RADFORD UNIVERSITY | Department of Music

MUSIC EDUCATION
DEGREE PROGRAM HANDBOOK
2022-2023

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The **Bachelor of Music in Music Education** prepares students for careers as choral directors, instrumental directors, or general music teachers in public schools. In accordance with certification guidelines (PK-12) established by the Commonwealth, students choose either a Vocal/Choral or an Instrumental concentration. Vocal/Choral students pursue applied music study in voice, keyboard or guitar. Instrumental students have applied study on a band/orchestra instrument or guitar. Both concentrations receive a solid foundation of pedagogical skills and professional knowledge, with many opportunities to observe and participate in public school settings, PK-12.   Virginia has reciprocal licensure agreements with 48 other states. The high demand for public school music teachers has resulted in a near 100 percent placement rate for graduates of this program.

CONTENTS

** Curricular policies found in this handbook are first elaborated in the official annual university catalog. Students should become familiar with the Music Sections of their entrance catalog.

I.   Why Music Education?

"I would teach the children music, physics, and philosophy, but the most important is music, for in the patterns of the arts <u>are the keys to all learning</u>." Plato (428 BC – 348 BC), student of Socrates, teacher to Aristotle

Strong musicianship, passion for teaching, effective communication, and appropriate personal dispositions are required traits for effective music educators at any level. Thus, to gain PK-12 certification in Music, Radford University students demonstrate these crucial components through coursework, performance, and various screenings.

From with the very first semester of study through the final student teaching experience, our goal is to prepare students for the professional world of music education. Excellent professional music educators are able to create musical experiences for students that honor music as: 1) a way of knowing, 2) an extremely important activity for students, 3) a most positive force in our society, and 4) an ever evolving 'aural tradition' that requires continual attention to quality, detail, and expression.

Through your experiences as a Music Education major, it is our hope you will develop and refine a personal philosophy to articulate clearly why you teach music, why all students at all grade levels should receive music instruction, and the importance of life-long music making.

II.   PK-12 Music Certification in the Commonwealth of Virginia

In our nation, it is the charge of individual states to provide for public education. Each state creates mandates that define curriculum, assessment, teacher evaluation, and teacher certification requirements. In the Commonwealth of Virginia, requirements for certification in PK-12 Music Teaching are determined by legislative and accreditation agencies such as: The Commonwealth of Virginia, CAEP (Council for Accreditation of Educator Preparation), SCHEV (State Council of Higher Education for Virginia), and NASM (National Association of Schools of Music). Unlike elective, creative, and applied music coursework, curricular requirements for Music Education coursework are prescribed through the government agencies listed above and must be approved by Radford University's Professional Education Curriculum Committee. A viable music education program must demonstrate—through a matrix of coursework and experiences—how all elements of the prescribed curriculum for PK-12 Music certification are embedded in the degree program. The Music Education Degree Program at Radford University is fully accredited by all of the aforementioned agencies.

Those who seek PK-12 certification in Music must demonstrate success in three areas: **general core knowledge**, **musicianship**, and **pedagogical skills / professional dispositions**. Music education majors must demonstrate *general core knowledge* (Math, Science, English, etc.) through coursework and VCLA scores. Music education majors also must demonstrate *musicianship* through success in Applied Performance, Music Theory, Ear Training, Piano Keyboard and Guitar skills, Music History, and Conducting through GPA, screenings, and PRAXIS II: MUSIC scores. Further, music education majors must demonstrate *pedagogical skills* and *professional dispositions* appropriate for

the PK-12 classroom through success in Music Education courses, field experiences, and various screenings conducted by our professional preparation faculty.

A student who successfully gains and demonstrates the aforementioned skills may apply for entrance into the *Radford University College of Education and Human Development Teacher Education Program*. Students who are admitted to the Teacher Education Program may then be placed in a full Student Teaching, PK-12 Music Internship.

As a student progresses through the Music Education degree program, familiarity with particular policies is important:

1. Membership in the RU Chapter of NAfME (National Association for Music Education) is <u>mandatory</u>, as is attendance at all NAfME meetings. Notices of chapter meetings will be posted early in fall semester. It is the responsibility of the student to clear the calendar for these meetings.
2. Music Education Majors must maintain a **3.0 GPA in all music education courses,** and **2.75** cumulative GPA. Students who fall below the prescribed GPA may be placed on probationary status within the degree program or may be asked to discontinue pursuance of the Music Education Degree Concentration.
3. Music Education majors should become familiar with the Teacher Education Program's *Professional Characteristics and Dispositions* rubric (see pp. 26-27). Students who demonstrate inappropriate behaviors may be placed on probationary status within the degree program or may be asked to discontinue pursuance of the Music Education Degree Concentration.
4. All music education majors are required to pass Piano Keyboard classes and Piano Level juries: Level I for Instrumental Track, Level II for Vocal/Choral Track. Students who are not able to demonstrate Piano Keyboard skills successfully—within a reasonable timeframe—will not progress into Instrumental or Vocal/Choral conducting courses, may be placed on probationary status within the degree program, or may be asked to discontinue pursuance of the Music Education Degree Concentration.
5. Music Education Majors are required to retake music education coursework in which a 'B-' grade (or lower) was earned, because, ultimately, a student's college transcript <u>will</u> impact future job opportunities.
6. Pivotal courses in the program hold important course prerequisites (conducting courses, elementary and secondary music methods courses). Students should become familiar with all course prerequisites and heed advisement of their major professor. DO NOT SELF-ADVISE OR GARNER ADVISEMENT SOLELY FROM FELLOW STUDENTS.
7. Documentation of fifty-plus hours of field experience is required for application to the Teacher Education Program. These hours are acquired through students' Music Education coursework and related music education experiences outside coursework. Hours earned through music education courses must be appropriate to the course in which the student is enrolled and supervised by certified music teachers in a public school, classroom environment. Hours gained outside of this process must be pre-approved by the Music Education Degree Program Director and should be logged on the

Music Education Field Experience Log (see pp. 28-29). Typically, non-music-related summer experiences, camps, church camps, and daycare work do not apply.

8. Students are ***strongly discouraged*** from involvement in coursework, recitals, full-time work, etc. while student teaching (internship), because of the intensity of and commitment necessary during the student teaching experience. Students must gain <u>pre-approval</u> for any such activity from the Director of the Music Education Degree Program. Further discussion is provided in the Student Teaching section of this handbook (Section IX).

Additional Policies and Procedures are discussed in the following sections of this handbook and are clearly outlined in the Music Section of the University Catalogue. Pay careful attention and seek advisement from the Music Education Degree Program Director when in doubt.

III.   Music Education Degree Course Requirements

The Music Education degree program includes coursework from the following domains:

1. General Core Foundations, Knowledge, and Skills
2. Music Core Courses: Ensembles, Applied Music, Piano, Guitar, Music Theory and Ear Training, Music History, Conducting
3. Music Education Core Courses
4. Instrumental Track and/or Vocal-Choral Track Methods Courses
5. Field Experience
6. Student Teaching (14 weeks: 7–Elementary and 7–Secondary)

Students follow either an Instrumental Track, leading to certification in Elementary General Music and Instrumental Music, or a Vocal-Choral Track leading to certification in Elementary General Music and Vocal Music. Both tracks prepare students for teaching music in PK-12 Public School settings and meet all requirements for the Commonwealth of Virginia (BM-MUED check lists are available from your advisor).

<u>Music Coursework Required Of All Music Education Majors</u>
Music Theory & Ear Training: MUSC 111-115 / 211-215, MUSC 418 (Arranging & Orchestration)
Music History and Literature: MUSC 100; MUSH 321, 322
Guitar Class: MUSC 367, 368
Piano Class: MUSC 161, 162 – Must pass Piano Level I proficiency exam
Intro to Conducting: MUSC 354 – ***Prerequisites***: Pass Piano Level I proficiency, Music Theory 211/ET 214, concurrent with Music Theory 212/ET 215

<u>Applied Performance</u>: ***Minimum*** of 6 semesters of successful applied study*, summative jury, and ½ Recital—**OR**—7 semesters of successful applied study, summative jury, no recital (*successful applied study = passing grade in applied lessons). Students are highly encouraged to continue applied study each semester until student teaching.

