

Music Education Curricular Change Proposal

Overview

The Music Education Department of the Jacobs School of Music is proposing changes to the coursework of the BME/MS certification degrees that reflect national and international contemporary trends in music participation and music education practices. A summary of the changes that were approved by the Jacobs School of Music Council and the School of Education Committee for Teacher Education is provided in the document marked “CPD 1314-13.” These changes include the substitution of a new course E232 “Inclusive Participatory Music Practices” to replace the current course “E231 General Music Methods K-12.” A description of this new course and its syllabus are also attached to this proposal (“CDP 1314-09” and “E232 Syllabus--CPD 1314-09”). This proposal also includes a request to remove EDUC K205 as a requirement for BME certification degrees and replace it with the one-credit online course EDUC K207. Due to scheduling issues, it is currently only possible for students to take EDUC K205 as freshman, when many of them are not ready to experience this material. In addition, this course does not contain a field experience component, and imbedding the 1-credit online course (EDUC K207) within our current music education courses would allow for this opportunity. In order to make this change without adding additional credit hours to the BME degree, we are proposing that the M201 field experience co-requisite that accompanies P254 be changed from 2 credits to 1 credit. We have communicated with Joyce Alexander, Theresa Ochoa, and Ben Edmonds regarding this portion of the proposal and we are all in agreement that this is the best option to insure that course content is covered in a meaningful way without adding additional credits to the degree.

In order to illustrate how we feel embedding this course content would look, I have attached the document “Special Education Topics Covered in Music Education Courses.” This document first provides a template illustrating the *Special Education Blueprint for Licensure Test* and how this is addressed in the Music Education coursework requirements. This is followed by a description of our music education courses and the specific topics related to students with special needs that are addressed in these courses. A brief list of reference materials for use with our courses is included after the course descriptions. We feel that this proposal allows us to present this material in an active way without having to add any additional credit hours to our degree. We appreciate your consideration of this proposal and are more than happy to answer any questions related to this.

Proposed Changes to BME and MS Music Education Degrees

1. Delete the current requirement of MUS E231 General Music Methods K-12 (2 cr.)/EDUC M201 Field Experience (0 cr.) from all BME degrees
2. Delete the current requirement of EDUC K205 Introduction to Exceptional Children (3 cr.) from all BME degrees
3. Add a requirement of MUS E232/EDUC M201 Field Experience (0 cr.) Inclusive Participatory Music Practices (3 cr.) to all BME degrees
4. Add EDUC M342/EDUC M301 Methods and Materials for Teaching Elementary General Music (3 cr.) to BME Instrumental Teaching-Band and BME Instrumental-Strings
5. Add K207 Online Introduction to Exceptional Children (1 cr.) to all BME degrees
6. Change the M201 Field Experience co-requisite for P254 from 2 credits to 1 credit for all BME degrees
7. Eliminate International Vocal Ensemble as an X70 choral ensemble
8. Change the major ensemble requirement for BME Choral Teaching and BME General Music Teaching as follows:

Major Ensemble. X70 University Choral Ensembles (2 cr.) each fall and spring semester, except during the student teaching semester. At least one semester must be spent in each of the following:
~~International Vocal Ensemble~~, Singing Hoosiers or Vocal Jazz Ensemble and a traditional choral ensemble. Only one semester of Vocal Jazz Ensemble will fulfill the Major Ensemble requirement. Any subsequent enrollment will be counted as an elective.
9. Change the major ensemble requirement for the Master of Science in Music Education as follows:

At least one semester of ~~International Vocal Ensemble~~ is either Singing Hoosiers or Vocal Jazz Ensemble and one semester of a traditional choral ensemble are required for all students with emphasis in general music teaching and choral teaching. Only one semester of Vocal Jazz Ensemble will fulfill the Major Ensemble requirement. Any subsequent enrollment will be counted as an elective.

