choral General Music Methods or Secondary Instrumental Music Methods,

MUS 179, Instrumental Techniques for the Choral Music Educator: Woodwinds, Strings, Brass, Percussion, and/or Guitar (by advisement, as needed)

MUS 189, Choral Techniques for the Instrumental Music Educator (by advisement, as needed)

MUS 415, 417, or 419 Supervised Internship: Elementary and Secondary Music (Instrumental or General/Choral)

The program requires that all candidates seeking teacher certification complete a minimum of 100 hours of clinical experiences in schools observing and interacting with students and teachers. The 100 hours are a prerequisite for student teaching.
The program also requires that all candidates seeking certification pass the piano proficiency examination for music education.

Finally, the music teacher certification program expects that all candidates will successfully complete a full semester dedicated to student teaching. Student teaching is the culminating, advanced level of clinical experience. Student teaching is a full-time, minimum 14 week intensive experience (7 weeks elementary, 7 weeks secondary) during which students are cooperating with established teachers in schools and supervised by Catholic University faculty. Roles of the student teacher, faculty supervisor and cooperating teacher are formalized in written agreements. Certification candidates are placed in both an elementary and a secondary setting, spending a total of seven weeks in each placement.

Upon graduation, students completing the Certification program are qualified to apply for Teacher Certification, K-12, in the District of Columbia.

**General-Choral Music Education**

The General-Choral Music Education program is a degree program that has been approved by NCATE, NASDTEC, and NASM. It is designed to meet the needs of those students who desire to become certified to teach general and/or choral music in PK-12 public and private school settings. Students completing this program graduate with a Bachelor of Music and are entitled to Teacher Licensure; initially in the District of Columbia (most states have reciprocal teacher certification agreements.) While the focus and course of study is in the area of general-choral music education, coursework and incipient outcomes also include the development of a knowledge base and skill set that equips graduates to offer competent yet limited instruction in instrumental music classrooms.

Coursework for the program includes the following:

PPST (Praxis I) (must be completed and passed before MUS 453 or MUS 454)
MUS 023 Fundamentals I (as needed)
MUS 024 Fundamentals II (as needed)
MUPI 171 Voice Principal or Piano Principal (8 semesters)

EDUC 251 Foundations of Education
EDUC 361 Psychology of Education
EDUC 586 Curriculum & Methods in Sec. Education
EDUC 581 Diverse Learners (course needed for certification)

MUS 138 Introduction to Music Education
MUS 150 Field Experiences in Music Education (Enrollment required for each semester that includes music education coursework.)

MUS 147 Folk Instruments of the World for Music Educators
MUS 148 World Percussion Techniques
MUS 179 Instrumental Techniques for the Choral Music Educator
MUS 189 Choral Techniques for the Instrumental Music Educator

MUS 121 ETSS I (Ear Training and Sight Singing)
MUS 122 ETSS II
MUS 221 ETSS III
MUS 222 ETSS IV
MUS 123 Harmony I
MUS 124 Harmony II
MUS 223 Harmony III
MUS 224 Harmony IV
MUS 125 Accelerated Harmony I (qualified students only; subsumes Harmony/ETSS I-IV)
MUS 126 Accelerated Harmony II (qualified students only; subsumes Harmony/ETSS I-IV)

MUS 321 Form & Analysis I
MUS 323 Orchestration I
MUS 325 History of Music I (NB 325, 326, 327 must be taken in order)
MUS 326 History of Music II
MUS 327 History of Music III
MUS 337 Basic Conducting
MUS 338 Choral Conducting
MUS 453 Elementary General-Choral Music Methods
MUS 454 Secondary General-Choral Music Methods
MUS 415 Supervised Internship: Elementary & Secondary General-Choral

MUS 183 Class Piano I or Private MUPI Study (voice principal)
MUS 184 Class Piano II or Private MUPI Study (voice principal)
MUS 283 Class Piano III or Private MUPI Study (voice principal)
MUS 284 Class Piano IV or Private MUPI Study (voice principal)

MUS 507 Univ. Chorus or MUS 110 (7 semesters required)