<u>Ensembles</u>: ***Minimum*** of 7 credits in major ensembles. Music Education majors must perform with appropriate major ensembles **each semester** until student teaching. *Guitar and Piano majors on the Instrumental Track must gain a minimum 1 credit in Wind Band (MUSC 310) or Chamber Orchestra (MUSC 309) – subject to conductor approval.
The Instrumental Option in the Music Education Concentration requires at least six (6) semester hours

chosen from MUSC 309, MUSC 310, and MUSC 436. The Vocal/Choral Option in the Music Education Concentration requires at least six (6) semester hours chosen from MUSC 311, MUSC 312 and MUSC 456. For at least one semester (prior to completion of applied Level 6), the requirement must be satisfied in one of the following ensembles that includes coached, un-conducted performance experiences:

- MUSC 309 - Chamber Orchestra
- MUSC 433 - Advanced Jazz Combo
- MUSC 435 - Percussion Ensemble
- MUSC 436 - Guitar Ensemble
- MUSC 437 - Digital Ensemble
- MUSC 450 - Chamber Music Ensemble
- MUSC 457 - Opera Workshop

No more than one major ensemble per semester may be counted toward degree requirements (transfer students who may graduate in fewer semesters than the number of ensembles required are excepted).

Music Education Coursework Required Of All Music Education Majors
Music Technology for K-12: MUSE 117
Classroom Instruments: MUSE 353
Methods & Practicum for Primary Music: MUSE 446
      Prerequisites: MUSE 353 (Class Instruments), MUSC 367, 368 (Guitar Class), MUSC 161, 162 (Piano Class)
Methods & Practicum for Intermediate Music: MUSE 447
      Prerequisite: MUSE 446
Methods & Practicum for Secondary Music: MUSE 459
      Prerequisites: MUSE 447, all methods courses, pass screenings and applied formative jury/Level 4

Additional Coursework Required for the Instrumental Track
Woodwind Techniques (with fall Lab Band): MUSE 348 (two semesters)
Brass Techniques (with fall Lab Band): MUSE 349
Percussion Techniques: MUSE 350
String Techniques: MUSE 351
Marching Band Techniques: MUSE 360 (Guitarists on instrumental track may substitute MUSC 369:370 (1 SH) Fretboard Techniques)
Jazz Ensemble Techniques: MUSE 364
Instrumental Conducting (with fall Lab Band) MUSE 356
      Prerequisites: successful completion of MUSC 354 (Intro. to Conducting), MUSC 212, 215 (Music Theory IV / Ear Training IV), & pass Piano Level I proficiency

      The Music Education Degree Program at RU is one of few that offer guitarists and pianists an opportunity to gain PK-12 Instrumental Music Certification: Guitarists and Pianists pursuing the instrumental track music perform in MUSC 310 (Wind Band) or MUSC 309 (Chamber Orchestra)—subject to conductor approval—a minimum of one semester. This will require the student to develop skills on a secondary wind/string instrument at an acceptable level for a large ensemble. Dependent upon the student's abilities, this requirement might best be filled in the 3rd or 4th year. These skills are gained through the Woodwind, String, and Brass Techniques courses.

Additional Coursework Required for the Vocal-Choral Track
Piano: MUSC 261, 262 (Must pass Level II proficiency), Accompanying MUSC 458* (two semesters)
*Piano majors -Vocal/Choral track may substitute MUSC 152/153, Pianist as Collaborator for MUSC 458.
*Guitarists – _Vocal/Choral track may substitute MUSC 369:370 Fretboard skills (1 SH.) for 1 credit of MUSC 458.

Vocal Pedagogy: MUSE 357

Teaching Choral Music: MUSE 344

Choral Literature: MUSE 358

Choral Conducting MUSE 355

> Prerequisites: successful completion of MUSC 354 (Intro. to Conducting), MUSC 212, 215 (Music Theory IV / Ear Training IV), and pass Piano Level I proficiency

Guitarists and Pianists pursuing the Vocal-Choral Track music must pass the Applied Voice Level 4 / Formative Jury in addition to applied requirements of the instrumental studio.

Music Education Courses are scheduled in accordance with the published course rotation (see chart below). After consultation with their advisor, students should become familiar with the rotation and plan out a chronological course of study.

Rotation of Music Education Courses
FALL 2022 – SPRING 2026

Vocal/Choral		Common – All Music Ed Students		Instrumental	
Fall 2022 143 Diction (1) 355 Choral Cond. (2) *juniors/seniors* 458 Accomp. (1) *must take two semesters*	**Spring 2023** 357 Vocal Ped. (2) 458 Accomp. (1)	**Fall 2022** 367 GuitarClass (1) *300:400 K-12FldEx (0)* 446 PK-PriMusPrt (3) 459 Ens. Prac. (3)	**Spring 2023** 117 K-12 MusTech (1) 368 GuitarClass (1) *300:400 K-12FldEx (0)* 353 ClassInstr (1) 354 Intro to Cond. (2) Arr. & Orch. (3) 447 3-6 GenMusPrt (3)	**Fall 2022** 349 Brass Tech (1) 360 M. Band Tech (1) *369 Fretboard Skills (1)* *(Guitarists on instrumental track only – may substitute this for MUSC360)* 356 Inst. Cond (3)	**Spring 2023** 350 Perc. Tech (1) 351 String Tech (1) (NO Freshmen)
Fall 2023 143 Diction (1) 344 TeachChorMus (2) *sophomores/juniors* 458 Accomp. (1) *must take two semesters*	**Spring 2024** 358 Choral Lit. (2) 458 Accomp. (1)	**Fall 2023** 367 GuitarClass (1) *300:400 K-12FldEx (0)* 446 PK-PriMusPrt (3) 459 Ens. Prac. (3)	**Spring 2024** 117 K-12 MusTech (1) 368 GuitarClass (1) *300:400 K-12FldEx (0)* 353 ClassInstr (1) 354 Intro to Cond. (2) 418 Arr. & Orch. (3) 447 3-6 GenMusPrt (3)	**Fall 2023** 348 WW Tech (1)	**Spring 2024** 348 WW Tech (1) 364 Jazz Tech (1)
Fall 2024 143 Diction (1) 355 Choral Cond. (2) *juniors/seniors* 458 Accomp. (1) *must take two semesters*	**Spring 2025** 357 Vocal Ped. (2) 458 Accomp. (1)	**Fall 2024** 367 GuitarClass (1) *300:400 K-12FldEx (0)* 446 PK-PriMusPrt (3) 459 Ens. Prac. (3)	**Spring 2025** 117 K-12 MusTech (1) 368 GuitarClass (1) *300:400 K-12FldEx (0)* 353 ClassInstr (1) 354 Intro to Cond. (2) Arr. & Orch. (3) 447 3-6 GenMusPrt (3)	**Fall 2024** 349 Brass Tech (1) 360 M. Band Tech (1) *369 Fretboard Skills (1)* *(Guitarists on instrumental track only – may substitute this for MUSC360)* 356 Inst. Cond (3)	**Spring 2025** 350 Perc. Tech (1) 351 String Tech (1) (NO Freshmen)
Fall 2025 143 Diction (1) 344 TeachChorMus (2) 458 Accomp. (1) *must take two semesters*	**Spring 2026** 358 Choral Lit. (2) *sophomores/juniors* 458 Accomp. (1)	**Fall 2025** 367 GuitarClass (1) *300:400 K-12FldEx (0)* 446 PK-PriMusPrt (3) 459 Ens. Prac. (3)	**Spring 2026** 117 K-12 MusTech (1) 368 GuitarClass (1) *300:400 K-12FldEx (0)* 353 ClassInstr (1) 354 Intro to Cond. (2) 418 Arr. & Orch. (3) 447 3-6 GenMusPrt (3)	**Fall 2025** 348 WW Tech (1)	**Spring 2026** 348 WW Tech (1) 364 Jazz Tech (1)

Student Teaching (MUSE 462)

The culmination of coursework, screenings, and field experience hours enable students to meet requirements for the Application to Student Teach. Two semesters (one academic year) *prior* to student teaching, students are required to **attend mandatory orientation meetings** presented by the College of Education and Human Development (CEHD) Student Teaching Placement Office. The CEHD Placement Office maintains

important records with regard to test scores (VCLA, & PRAXIS II: music content knowledge) and all requirements for student teaching. Once all requirements are met – including 50 hours of field experience gained through music education coursework (see Field Experience Log, pp. 28-29)—and the Director of Music Education approves the application, a placement request will be initiated by the Director of the Music Education Degree Program and the CEHD Placement Office. Student Teaching must begin <u>within one academic year</u> of music education coursework completion.