Rationale: Under the current degree programs, instrumental music education students do not have coursework and performance opportunities with music that falls outside the paradigm of Western Classical Music. Incorporating this opportunity within the new course E232 Inclusive Participatory Music Practices

provides all of our students with a chance to experience innovative approaches to music instruction that exist in secondary schools and community music settings. As a result of this change, all instrumental students will take “Methods and Materials for Teaching Elementary General Music,” which will provide them with specialized information in teaching music to children. Many of our graduates are now teaching in situations that involve both secondary and elementary settings, so the information provided in the elementary general music course is necessary for all degrees.

In order to accommodate these changes, we are proposing to eliminate K205 and replace it with a 1-credit online course, K207. This will provide students with an opportunity to experience information regarding students with exceptionalities as they are participating in upper level methods courses and field experience opportunities. These changes will also mean that International Vocal Ensemble will no longer be required as an ensemble since world music pedagogy and performance will be embedded in the new course E232. Vocal Jazz Ensemble is included as a possible ensemble enrollment for choral teaching and general music teaching students. The changes in the ensemble requirements for the MS degree will ensure that the ensemble requirements for both graduate and undergraduate teacher certification students remain consistent.

SCHOOL OF MUSIC COUNCIL



INDIANA UNIVERSITY
JACOBS SCHOOL OF MUSIC

Comment Period Document 1314-09

31 October 2013. Please send comments on this document by Wednesday, November 13, to Brent Gault, Secretary, School of Music Council, in writing or by email to bgault@indiana.edu.

Proposed New Course in Music Education: Inclusive Participatory Music Practices

At a meeting on October 31 the Instructional Policy Committee approved a new course MUS-E232 Inclusive Participatory Music Practices as requested by the Music Education Department. This course would replace the requirements of MUS-E231 General Music Methods K-12 on all BME degrees.

Re: Proposed New Course, *MUS-E232: Inclusive Participatory Music Practices (3 Cr.)*

The Music Education Department proposes the course "MUS-E232 Investigating Contemporary Music Practices."

Rationale: This course will provide students with an opportunity to explore contemporary music learning practices in society and how these can inform music teaching situations. It is accompanied by a co-requisite number (EDUC M201 Field Experience) that will serve as a service learning/lab incorporating music from diverse cultures and settings. It will replace MUS E231 in all areas of the BME curriculum. The Music Education Department is recommending this as a course that can satisfy a General Education requirement within the category of *Social and Historical Studies*. A copy of the syllabus is attached.

MUS-E 232: Inclusive Participatory Music Practices (3 Cr.)

Fall 2014 Syllabus

Instructors: Dr. Katherine (Katy) Strand and Dr. Lauren Kapalka Richerme

Materials

Reading Packet given the first day of class

Clements, A. (2012). *Alternative Approaches in Music Education: Case Studies from the Field*. Available at TIS.

Professional Portfolio website

Course Description

In this class we will examine various avenues for learning in music in contemporary culture. Included in our exploration will be in formal music making practices such as informal learning in garage bands and singing circles, learning and engagement with music from all over the world, service learning, and using technology for creative music making. We will then turn our eyes toward implications for music education and music teaching.

In order to develop understandings about contemporary music pedagogy, we will discuss recent theories of music learning and teaching. We will become learners by engaging in these various forms of music making, reflecting on the learning process and outcomes. Finally, we will design instruction based upon these practices, geared toward the classroom, private studio, and community.

Course Objectives

By the end of this course, you will:

1. Practice learning music through informal music making, learning music of non-western art traditions, and with technology;
2. Apply learning theories toward a pedagogy of contemporary music practices;
3. Rehearse and perform music in servicing learning projects with community partners;
4. Develop a curriculum plan for a secondary music class, studio instruction, or community engagement;
5. Collect resources and writings appropriate for introducing contemporary music making practices into school or community settings.

