

OFFICE OF THE PROVOST  
PROCESS A  
DEC 22 2004  
WISCONSIN UNIVERSITY

EDUCATIONAL INSTITUTION CURRICULUM PROPOSAL

SDC #04-05- 331

PROPOSAL TITLE Clinical Practice Seminar in Music  
Instructor: Lili M. Levinowitz, Ph.D. levinowitz@uwisconsin.edu 3316  
Kristyn Kuntzman, Ph.D. kuntzman@uwisconsin.edu 3320  
DEPARTMENT Music  
COLLEGE Fine + Performing Arts  
Liberal Arts & Sciences  Education  History, Humanities  Math Sciences  Social Behavioral Sciences   
 UNDERGRADUATE  GRADUATE

THE FOLLOWING NON-GEN-ED PROGRAMS ARE BEING REOPENED BY THE INSTITUTION:  
 New or renewed course  
 Existing non-credit course  
 Existing graded course  
 Non-credit degree requirements  
 Major  
 Minor, specialization, concentration, track, certificate program

THE FOLLOWING SIGNATURES REPRESENT APPROVAL:  
Department Chair: Robert Rauti Date: 9/21/04  
Department Curriculum Chair: Joseph Mays Date: 9/21/04  
Academic Dean: Donald L. Geylards Date: 9/21/04  
Carol Sharp Date: 10-6-04

COLLEGE CURRICULUM COMMITTEE  
OPEN HEARING Date: 11/29/04 Approved:  Not Approved:   
COLLEGE CURRICULUM CHAIR: Christy Allister  
Senate Curriculum Chair Signature: [Signature] Date Senate Approval: 12/20/04

EXECUTIVE VICE PRESIDENT/PROVOST Signature: CR Steen Date: 12/22/04

REG STAR  
Date: 1/10/05 Course Director: [Signature] Course ID: 0832412  
Registrar Signature: [Signature]

NOTIFICATION FORWARD  
 Student  Academic Dean  Department Chair  Reg star     
     
TM 2/1/05

DBB

## COURSE PROPOSAL

### Details

- a. **Course Title:** Clinical Practice Seminar in Music
- b. **Sponsor(s):** Lili M. Levinowitz, Ph.D., Department of Music  
Kristyn Kuhlman, Ph.D., Department of Music
- c. **Credit Hours:** 1 semester hour
- d. **Course Level:** HEGIS 0831.4##
- e. **Prerequisites:** Admission to Clinical Practice  
Corequisites: Clinical Practice in Music  
Technology in Education
- f. **Suggested time and scale of implementation:** This course will be offered beginning in the Fall of 2005. Projected enrollment would require approximately one section of the course at that time. Similarly, one section would need to be offered in the Spring of 2006. The course will be a regular offering during each semester thereafter. A new HEGIS number is requested for this course.

### Curricular Effect

- **Offerings:**  
Impact on Departments, Colleges, and the University: Following the established practice there is no impact on departments who provide this course. The current Student Teaching-Music course (to be changed to Clinical Practice in Music) for 12 semester hours will be replaced by the combination of a new Clinical Practice in Music course for 10 semester hours and this course Clinical Practice Seminar in Music for 1 semester hour.
- **Adequacy:**  
No additional staff or resources will be required.
- **Recommended Library Resources:**  
No additional library resources are required for the implementation of this course. In addition to the adequate resources currently available in Campbell library, the Department of Music houses and supports the Music Education Resource Room. This facility is specifically designed for music education majors and is located in Wilson Hall. This resource room houses the newest music series books and other appropriate materials to support the student teaching seminar experience. Finally, the music library, which is also housed in Wilson Hall, houses additional music journals, music scores, and audio recordings for use by the music education student teacher. Students may be required to purchase the book : *Developing a Teaching Portfolio: A Guide for Preservice and Practicing Teachers*, Bullock and Hawk (2001), New Jersey: Merrill-Prentice Hall.
- **Short Term Evaluation:** None

### Rationale

Teaching is a relationship, a way of being with and relating to others, and not merely an expression of having mastered a set of delivery skills (Bullough & Gitlin, 1995). Furthermore, the core standards developed by Interstate New Teacher Assessment and Support Consortium (INTASC) and endorsed by National Council for Accreditation of Teacher Education (NCATE) state specifically in Principle #9: "The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally" (INTASC, 2002 ). A capstone seminar for

music students will provide 1) an opportunity to establish structural knowledge apriori that will enable the integration of applied music classroom experiences during the subsequent weeks of student teaching, and 2) an opportunity to process their new experiences in the schools with music professionals who share the context for the music classroom. This will complete the Learning Community process which was begun in begun in the course Teaching: An Introduction to the Profession and will support the focus for the newly developed program for the College of Education.

