



WHAT EVERY MUSIC EDUCATION MAJOR SHOULD KNOW, UNDERSTAND, AND BE ABLE TO DO

The students in music education at Westminster Choir College are able to:

1. articulate the goals and objectives of music in the schools and discuss with ease the major curriculum orientations that drive the content of music education in K – 12 general education.
2. discuss the major philosophical approaches to music education from both historical and critical perspectives. Further, the student is able to integrate these ideologies into a personal philosophy of music education.
3. describe the prominent learning theories as they relate to the teaching and learning of music and apply them to classroom, rehearsal and applied studio instruction as appropriate.
4. describe the prominent music teaching methodologies (Orff, Kod·ly, Dalcroze, Gordon, Suzuki, CMP, Critical Pedagogy and Basal Music Series) as they relate to the teaching and learning of music and apply them to classroom, rehearsal and applied studio instruction as appropriate.
5. name the National Standards for Music Education and describe how they are integrated into decisions about what to teach, how to teach and why.
6. discuss with significance the current issues music education as found in prominent music education journals. Graduate students are expected to conduct qualitative research and to explicate the research studies found in music education research journals.
7. connect the current issues in education to music education in public and private schools in the United States.
8. demonstrate a commitment to music education as a profession as evidenced by membership in the Music Educators National Conference and attendance at professional conferences, meetings and symposia.
9. demonstrate familiarity with music education programs in American schools by observing at varying levels and situations (public, private, urban, suburban, parochial, pre-school, elementary, middle school, senior high school), and by the successful completion of pre-service practicums including student teaching or graduate teaching internship.

10: apply the tenets of Critical Pedagogy to their own learning and teaching. Such tenets include the following:

- a. Education is a conversation where students and their teachers pose problems and solve problems together.
 - b. Education broadens the student's view of reality. For Critical Pedagogy, the goal of teaching and learning is to connect "word" to "world" and to affect a change in the way that both students and their teachers perceive the world.
 - c. Education is empowering. When students and their teacher "know that they know" the phenomenon of "conscientization" has occurred. Conscientization implies a knowing that has depth and goes beyond the recall of information. Rather, conscientization implies knowing that includes understanding and the ability to act on the learning in such a way as to affect a change.
 - d. Education is transformative. For those teaching a critical pedagogy approach, learning takes place when both the teachers and the students can acknowledge a change in perception. It is this change or transformation that teachers can assess.
 - e. Education is political. There are issues of power and control inside the classroom, inside the school building, and inside the community.
11. acquire a broad knowledge base including musical and non-musical content.
12. demonstrate a commitment to on-going personal and professional development.
13. demonstrate the acquisition of a teaching identity appropriate to each individual student's level of development and experience.

To that end, graduate students, undergraduate students with sophomore standing, and transfer students prepare a portfolio that is presented to the full-time faculty of the Music Education Department. The purpose of the portfolio is to provide evidence that they are meeting the outcomes appropriate to their stage within the degree program. The portfolio is reviewed by the faculty in the Department. Then, students appear for a 30 minute interview to review the portfolio and to answer questions as the Department deems appropriate. At the interview, students are to speak for 10 minutes, without notes, on a pre-approved topic. Students must submit a one page topic proposal to the Chair of the Department on or before April 1 for spring reviews and November 1 for fall reviews. Students must pass the review in order to continue in the Music Education Program. Portfolios and the Oral Review are evaluated using a rubric based on the *New Taxonomy of Educational Objectives* by Robert J. Marzano (2001). Portfolios are digital and are submitted on DVD or CD. They may include audio

and video, but should be arranged within a PowerPoint presentation and keyed to the outcomes listed above. Students may include any additional or supplementary artifacts as they deem appropriate to support and to provide a complete picture of their progress.

Rev. Jan/05

SOPHOMORE PORTFOLIO REVIEW Instructions and Information
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Prepare a portfolio including a DVD that contains the following

- 1) Your resumé – submitted as a WORD file in rtf format.
- 2) Your philosophy of music education –submitted as a Word file in rtf format.
- 3) A PowerPoint presentation that is keyed to the Departmental outcomes.
- 4) PowerPoints are keyed to the information in the text:
Creating E-Portfolios Using PowerPoint: A Guide for Educators
 by Kathleen Z. Montgomery and David A. Wiley
 SAGE ISBN 0761928804

Select only the best examples. Do not include every example.

At the review, be prepared to:

- speak for 10 minutes, without notes on a pre-approved topic
- Speak about your career goals
- speak about your experiences
- speak about your Professional Development Activities (PDAs) and how they have contributed to your growth as a music educator
- defend music education in the schools
- discuss the significance of National Standards for Music Education
- answer questions from the courses you have taken in methods, lab, models of music learning, music theory, music literature and arts and sciences
- explain the major methodologies in music education - Orff, Kodály, Dalcroze, Gordon, CPME and the importance of teaching music to individual learning styles (4MAT System)
- answer questions about the repertoire you have performed or are performing
- answer questions about current events - musical and non-musical

Dress professionally for your review.

The department strongly recommends that candidates take a “mock” portfolio review offered by the MENC student chapter in preparation of the official portfolio review.

WESTMINSTER CHOIR COLLEGE OF RIDER UNIVERSITY
Department of Music Education

SOPHOMORE PORTFOLIO ORAL TOPIC PROPOSAL

Student's Name _____

SBN _____ Bronco Number _____

E-Mail: _____

Portfolio Review (circle one) Fall Spring

Student signature _____

Describe the nature of the topic you wish to discuss at your review. Explain how the topic connects to music education and will show your mastery of the course content in music education. What new ideas do you propose relative to the topic? How is the topic relevant to music education in schools today?

Department of Music Education

SOPHOMORE PORTFOLIO ORAL TOPIC PROPOSAL

List at least 5 bibliographic references that connect to your proposal. Please be sure to include at least one book and one journal article.

This proposal must be submitted to the Chair of the Department no later than November 1 for a fall review or April 1 for a spring review.

Approved _____

Denied _____

Comments _____

Signature of the Chair _____

Date Received _____

Date reviewed _____