

Local Reviews of Undergraduate Teacher Education Programs

**Sample Patterns for
Undergraduate Teacher Preparation Degrees**

Music Teacher Preparation Working Group
National Association of Schools of Music

Note: This document is copyrighted by and is the property of the National Association of Schools of Music. It addresses concepts discussed during meetings of the Music Teacher Preparation Working Group. It is not a statement or draft of standards for accreditation by NASM.

Local Reviews of Undergraduate Teacher Education Programs

Sample Patterns for Undergraduate Teacher Preparation Degrees

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Introduction

This paper explores sample patterns for undergraduate degrees in music education.

The document:

- has been structured to open and facilitate conversations among local faculties and administrators about new possibilities with regard to curriculum and program design.
- is not related to the accreditation function of NASM, nor does it represent any sort of NASM mandate.
- is a springboard for discussion and creativity, not detailed proposals or plans for action.
- is intended to provoke thoughtful discussions within and about an institution's undergraduate music program – its goals, its structures, and its resources.
- is based on the premise that a great range of possible patterns exists.
- acknowledges that any potential changes to institutional programs regarding content or curricular structure will reflect the resources available to that particular program now or in the future.
- is part of an online “tool kit” for music faculty and administrators. Users find and use the tools that assist the project or inquiry they are undertaking.

Within the various models, elements can be mixed in new combinations. The ideas here are a set of tools, not pieces of single models that only fit together in one way.

All patterns outlined could provide a structural framework for meeting NASM standards for undergraduate music education degrees. The NASM standards primarily focus on competency in content – knowledge and skills, not specific curriculum or course plans or delivery models. These are primarily the responsibility of each institution.

This document is in no way a revision of the NASM standards for undergraduate degrees in music education. Its purpose is to encourage readers to think in new ways about how their programs can best deliver the content specified in the standards. The patterns listed represent potential springboards for innovation and creativity. Some may already be used or be under consideration by some institutions. They demonstrate the flexibility inherent in the NASM standards.

There is no one “right” way to use this resource. It may be used to examine individual components of a curriculum or the curriculum as a whole. It may lead to patterns or curricula approaches not mentioned here.

By presenting possible new patterns, no one is sending a message that the traditional patterns are without value. After careful review, institutions may reaffirm many current practices, or make changes, or create alternatives.

There are many ways to begin looking at new patterns. For example, new patterns may be created by retaining traditional content but using new processes and procedures, or by using traditional processes and procedures to address new content, or by developing new content and new processes and procedures. Within each of these possibilities, there is room for tremendous variation. These three approaches are more conceptual frameworks than new patterns themselves.

Whatever patterns are developed, the issues of internal integrity remain. That is, all of the parts of a program must fit together in a balanced and mutually supportive way. For example, if a program relies heavily on tutorial approaches, it must develop an admission process that determines an applicant’s potential to work under tutorial auspices. Another example: consistency of treatment among students in the same degree program remains an issue whatever patterns and procedures are used.

However you choose to use this document, we hope that it will be useful in facilitating discussions within your institution.

Local Reviews of Undergraduate Teacher Education Programs
Sample Patterns for Undergraduate Teacher Preparation Degrees

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

Table of Contents

MODEL 1: EVOLUTION OF FOCUS	5
MODEL 2: BACHELOR OF MUSIC WITH TEACHER CERTIFICATION	6
MODEL 3: PRE-MUSIC EDUCATION MODEL	7
MODEL 4: PROFESSIONAL PERFORMANCE DEGREE WITH CERTIFICATION	9
MODEL 5: PROFESSIONAL MUSIC DEGREE WITH MUSIC EDUCATION CONTENT	10
MODEL 6: SUPPLEMENTAL DISTANCE LEARNING	11
MODEL 7: TOTAL IMMERSION	13
MODEL 8: TUTORIAL	15
MODEL 9: COMPREHENSIVE MUSICIANSHIP INTEGRATED	16
MODEL 10: SELF-PACED, EXAMINATION-BASED	17
MODEL 11: MULTIPLE FIELD EXPERIENCE	19
MODEL 12: TOTAL FOCUS, NARROW NICHE	20

Local Reviews of Undergraduate Teacher Education Programs

Sample Patterns for Undergraduate Teacher Preparation Degrees

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

MODEL 1: EVOLUTION OF FOCUS

Goal Develop high levels of proficiency in both integrated musicianship and music education through various levels of focus in various segments of the program.