Our student teachers are required to split the 14-week semester internship: half in a public school, elementary music classroom setting and half in a secondary instrumental or vocal-choral, public school music classroom setting. Student teachers must be placed with, and supervised by, certified music professionals. We have found this balanced approached enhances students' marketability once licensure is gained.

IV.   Qualifications for Retention in the Music Education Program

Once admitted to the program and throughout their field experience, music education students are required to meet certain professional qualifications in order to remain in in the program and throughout their field experiences.

<u>Oral and Written Communication</u>
Teacher candidates are expected to communicate effectively, both orally and in writing. Their usage, spelling, pronunciation, and punctuation must be appropriate to standard English. They should be able to articulate clearly and effectively project and modulate their voice.

<u>Content Knowledge</u>
Teacher candidates must demonstrate sufficient mastery of the knowledge and skills of the content they will be teaching. They must take initiative to preview the content that lies ahead in the curriculum and make sure they have mastered it prior to teaching it.

Teacher candidates are expected to:
• exhibit an interest in content area subject matter;
• demonstrate a willingness to learn more about the content; and
• have the ability to use a variety of resources for enhancing their skills and
   understanding in the content areas.

> **Poor performance regarding content knowledge and a lack of understanding of the curriculum is a matter of critical, immediate concern and may interfere with successful completion of the program.**

<u>Interpersonal Skills</u>
Teacher preparation at Radford University relies upon the dynamics of the professional community to drive professional development. Candidates must be able to establish positive and productive working relationships with peers, students, and instructors.

Before beginning school placements, they must already exhibit basic interpersonal skills, some of which are listed below.

- Recognize and support human differences
- Reflect on teaching and learning
- Show a positive regard and respect for others
- Manage stress and be flexible
- Accept change and be able to handle ambiguity
- Be able to problem-solve
- Maintain confidentiality
- Express differing opinions respectfully
- Accept constructive feedback

Professional Conduct

Teacher candidates are to assume the attitude, bearing, and responsible actions of a person entrusted with the role of professional educator. This requires the ability to make thoughtful decisions. Candidates must, for example:

- know and abide by all school and university policies and procedures;
- be punctual;
- maintain satisfactory attendance and time schedules;
- be reliable and dependable;
- commit to the work necessary to accomplish requirements and meet goals;
- demonstrate a professional attitude in all contacts with the school, community, and university; and
- recognize situations that require confidentiality and be extremely cautious in dealing with such situations.

> **Candidates should be thoughtful in their interactions** with each other, their teachers and instructors, and parents or community members. They should be sensitive to matters of confidentiality and should avoid sharing information about others unless it is clearly being shared within a professional setting for professional purposes.

V. Music Education Screenings and Dispositions

At various points, students progressing through the Music Education degree program are interviewed and evaluated to verify satisfactory musical, pedagogical, and dispositional progress. These screenings occur as follows:

- 1st Screening: during Classroom Instruments MUSE 353 (early in Spring semester, Sophomore year): Dispositional Self-Assessment (see pp. 26-27) and evaluation of academic and musical progress. First Draft of Portfolio.

- 2nd Screening: during MUSE 447 (prior to MUSE 459) (early in Spring semester, Junior year): Formal Dispositional Assessment (see pp. 26-27) and evaluation of: Academic and Musical Progress – Portfolio – PRAXIS/VCLA Status – Strengths & Weaknesses. Music Ed. Field Experience Log – 50–hour form – Application to Student Teach – Strengths & Weaknesses in preparation for Student Teaching

Vocal-Choral: Review Elementary Teaching Rubrics/Accompanying / Sight Singing / Error Detection
Instrumental: Review Elementary/Lab Band/Teaching Rubrics and Wind/String/Percussion Proficiencies.

NOTE: If deficiencies are identified, the student may <u>not</u> progress into MUSE 446/447/459; additional screenings may be required.

Teacher Candidates are formally assessed with regard to the following Professional Characteristics and Dispositions:

1. Oral communication
2. Written communication
3. Attendance and punctuality
4. Professional presence
5. Ability to manage workload
6. Work habits / Commitment to excellence
7. Critical thinking
8. Initiative to learn
9. Social Emotional Learning Competencies
10. Engagement in the Learning Environment
11. Collaboration
12. Respect for others
13. Commitment to diversity and equity
14. Attitude toward learners
15. Response to feedback

A student who consistently demonstrates inappropriate behaviors or does not meet basic expectations in one or more of the Professional Characteristics & Dispositions may not continue in the music education program, will not be allowed to enter the Teacher Education Program in CEHD, and will not be placed in a student teaching internship.

Concerns
If a teacher candidate is unable to maintain satisfactory attendance and professional conduct in the schools, at Radford University, or in matters in their personal lives that become public, he/she may be dismissed from early field experiences or student teaching. This could jeopardize successful completion of the program.

Early identification of concerns.
It is crucial to discuss all concerns within the Music Education Director and the Music Department Chair as soon as they emerge. This allows the necessary time to resolve issues or observe patterns of behavior and implement various strategies to improve performance.

The first responsibility of all participants, including teachers, interns, university supervisors, and principals, is to the students in the school. **The university will not continue a placement if it creates problems that interfere with teaching and learning in the classroom.**

Concerns regarding performance.

1. If a concern arises, the teacher candidate, university supervisor, and Director of Music Education should meet to discuss the concerns. It is important to use the performance expectations described in this handbook to guide discussion of weaknesses and strengths in the teacher candidate's performance.

2. If the concerns are particularly substantial and there is some indication, based on the current level of performance, that a candidate might not be able to successfully complete the experience, then the teacher candidate may be placed on a formal **Plan of Improvement** with Probationary Status. Weaknesses, strengths, and strategies to remediate deficient areas must be documented in writing by the supervisor. After the supervisor drafts the Plan of Improvement, he/she must schedule a meeting with the teacher candidate and Director of Music Education to discuss and sign it. The university supervisor will then schedule a meeting to review the terms of the improvement plan with the teacher candidate. Copies of the improvement plan are given to the teacher candidate; the supervisor will retain one copy and submit the original to the Music Education Director.

3. The supervisor monitors the candidate's performance and assists the candidate by giving feedback, making suggestions, and providing on-going support. The university supervisor will document the progress of the candidate in writing, as observed, and will specify times to meet with the candidate to discuss progress. The university supervisor will keep the Director of Music Education abreast of the teacher candidate's progress during the probationary period.

4. The teacher candidate remains on probation until he or she establishes a pattern of satisfactory progress as judged by the university supervisor in collaboration with the Director of Music Education and documented in the Plan of Improvement.

A Plan of Improvement contains the following elements:

- **statement of concerns** – outlines the concerns and provides notification to the intern of this concern;
- **expectations and conditions to be met** – outlines the specifics with deadlines and reviews;
- **outcome options** – identifies the potential consequences;
- **resources and Referrals** – provides information regarding appropriate referrals and services; and
- **documented lifting of probation** – states how issues have been resolved.