Course Responsibilities

All assignments must be typed and are due at the beginning of class, or by the time noted in the weekly schedule (unless due dates are changed by instructor and student consent). For every **day** an assignment is handed in late or is handed in incomplete, the grade will be lowered by one letter. **Please NOTE:** Attendance in labs and performances are mandatory! If you are not present for a lab or performance, you will automatically fail the assignment.

Attendance: Much of what you learn in this class will be through discussion, music making, and thoughtfully responding to each other's experiments in teaching. Please come to class and arrive on time. Please come to class prepared to discuss the assigned readings. If you miss a class, please find someone to take notes for you. If you miss a portion or a full class for any reason, you are still responsible for handing in assignments on time and for any missed content.

Absences will be only excused if you (1) contact me before the class begins (send me an email or call me before noon on the day of the class) and (2) if you have appropriate documentation (doctor's note or a note from the registrar).

Tardiness (more than 5 minutes late) will count as $\frac{1}{2}$ of an absence (so twice tardy will equal one unexcused absence). If you are more than 15 minutes late to class, you will be counted as absent for the class period. Each **two** unexcused absences will lower your semester grade by a half-letter (ex. A- to B+). Three unexcused absences will lower your semester grade by a full letter grade.

Class assignments (40% of semester grade)

You will write homework and lesson plans through the semester and for grades and comments.

Instruction plans will be graded for:

1. Thoroughness and thoughtfulness;
2. Appropriateness for the intended age group;
3. The logic and appropriateness of the instructional ideas;
4. Appropriateness of the assessments to the learning experience.

You will also have the opportunity to practice-teach and provide peer feedback during the semester. **Peer leading/teaching** will be evaluated for:

1. Planning - coming to class on time and being prepared with lesson plans and materials;
2. Pacing;
3. Confidence and poise;
4. Appropriateness of instruction and materials for the intended age group.

Keep a video recording and written plan of your teaching, along with other pieces of evidence regarding the breadth and depth of your teaching skill.

Secondary General Music/Studio/Community-Based Curricular overview (10% of the semester grade) You will develop a curricular overview of a course for school, community, or private studio that adopts contemporary music-making practices. The overview should include a philosophical foundation, curricular goals, statement about the roles of the teacher, students, and school or community, outline of the course calendar, and discussion of assessment tools. This project will be graded for thoughtfulness, thoroughness, and personal innovation.

World Music Resource Project (15% of the semester grade) Your world music project will be a resource list of the music of one world culture, including an annotated discography and bibliography, along with a lesson plan collected from the Smithsonian Folkways Tools for Teaching (or other appropriate) website.

Reflective Journal/Discussion Wiki (15% of the semester grade). During the semester you will keep a journal of your thoughts regarding the process of learning, issues that emerge during class discussions or music-making, and reflections on learning through community service engagement. The instructors will also post discussion topics on the E231 Wiki site; you will be responsible for participating in these discussions on a bi-weekly basis. Journals will be turned in at the end of each 5-week period until the end of the semester.

Resource Notebook (20% of the semester grade). You will compile a resource notebook that should contain music-making ideas, theoretical writings, songs and scores, instructional materials, other resource projects, and any additional bits of wisdom to help you develop ideas for introducing contemporary music-making into school and community. The resource notebook will be graded for thoroughness and clarity of purpose.

Service Learning Lab/EDUC M201. The M201 service learning lab is both a separate class and a component of this class. The required 15 hours of field observation during this semester will be completed through participation in the labs and service learning projects (this is a pass/fail grade). Criminal Background checks and signed Service-Learning *Participant Assumption of Risk* (see last pages) are required. For more information on service learning, please see information at the end of the syllabus.

Grading Policy

A – Wow! Your work/contribution was on time and is exceptionally well-thought out, clear and thorough. It is evident that you have applied both learning from the class and your own interpretive powers. Grammar and spelling in assignments are flawless.