## **Essence of the Course**

### **a. Objectives of the Course**

Upon completion of this course, the student will be able to identify and describe the following:

#### **The School Environment**

- The school environment, structure, cultural and socio-economic makeup of the school community.
- Partnerships/Collaborations with the larger community are used to contribute to student learning and development.
- Parent/Family involvement in education.
- Partnerships/Collaborations in support of the school music program from the community, parents and school administrators.

#### **The Music Classroom as a Learning Community**

- How the cooperating teacher institutes parent/family involvement that supports meaningful communication, parenting skills, enriched student learning, volunteer and decision-making opportunities at school and collaboration to strengthen the teaching and learning environment of the school.
- How the cooperating teacher's strategies for managing the music classroom promote positive relationships where individual differences are respected, to promote cooperation and purposeful learning activities in the music classroom.

#### **The Music Educator as Instructional Planner and Facilitator of Learner-Centered Learning Environments**

- The cooperating teacher's teaching philosophy and methods for instruction.
- Plans for music instruction based on students/needs, developmental progress and prior knowledge (curriculum planning/scope and sequence).
- Plans for music integration/collaboration with teachers of other subject areas.
- The cooperating teacher identifies and teaches to the developmental abilities of students that may include learning differences, visual and perceptual differences, cultural and socio-economic differences, special physical or emotional challenges and gifted and talented exceptionalities.
- Implements and evaluates the New Jersey Core Curriculum Content Standards for music as a performing art.
- How the cooperating teacher uses a variety of instructional approaches and various technologies to promote thinking and understanding.
- How the cooperating teacher communicates: verbal/nonverbal techniques to foster individual and collective inquiry, use of questioning to convey ideas and stimulate critical thinking, demonstrations of sensitivity to cultural, linguistic, gender and social differences.
- How the cooperating teacher uses conducting technique to communicate with her students to change performance outcomes in time.

#### The Music Educator as Evaluators of Student Knowledge, Skills and Dispositions

- How student performance is analyzed and used to modify future plans and instructional techniques that promote desired learning outcomes.
- How students are given constructive feedback on their learning.
- How assessment data and ongoing student data are reported to parents and professional staff.

Upon the completion of this course students will be able to demonstrate the following:

- A professional teaching portfolio for interviewing that includes:
  - ✓ A personal teaching philosophy.
  - ✓ A professional resume.
  - ✓ Sample lesson and unit plans with documentation of related research, student achievements, and evaluation plan.
- An Exit INTASC portfolio for the College of Education that includes:
  - ✓ A personal teaching philosophy.
  - ✓ A professional resume.
  - ✓ A collection of reflective commentaries with related artifacts that address a thorough understanding and application of the INTASC principles.

#### b. Topical Outline/Content:

##### The School Environment

School Structure

Community Partnerships Supporting the School

Community/Parent/Administration Partnerships Supporting Music

The Role of Parent/Family

##### The Music Classroom as a Learning Community

Parent/family/community involvements

Managing the music classroom

##### The Music Educator as Instructional Planner and Facilitator of Learner-Centered Learning Environments

Collaborative practices among teaching professionals

Teaching Philosophies/Methodologies

Instructional Planning

Teaching to diverse student populations

Implementing Performance-based Standards (National and NJCCCS for music as a performing art)

##### The Music Educator as Evaluators of Student Knowledge

Assessing student performance

Linking assessment to planning

Instructional Planning for improving student performance

Reporting Student Learning

#### c. Evaluation of Sand Grading Procedures

Students will be evaluated on their ability to synthesize their skills and knowledge demonstrated through discussion, writing assignments, and portfolios.

#### **d. Course Evaluation**

The procedures that will be used to assess the success of the course in meeting the goals and objectives of the college and course are : 1) Student course evaluations (SIRs), and appropriate departmental and program curriculum reviews processes.

#### **Results of Consultations**

The following departments were consulted:

Elementary/Early Childhood Education, Robin McBee  
Secondary Education/Foundations of Education, Holly Willet  
Health and Exercise Science, Richard Fopeano  
Special Education Services/Instruction, Sandra McHenry  
Music Department, Robert Rawlins

See Appendix for results of consultations.

#### **Additional Information**

##### Endnotes

R.V. Bullough, Jr. and A. Gitlin (1995). *Becoming a Student of Teaching: Methodologies for Exploring Self and School Context*, New York: Garland Publishing.

INTASC Arts Education Committee (2002). *Model Standards for Licensing Classroom Teachers and Specialists in the Arts: A Resource for State Dialogue*, Draft for Comments. Washington D.C.