Procedures for removing candidates from field experience.
Interim removal.
Faculty members and school personnel may recommend a teacher candidate's immediate removal from a field experience placement for a single severe incident, such as a serious violation of policies or conduct codes or unsafe or unprofessional behavior. Until the case has been reviewed by the Music Department Chair, the candidate is placed on Interim Removal. The faculty supervisor makes the recommendation for Interim Removal to the Director of Music Education and Music Department Chair and verbally notifies the candidate. Upon this verbal notification, the student teacher must leave the field experience placement and must not return to the school placement during Interim Removal.

Most problems identified during field experiences are remedied and the teacher candidate goes on to complete the field experience successfully. There are times when candidates who have difficulties do not continue in the program, often by their own choice. The Music Department Chair, Director of Music Education and others work closely with these individuals to counsel them regarding other careers and to help them to complete a degree with the least disruption and cost to them.

Administrative removal.
If the school or the university supervisor recommends Administrative Removal, which is permanent removal from the field experience, the Music Department chair is immediately notified of this recommendation. The Music Department Chair will meet with the teacher candidate, university supervisor and Director of Music Education to discuss the situation and specific concerns. The Music Department chair will then determine the outcome of the situation, which could include removal from the field experience and/or removal from the Music Education Program. This process is undertaken with very serious deliberation. The Music Department Chair notifies the teacher candidate of the decision in writing.

VI.   GENERAL POLICIES AND PROCEDURES FOR FIELD EXPERIENCE

Field Experience Policy
MUSE 300/400 are shell courses in which music education teacher candidates accumulate 50+ observation and practice teaching hours in accredited Virginia public schools with highly qualified PK-12 professionals prior to applying to student teach. The Field Placement Coordinator works closely with the Director of Music Education and with area school districts to request access to schools. Once approval is obtained for access to schools and music teachers, students in MUSE 300/400 will be informed of which schools are accessible and how to make official contact with the school principal, music teacher, or both, to request observation times.

Music education teacher candidates are expected to observe in settings that match the music education courses they are taking that semester, so that coursework and classroom observations may complement each other in the student's education.

Personal Appearance
As a representative of Radford University and of your school and school division, you should demonstrate exemplary grooming and professional dress. As a novice, you should be particularly conscious of establishing a professional image.

Keys to Professional Dress:
- Wear RU-issued ID badge (or badge issued by school).
- Wear clothing and shoes that are clean, pressed, professional, and in good repair.
- Keep hair and nails clean, neat, and of a natural human color.
- Keep jewelry at a minimum.
- Cover tattoos and remove excessive facial/body piercings.
- Trim facial hair.

Professionalism and Voicemail Greetings

Before exchanging phone numbers with cooperating teachers, principals, and university supervisors, candidates should ensure that their voicemail greeting is professional. Professional voicemail greetings are not lengthy, nor do they include music, profanity, or jokes. Candidates are reminded their voice mail greeting may be their first introduction to their university supervisor, cooperating teacher, or a potential employer.

Video Recording

As part of the Music Education Program at Radford University, teacher candidates are required to video record themselves delivering instruction. This practice promotes candidates' self-reflection and allows them to document their professional competencies. University supervisors and cooperating teachers use the videos to evaluate candidates and provide feedback about their performance.

Candidates are expected to respect and abide by the school's video recording policy. Prior to recording any lesson, the candidate should have a conversation with the cooperating teacher about the school's policies and procedures regarding filming in the classroom. If the school requires parental permission forms, the teacher candidate may use the language below:

> **Dear Parent/Guardian:** Radford University teacher education candidates are required to video record short segments of their teaching so they can reflect upon and improve their instructional practices. During the video recording of a class, the camera will be primarily focused on the teacher candidate. Any appearance of students in the videos will be incidental. The videos will be uploaded into an online system, Edthena, and will be viewed only by professional educators for the purposes of providing feedback and/or potentially employing a Radford University teacher candidate. Edthena uses military grade encryption, and information is transferred over a secure SSL connection.
>
> Please indicate below whether or not you give your permission for your child to be video recorded for the purposes described above. If you have any questions, please feel free to contact the Associate Dean in the College of Education and Human Development at Radford University.
>
> ☐ I give permission for my child to be video recorded.
>
> ☐ I do not give permission for my child to be video recorded.

Professionalism and Social Media

As beginning professionals, candidates must always be aware of how they present themselves. The way they present themselves on the Internet is just as important as how they present themselves in the field placement. Parents, administrators, and teachers often browse sites like Facebook to learn more about teacher candidates assigned to their school. Candidates must understand first impressions are formed from the information they post on the web. Therefore, as candidates make decisions about what to share on their social media accounts, they must carefully consider how it may be interpreted and its potential impact on their professional reputation.

Teacher candidates are part of a profession in which they are expected to model appropriate behaviors and choices. Behaviors that seem appropriate in private situations may be inappropriate in professional contexts.

Professional guidelines for using social media:
- Maintain separate sites for professional and personal use.
- Use appropriate privacy settings to control access to personal social media sites. (Set to "friends only.")
- Deny students as friends on personal social networking sites. Decline any student-initiated friend requests.
- Refrain from discussing students, colleagues, supervisors, or details about your placement on **any** social media site.
- Post only information you are comfortable sharing with the world.
- Treat *professional* social media space like a classroom and/or a professional workplace. Be aware of word choice and tone.

> **Candidates must take extra care when using any social media**: They should not post photographs or videos of students on social media; they should not post general or specific comments about students, families of students, fellow candidates, teachers, or school division personnel. They should **never** post identifying information of any kind.

Non-Fraternization Policy

Candidates in Radford University educator preparation programs are NOT permitted to fraternize on a personal level with school employees, students/clients, or parents of students/clients while enrolled in the program. The relationships candidates have with students, parents of students, and/or school personnel should be of professional cooperation and respect. Candidates have a responsibility to conduct themselves in a manner that will maintain an atmosphere that is conducive to learning.

Candidates are prohibited from the following, on or off school property and before, during, or after school hours:
- engaging in any romantic or sexual relationships, including dating, flirting, or sexual contact;
- fostering or participating in inappropriate emotionally or socially intimate relationships;
- initiating or engaging in communication unrelated to any professional purpose; and
- socializing outside of school time for reasons unrelated to any professional purpose.

Upon receipt of a complaint, the Music Department Chair will promptly initiate an investigation. While the investigation is being completed, the candidate may be temporarily removed from the field experience. Following completion of an investigation, appropriate corrective measures, if warranted, will be taken. These measures may include: a formal written warning, permanent removal from field experiences, and/or dismissal from the program.

GUIDELINES FOR THE PREVENTION OF SEXUAL MISCONDUCT & ABUSE

Responsibility for protecting PK-12 students from sexual misconduct and abuse is shared by professionals, adults, and agencies that work with these students. The Virginia Board of Education developed *Guidelines for the Prevention of Sexual Misconduct and Abuse in Virginia Public Schools* to deter misconduct, provide accountability, and establish clear and reasonable boundaries for interactions among students and teachers, as well as other school board employees and adult volunteers.

Candidates should avoid appearances of impropriety when interacting with students. Behaviors that can create an appearance of impropriety include the following:

- conducting ongoing, private conversations with individual students that are unrelated to school activities or the well-being of the student and that take place in locations inaccessible to others;
- inviting a student or students for home visits without informing parents;
- visiting the homes of students without the knowledge of parents;
- inviting students for social contact off school grounds without the permission or knowledge of parents; and
- transporting students in personal vehicles without the knowledge of parents or supervisors.

Personal contact between adults and students must always be nonsexual, appropriate to the circumstances, and unambiguous in meaning. Candidates should respect boundaries consistent with their roles as educators, mentors, and caregivers. Violations of these boundaries include:

- physical contact with a student that could be reasonably interpreted as constituting sexual harassment;
- showing pornography to a student;
- unnecessarily invading a student's personal privacy;
- singling out a particular student or group of students for personal attention and friendship beyond the bounds of an appropriate educator/mentor-student relationship;
- conversation of a sexual nature with students not related to the candidate's professional responsibilities;
- a flirtatious, romantic, or sexual relationship with a student.