English:

ENG 101 Rhetoric & Composition
ENG 102 Composition & Literature
ENG ___ English Elective

Philosophy:

PHIL 201 The Classical Mind
PHIL 202 The Modern Mind

Theology and Religious Studies:
Must be in three different areas or fields, chosen from among the following: Biblical Studies (Old Testament, New Testament); Church History; Moral Theology/Ethics; Liturgy and Sacraments; Spirituality/Pastoral/Religious Education; Systematic Theology; Religion and Culture (Religious Studies, World Religions). Note: TRS 291 Intro to Christianity is for non-Western, Non-Christian students: requires departmental consent from STRS

TRS ___ (200-level Catholic Theological Tradition: TRS 200, 210, 230, 240, 260, 261)
TRS ___ (200-/300-level course)
TRS ___ (300-level course)

The School of Theology offers the following guidelines for course selection:

<table>
<thead>
<tr>
<th>1st course</th>
<th>200-level course in the Catholic Theological Tradition chosen from: TRS 200, 201, 210, 230, 240, 260, 261.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd course</td>
<td>Any 200-level TRS course provided it is not in the same area as the 200-level course already taken.</td>
</tr>
<tr>
<td></td>
<td>The only two areas where this could happen are Biblical Studies [a student may take either TRS 200 or TRS 210 but not both] and Systematic Theology [a student may take either TRS 260 or TRS 261 but not both].</td>
</tr>
<tr>
<td></td>
<td>OR</td>
</tr>
<tr>
<td></td>
<td>Take any 300-level TRS course, provided it is not in the same area as the 200-level course already taken.</td>
</tr>
<tr>
<td>3rd course</td>
<td>Any 300-level TRS course</td>
</tr>
</tbody>
</table>

ACADEMIC ELECTIVES (12 semester hrs)

_____ _____ Academic Elective
_____ _____ Academic Elective
_____ _____ Academic Elective
_____ _____ Academic Elective

Non-credit requirements:
Studio X: 1_ 2_ 3_ 4_ 5_ 6_ 7_ 8_
Field Experiences in Music Education (MUS150)
Piano Proficiency Exam
Piano Principals: Level VIII
Senior Recital Hearing _Senior Recital
**Instrumental Music Education**

The Instrumental Music Education program is a degree program that has been approved by NCATE, NASDTEC and NASM. It is designed to meet the needs of those students who desire to become certified to teach instrumental music in K-12 public and private school settings. Students completing this program graduate with a Bachelor of Music and are entitled to Teacher Licensure; initially in the District of Columbia (most states have reciprocal teacher certification agreements.) While the focus and course of study is in the area of instrumental music education, coursework and incipient outcomes also include the development of a knowledge base and skill set that equips graduates to offer competent yet limited instruction in general and choral music classrooms.

Coursework for the program includes the following:

- PPST (before MUS 455 or MUS 456)
- MUS 023 Fundamentals I
- MUS 024 Fundamentals II

- EDUC 251 Foundations of Education
- EDUC 361 Psychology of Education
- EDUC 581 Diverse Learners (course needed for certification)

- MUPI 171 Principal Instrument (8 semesters)

- MUS 138 Introduction to Music Education
- MUS 150 Field Experiences in Music Education (Enrollment required for each semester that includes music education coursework.)

- MUS 147 Folk Instruments of the World for Music Educators
- MUS 148 World Percussion Techniques
- MUS 172 Woodwind Techniques for Mus Educators
- MUS 173 Brass Techniques for Mus Educators
- MUS 174 String Techniques for Mus Educators
- MUS 175 Percussion Tech for Mus Educators
- MUS 189 Choral Techniques for the Instrumental Music Educator
- MUS 417 Supervised Internship: Elementary & Secondary Instrumental
- MUS 455 Elementary & Middle School Instrumental Music Methods
- MUS 456 Sec Instrumental Music Methods
- MUS 121 ETSS I (Ear Training Sight Singing)
- MUS 122 ETSS II
- MUS 221 ETSS III
- MUS 222 ETSS IV
- MUS 123 Harmony I
- MUS 124 Harmony II
MUS 223 Harmony III  
MUS 224 Harmony IV  
MUS 125 Accel. Harmony I (qualified students only)  
MUS 126 Accel. Harmony II (qualified students only)  
MUS 321 Form & Analysis I  
MUS 323 Orchestration I  
MUS 325 History of Music I  
MUS 326 History of Music II  
MUS 327 History of Music III  
NB 325,326,327 must be taken in order.  
MUS 337 Basic Conducting  
MUS 342 Instrumental Conducting  

