To transform the world, we must begin with ourselves. However small the world we live in, if we can transform ourselves, bring about a radically different point of view in our daily existence, then perhaps we shall effect the world at large, the extended relationship with others.

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Music Education Department

Introduction

The Music Education Department at Westminster Choir College of Rider University is committed to music teaching and learning that is grounded in critical pedagogies in and for music education. The curriculum at both undergraduate and graduate levels develops teachers who understand that the purpose of music education focuses on the empowerment of students as musicians and critical thinkers, and in the process transforms both the students and their teacher. They recognize that music exists in a social context and that the making of music is a liberating experience. Pre-service music teachers at Westminster know that a musical education enables students and their teachers to connect word to world. As pre-service music teachers, Westminster music education majors recognize that music learning occurs when students and their teachers understand the making of meaning. Finally, Westminster music education majors are committed to National Standards for Music Education as delineated by the Music Educators National Conference. To that end, they design lessons and present instruction that is consistent with INTASC Standards and the New Jersey Core Proficiencies in the Visual and Performing Arts. Westminster pre-service music teachers also meet the Standards of the New Jersey Licensure Code.

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. Critically articulate 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, Kodály, 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. Understand the National Standards for Music Education and describe how they may be 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.

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.

10. Conceptualize and apply tenets of Critical Pedagogy to their own learning and teaching.

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.

In addition, the students in music education at Westminster Choir College are able to:

1. Meet INTASC Standards and New Jersey Core Curriculum Content Standards in the Arts.

2. Discuss major philosophical and methodological approaches to music education from a critical perspective.

3. Demonstrate the acquisition of a teaching “identity” or “disposition.”

4. Manipulate and integrate technology as appropriate to teaching and learning.

5. Demonstrate a commitment to service learning as evidenced by on-going professional development activities.

6. Integrate abilities to access information and interpret research as a foundation for informed decision making.
Guidelines for Field Based Experiences

The pre-service Music Education curriculum constitutes an approved music education program which, along with a mentoring program during the first year of teaching, leads to certification for teaching music at all levels in New Jersey. Transfer of certificates to other states is greatly facilitated by the membership of the state of New Jersey in the National Association of State Directors of Teacher Education and Certification program (NASDTEC) and the Interstate Certification Contract program.

To be eligible for certification in the State of New Jersey, students must:

1. Meet all requirements for graduation with a major in music education;

2. Maintain a minimum cumulative GPA of 2.75;

3. Meet the minimum score set by the State of New Jersey for the Music Education Specialty Area portion of the Praxis test administered by ETS.

Probationary Status

Undergraduate students whose general progress is unsatisfactory or whose cumulative GPA falls below a minimum 2.75 level may be placed on probation or dropped from the music education major. If dropped from the major, students may appeal to the department for reinstatement. Decisions regarding retention or appeals will be made in a manner consistent with state and institutional non-discrimination policies.

Portfolio

Music Education majors at Westminster maintain a digital teaching portfolio that begins in the first year of study and is completed at the end of Student Teaching. During the sophomore year, students undertake a review of the portfolio by the members of the Music Education faculty. Students must pass the portfolio review in order to continue in the music education department.

Appeal Procedures

Appeal procedures are consistent with those outlined in the Student Handbook *The Source*. Students are directed to that publication for information.

Field-based experiences are core components of pre-service music teacher preparation. In the first and second years of the undergraduate program, and throughout the graduate program, students observe in a variety of music classrooms. Visits include urban, suburban, public and private schools. During elementary and secondary methods courses, students complete a teaching practicum. A student teaching experience of a full semester's length follows in the senior year or the last year of graduate study. As a result of coursework completed on campus, students have lessons they are prepared to teach, and are able to write lessons that connect to the goals and objectives of the music teacher and music program at the site. The cooperating teacher's role in these field experiences is of primary importance. The attitudes, habits, and skills acquired by the student greatly influence his or her future as a teacher.
Guidelines for Student Teaching

For this reason we share the following guidelines, formulated by the Music Education Department.

For additional information, please see the syllabi for:
ME 295: Praxis in Elementary Music Education,
ME 681: Music in Elementary Education;
ME 395: Praxis in Secondary Music Education,
ME 682: Music in Secondary Education,
ME 492: Student Teaching;
ME 680: Internship in Music Teaching for additional information.

I. Procedures at the Practicum Site

For Student Teachers, Elementary and Secondary Practicums

A. Upon arrival at the practicum site, the students should be briefed by the cooperating teacher on objectives relevant to the music program, prior musical experiences of the classes, and other relevant information.