VII. Teacher Education GPA and Test Mandates

The following are current GPA and testing requirements to enter the Teacher Education Program (TEP) and for Virginia licensure (also see pp. 30-31). Students are highly encouraged to check with the CEHD Placement Office, however, because the Commonwealth often alters these mandates. Make sure CEHD has physical copies of all test scores.

- 3.0+ (B or above) in all Music Education (MUSE) Courses

- OVERALL GPA: 2.75+ (minimum)

• Virginia Communication Literacy Assessment (VCLA): Passing score: 470+

• PRAXIS II: Music Content Knowledge (5113): Passing score 160

NOTE: Music Education majors are required to demonstrate these minimum requirements *before* student teaching (internship) can begin. Take the VCLA exam in your **freshman** year, then apply to the Pre-Teacher Education Program (TEP) in your sophomore year to receive access to funding for Praxis exam, priority for opportunities toward the 50-hour observation requirement, etc.

PRAXIS II test should be taken after the student has passed MUSH 321 (History of Music) and MUSE 446 (Methods & Practicum in Primary Music). Students should expect questions from these topics:
> • Music Theory
> • Ear Training & Sight Singing
> • Transposition-Score-Arranging
> • Music History (Western/World/Jazz)
> • Music Education Foundations & Learning Theories

VIII. Qualifications and Application to Student Teach (Internship)

TWO SEMESTERS (one academic year – see p. 17) before the projected student teaching internship, students must attend a **mandatory** meeting in CEHD. At that time, students will receive a packet of information about student teaching and an application to student teach. *Check Music Education Bulletin Board outside Dr. McDonel's office for date reminders.

ONE SEMESTER before student teaching (once completion of all coursework is imminent) the student initiates the Application to Student Teach with CEHD.

- The <u>application deadline</u> for a Spring placement request is the 3rd Monday of September.
- The <u>application deadline</u> for a Fall placement is the 3rd Monday of February.
    - o Pay careful attention to the CEHD application and placement timeline.
- Before submission to the CEHD Placement Office, students' GPA, test scores, transcripts, dispositions and qualifications are verified and signed by the Music Education Degree Program Director.
    > • Attend Mandatory Meeting in College of Education
    > • 3.0 MINIMUM GPA (B) in all music education classes
    > • 2.75 MINIMUM GPA Overall
    > • 50–hour Form (attach Music Ed Field Experience Log)
    > • Positive Dispositional Assessments
    > • Gain approval/signature from Director of Music Education
    > • Application to Student Teach
    > > - 3rd Monday September (Spring) deadline
    > > - 3rd Monday February (Fall) deadline

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Checklist of Materials to be Submitted

with Application to the Teacher Education Program

- ☐ * Resume
- ☐ * Essay - Prepare an essay of 200-250 words in response to a provided prompt
- ☐ * Documentation Form(s) for 50 Clock Hours of Experience Working with Children or Youth (obtain form from the Office of Field Experience or at your Mandatory Meeting)
- ☐ ** **Official score reports**:
  - ○ Virginia Communication and Literacy Assessment (VCLA)
  - ○ Praxis Subject Area Assessment(s) required for your program
- ☐ ** Certificate for completion of online training module "Child Abuse and Neglect: Recognizing, Reporting and Responding for Educators"
- ☐ * Speech, Language, Hearing Test results **(Call RU Speech-Language-Hearing Clinic to Request Free Screen: 831-7166)**
- ☐ * Documentation of TB Risk Assessment or Negative Test Result *less than one year old*
- ☐ * Documentation of TDaP booster (Tetanus, Diphtheria, and Adult Pertussis) *within the last 10 years*
- ☐ ** **Undergraduate Students:**
  - ○ **Official** transcripts for **all** college-level course work completed at a college/university other than Radford University (includes dual enrollment courses taken while in high school)
  - ○ **Unofficial** Radford University transcript
- ☐ ** **Graduate Students and Non-Degree Students:**
  - ○ Official Transcript of Undergraduate Degree Program
  - ○ Transcript Review Form showing additional coursework needed to satisfy licensure requirements
  - ○ Program of Studies (graduate students only)

  * **Undergraduate students in Elementary Education, Middle Education, and all areas of Special Education:** A completed copy of your progress sheet from your academic advising folder (obtain from your advisor or from the Center for Advising)

- ☐ * **The following documents, which you will obtain at the Mandatory Meeting:**
  - ○ Signed *Statement of Honor*
  - ○ Signed statements verifying you have read and agree to abide by each item in the *Memorandum of Understanding*
  - ○ Signed statement verifying you have read and agree to abide by the *Field Experience Placement Policy Statement*

*   **Submit to online application**

*   **Submit on paper**

** **Submit online AND on paper**

IX.   Student Teaching (Internship)

Our students are fortunate to have many outstanding professional music educators serving the schools in our region. We find the vast majority of RU student teachers enjoy a very positive, life-changing experience as they work with university supervisors and cooperating teachers and progress through their placements in local schools.

Placement. In the semester prior to projected music student teaching (internship), the Director of Music Education requests Music Student Teaching Placement Requests to the CEHD Placement Office. Ultimately, placements are the prerogative of each school district and music educators involved therefore, not all our requests are honored by school districts and most requests are not official until the CEHD Student Teacher Orientation held on the first day of classes.

Student Teachers are placed with certified / qualified professionals in regional public schools. The student teaching placement includes a 7-week Elementary and a 7-week Secondary (MS/HS) Instrumental or Choral placement. **Candidates may not request placements** in specific school divisions, at specific schools, or with specific teachers.

Some placements may be in our local school division while others may be in communities within a little over an hour's driving distance from campus. Therefore, candidates need to understand that travel to schools outside the immediate community may be required. Candidates are expected to make necessary arrangements that will enable them to commute to their field placement regardless of how near or far it is from the RU campus.

Cooperating Teacher. A Cooperating Teacher (CT) will be charged directly with your progress and mentorship. That relationship is crucial and must be respected. While in a student teaching placement, student teachers will follow all guidelines of the CEHD Student Teaching Handbook and will be under the direct, daily supervision of the Professional Music Educator (Cooperating Teacher) in the field.

University Supervisors. A Music Education faculty member will serve as your University Supervisor in each placement. The University Supervisor is a liaison and will make periodic (usually 2–3) observational visits and evaluations. Currently, Dr. McDonel is the music education University Supervisor. Others may assist as well.

Required hours. Minimum cumulative hours required for successful completion of student teaching is 300 hours. Regardless of hours logged, student teachers are to serve in their placement for the fully prescribed period.

Assessment. During the mid-point of each placement, the Cooperating Teacher and University Supervisor will complete a formative evaluation. At the end of each placement, the Cooperating Teacher and University Supervisor each will complete a Final Evaluation, to be uploaded in the TK20 online submission system. The Cooperating Teacher will forward an original copy to the Director of Music Education. As always, retain multiple copies of all documents!

Additionally, in the elementary placement the Student Teacher will be evaluated at mid-point and final evaluation with specific rubrics from CEHD, a Lesson Plan Rubric and an Observation Rubric. Further, the Student Teacher will demonstrate student learning through an Impact on Student Learning Assignment, which comes with its own assessment rubric. The final rubrics will be uploaded into TK20, data analysis software, as evidence of the Student Teacher's demonstrated skills. Student Teachers will receive more information about these assessments before they enter their placements.

If a Student Teacher is assessed as 'Unacceptable" in any area, or an issue arises that may impair successful completion of the internship, the University Supervisor, Director of the Music Education Program, and CEHD Director of Field Experience may create an intervention/improvement plan. If the intervention is not successful, the student teacher may be asked to discontinue or extend the internship.