MUS 183 Class Piano I  
MUS 184 Class Piano II  
MUS 283 Class Piano III  
MUS 284 Class Piano IV  

MUS ___ Performing Organization (7 semesters, Wind Ensemble or Orchestra)  

**ENGLISH**  
ENG 101 Rhetoric & Composition  
ENG 102 Composition & Literature  
ENG ___ English Elective  

**PHILOSOPHY**  
PHIL 201 The Classical Mind  
PHIL 202 The Modern Mind  

**THEOLOGY AND RELIGIOUS STUDIES**  
Must be in three different areas or fields, chosen from among the following: Biblical Studies (Old Testament, New Testament); Church History; Moral Theology/Ethics; Liturgy and Sacraments; Spirituality/Pastoral/Religious Education; Systematic Theology; Religion and Culture (Religious Studies, World Religions). Note: TRS 291 Intro to Christianity is for non-Western, Non-Christian students: requires departmental consent from STRS.  

TRS ___ (200-level Catholic Theological Tradition):  
TRS ___ (200-/300-level course)  
TRS ___ (300-level course)
The School of Theology offers the following guidelines for course selection:

<table>
<thead>
<tr>
<th>1st course</th>
<th>200-level course in the <strong>Catholic Theological Tradition</strong> chosen from: TRS 200, 201, 210, 230, 240, 260, 261.</th>
</tr>
</thead>
</table>
| 2nd course | Any 200-level TRS course provided it is not in the same area as the 200-level course already taken.  
The only two areas where this could happen are Biblical Studies [a student may take either TRS 200 or TRS 210 but not both] and Systematic Theology [a student may take either TRS 260 or TRS 261 but not both].  
**OR**  
Take any 300-level TRS course, provided it is not in the same area as the 200-level course already taken. |
| 3rd course | Any 300-level TRS course |

**ACADEMIC ELECTIVES (9 semester hrs.)**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td></td>
<td>Academic Elective</td>
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<td></td>
<td>Academic Elective</td>
</tr>
<tr>
<td></td>
<td>Academic Elective</td>
</tr>
</tbody>
</table>

Non-credit requirements:

- Studio X: 1, 2, 3, 4, 5, 6, 7, 8
- MUS150, Field Experiences in Music Education
- Piano Proficiency Exam
- Piano Principals: Level VIII
- Senior Recital Hearing _Senior Recital

**Combined Instrumental and Choral/General Music Education (Nine Semesters)**

The Combined Instrumental and Choral/General Music Education program is a degree program that has been approved by NCATE, NASDTEC and NASM. It is designed to meet the needs of those students who desire to become certified to teach instrumental music in K-12 public and private school settings *and* who show strong competencies in both choral and instrumental music. These competencies are to be exhibited to the Music Education faculty through a) playing entrance examinations and b) consultation interviews with the music
education faculty and/or music education teacher education committee. Students completing this program graduate with a Bachelor of Music and are entitled to Teacher Licensure; initially in the District of Columbia (most states have reciprocal teacher certification agreements.) The focus and course of study includes experiences in both choral and instrumental music education. As such, individuals who complete this program are able to present a portfolio and record of study and teaching that can indicate a greater range of potential service to future school district and school employers. **This is a nine semester course of study.**

Coursework for the program includes the following:

PPST (before MUS 453, 454, 455, or 456)  
MUS 023 Fundamentals I  
MUS 024 Fundamentals II  

EDUC 251 Foundations of Education  
EDUC 361 Psychology of Education  
EDUC586 Curriculum and Methods in Secondary Education  
EDUC 581 Diverse Learners (course needed for certification)  

MUPI 171 Principal Instrument or Voice (9 semesters of study)  

MUS 138 Introduction to Music Education  
MUS 150 Field Experiences in Music Education (Enrollment required for each semester that includes music education coursework.)  