B. Many cooperating teachers have found the following schedule useful in planning the practicum:

1. The student teachers should observe the cooperating teacher in action for one week in order to become familiar with his or her procedures and techniques.

2. During the second week, students may be integrated into the program and held responsible for short segments of lessons following the music teacher's plans and objectives.

As the practicum progresses and student teachers gain proficiency, they may be given more responsibility (at the discretion of the cooperating teacher), culminating in the presentation by each student of one or more complete lessons in accordance with the cooperating teacher's program.

Student Teachers are expected to teach entire lessons or conduct entire rehearsals after the 6th week.

C. The cooperating teacher shall remain in the classroom during all teaching by team members and also during visitation by the Westminster Choir College Supervisor.
D. Westminster students are required to prepare a written plan for each lesson taught or rehearsal conducted, following any format approved by Westminster Choir College, and present a copy to the cooperating teacher for a critique before the lesson is taught. A third copy of all lesson plans shall be prepared for the Westminster Choir College supervisor.

E. Westminster students are expected to dress professionally whenever they are at the practicum site.

F. Students should arrive at the site 15 minutes before the beginning of the school day and remain until such time as they must return to campus for choir. Cooperating teachers may require students to present them with lesson plans in advance of the teaching day.

G. If possible, the cooperating teacher should meet with the teaching team either before or after each lesson for evaluation and planning. However, consistent with requirements of the State Licensure Code, cooperating teachers must meet weekly with students in their charge to discuss progress.

H. Consistent with State requirements, Student Teachers are observed every other week by a supervisor from Westminster Choir College. Students in other practicums are observed by a Westminster supervisor at least twice. The principal, teacher, or any of the student teachers may request further observations. Cooperating teachers should help students to facilitate teaching when the supervisor observes. If students are in teams, all members of the team must teach on observation days.

I. National Standards, State Standards, Tenets of Critical Pedagogy for Music Education (CPME), Marzano Taxonomy and INTASC Standards are considered when planning lessons and rehearsals. Students are expected to write lessons that adhere to the goals of music education at Westminster as well as those of the cooperating teacher at the practicum site. When there appears to be a discrepancy, the college supervisor should be contacted.
J. It is recommended that assessment be an ongoing process. The cooperating teacher should periodically review with the students their strengths and areas for improvement. Cooperating teachers should feel free to contact the Westminster supervisor to discuss the progress of the individual students placed in their charge at any time.

K. The coordinator of placement at Westminster will provide a final evaluation form for each student teacher. The form should be completed by the cooperating teacher and returned to the college immediately following the conclusion of the practicum experience. This evaluation must be returned to Westminster Choir College before the cooperating teacher can be remunerated.

L. Grades for students in practicum courses and student teaching are determined by the Westminster Choir College faculty upon review of the evaluation from the cooperating teacher.
II. Eligibility

To be eligible for student teaching, all undergraduate students must have completed all music education required courses, all required psychology and conducting courses and passed the piano proficiency test. During the sophomore year, students are assigned a semester for student teaching. Two semesters (one year) prior to the assigned student teaching semester, the student is to initiate a meeting with the Coordinator of Placement to discuss appropriate placement sites. The Coordinator of Student Teaching will seek out appropriate sites and inform the student. Students must make an appointment to observe at the site and interview with the prospective cooperating teacher. If the interview is successful, the Coordinator of Student Teaching will confirm the placement. It is the student's responsibility to provide the coordinator with any documents required by the school district that facilitate the placement confirmation. Failure on the student's part to comply may jeopardize placement. Students should realize that placements might not be confirmed until after the semester of student teaching begins. Graduate students meet with the coordinator of student teaching and the Department Chair to determine eligibility for Student Teaching. Undergraduate students may not enroll in any classes, applied lessons or ensembles during the semester of student teaching. Student teachers are not permitted to present recitals, perform in ensembles, including student conducting recitals during the semester of student teaching.

III. Attendance Policy

A. The student is expected to be at their placement every day. Student Teachers are expected to take on the full teaching day and related responsibilities of the cooperating teacher. This includes attendance at activities before or after school and in the evening, as well as attendance during in-service, conference, and testing days. Student Teachers teach according to the calendar of the school district where they are placed. Sophomores, Juniors and Graduate students in the Teaching Internship follow the Westminster Choir College calendar.

B. During the course of the student teaching semester, the student teacher may be required to return to the Westminster Choir College campus to attend special programs. Student teachers may be excused to attend MENC, ACDA, NJMEA or PMEA conferences.

C. The student is required to inform both the cooperating teacher and the college supervisor if he or she will be absent from school. Cooperating teachers should notify the college supervisor immediately of excessive unannounced absences or tardiness.