Total Time 4 years

Possible Degree Title Bachelor of Music in Music Education, Bachelor of Music Education

Basic Curricular Structure/Requirements

- Juried projects which combine musicianship and teaching occur throughout the curriculum
- Practice of application gets harder and harder as content grows in breadth and complexity
- *Year One:* 100% informed musicianship (percentage = total of studies in music and music education)
 - Musical performance
 - Perception and analysis
 - Composition and improvisation
 - Musical works, practices, styles
 - Fluency with symbol systems
 - Expressive sensibilities/aesthetic development
- *Year Two:* 50% informed musicianship, 50% music education
 - Musicianship study is increasingly specialized
 - Music education is introduced, foundations covered
- *Year Three:* 75% music education, 25% musicianship
 - Increased specialization for both musicianship and music education
 - Integration, application, and synthesis of both

- *Year Four:* 100% music education, musicianship included as application and synthesis
 - Capstone projects
 - Student teaching
 - Demonstration
 - Sufficient time provided for self-reflection

Basic Operational Issues

- Setting levels required for graduation in musicianship, performance, and music education
- Coordination of juries and capstone project review among faculty may be a logistical issue

Benefits and Drawbacks

- *Benefit:* Suits well students who know what they want to do
- *Drawback:* Does not suit students that wish to become more versatile by pursuing a double major in performance and music education or performance-based certification
- *Drawback:* Potential to evolve into a program for students who don't progress with performance study

MODEL 2: BACHELOR OF MUSIC WITH TEACHER CERTIFICATION

Goal Provide ample curricular time for development of advanced musical skills in a manner that identifies those with leadership skills sufficient to excel at music teaching. Provides enhanced certification route for students completing B.M. degree programs who wish to teach, and pedagogical study/experience for students majoring in performance, composition, theory, etc.

Total Time 5 years

Possible Degree Title Bachelor of Music in [Performance, Composition, etc.] with an emphasis in Pedagogy or Music Education

Basic Curricular Structure/Requirements

- Heavy emphasis on informed musicianship in freshman and sophomore years
- Structured experiences and small number of courses that deal with pedagogy and supervised teaching experience, oriented specifically toward providing students with means to discern interest and potential
- In junior or senior year, students who have been identified by faculty with leadership skills are encouraged to consider a fifth year of music education/teacher certification.
- In year five, address the music education component in a total immersion program.

Basic Operational Issues

- Addressing all certification requirements in an abbreviated time frame may present difficulties
- In the year of focused education study, it may be a challenge to practice integration or “socialize” students into teaching.
- May be a challenge to coordinate with institution’s education department
- Student and parent perceptions of 5- vs. 4-year programs
- May be viewed by some faculty as a “raid” of performance majors

Benefits and Drawbacks

- *Benefit:* Music education portion can be taught virtually 100% in the schools.
- *Benefit:* Immediate application of knowledge and skills to work in schools
- *Possible drawback:* Students may want to be in the music education program throughout their undergraduate program.
- *Possible drawback:* Not suitable for programs with year-long student teaching requirements

MODEL 3: PRE-MUSIC EDUCATION MODEL

Goal Develop the competencies expected for a Bachelor of Music degree. Include a small number of introductory courses in or important as a foundation for future studies in music teacher preparation. Studies in music education are pursued primarily through an M.A.T. or a graduate program in music education that leads to certification.

Total Time 5 to 6 years

Possible Degree Title Bachelor of Music, followed by Master of Arts in Teaching (Music) or Master of Music in Music Education or the equivalent. If the pre-music education component has a sufficient number of course requirements, Bachelor of Music with an emphasis in Music Education

Basic Curricular Structure/Requirements

- This program is modeled on pre-medicine, pre-law, and other pre-professional programs in higher education.
- Fulfill Bachelor of Music degree competencies in one field of specialization (e.g., performance, composition, jazz studies, theory, musical theatre, etc.)
- Complete two or three required introductory level courses associated with school music teaching, and consider possible opportunities for elective studies in the same area. Courses may be specified or chosen from a set, or a mixture of the two.
- Complete post-baccalaureate program that involves total immersion in music education