Outside commitments. Involvement in coursework, recitals, jobs, offices in organizations or sororities and fraternities, or additional courses while student teaching is ***strongly discouraged*** by the Music Department Chair, the Music Education Degree Program Director, and the College of Education. Music Education degree program requirements outlined in the undergraduate catalog clearly state: *"student teachers are expected to devote the* _bulk of their time and energies_ *to meeting the commitments of student teaching. Other commitments (work, other university courses, personal responsibilities) are not considered acceptable excuses for failing to fulfill all of the requirements of student teaching."* The same expectations are outlined by the College of Education in the Student Teaching Handbook. These policies are in place to protect students from inadvertent overextension, maintain integrity of the student teaching experience, and respect the efforts of cooperating teachers.

You will find the student teaching experience is extremely demanding, particularly during the first days/weeks of the semester. You will find singing throughout the day – whether in an elementary or secondary choral context will be extremely demanding, particularly during the first days/weeks of the semester. You will find the new environment, colleagues, and daily professional expectations will be very demanding, particularly during the first days/weeks of the semester. In order to adequately meet your basic teaching responsibilities, you will require much rest, preparation, and focus – particularly during the first days/weeks of the semester.

Therefore, potential outside commitments must be discussed with and approved by the Director of Music Education *prior* to acceptance into the TEP. Be advised that only extremely extenuating circumstances will be considered. Students may be removed from TEP for circumventing the system.

Absences. For the Cooperating Teacher, taking on an intern is a substantial increase in workload and potentially disrupts the established environment and music program. *Any absence* – prearranged or emergency – must be reported and cleared through the Cooperating Teacher and Director of the Music Education degree program. If a Student Teacher accrues more than three absences in a single placement, the student teacher may be asked to discontinue or extend the internship.

Student Teacher Seminars. Student teacher seminars are held at various points during your semester of student teaching. Seminars are conducted by the Director of Music Education and involve open discussion of your progress, topical items, and development of your resume/portfolio. Seminars are scheduled according to availability of all student teachers in your cohort and are **mandatory**.

Student teachers are accountable to all policies and procedures included in the *Student Field Experience Handbook*, published annually by CEHD. Candidates receive a copy of this handbook prior to starting in their student teaching placements. A digital copy of this handbook is available on the D2L course for MUSC462.

X.   Job Placement

Students should not wait until completion of the degree program and certification to begin laying a foundation for job placement. Your daily interactions with fellow students, faculty, and members of the community impact your ability to gain employment as a music teacher. Your online presence and personal activities may also positively or negatively impact your employment prospects.

Typically, RU Music Educators enjoy a high placement percentage. We attribute this to high musical and professional standards, competence gained through ongoing field experiences, and immersion in the dual Elementary / Secondary student teaching experience. At various points in the degree program, we focus on building, maintaining, and developing your personal résumé and portfolio. It is important to know that, ultimately, your academic transcript will land on a school principal's desk, should you

seek employment as an educator. Grades less than 'A' or 'B' will not help you in pursuit of a teaching position.

Take advantage of any opportunities to network with music educators. Full participation in NAfME, Conferences, Volunteer Work, Band/Choral Staffs, and positive relationship are essential. All of those are important opportunities to demonstrate fine personal and professional dispositions required of music educators.

XI.   Transfer and Post-bachelor's Students

A number of graduate and non-traditional students seek licensure through our Music Education Program. These students / potential students fit into the following categories:

1. Hold a Bachelors or Masters degree in Music/Music Performance. These students typically lack coursework that meets VDOE requirements in Education/Music Education and hold no pre-student teaching field experience hours. Such students may, or may not, matriculate at a sufficient applied level of performance.
2. Are in the process of completing a Bachelor's degree in Music/Music Education at another institution yet choose to transfer into our program. These students may lack coursework that meets VDOE requirements in Education/Music Education but do hold documentation of some pre-student teaching field experience hours. Such students may, or may not, matriculate at a sufficient applied level of performance.
3. Are in the process of completing a Masters Degree in Music / Music Education at RU or another institution yet choose to acquire licensure. These students may lack coursework that meets VDOE requirements in Education/Music Education but hold documentation of some pre-student teaching field experience hours. Such students may or may not matriculate into the program at a sufficient applied level of performance.

Students who wish to gain licensure through the Radford University Music Education Degree Program will be expected to:

1. Perform an applied level placement audition according to RU standards. The student will be placed in the appropriate applied level and allowed to proceed from that baseline.
2. Perform a Theory and Ear Training/Sight Singing level placement exam according to RU standards. The student will be placed in the appropriate level of Theory and ET-SS.
3. Perform Piano Level Exam. The student will be placed in the appropriate piano class / level. The student must successfully pass the appropriate Piano Level proficiencies.
4. Successfully complete *all Music Education coursework and screenings at RU*, through the established course rotation, no more than two years before student teaching. If the student transcript hails from another NASM-accredited

institution, some music education coursework may count toward completion of the Music Education degree at RU and/or requirements that may allow for approval of an application to Student Teach through Radford University. The Director of Music Education and Music Department Chair determine assessment of transcripts and a student's qualifications toward licensure.

5. Successfully complete all Music Education coursework, passing scores on Praxis/VCLA exams, successful musical and dispositional screenings, and 50 documented hours of supervised/approved field experience after which, the student may apply for admission to the Teacher Education Program for a Student Teaching placement.
6. Successfully pass musical, pedagogical, and dispositional screenings.
7. Complete all required Music Education coursework at RU no more than two years before re-entry, or retake MUSE459/559 and file 15 additional hours of field experience through that course(s) before filing an application to the Teacher Education Program and student teaching.

Radford University currently does not offer a Masters Degree in Music Education. Coursework for PK-12 Music licensure may or may not count toward a student's Master of Arts/Science Program of Study.

XII. Collegiate NAfME

Radford University maintains one of the longest-standing collegiate chapters of the National Association for Music Education (NAfME). The chapter elects a President, Vice-President, Treasurer, Secretary, and Historian each year and is sponsored by Dr. Bowen.

Each semester, the leadership of RU-NAfME organize and present varied clinics and topical discussion sessions related to PK-12 Education and music education in our schools. **These important sessions are mandatory**. Attendance and membership in good standing allows music education students to receive travel funds, grants, and materials provided by the national organization.

XIII. Appendix

1. Rubric: Professional Characteristics and Dispositions – pp. 22-25
2. Music Education Field Experience Log – p. 26
3. Assessment Requirements: Praxis / VCLA – p. 27

1. Rubric: Professional Characteristics and Dispositions

Professional Characteristics and Dispositions Rubric
Revised 2021

The purpose of this form is for University Supervisors and Cooperating Teachers to assess candidates on their professional dispositions within the classroom. The dispositions are based on InTASC standards, the level of guidance and feedback required of University Supervisors and Cooperating Teachers, and best practices in P-12 education. Proficiency levels do not translate into A – C grades. Instead, the rubrics are designed to generate data that will reveal patterns of candidate performance at various stages of development across the learning progressions.

Please use the following scale as you assess candidates:
- *Unacceptable*. Language in this category includes questionable capacity for, and limited or no evidence of, the described disposition, despite having significant guidance and feedback from the cooperating teacher and university supervisor.
- *Developing*. Language in this category includes capacity for, but incomplete evidence of, the described disposition. The candidate performs tasks with significant guidance and feedback from the cooperating teacher and university supervisor.
- *Proficient*. Language in this category includes demonstrated evidence of the described disposition. The candidate performs tasks with minimal guidance and feedback from the cooperating teacher and university supervisor.
- *Exemplary*. This category includes the "proficient" description plus language indicating evidence of advanced capacity for the described disposition. The candidate independently performs tasks exceptionally well at the level of an experienced educator.