D. Unexcused absences from field placements including practica, student teaching and internships are not permitted. Absences determined excessive by the cooperating teacher and college supervisor will result in a lower grade. In the event of illness, the student is expected to notify the cooperating teacher, the principal's office, and the Westminster Choir College supervisor. If the total number of sick days exceeds three, days will be made up during exam week at the discretion of the department. If the total exceeds five days, special arrangements will be necessary to make up the days. In some cases, the department may require the student to repeat the entire student teaching experience.

The responsibilities that accompany the student teaching experience must have priority over all other commitments. This is the general guideline student teachers should remember whenever they make decisions during the student teaching semester. The following policies have evolved over the years in response to specific situations and the experience of the choral and music education faculty. These policies have been adopted to ensure the most professional relationship possible among cooperating teachers, student teachers, and the College.
IV. Additional Resources and References

Students are directed to the College Catalog for additional information and requirements.

V. Some Thoughts for Students in Field Based Experiences

1. Find out the time you are to report for work in the morning. BE ON TIME. The school principal has every right to expect professional behavior from you in this and all matters.

2. You are expected to be in your assigned school unless both your WCC supervisor and your cooperating teacher have approved an absence. Few legitimate reasons for absence exist.

3. In case of illness, notify your cooperating teacher and your WCC supervisor.

4. School closings are announced on the radio. Know your school number.

5. Student teachers should spend the entire day in the school or schools, allowing sufficient time at the beginning of the day for planning and evaluation. Students in practices should arrive at the school in plenty of time to teach and remain at the school to allow time for conferencing with the cooperating teacher.

6. Operate within the curriculum framework set forth by your cooperating teacher, since he or she is responsible for the musical growth of his or her students.

7. When possible, share with the cooperating teacher in the development of learning sequences, or initiate a learning sequence of your own when appropriate.

8. Teach all classes and/or performance groups assigned by your cooperating teacher.

9. Remember it is your responsibility to serve students.

10. Always have a lesson plan or rehearsal plan available for the cooperating teacher and a supervisor.

11. Work out a satisfactory method of keeping records, either independently or in accordance with the cooperating teacher’s system, whichever is appropriate to the situation.

12. Treat each student with respect, maintain a positive and enthusiastic attitude, have high expectations for students’ accomplishments, and have a thorough knowledge of your subject/score and method of presentation.
13. Continually observe the cooperating teacher’s method of dealing with problem students, with classroom/rehearsal management, and with techniques for presenting effective lessons or conducting efficient rehearsals.

14. Dress appropriately. Follow the dress code of the school.

15. Manage your time and energy in order to remain alert during the teaching.

16. Maintain control of your feelings and emotions and leave your personal problems outside the classroom.

17. Maintain a sense of humor.

18. Remain calm in tense situations.

19. Speak loudly enough to be heard and employ good grammar. Avoid excessive use of slang and casual expressions such as “ya know,” “you guys,” etc. Every teacher is an English teacher. Do not call female students “guys”.

20. Exercising patience is conducive to poise and will help when working with students and staff.

21. Display consideration of others. Good manners and courtesy are important. Expressions of gratitude, such as a letter of thanks to your cooperating teacher after completing your assignment, are in order.

22. Attend faculty and parent meetings whenever possible.

23. Fulfill the requirements of your college supervisor, and attend required seminars at WCC.

24. Your reputation is a valuable asset. Continue to build a positive one.
Planning for Instruction

Lesson and Rehearsal Plans

We recognize that there are many ways to write lesson plans. What follows are examples of a lesson plan model for classroom music and another for a choral rehearsal. Students are encouraged but not required to use this format, however, students ARE required to provide a written plan for every lesson they teach and every rehearsal they conduct. Lesson and Rehearsal Plans should be prepared in advance and approved by the cooperating teaching before they are taught.

Criteria for a Successful Lesson

1. The lesson is centered on a musical concept(s) that empowers children to be musicians.
2. The lesson reflects the teacher’s understanding of who the children are. This includes their social, emotional and developmental maturity. The lesson connects school music to the students world.
3. The teacher combines strategies that engage the right brain as well as the left. During the lesson, the teacher refrains from using colloquialisms, slang or gender specific references.
4. There are strategies that address the diversity of learning types.
5. Children are asked probing questions that engage meaningful dialogue motivate higher order thinking and that involve children in using musical thinking. Children are also engaged in situations that encourage critical feeling and critical action.
6. Music activities and tasks are authentic. Technology is integrated whenever appropriate.
7. The teacher checks for understanding at multiple points within the lesson using a variety of evaluative tools including rubrics.
8. The activities presented in the lesson facilitate a transformation for both student and teacher.
9. Musical skills, including but not limited to “audiation,” are being developed. The lesson addresses National Standards for Music Education and/or state core proficiencies.
10. The lesson content is aesthetically sound.