Basic Operational Issues

- Ensuring places in introductory music education courses for students in this program
- Helping students identify their interest in this program, particularly in contrast to other professional undergraduate degree programs in music or music education
- Ensuring articulation between undergraduate degree and M.A.T. or Master's degree programs in music education for students who wish to continue and become certified teachers
- Student and parent perceptions of programs lasting longer than 4 years

Benefits and Drawbacks

- *Benefit:* Enables students to focus on studies in music while being able to discover what school music teaching is and/or beginning teacher preparation courses without making a commitment to a full-fledged program in the undergraduate years
- *Benefit:* Has the potential to introduce musicians interested in areas such as composition, jazz studies, musical theatre, etc. to a possible career in music education
- *Benefit:* May “weed out” those students for whom teaching is not the best career match

- *Drawback:* Baccalaureate graduates have a great deal of knowledge and skill development to accomplish before certification
- *Drawback:* Some school districts don't recognize the value of the M.A.T. or don't offer masters-level pay for it.

MODEL 4: PROFESSIONAL PERFORMANCE DEGREE WITH CERTIFICATION

Goal Develop the performance and associated musical knowledge and skills expected of those holding the Bachelor of Music degree in performance and develop the knowledge and skills necessary to meet music teacher certification requirements

Total Time 5 to 6 years

Possible Degree Title Bachelor of Music in Performance with Certification, Bachelor of Music/Bachelor of Music Education (double major)

Basic Curricular Structure/Requirements

- Continuous study in performance
- Significant experience in various sizes and types of ensembles
- Demonstration of professional competence in performance, including a full recital
- Studies in basic musicianship and advanced studies in music theory
- Knowledge of music history and literature, including the literature of the major instrument
- Completion of all courses, student teaching, and other requirements for certification as a music teacher in the state where the institution is located
- Structure in performance degree plus music education and education

Basic Operational Issues

- Admission systems that evaluate achievement and potential in performance and teaching
- Combining the often separate cultures of performance and education in one program
- Timing and scheduling of degree content and expectations and student teaching
- Coordination of advising

- Program length sufficient to develop the necessary competencies, but not so long as to be impractical for students

Benefits and Drawbacks

- *Benefit:* Develops in depth competencies as a musician and performer that provide a strong content basis for teaching music
- *Benefit:* Enables many institutions to combine degree requirements and courses that are already in place
- *Benefit:* Provides students majoring in performance who have an interest in teaching with an additional credential useful in the job market
- *Drawback:* The combination of two intensive programs and two full sets of competency expectations may be daunting for many students.
- *Drawback:* The length of the program and associated costs may be a disincentive for potential students.
- *Drawback:* Extended tuition payments

MODEL 5: PROFESSIONAL MUSIC DEGREE WITH MUSIC EDUCATION CONTENT

Goal Develop teaching skills in all music students or a cohort of students in various majors who choose an emphasis in teaching. Avoiding traditional pre-certification models and requirements provides for additional curricular time for music teaching knowledge development and experiences.

Total Time 4 years

Possible Degree Title Bachelor of Music in [Performance, Composition, etc.] with an Emphasis or Minor in Teaching

Basic Curricular Structure/Requirements

Several approaches are provided as examples. The concepts could be combined in various ways.

- *Approach 1:* integrate music teaching concepts into all musicianship subjects and all specializations—“You have learned something, how can it be taught, how would you teach it?”

- *Approach 2:* Various types of pedagogy classes, including instrument or instrument group specific pedagogies, elementary school music teaching, high school music teaching, teaching music to the exceptional child, teaching music history or theory, etc.
- *Approach 3:* Add teaching or pedagogical component to final project

Basic Operational Issues

- Curriculum, course, and lesson contact alterations as necessary to address teaching components
- Faculty development and program coordination
- Supporting an education-based program which includes no direct preparation for certification
- Role of the education department or school at the institution, if any
- Questions of preparation for students wishing to pursue graduate study in music education or pedagogy

Benefits and Drawbacks

- *Benefit:* Department is able to structure program without having to conform to state or college of education certification or professional education requirements
- *Benefit:* May provide a good background for students interested in pursuing graduate degrees and eventual work as professors at the postsecondary level
- *Benefit:* May be a good fit for students interested in pursuing work in community education, outreach, and service learning
- *Drawback:* May be confused with full preparation for teaching in the schools
- *Drawback:* Students that wish to teach in typical public school situations would be unable to gain employment because of lack of certification, although they may be candidates for alternative certification or work in other types of educational settings.