B – Good. You have completed the task as required, and there is evidence that you've applied your learning from the class. The work is clear and the grammar and spelling are pretty good. For assignments, you may rework and hand it back within one week of receipt for a higher grade, unless you received this grade for a late assignment.

C – Okay. Your work/contribution met requirements. There are problems, though, in spelling or grammar, in completeness or depth of your thinking. For assignments, you may rework and hand it back within one week of receipt for a higher grade, unless you received this grade for a late assignment.

D – Hmm. You've turned something in, but it does not completely meet the requirements. This is not clearly thought through, you've missed some key concepts, or have failed to take the time to ask or get help to complete the work. For assignments, you may rework and hand it back within one week of receipt for a higher grade (unless you received this grade for a late assignment) but the highest grade you can earn is a B.

F – Unfortunate. The assignment was not turned in, or **completely** missed the assignment/contribution guidelines. This grade is final.

From the Office of Service Learning

Orientation to Service For use in service-learning courses

General Information -- Read and reread as you work through your course.

[What follows is adapted from *The Language of Tears* by Jeffrey A. Kottler, 1996, San Francisco: Jossey-Bass, pp. 2-4, 196-201]

How to approach the journey

This course requires you to reflect on your experiences both to further your learning and as a tool for all changes in yourself and in the world. Here are some basic instructions for diving into this course with your head and heart. Use these guidelines especially for telling the story in your journal.

1

- Look inward. Subjective experience is valuable to help you access your innermost thoughts and feelings. The subject matter of this course may bring up reactions and strong feelings. Allow the feelings within you to be stirred up. Pay attention to how you are reacting inside.
- Step backward. Look at the big picture of what is going on all around you. Adopt the roles of a sociologist, anthropologist, and student of human nature. At times, detach yourself from what is happening around you or inside your body and use new principles to decipher what this behavior means.
- Be reflective. Ask yourself continuously about the meaning of behavior; use questions like, "What is this feeling saying right now? Why am I or why am I not [doing something/feeling something/crying/offering to help/seeking help]? What is it about this incident that is so memorable when others have faded away? What is this person communicating by the way s/he is behaving? How is this action an authentic expression of feeling, and how is it being manipulative?"
- Experiment with going outside your comfort zone; take risks in acknowledging your feelings and asking hard questions of yourself. As you pay more attention to your feelings and behavior, and to what happens with other people, you may notice that the quantity and quality of your thoughts and feelings may change. You may feel more self-conscious or less spontaneous. Note the changes in your own patterns. Trust yourself to let go in order to explore new areas.
- Draw connections. The subject matter of this course is connected to many other aspects of your life. Integrate what you learn in the course to things you have read and seen before. Challenge those ideas that don't seem to fit with your experience, asking yourself what that means. Make the material of the course part of you by connecting it to everything else that you know and understand. Truly active students are the ones who are not content to accept ideas uncritically; they invent their own theories.

2

- Challenge yourself. There will be some painful facets to this experience. Look carefully at these difficulties. Push yourself to explore at deeper levels what your feelings are saying to you, what you have been hiding from, what you need to deal with in your life. You may feel the “growing edges” of your knowledge and need to decide if you will learn at a new level. Consult your instructor or the supervisor at your site; they will welcome your observations.
- Talk to people. This course will stimulate your conversations with others. Tell them about your feelings; test some of the ideas you read about by checking them out with others. You will be surprised by the reactions you get.

The First Step in Helping

When you are at your service organization, there are some simple (but not easy) steps that will allow you to provide a valuable presence for those in need.

- Pay attention, which is the basis of a helping attitude. One of the most healing aspects of any encounter is the feeling that no matter what is said or done, no matter how vulnerable one might be, the other person will still be respectful and accepting.

The difference between relating to someone as a friend versus doing so as a helper is that in the latter case we suspend judgment, stay neutral, and respond empathically. This attitude becomes especially important in a very emotional situation, so that even though you may not agree with what someone is doing or saying, you still accept them.