	Unacceptable	Developing	Proficient	Exemplary
Oral communication -Appropriate use of language -Clearly expresses ideas -Tone and volume of voice -Formal and informal	Unable to use appropriate language across a variety of settings. Tone and/or volume of voice is often ineffective. Lacks clarity when expressing ideas. Fails to model Standard English grammar for students.	Uses appropriate language across a variety of settings, but tone or volume of voice is ineffective at times. Sometimes lacks clarity when expressing ideas. Inconsistently models Standard English grammar for students.	Uses appropriate language, as well as tone and volume of voice, across a variety of settings. Expresses ideas clearly. Models Standard English grammar for students.	…and smoothly transitions between formal and informal situations. Consistently adapts language to the audience and situation.
Oral Communication notes:				

	Unacceptable	Developing	Proficient	Exemplary
Written Communication -Appropriate (Professional, formal/informal) and clear use of language -Effective in both handwritten and electronic communication -Professionally organized and well-developed -Error-free writing (e.g., spelling, grammar, and mechanics)	Handwritten and electronic communications frequently include: -confusing language and/or unclear messaging -poor organization and/or incomplete development of thoughts and ideas -unprofessional or informal/conversational language -errors that distract from message content Fails to model Standard English grammar for students.	Handwritten and electronic communications sometimes include: -confusing language and/or unclear messaging -poor organization and/or incomplete development of thoughts and ideas -unprofessional language -errors that distract from message content Frequently models Standard English grammar for students.	Handwritten and electronic communications include: - straightforward language that conveys meaning -organized, well-developed thoughts and ideas -appropriate and professional language -few, if any, errors Models Standard English grammar for students.	…and smoothly transitions between formal and informal correspondence. Consistently adapts language to the audience and situation.
Written Communication notes:				
Attendance and Punctuality -Shows up and is on time or early when required or expected -Communicates effectively when unable to attend or be punctual	Frequently misses or is late to required activities. Poor or no communication about absences or tardiness. Fails to prepare or share materials in advance of planned lessons, resulting in the CT having to do unexpected tasks.	At times, is absent or late to required activities and/or does not provide acceptable excuses. Communicates absences or tardiness in a timely and professional manner (e.g., emails or texts CT). Is occasionally unprepared, or fails to share materials, far enough in advance to ensure responsibilities are met.	Regularly attends and is punctual to required activities. Rarely misses, but provides acceptable excuses. Communicates absences or tardiness in a timely and professional manner (e.g., calls CT, and/or follows up until certain absence or tardiness is confirmed). Prepares and shares materials in advance to ensure responsibilities are met, regardless as to whether absence or tardiness is known or unknown.	…and proactively makes up for any missed time or missed responsibilities without prompting. Near-perfect attendance and punctuality.
Attendance and Punctuality notes:				

Professional Presence -Dress and overall appearance -Digital presence (e.g. social media)	There is a frequent pattern of inappropriate dress, overall appearance, social media content (e.g., Snapchat, Instagram, Facebook, etc.), and/or other digital representations (e.g., images, comments, "likes").	Very rarely, dress, overall appearance, social media (e.g., Snapchat, Instagram, Facebook, etc.), and other digital representations (e.g., images, comments, "likes") lack professionalism.	Dress, overall appearance, social media (e.g., Snapchat, Instagram, Facebook, etc.), and other digital representations (e.g., images, comments, "likes") are befitting of a professional educator.	…and both physical presence and digital platforms are a model for future and current professional educators.
Professional Presence notes:				
Ability to Manage Workload -Prioritizes tasks efficiently -Manages time well -Seeks help -Uses available resources when needed	Has frequent issues maintaining effective prioritization and time management practices. Does not request or readily accept input on strategies for workload management. Fails to take advantage of available resources. Personal life is in constant conflict with professional responsibilities.	Occasionally, has issues maintaining effective prioritization or time management practices. When offered, accepts input on strategies for workload management. Uses available resources, but sometimes needs prompting. At times, personal life is in conflict with professional responsibilities.	Prioritizes tasks and manages time efficiently. Anticipates challenges and proactively seeks input on strategies for workload management. Uses available resources as needed. Balances personal and professional responsibilities effectively.	…and effectively modifies workload management strategies, adapting to unanticipated challenges (e.g., long-term schedule and location changes, new school policies and procedures).
Ability to Manage Workload notes:				
Work habits / Commitment to Excellence -Maintains high standards for professional and scholarly work -Consistently focuses on improving practice -Self-motivated toward high-quality performance goals	Fails to complete some assigned professional and scholarly tasks, misses key details, and appears indifferent toward these deficiencies. No evidence that new knowledge is being incorporated into professional practice. Appears uninterested in developing or meeting performance goals.	Completes assigned professional and scholarly tasks, but at times misses key details. Some evidence of incorporating new learning into professional practice. Works to develop and meet performance goals with some prompting.	Maintains high standards for professional and scholarly work, approaching every task with appropriate effort and attention to detail. Incorporates new learning into instructional practice and subsequent work. Self-motivated to develop and meet performance goals.	…and seeks out best practices for professional work when setting performance goals.
Work habits / Commitment to Excellence notes:				

Critical Thinking -Shows the ability to interpret, analyze, and explain effectively -Uses good judgement and reason -Fair and equitable decision-making across a variety of situations	Does not fully questions, analyzes, interprets, explains, and evaluates. Does not practice effective judgement or reasoning. Does not make fair or equitable decisions.	Often questions, analyzes, interprets, explains, and evaluates. Judgement and reasoning are sometimes underdeveloped. Occasionally makes decisions without full consideration of fairness or equity.	Thoughtfully questions, analyzes, interprets, explains, and evaluates. Uses effective and appropriate judgement and reasoning. Demonstrates fair and equitable practices in decision-making.	…and anticipates and prepares well thought out strategies to best address imminent challenges and opportunities.
Critical Thinking notes:				
Initiative to Learn -Interested in learning new things -Applies new learning contextually -Finds answers when unclear	Is not creative, resourceful or self-directed. Uninterested in seeking out new information/content knowledge. Frequently acts without asking questions or seeking answers.	Shows frequent, but inconsistent evidence of creativity, resourcefulness and/or self-direction. Seeks out new information/content knowledge, and applies it contextually when prompted to do so. Asks questions frequently, sometimes without independently seeking answers.	Creative, resourceful and self-directed. Independently seeks out new information/content knowledge, and applies it contextually. Asks measured questions, and seeks answers whenever unclear.	…and is adept at reflecting on new learning from multiple perspectives, in particular those different from own.
Initiative to Learn notes:				
Social Emotional Learning Competencies -Cognitively, emotionally, and self-aware -Reflective about how personal challenges could impact instruction -Shows an ability to develop and sustain self-care strategies	Consistently fails to regulate emotions and thoughts. Is uninterested in, or unaware of need for, self-care strategies. Reluctant to seek or accept support, or does so at highly inappropriate times. Lacks awareness or resistant in attending to emotional needs such that planning, preparation, teaching, and learning are negatively impacted.	Attempts to regulate emotions and thoughts. Implements self-care strategies when prompted to do so. Occasionally seeks support at inappropriate times. Attends to emotional needs, but planning, preparation, teaching, and learning are be impacted at times.	Regulates emotions and thoughts. Implements self-care strategies. Seeks support at appropriate times (e.g., does not leave classroom at inappropriate times). Attends to emotional needs such that planning, preparation, teaching, and learning are minimally impacted.	…and anticipates when thoughts or emotions could become challenging, developing effective strategies to mitigate impact on instruction.
Social Emotional Learning Competencies notes:				