MODEL 6: SUPPLEMENTAL DISTANCE LEARNING

Goal Prepare students to teach in their local communities through distance education courses, short in-school residency intensives, and local residency experiences

Total Time 1 year – 1 summer

Possible Program or Degree Title Post Baccalaureate Certificate in Music Education, M.A.T.

Admission Requirements

- Completion of an undergraduate Bachelor of Music program or the equivalent from an accredited institution in the United States, or passing an audition and diagnostic exams
- 500-word essay discussing why the student wants to be a music educator
- Indication of ownership of or ability to purchase certain technology items necessary for the program: for example, computer with internet connection of DSL or better, Skype computer-to-computer service

Diagnostic Entry Possibilities

- Phone or Skype meeting with head of music education distance program
- Initial on-campus summer residency session, including various diagnostic tests to assess whether it would be possible to test out of certain components of the program

Basic Curricular Structure/Requirements

- Program begins with initial on-campus residency intensive – 3-4 days of orientation and advisement and 4-6 weeks of classes focused on teaching music. Students take part in intensives to engage basic studies associated with instrumental and vocal methods, conducting, rehearsal management, musical skills for music education, etc.
- Methods, music education and education concepts, philosophies, materials, technologies, and curriculum knowledge are developed through internet-based classes, using Skype or similar interactive technologies to monitor progress and fulfillment of requirements.
- Students work with a local master teacher approved by the institution continuously in an observer-mentor role.
- Prior to student teaching, students attend a second week-long residency session at the institution for more involved methods classes, coaching, testing, and preparation for and determination of eligibility for field experiences.
- Program culminates with field experiences under guidance of master teachers.

Basic Operational Issues

- Need to develop and monitor the internal integrity of the program, particularly in terms of how the components work together to produce results

- Necessity to develop criteria for, strong relationships with, and payment systems for master teachers, which in some localities may present challenges
- Technology arrangements typical of distance learning. Detailed technology needs and applications must be developed and implemented. According to the nature of the program, some may be impossible to predict in advance of starting program.
- Provision of “lab” experiences in summer courses addressing conducting, rehearsal management, music teaching methods, etc.
- Costs of maintaining contact with students
- Procedures for overall management and quality control
- Need to determine what classes will meet onsite at the home institution versus remotely

Benefits and Drawbacks

- *Benefit:* Ability to reach students that otherwise would not have access due to employment schedule, distance from an institution, rural location, etc.
- *Drawback:* Distance education and technology components may present some significant challenges for faculty used to typical collegiate music teaching.

MODEL 7: TOTAL IMMERSION

Goal Intensive music education study integrated throughout entire undergraduate curriculum

Total Time 4 years

Possible Degree Title Bachelor of Music in Music Education, Bachelor of Music Education

Basic Curricular Structure/Requirements

- Major goal of the program is to help students gain music education knowledge and teaching skills through intensive music education study and practice from freshman through senior year
- Program begins with and features intensive workshop learning opportunities in both basic musicianship and music education. Workshops increase in difficulty as the program progresses.

- The intensive workshop goal is to provide information basic for study and practice that integrates music and music education studies, and is the basis for the next level of practice teaching – the co-op model used in some business schools.
- Practice teaching in some form continues periodically throughout the program

Basic Operational Issues

- Education department may have its own requirements on when students can apply to enter education programs that may conflict with the early-start approach of this program.
- Credit load when balancing required musicianship and music education classes may create challenges.
- Provisions for producing the integration and “application of learning” aspects of the program
- Ability to deal with the practice teaching placement load. Students are in the field throughout the program.
- Developing a series of field experiences that promote ever-increasing levels of sophistication
- Best suited to the mature music student
- Assuring enough faculty and/or faculty time and/or faculty coordination to teach the students in an integration-rich format

Benefits and Drawbacks

- *Benefit:* Opportunity to work constantly with relationships between content and teaching throughout the program. The same is true for practice teaching.
- *Drawback:* Less ability for faculty to take into consideration a student’s improvement when deciding about entry into candidacy for the music education program
- *Drawback:* Possibility of overburdening faculty
- *Drawback:* Less time to focus on general education and the liberal arts
- *Drawback:* Potential strain on local educators mentoring students during field experience

MODEL 8: TUTORIAL

Goal Encourage students to progress at an accelerated pace through musicianship and music education content, knowledge, and skills through one-on-one and/or tutorial instruction for all or part of the program.