MUS 147 Folk Instruments of the World for Music Educators  
MUS 148 World Percussion Techniques  
MUS 172 Woodwind Techniques for Music Educators  
MUS 173 Brass Techniques for Music Educators  
MUS 174 String Techniques for Music Educators  
MUS 175 Percussion Tech for Music Educators  
MUS 189 Choral Techniques for the Instrumental Music Educator  
MUS 419 Supervised Internship: Elementary & Secondary Levels  
MUS 453 Elementary Gen-Choral Music Methods  
MUS 454 Sec Gen-Choral Music Methods  
MUS 455 Elementary & Middle School Instrumental Music Methods  
MUS 456 Sec Instrumental Music Methods  

MUS 121 ETSS I  
MUS 122 ETSS II  
MUS 221 ETSS III  
MUS 222 ETSS IV  
MUS 123 Harmony I  
MUS 124 Harmony II  
MUS 223 Harmony III
MUS 224 Harmony IV
MUS 125 Accel. Harmony I (qual stds only)
MUS 126 Accel. Harmony II (qual stds only)
MUS 321 Form & Analysis I
MUS 323 Orchestration I
MUS 325 History of Music I
MUS 326 History of Music II
MUS 327 History of Music III
NB 325,326,327 must be taken in order.
MUS 337 Basic Conducting
MUS 338 or 342 Choral or Instr Conducting

MUS 183 Class Piano I (non-pno princ)
MUS 184 Class Piano II (non-pno princ)
MUS 283 Class Piano III (non-pno princ)
MUS 284 Class Piano IV (non-pno princ)

MUS ___ Performing Organization (8 semesters required)

ENGLISH

ENG 101 Rhetoric & Composition
ENG 102 Composition & Literature
ENG ___ English Elective

PHILOSOPHY

PHIL 201 The Classical Mind
PHIL 202 The Modern Mind

THEOLOGY AND RELIGIOUS STUDIES
Must be in three different areas or fields, chosen from among the following: Biblical Studies (Old Testament, New Testament); Church History; Moral Theology/Ethics; Liturgy and Sacraments; Spirituality/Pastoral/Religious Education; Systematic Theology; Religion and Culture (Religious Studies, World Religions). Note: TRS 291 Intro to Christianity is for non-Western, Non-Christian students: requires departmental consent from STRS.

TRS ___ (200-level Catholic Theological Tradition):
TRS ___ (200-/300-level course)
TRS ___ (300-level course)
The School of Theology offers the following guidelines for course selection:

<table>
<thead>
<tr>
<th>1st course</th>
<th>200-level course in the <strong>Catholic Theological Tradition</strong> chosen from: TRS 200, 201, 210, 230, 240, 260, 261.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd course</td>
<td>Any 200-level TRS course provided it is not in the same area as the 200-level course already taken.</td>
</tr>
<tr>
<td></td>
<td>The only two areas where this could happen are Biblical Studies [a student may take either TRS 200 or TRS 210 but not both] and Systematic Theology [a student may take either TRS 260 or TRS 261 but not both].</td>
</tr>
<tr>
<td></td>
<td>OR</td>
</tr>
<tr>
<td></td>
<td>Take any 300-level TRS course, provided it is not in the same area as the 200-level course already taken.</td>
</tr>
<tr>
<td>3rd course</td>
<td>Any 300-level TRS course</td>
</tr>
</tbody>
</table>

ACADEMIC ELECTIVES (6 sem. hrs.)