Engagement in the Learning Environment -Well-prepared -Intentionally and positively engages in any and all activities -Willingness and ability to contribute	At times, appears disengaged in classroom activities and with students and school personnel. Is frequently unprepared and responds poorly during unanticipated situations.	Positively contributes to classroom activities and engages students and school personnel, though sometimes needs prompting. Is mostly prepared and adapts to unanticipated situations when coached to do so.	Proactively and positively contributes to all classroom activities and intentionally engages students and school personnel. Is always prepared and consistently adapts to unanticipated situations.	…and takes initiative to reinforce learning and development beyond baseline expectations (e.g., volunteers for school-wide activities, adds value to basic lesson plans, offers own expertise in school community)
Engagement in the Learning Environment notes:				
Collaboration -Works and shares responsibilities well with all stakeholders regardless of the context -Is willing and able to switch seamlessly among roles as needed	Is unwilling to collaborate during group/team efforts to support the learner, families, colleagues, or other school professionals. Is often not engaged during collaborative work.	Frequently collaborates, but sometimes works independently during group/team efforts to support the learner, families, colleagues, or other school professionals. Typically serves in the same role(s) during collaborative work..	Collaborates during group/team efforts to support the learner, families, colleagues, or other school professionals. Seamlessly switches among roles during collaborative (e.g., facilitating, assisting, etc.) as needed and without prompting.	…and when the opportunity presents itself, successfully takes on facilitation and leadership roles effectively, and in ways that contribute to learner success.
Collaboration notes:				
Respect for others -Shows concern for others, including consideration of beliefs and customs different from one's own -Acts in the best interests of others -Managing conflict effectively	Acts in the best interests of self over others. Is frequently unable to maintain self-control during interactions. Handle conflicts poorly, leading to negative relationships and amplified conflict. Uninterested in beliefs and customs different from own.	Attempts to act in the best interests of others, but sometimes neglects to consider perspective other than own. Occasionally lacks self-control during interactions. Focuses on conflict resolution, sometimes missing opportunities to understand other perspectives. Demonstrates awareness of beliefs and customs different from own.	Acts in the best interests of others without compromising self. Demonstrates self-control during interactions. Uses conflict as an opportunity to understand and seek productive resolution. Values beliefs and customs different from own.	…and is skillful at modifying language and behaviors to meet individual and group needs across a variety of interactions and scenarios.
Respect for others notes:				

Commitment to Diversity and Equity -Consistently supports Diversity, Equity, and Inclusion (DEI) efforts and practices -Considers multiple perspectives -Reflects on own identities, beliefs, and biases	Resists or is unsupportive of DEI efforts and practices. Unaware of how own identities, beliefs, and biases may influence their work as a professional educator. Does not consider multiple perspectives during classroom activities. Does not consider accessible and inclusive instructional strategies in both planning and lessons.	Supports DEI efforts and practices with coaching. When prompted to do so, reflects upon how own identities, beliefs, and biases may influence their work as a professional educator. Allows for multiple perspectives during classroom activities. Occasionally plans for accessible and inclusive instructional strategies, but frequently misses opportunities to incorporate them into the lesson.	Supports DEI efforts and practices. Consistently reflects upon own identities, beliefs, and biases, and can articulate how these may influence their work as a professional educator. Encourages multiple perspectives during classroom activities. Incorporates accessible and inclusive instructional strategies during lesson (e.g., universal examples, awareness of sensitive topics/triggers, prepared to facilitate difficult dialogue as appropriate).	…and pursues DEI learning and engagement beyond being involved at the classroom level (e.g., DEI-related professional development opportunities, intentional conversations with school personnel).
Commitment to DEI notes:				
Attitude toward Learners -Values all learners -Provides opportunities for unique, individualized learning experiences -Motivates students to learn	Inattentive to developing teacher-learner relationships with students. Follows prescriptive learning design, generalized to all students. Does not attempt to motivate students to learn.	Maintains positive, teacher-learner relationships with most students. Creates learning opportunities that are designed to meet the learning needs of most students. Demonstrates an interest in motivating students to learn, but sometimes has trouble doing so.	Maintains positive, teacher-learner relationships with all students. Ensures that learning opportunities are individualized in response to students' learning needs. Articulates a strong belief that all students can learn and demonstrates knowledge and skills in motivating students to learn.	…and is able to effectively adapt instructional and motivational strategies when new challenges arise.
Attitude toward Learners notes:				

Response to Feedback -Receptive to feedback from multiple sources -Applies feedback to future efforts -Focuses on feedback as a tool for personal and professional improvement	Non-receptive and defensive toward feedback from supervisors, colleagues, and other school personnel. Rarely uses feedback to adapt future instruction.	Receptive to feedback from supervisors, colleagues, and other school personnel. Uses feedback to adapt future instruction when prompted to do so.	Independently requests feedback from supervisors, colleagues, and other school personnel. Uses feedback to adapt future instruction.	…and regularly articulates how feedback is being used for both personal and professional improvement.
Response to Feedback notes:				

2. Music Education Field Experience Log

MUSIC EDUCATION   NAME _____
EARLY FIELD EXPERIENCE LOG   Instrumental _____ Vocal/Choral _____

COURSE	Semester	Req. Field Hours	Type	School/Supervisor	Date/Hours	Initials
MUSE 300 Incorporates: **Elementary** MUSE 353 **Vocal/Choral** MUSE 357 MUSE 358 **Instrumental** MUSE 348 MUSE 349 MUSE 350 MUSE 351	FA _____	5-10+	**Observation** **K-6 Elementary** **6-12 Vocal/Choral**: Choirs, small ensembles, lessons, etc. **6-12 Instrumental**: *Band/Orch. Jazz/Marching* WWs, Brass, Perc, Strings, Guitar, Piano Conducting			

                                                                          TOTAL Field Exp. Hours   _____

COURSE	Semester	Req. Field Hours	Type	School/Supervisor	Date/Hours	Initials
MUSE 400 Incorporates: **Elementary** MUSE 446 MUSE 447 **Vocal/Choral**: MUSE 344 MUSE 355 MUSC 458 **Instrumental** MUSE 356 MUSE 360 MUSE 364 MUSC 369 MUSE 459	FA _____	10-20	**Teaching/ Accompanying** **PK-6 Elementary** **6-12 Vocal/Choral**: Choirs, small ensembles, lessons, etc. **6-12 Instrumental**: *Band/Orch. Jazz/Marching* WWs, Brass, Perc, Strings, Guitar, Piano Conducting			

                                                                          TOTAL Field Exp. Hours   _____

3. Assessment Requirements: Praxis / VCLA (from CEHD)

Required Assessments for Teacher Preparation Programs and Virginia Licensure

Required Test	Test Code	Passing Score	Testing Window	Test Fee
Virginia Communication & Literacy Assessment (VCLA)	N/A	470	By appointment	$130
Praxis II: Music Content Knowledge	5113	160	Continuous testing window	$130

About the Virginia Communication Literacy Assessment (VCLA)
The VCLA assesses candidates' literacy skills and is comprised of two subtests: reading and writing. All candidates are required to take and pass the VCLA, as it is a requirement for Virginia licensure.

General Advising Tips
1. Candidates should attempt to take VCLA exams at the end of the **sophomore year**, as it will allow time for retakes, if necessary. Candidates are encouraged to go to the CEHD Teacher Center for assistance, resources, etc.
2. Minimum test requirements must be satisfied at the time of application to the Teacher Education Program!
3. These are computer-based assessments. Candidates must register for these tests online. These assessments are administered through a network of test centers. Candidates are advised to register early, as testing centers have a limited number of seats!

Information about registration, fee waivers, and testing accommodations for VCLA:
http://www.va.nesinc.com/

About Praxis II
The Praxis II assessments measure knowledge of the specific content area(s) candidates will teach. It also assesses candidates' knowledge of subject-specific teaching skills.

General Advising Tips for Praxis II: Music Content Knowledge

1. Candidates should attempt to take Praxis II midway to the end of the **junior year** (AFTER music history MUSH 321), because there is some music history on this test. It will allow time for retakes, if necessary. Candidates are encouraged to go to the LARC for assistance, resources, etc.
2. Minimum test requirements for the Praxis II assessment must be satisfied at the time of application to the Teacher Education Program!
3. Praxis II is a computer-based assessment. Candidates must register for this test online. This assessment is administered through a network of test centers. Register early, as testing centers have a limited number of seats!

Information about registration, fee waivers, and testing accommodations:

For Praxis II: https://www.ets.org/praxis/register