Total Time 4 years

Possible Degree Title Bachelor of Music in Music Education, Bachelor of Music Education

Admission Consideration

- An evaluation of individual capacity for intense high-level focused study in a tutorial framework that depends on continuous student initiative, and readiness to begin a teacher education program

Diagnostic Entry

- Since this type of program will contain a large amount of independent reading and writing, an admission essay should be also considered for diagnostic purposes in terms of writing competence in English.

Basic Curricular Structure/Requirements

- One-on-one or small group instruction with individual music faculty constitutes the primary delivery system for most core requirements of the curriculum in music and music education.
- A main purpose is rapid acquisition of fundamental knowledge and skills as a foundation for a focus on project-based learning.
- Major goal is to help students develop independently as a teacher, including the ability to identify and solve problems large and small.
- Distance learning component is a possibility.

Basic Operational Issues

- This structure will likely create challenges with regard to faculty load and may not integrate well with overall university structures; however, could be cost-effective at smaller institution with honors programs.

- Could facilitate opportunities for students specializing in non-traditional instruments to study music education
- Unless all music programs are structured in this format, the teacher education program may conflict with the schedules and resource distributions of other programs.
- Tutorial systems need to be matched with examinations that verify competency development consistent with program goals.

Benefits and Drawbacks

- *Benefit:* Program presents significant advantages for independent learners – speed and practice in integrative applications of knowledge and skills in music and teaching.
- *Benefit:* Scheduling may be significantly easier in institutions with relatively small numbers of majors in music education.
- *Drawback:* May be significantly difficult for those who learn and function better in larger groups.

MODEL 9: COMPREHENSIVE MUSICIANSHIP INTEGRATED

Goal Musicianship and music education content is integrated into a comprehensive, largely team-taught program

Total Time 4 years

Possible Degree Title Bachelor of Music in Music Education, Bachelor of Music Education

Admission Consideration

- Assessment of teaching potential and ability to begin intensive teacher preparation work immediately

Basic Curricular Structure/Requirements

- Essentially based on or a variation of the traditional music education curriculum model with one major exception: at least one class per semester synthesizes (a) music education content, (b) musicianship content, and (c) musicianship and music education content together. Musicianship is defined as combining performance, aural and analytical skills, composition, improvisation, etc.

- Conducting, repertory, rehearsal techniques, music education content and methods practiced at all levels of specialization
- At three or four major points within the entire program, students are expected to conceive and develop projects that demonstrate their independent ability to synthesize musicianship and music education content in teaching settings.

Basic Operational Issues

- This type of program is mainly suited either for large teacher preparation programs in large music departments that can offer a complete separate track for music education majors, either throughout or in portions of the curriculum, or small departments whose only offering is a music education degree.
- Must establish whether the primary responsibility for integration and transfer lies with the teacher or the student
- To what extent does this type of program necessitate a separate track of core courses especially for music education majors?

Benefits and Drawbacks

- *Benefit:* Students provided opportunities to practice and become proficient in integration, synthesis, and application of different forms of musical knowledge, skill and understanding
- *Drawback:* Collaborative difficulties: time for team teaching. Faculty interest and commitment, faculty reward system issues.

MODEL 10: SELF-PACED, EXAMINATION-BASED

Goal Certain elements of teacher education are self-taught, which allows students to advance at their own pace through those parts of the program

Total Time 4 years

Possible Degree Title Bachelor of Music in Music Education, Bachelor of Music Education

Admission Consideration

- An application essay in which student makes the case for his/her ability to work independently and as a self-starter

Basic Curricular Structure/Requirements

- All music and music education requirements for entire program outlined at the beginning. Requirements are divided by level into basic, intermediate, advanced, and application. Students are allowed to address these requirements largely in a self-selected order related to their abilities and goals.
- Students address content at their own pace, and can pass to upper levels as they develop the skills to successfully complete examinations (written and/or oral).
- Many basic education methods classes taught through short intensives, followed by self-paced study and practice
- During periods of independent practice, students are provided with ample opportunities for one-on-one or small group time with faculty to overcome obstacles which they encounter.
- The application level includes performance as a musician and as a teacher and culminating projects that demonstrate professional competence.