- Assess what you believe is happening. Do this *with* the other person. Enter the world of the other person. Try to feel what s/he is experiencing. Reflect back what you sense, hear, see, feel.

For instance, if someone is quietly weeping, mumbling, “It’s just...just that [sobs] I can’t seem...can’t seem to get control of things anymore.” You can respond, after a beat to indicate that you are listening, with something like, “It seems difficult for you to even put your thoughts into words right now.” If someone is yelling at you, even if you believe there is no reason for that reaction, you can also take a moment to breathe, and then respond, “You seem angry and frustrated right now.”

- Concentrate on basic helping skills. Concentrate on attending fully to the other person. This means communicating with your eyes, facial expressions, body posture, and verbal responses that you are intensely tracking everything that is being said, through both words and behavior.

Through responses that reflect back what you hear and sense, you communicate that you heard what was said and that you understand. Even in difficult moments, you can simply listen, reflect, or ask a clarifying question like, “What is going on for you right now? [or] What would you like to see happen? [or] What are your tears saying?”

- You do not need to give advice. When people are first learning to operate in helpful roles one of the greatest challenges is to avoid telling the other person what to do.

Most human difficulties are not so simple that someone else can listen for a few minutes and then tell you exactly what you need to do. When you indulge yourself in such behavior, you are usually not doing so for the benefit of the other person but to assuage your own sense of helplessness. Giving advice only reinforces the idea that the person needs someone like you to tell him what to do.

- Be gentle about confronting distortions. The person may not be ready to see things differently. You can make some tentative effort to point out discrepancies if you hear exaggeration.

If someone says, "It's all so hopeless," you could respond, after a beat, by saying, "It seems that way to you just now." A student told me about listening to a man describe his body as being full of metal plates--in his head, his knee, his arm, his chest, etc. Since she could not tell if these statements were true, she respectfully paid attention, reserving judgment. It might have been fine to ask what it meant to the man that there was so much metal in his body.

- Keep your goals somewhat modest. Just listen. Carefully. Don't underestimate the power of your full and complete attention. It is not your role or responsibility to fix things.

It is altogether rare that we ever have the undivided attention of someone else. It feels so wonderful to have someone put all distractions aside, face you fully, and communicate with every part of his or her being that for the next few minutes you are the most important person in the world. You can do that for others.

- Separate your stuff from theirs. Your buttons may be pushed by what the other person is experiencing. One of the reasons we find it so difficult to be with people who are in great distress is that it reminds us of our own sense of helplessness. You may notice these signs that you may have lost your perspective and are deep into your own issues:

- You are finding it difficult to feel empathic and compassionate towards the other person.
- You are finding it difficult to understand what the other person is trying to communicate.
- You are feeling especially frustrated, blocked, and helpless.
- You are aware of parallel issues of your own as you listen.
- You are finding it difficult to concentrate.
- You are feeling impatient.

It is extremely important to monitor what is going on within yourself. Use your journal to record your observations and experiences; it will contribute to your learning.

[What follows is adapted from *Doing Good* by Jeffrey Kottler, 2000, Brunner-Routledge, a Taylor Francis group, pp. 6-7, 30-43, 82-83, 111, 114.)

Why Help?

Let's assume that you wish to help others because it feels good to know that you have made some sort of difference. Can we be accurate judges of the differences we make? The people who made heart-touching, life-changing differences in our own lives are probably not aware of that--and if we tell them, they may be shocked and embarrassed. We may select those people to help us precisely for that reason.

There are many questions to think about in the act of helping. We consider the impact of what we are doing, whether we can ever really know what we have done. It's confusing to sort out why you are really doing something for others, and what you are trying to do for yourself along the way. It is not actually *required* that you doubt yourself and question almost everything you do. It does help, however, to maintain a certain degree of caution and humility regarding your role in helping.