NOTE: With the permission of the cooperating teacher, students may miss student teaching to attend professional conferences or graduate school auditions.
Lesson Plan Model for General Music Classes

Author's Name: _________________________________________________________________

Grade Level: _________________________  Class: _______________________________

Concept or Theme:

Materials:
### Instructional Sequence

<table>
<thead>
<tr>
<th>Critical Pedagogy</th>
<th>Empowering Musicians</th>
<th>Lesson Steps</th>
<th>National Standards</th>
<th>Lesson Form</th>
</tr>
</thead>
</table>
| **Who We Are**    | Engaging Musical Imagination | **1. Honoring Their World**  
Teacher engages the students in problem solving by creating an experience that presents a need to know. | Experiencing Music (6, 7) | Exposition |
| **Who They May Become** | Engaging Musical Intellect | **2. Sharing the Experience**  
Students and their teacher process the experience. They share feelings and reflect. | Connecting Music (8, 9) | Development |
| **Who We Might Become Together** | Engaging Musical Creativity | **3. Connecting Their World to the Classroom**  
Teacher connects the experience to the musical concept using comparable concepts from the other arts, culture, or student out-of-school experiences. | Connecting Music (3, 4, 5) | Improvisation |
| **Who We Might Become Together** | Engaging Musical Creativity | **4. Dialoguing Together**  
Teacher presents the concept. Students gather the evidence they need to solve the problem. | Connecting Music (1, 2) | Recapitulation |
| **Who We Might Become Together** | Engaging Musical Creativity | **5. Practicing the Content**  
Teacher provides students with an opportunity to practice the concept. A homework assignment or quiz might be included at this step. | Connecting Music (3, 4, 5) | Improvisation |
| **Who We Might Become Together** | Engaging Musical Creativity | **6. Connecting School Music to Students’ World**  
Teacher invites students to find alternative solutions and new ways to use the information presented. Students have the opportunity to create something new. | Connecting Music (1, 2) | Recapitulation |
| **Who We Might Become Together** | Engaging Musical Creativity | **7. Assessing Transformation**  
Students and their teacher reflect and evaluate the work completed. The assessment rubric is applied at this step. | Connecting Music (1, 2) | Recapitulation |
| **Who We Might Become Together** | Engaging Musical Creativity | **8. Acknowledging Transformation**  
Students and their teacher celebrate the new learning through presentation, exhibition or other forms of demonstration. | Connecting Music (1, 2) | Recapitulation |

Rubric for Critical Pedagogy Lesson Plans

(To be applied in Lesson Step 7 for the student, and/or the teacher, and/or the student and teacher together)

5. Shows evidence of conscientization (they “know that they know”). Demonstrates the ability to fuse critical thinking, critical action and critical feeling as applied to their own realities.
Applies the concept (i.e., word) in ways that change their own perceptions of reality (i.e., world).

4. Shows evidence of transformation.
Demonstrates a change in perception when dealing with the lesson concept.
Applies the concept outside the context of the lesson.

3. Shows evidence of meeting the expectation of the benchmarks.
Understands the meaning of the concept.
Applies the concept within the context of the lesson.

2. Shows evidence of meeting some benchmarks.
Demonstrates limited understanding of the concept.
Cannot apply the concept outside the context of the lesson.

1. Does not meet the benchmarks of the lesson.
Does not understand the concept.
Cannot apply the concept within the context of the lesson.

Teacher's Reflective Comments
## Ensemble Rehearsal Plan

<table>
<thead>
<tr>
<th><strong>Teacher's Name</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Name of Ensemble</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Length of the Rehearsal</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Name of Piece</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Composer/Arranger</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Publisher and Number</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Voicing</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Level of Difficulty</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Information about the composer
<table>
<thead>
<tr>
<th>Information about the piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachable moments in the piece</td>
</tr>
<tr>
<td>Focusing question</td>
</tr>
<tr>
<td>Rehearsal strategy</td>
</tr>
</tbody>
</table>

**Warm up** (must connect to and prepare the musical issues to be rehearsed)
<table>
<thead>
<tr>
<th>Performance Challenges</th>
<th>Rehearsal Strategies</th>
</tr>
</thead>
</table>
Ways to empower singers to be musicians

Ways to engage singers in problem posing and problem solving

Ways to assess success

Goals for the next rehearsal

THIS PLAN MUST BE CHECKED AND APPROVED BY THE COOPERATING TEACHER IN ADVANCE.

Cooperating Teacher Signature

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