Basic Operational Issues

- Requires restructuring content, curricular delivery, and evaluation systems
- May be very challenging to assess load for both instructors and students
- May be better suited to programs with smaller enrollments
- Need to structure progress requirements to assure that sufficient achievement levels are reached to enable work in any area at the next level
- Potential for use of technology delivery systems and self-paced instruction

Benefits and Drawbacks

- *Benefit:* Students can progress very quickly through content easily acquired, thereby allowing for more focus on content where more work is needed.
- *Benefit:* Can build self-sufficiency
- *Drawback:* Possibly a way to pack in more credits, hidden credits since credit is awarded at certain levels of competency
- *Benefit and/or Drawback:* This more open structure is likely to be a major challenge for some students, while being an advantage for others. Requires self-motivation and self-discipline for students.
- *Drawback:* Progress through the program in a timely manner may become an issue if target dates for competency advancement are not met.

- *Drawback:* Emphasizes solitary student and work, yet social interaction is a large part of teaching
- *Drawback:* Care needed to ensure that assessments are not overly focused on the achievement of base levels of knowledge, without sufficient attention to the development of professional judgment.

MODEL 11: MULTIPLE FIELD EXPERIENCE

Goal Field experiences with master teachers are integrated throughout the music program and address music education content typically taught through college coursework

Total Time 4 years

Possible Degree Title Bachelor of Music in Music Education, Bachelor of Music Education

Diagnostic Entry Possibilities

- For students to begin P-12 field experiences early on in college, faculty may wish for a diagnostic test to assess readiness of public speaking, ability to teach, and ability to work with groups.
- Ability to test on and pass through any methods class instruments
- Keyboard skills test

Basic Curricular Structure/Requirements

- Based on standard instructional delivery model
- Broad foundations of music education covered early on
- Students start working with P-12 students in first years of undergraduate program.
- Initial experience modules to expose students to many contexts in music education
- Mid-point student teaching under the guidance of an experienced mentor
- Capstone experience is to create and implement a module/unit or short course for students. This is both supervised and critiqued.

Basic Operational Issues

- Logistics in coordinating curriculum with professional education unit may be a challenge.

- Some faculty may resist this model because of the mid point student teaching and its disruption of traditional curricular patterns.
- Dealing effectively with issues of synthesis, reflection, and action in curricular structure, course delivery, and student competency development

Benefits and Drawbacks

- *Benefit:* Increased amount of field experiences helps to develop higher levels of readiness for job entry
- *Drawback:* Additional time spent in field experiences without the ability to reduce overall coursework and credit requirements could make the program difficult for students to complete in an acceptable time frame.

MODEL 12: TOTAL FOCUS, NARROW NICHE

Goal Institution chooses to focus on a specific, niche segment of music education throughout undergraduate curriculum, thereby preparing students for work mainly in a specific niche.

Diagnostic Entry

- Assessment of the level of aptitude and potential for success in their intended focus area
- For students to begin P-12 field experiences early on in college, faculty may wish for a diagnostic test to assess readiness of public speaking, ability to teach, and ability to work with groups.

Basic Curricular Structure/Requirements

- Upon acceptance to the teacher education program, all students take teacher education methods classes which address P-12 teacher education from a generalist perspective.
- During this time, students have chosen a focus and are expected to approach generalist material though the lens of their specialization.
- Following completion of generalist coursework, students begin to work mainly on their specialization. This may occur through higher-level coursework or independent study.
- Final project requirements demonstrate advanced entry-level mastery in the area of focus.

Basic Operational Issues

- Institution itself may focus on one or more niches.
- Ability to offer adequate coursework or guided study in multiple focus areas may be a challenge.

Benefits and Drawbacks

- *Benefit:* Ability for increased specialization may draw students to the program, and prepare students for career entry and advancement in highly developed and targeted school-based programs.
- *Drawback:* Students that want to train as a generalist may feel isolated by others pursuing a specialist approach.