_____ _____ Academic Elective
_____ _____ Academic Elective

Non-credit requirements:
Studio X: 1_2_3_4_5_6_7_8_
MUS150: Field Experiences in Music Education (Enrollment required for each semester that includes music education coursework.)
Piano Proficiency Exam
Piano Principals: Level VIII
Senior Recital Hearing _Senior Recital

**Orchestral Instruments and Instrumental Music Education (Double Major, Nine Semesters)**

The Orchestral Instruments and Instrumental Music Education program is a degree program that has been approved by NCATE, NASDTEC, and NASM. It is designed to meet the needs of those students who desire to become both certified to teach instrumental music in K-12 public and private school settings and, at the same time, earn an undergraduate degree in applied performance. Students completing this program graduate with a Bachelor of Music
and are entitled to Teacher Licensure; initially in the District of Columbia (most states have reciprocal teacher certification agreements.) While the focus and course of study is in the area of instrumental music education, coursework and incipient outcomes also include the development of a knowledge base and skill set that equips graduates to offer competent yet limited instruction in general and choral music classrooms as well. In addition, of course, the graduate earns a BM in performance that can be an asset to further work in the field of applied music performance.

Coursework for the program includes the following:

PPST (before MUS 455 or MUS 456)
MUS 023 Fundamentals I
MUS 024 Fundamentals II

EDUC 251 Foundations of Education
EDUC 361 Psychology of Education

MUPI 171 Principal Instrument (9 semesters required)

MUS 138 Introduction to Music Education
MUS 150 Field Experiences in Music Education (Enrollment required for each semester that includes music education coursework.)

MUS 147 Folk Instr of the World for Music Educators
MUS 148 World Percussion Techniques
MUS 172 Woodwind Techniques for Music Educators
MUS 173 Brass Techniques for Music Educators
MUS 174 String Techniques for Music Educators
MUS 175 Percussion Tech for Music Educators
MUS 189 Choral Tech for the Instrumental Music Educator
MUS 419 Supervised Internship: Elementary & Secondary Levels
MUS 455 Elementary & Middle School Instrumental Music Methods
MUS 456 Sec Instrumental Music Methods

MUS 121 ETSS I (Ear Training Sight Singing)
MUS 122 ETSS II
MUS 221 ETSS III
MUS 222 ETSS IV
MUS 123 Harmony I
MUS 124 Harmony II
MUS 223 Harmony III
MUS 224 Harmony IV
MUS 125 Accelerated Harmony I (qualified students only)
MUS 126 Accel. Harmony II (qual stds only)
MUS 321 Form & Analysis I
MUS 323 Orchestration I
MUS 325 History of Music I
MUS 326 History of Music II
MUS 327 History of Music III
NB 325, 326, 327 must be taken in order.
MUS 337 Basic Conducting
MUS 342 Instrumental Conducting
MUS 568 Orch Lit for String Players (strings)
MUS 569 String Pedagogy (strings)

MUS 183 Class Piano I or MUPI Private Study (non-pno princ)
MUS 184 Class Piano II or MUPI Private Study (non-pno princ)
MUS 283 Class Piano III or MUPI Private Study (non-pno princ)
MUS 284 Class Piano IV or MUPI Private Study (non-pno princ)
MUS 402 Chamber Mus /Accomp (vln,vla,vc)
MUS 402 Chamber Mus /Accomp (vln,vla,vc)
MUS 402 Chamber Mus /Accomp (vln,vla,vc)
MUS 402 Chamber Mus /Accomp (vln,vla,vc)
MUS ____ Performing Organization (9 semesters required)

ENGLISH
ENG 101 Rhetoric & Composition
ENG 102 Composition & Literature
ENG ____ Elective

PHILOSOPHY
PHIL 201 The Classical Mind
PHIL 202 The Modern Mind

THEOLOGY AND RELIGIOUS STUDIES
Must be in three different areas or fields, chosen from among the following: Biblical Studies (Old Testament, New Testament); Church History; Moral Theology/Ethics; Liturgy and Sacraments; Spirituality/Pastoral/Religious Education; Systematic Theology; Religion and Culture (Religious Studies, World Religions). Note: TRS 291 Intro to Christianity is for non-Western, Non-Christian students: requires departmental consent from STRS.