Here are some reasons that people have given for helping others:

- ◆ To be part of something bigger than oneself.
- ◆ It comes naturally.
- ◆ To connect with another in a relationship.
- ◆ To diminish one's own problems.
- ◆ To get a different perspective.
- ◆ To give something back.
- ◆ To be part of a community of caring.
- ◆ To leave a legacy.
- ◆ To save a life.
- ◆ To follow one's spiritual ideals.
- ◆ To make a difference.
- ◆ To learn about giving and receiving.
- ◆ To forget one's troubles.
- ◆ To live vicariously through a very different life.
- ◆ To be connected to other humans.
- ◆ To experience relationships without rejection.
- ◆ To exert more power and control.
- ◆ To show that one is wise.
- ◆ To learn about loving.
- ◆ Because one needs to help.

Which ones describe your feelings, and how does your awareness change over the semester?

5

Helping yourself

When things are challenging in your life full of adjustments, transitions, crises, conflicts, and courses, there is often an effect on your helping work, and on your personal

relationships from the stresses at your service site. Stress can result from something you believe is dangerous or frightening--from a belief that may be exaggerated or distorted. You may have expectations for what you can do that are way off the scale, both in school and at your service site. You can manage your stress levels by talking to yourself differently, which will change your perception of what is going on.

Old thought: "I'm a lousy helper because..."

Substitute: "I did what I could. I sometimes don't perform as well as I'd prefer."

Old thought: "I blew it completely."

Substitute: "I made a mistake, which is not surprising considering I'm human."

Old thought: "I don't know what I'm doing."

Substitute: "I don't know as much as I hope to know some day."

Old thought: "I must do this perfectly."

Substitute: "I'm a beginner at this so of course I will be less than perfect."

Old thought: "It is *terrible* that..."

Substitute: "It is *unfortunate* that..."

Be realistic about what you can and cannot do. When you're feeling stuck, work things through with your instructor or supervisor. Build your support system of colleagues, family, and friends who are good at listening. And if you've done what you can but you still feel exhausted with the stress, you may need to seek help from a professional counselor.

Here are some activities that people have found to work in dealing with stress:

- ◆ Getting supervision from someone who understands.
- ◆ Changing one's work schedule.
- ◆ Getting more involved in spiritual pursuits.
- ◆ Following a physical exercise program.
- ◆ Writing in a journal.
- ◆ Finding creative outlets.

Consider that there is no 'giving' or 'receiving'—it's just the universe rearranging itself. (Jon Kabat Zinn) That frees us to both help and be helped without feeling self-righteous or indebted or expecting gratitude or expected to be grateful.

6

Some big questions

In the process of determining your calling and how you will live your life, here are some of the questions that this course may inspire you to ponder:

- What are your main priorities in life?
- What would you want others to do for you?
- How do you believe that big changes occur?
- What do you find threatening about others' pain?
- What do you need to know in order for it to be enough for you to act?
- What would it take for you to want to participate fully in your community?

The essence of helping

What we've been trying to say in this little guide can be summed up as follows.

Listen to people. Very carefully. With compassion and caring. Let them know they have been heard and understood. Help them to tell their stories. Reflect back on the themes and issues that emerge. Generalize from this story to other aspects of life.

[from *Doing Good*, p. 63]

We wish you a good journey.

Call on us--we are at your service!

Nicole Schonemann, Director

Service-Learning Program

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--prepared January, 2004.

PARTICIPANT ASSUMPTION OF RISK AND RELEASE FROM LIABILITY

Supervised Service Learning Activities

This Assumption of Risk and Release from Liability pertains to an opportunity to participate in one of the external service learning opportunities offered by the Trustees of Indiana University ("University") through its Center for Innovative Teaching and Learning.