TRS ____ (200-level Catholic Theological Tradition):
TRS 200, 210, 230, 240, 260, 261
TRS ____ (200-/300-level course)
TRS ____ (300-level course)

MUSIC ELECTIVES
(for brass, ww, perc, pno principals: 5 sem hrs)
MUS ____ Music Elective
MUS ____ Music Elective
MUS ____ Music Elective
MUS ____ Music Elective
MUS ____ Music Elective
MUS ____ Music Elective
ACADEMIC ELECTIVES (9 sem hrs)

_____ _____Academic Elective
_____ _____Academic Elective
_____ _____Academic Elective

Studio X: 1_ 2_ 3_ 4_ 5_ 6_ 7_ 8_
Jun Yr: Complete chamber work (all majors)
Junior Recital Hearing _Junior Recital
Sen Yr: Complete chamber work (vln, vla, vc)
Senior Recital Hearing _Senior Recital
or
Exam in Orchestral Lit (only for brass, ww, perc)
### Music Education Techniques Course Rotation

<table>
<thead>
<tr>
<th>Course</th>
<th>Fall 10</th>
<th>Spring 11</th>
<th>Fall 11</th>
<th>Spring 12</th>
<th>Fall 12</th>
<th>Spring 13</th>
<th>Fall 13</th>
<th>Spring 14</th>
<th>Fall 14</th>
<th>Spring 15</th>
<th>Fall 15</th>
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</thead>
<tbody>
<tr>
<td>World Percussion</td>
<td></td>
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<td>X</td>
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<td>X</td>
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<tr>
<td>Percussion</td>
<td></td>
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<td>X</td>
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<td>X</td>
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<tr>
<td>Brass</td>
<td>X</td>
<td></td>
<td>X</td>
<td>X</td>
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<tr>
<td>Woodwinds</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
<td>X</td>
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<td></td>
<td>X</td>
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<tr>
<td>Strings</td>
<td>X</td>
<td></td>
<td>X</td>
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<td>X</td>
<td></td>
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<tr>
<td>Inst. Tech for Choral</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Choral Tech for Inst.</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Folk Insts./Guitar</td>
<td>X</td>
<td></td>
<td>X</td>
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</tr>
</tbody>
</table>
PROFESSIONAL ORGANIZATIONS
THE CATHOLIC UNIVERSITY CHAPTER OF MENC

What is MENC?

MENC is the acronym for Music Educators National Conference, the professional organization for music Educators. It is now known as the National Association for Music Education. Lawyers join the ABA, doctors join the AMA, and music teachers join MENC. MENC provides opportunities for professional growth for music teachers at all levels in all areas.

The Catholic University student chapter #182 plays a significant role in the music education program. This is a student-run organization, which holds monthly meetings on relevant topics, organizes service projects, attends conferences, and provides social contact with other music education majors. The music education faculties serve as advisors, but it is the officers’ responsibility to do the planning, run the meetings, determine the budget, etc.

How do I join MENC?

A recruitment drive is held at the start of fall semester in MUS 150 or in the student lounge. If you miss the registration, it is possible to join throughout the year, but you may miss some of the benefits by joining late. For a reasonable student membership fee, you will receive two journals delivered to your home and all the privileges that full-paying members receive.

What are the benefits of joining MENC?

The student MENC chapter offers you a chance to learn more about the music education profession through a variety of worthwhile activities.

Monthly meetings are designed to enrich and expand your understanding of the music education profession. For example, guest speakers have come to meetings to address topics such as special education, rehearsal techniques, music technology, student teaching, and job interviewing.

Attendance at conferences is encouraged through MENC. Each October, we organize a trip to Baltimore where the Maryland In-Service Conference is held. You can attend valuable workshops, reading sessions, rehearsals, performances, and meetings. Catholic University students have even traveled to the bi-annual national MENC Conference, where music educators from around the country gather for an overwhelming array of learning opportunities.
**Service projects** are an important part of the MENC activities. Students help run events at Catholic University. One year a number of our chapter members worked with second grade students from a nearby elementary school in introducing them to music activities. Last year a number of our chapter members assisted with the annual District of Columbia Music Educators Association (DCMEA) conference which was held on our campus.

MENC **social activities** are held throughout the year. Parties, dinners, and outings have been organized by MENC officers, open to all members. An end-of-the-year party is hosted by the music education faculty is held on campus, where students, alumni, and faculty have the chance to honor graduating seniors.

**Why else should I join MENC?**

Apart from the educational and social reasons, there are practical reasons to join MENC. When you are applying for **jobs**, it is helpful if you list your membership in our professional organization on your resume. It reflects your pledge as a life-long learner, and indicates a commitment to your profession. This is a requirement for all graduating seniors.

**How do I become involved in MENC?**

Because this is a student-run volunteer organization, there is a need for **everyone to participate**. The officers are always looking for leaders with a lot of ideas and energy. After your first year of membership, you are eligible to become an **officer**, and elections are held every spring quarter for the following academic year.

**THE CATHOLIC UNIVERSITY CHAPTER OF ACDA**

**What is ACDA?**

ACDA is the acronym for the **American Choral Directors Association**, the professional organization for choral music educators. Lawyers join the ABA, doctors join the AMA, and choral music teachers join ACDA in addition to MENC. ACDA provides opportunities for professional growth for choral music teachers at all levels in all area.

**How do I join ACDA?**

A recruitment drive is held at the start of **fall semester in MUS 150** or in the student lounge. If you miss the registration, it is possible to join throughout the year, but you may miss some of the benefits by joining late. For a reasonable student membership fee, you will receive
What are the benefits of joining ACDA?

The student ACDA chapter offers you a chance to learn more about the choral music education profession through a variety of worthwhile activities. Like MENC, membership includes a journal, access to the website, and information regarding professional conferences both local and national.

ADVICE from MUSIC EDUCATION MAJORS

- Register early and carefully
- See your advisor early and often
- Join MENC ASAP
- Observe as many different music classes and grade levels as possible
- Take as many instrument techniques classes as you can in your freshmen/sophomore years
- Warn your roommates when you take the instrument techniques classes
- Take the piano classes seriously and practice!
- Get involved with kids as much as possible, e.g., music camp, marching band season
- Earn as many MUS 150 hours as soon as you can
- Attend as many Orff and Kodály Saturday workshops – most of them are free for college students!
- If you are an instrumental/choral major, volunteer with school or church ensembles...get on the podium and conduct
- Go to Conferences
- Learn how to use the library
- Learn how to incorporate technology in your lessons
- Keep playing and performing
- Stay organized and complete assignments as early as possible
- Be prepared for a lot or work and many late nights
- Get to know other music education students
- Try to student teach in the fall, so you can learn how to ‘start’ a class
- Keep all your work and portfolios from methods courses
- Keep your resume as a work in progress
- You will have fun.
<table>
<thead>
<tr>
<th>Year</th>
<th>Course</th>
<th>Description</th>
<th>Semester</th>
<th>Notes</th>
<th>Actions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td>MUS 150</td>
<td>Field Experiences</td>
<td>Fall/Spring</td>
<td></td>
<td>At least 6 hours of field experience (if not enrolled in a methods course)</td>
</tr>
<tr>
<td>*Freshman</td>
<td>MUS 138</td>
<td>Intro to Music Ed</td>
<td>Spring</td>
<td>Essay, Recommendations, GPA=2.5</td>
<td>Petition to Pursue Certification (PPC) At least 10 hours of field experience</td>
</tr>
<tr>
<td>Freshman</td>
<td>Praxis I</td>
<td>Mandatory test</td>
<td>Spring/Summer</td>
<td>Take as soon as possible.</td>
<td>Must be taken before PPC</td>
</tr>
<tr>
<td>Sophomore</td>
<td>MUS 150</td>
<td>Field Experiences</td>
<td>Fall/Spring</td>
<td></td>
<td>At least 6 hours of field experience (if not enrolled in a methods course)</td>
</tr>
<tr>
<td>Sophomore</td>
<td>EDUCATION 251</td>
<td>Foundations of Education</td>
<td>Fall/Spring</td>
<td></td>
<td>Includes some field experiences</td>
</tr>
<tr>
<td>Sophomore</td>
<td>EDUCATION 361</td>
<td>Psychology of Education</td>
<td>Fall/Spring</td>
<td></td>
<td>Includes some field experiences</td>
</tr>
<tr>
<td>*Sophomore</td>
<td>MUS 138</td>
<td>Intro to Music Ed</td>
<td>Spring</td>
<td></td>
<td>Petition to Pursue Certification (PPC) At least 10 hours of field experience</td>
</tr>
<tr>
<td>Sophomore</td>
<td>Piano Proficiency Exam</td>
<td>Mandatory Exam</td>
<td>Spring</td>
<td>May also be taken in junior year</td>
<td></td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 453 MUS 150</td>
<td>Elementary/Choral Methods</td>
<td>Fall</td>
<td>Vocal Track</td>
<td>15 hours field experience (Practicum)</td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 454 MUS 150</td>
<td>Secondary General/Choral Methods</td>
<td>Spring</td>
<td>Vocal Track</td>
<td>15 hours field experience (Practicum) Application to Student Teach, Major GPA = 3.0 Overall GPA = 2.5 Faculty Recommendations</td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 455 MUS 150</td>
<td>Elementary Instrumental Methods</td>
<td>Fall</td>
<td>Instrumental Track</td>
<td>15 hours field experience (Practicum) At least 6 hours of field experience (if not enrolled in a methods course)</td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 456 MUS 150</td>
<td>Secondary Instrumental Methods</td>
<td>Spring</td>
<td>Instrumental Track</td>
<td>15 hours field experience (Practicum) Application to Student Teach Major GPA =3.0</td>
</tr>
<tr>
<td>Year</td>
<td>Course Code</td>
<td>Course Title</td>
<td>Term</td>
<td>Track</td>
<td>Notes</td>
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<tr>
<td>Junior</td>
<td>MUS 179</td>
<td>Instrumental Techniques for Choral Music Educators</td>
<td>Spring</td>
<td>Vocal Track</td>
<td>These are offered in rotation</td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 189</td>
<td>Choral Techniques for Instrumental Music Educators</td>
<td>Spring</td>
<td>Instrumental Track</td>
<td></td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 586</td>
<td>Curriculum &amp; Methods in Sec. Ed.</td>
<td>Fall/Spring</td>
<td>Vocal Track only</td>
<td></td>
</tr>
<tr>
<td>Junior</td>
<td>MUS 581</td>
<td>Diverse Learners</td>
<td>Fall/Spring</td>
<td>Course needed for certification</td>
<td></td>
</tr>
<tr>
<td>Senior</td>
<td>MUS 415</td>
<td>Student Teaching Seminar General/Choral Elementary</td>
<td>Fall</td>
<td>Students are responsible for their own transportation</td>
<td>Seminar meets once a week.</td>
</tr>
<tr>
<td>Senior</td>
<td>MUS 417</td>
<td>Student Teaching Seminar General/Choral secondary</td>
<td>Fall</td>
<td>Students are responsible for their own transportation</td>
<td>Seminar meets once a week.</td>
</tr>
<tr>
<td>Senior</td>
<td>MUS 419</td>
<td>Student Teaching Seminar Instrumental</td>
<td>Fall</td>
<td>Students are responsible for their own transportation</td>
<td>Seminar meets once a week.</td>
</tr>
<tr>
<td>Senior/Graduate</td>
<td>Praxis II</td>
<td>Not required for D.C. Certification at this time. However, generally required by other states.</td>
<td>Fall/Spring/Summer</td>
<td>Should be taken in at the end of the junior year or beginning of senior year.</td>
<td>Two tests: Principles of Learning and Teaching, and Music Content Knowledge</td>
</tr>
<tr>
<td>Senior/Graduate</td>
<td>Certification Application</td>
<td>Students are encouraged to apply for DC certification regardless of where (in what state) they intend to teach. Once DC certification is given, apply for certification in one’s home or other state via reciprocity.</td>
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</tbody>
</table>