These service-learning experiences, in general, contemplate travel to the community site(s) both in and outside of Bloomington where participants provide requested volunteer assistance, focusing on projects including, but not limited to, mentoring youths and troubled minors, participating in animal therapy for children and adults with varied physical and mental disabilities and at-risk youths, learning about sustainable gardening, aiding community health organizations with their work, and working with animals to improve their general welfare ("Service Activity");

1. I understand that I am responsible for providing my own transportation to and from the Service Activity site(s) and that driving may be required as part of the Service Activity. I understand that certain risks are inherent in travel and I fully accept those risks. These risks may include, but are not limited to, such things as incidents related to transportation, driver error (including my own), adverse weather conditions, and other physical, mental, and emotional injury;
2. Participation in any of the Service Activities can present the risk of exposure to adverse weather conditions, and physical injuries such as sprains, broken bones, cuts, bruises, and allergic reactions.
3. I understand that certain risks are inherent in participation in each Service Activity. I have elected to participate in the particular Service Activity indicated below and have read and understand the risks presented by that Service Activity:

_____ Mentoring and conducting social activities with children

This Service Activity will be conducted with an organization like, but not limited to schools, Big Brothers/Big Sisters, etc. The particular risks associated with this Service Activity include, but are not limited to activity-based interaction with children, exposure to infectious illnesses, and other risks of harm that may be presented by the children served due to challenges posed by their ages, mental, emotional, or physical conditions.

_____ Working with minors in juvenile court due to abuse and neglect, and at-risk youths

This Service Activity will be conducted with an organization like, but not limited to, Court Appointed Special Advocates (CASA). The particular risks associated with this Service Activity include, but are not limited to activity-based interaction with children, exposure to infectious illnesses, interaction with troubled children and other risks of physical harm that may be presented by the children served due to challenges posed by their history of criminal conduct, history of abuse or neglect, or their ages, mental, emotional, or physical conditions.

_____ Working with therapy animals and individuals with disabilities

This Service Activity will be conducted with an organization like, but not limited to, People and Animal Learning Services (PALS). The particular risks associated with this Service Activity include, but are not limited to those inherent in working with animals that may be carrying infectious diseases, which sometimes kick, bite, rear, bolt, fall down, and react to sudden movements, noise, light, falling objects, vehicles, or other animals or objects. At times equipment used in connection with the animals may break or otherwise fail. At times, other riders or animal handlers who may not be in control of their animals may cause a collision or other unpredictable consequences.

Other risks of harm may be presented by the clientele served due to their ages, physical disabilities, and mental disabilities.

_____ Working in a natural environment to improve sustainable gardening skills

This Service Activity will be conducted with an organization like, but not limited to, Hilltop Gardens. The particular risks associated with this Service Activity include, but are not limited to, such things as exposure to adverse weather conditions, sprains, broken bones, cuts, bruises, allergic reactions, injuries related to working with tools, incidental contact with insects and wildlife and associated infectious diseases.

_____ **Working with incarcerated populations**

This Service Activity will be conducted with a county jail or federal prison facility or a program like, but not limited to Midwest Pages to Prisoners, Inside-Out, etc. The particular risks associated with this Service Activity include, but are not limited to, criminal activity, injuries incurred while working with high-risk populations, exposure to infectious illnesses, and other risks of physical harm that may be presented by the individuals served due to challenges posed by their history of criminal conduct, or their ages, mental, emotional, or physical conditions.

_____ **Aiding local animal welfare organizations with their work**

The particular risks associated with this Service Activity include, but are not limited to, such things as exposure to adverse weather conditions, sprains, broken bones, cuts, bruises, exposure to infectious diseases, and allergic reactions. Other risks presented are those inherent in working with animals, which sometimes scratch, bite, bolt, fall down, and react to sudden movements, noise, light, falling objects, vehicles, or other animals or objects. At times equipment used in connection with animals may break or otherwise fail. At times, other individuals who may not be in control of their animals may cause a dangerous interaction or other unpredictable consequences.

_____ **Aiding community health organizations with their work**

The particular risks associated with this Service Activity include, but are not limited to, such things as sprains, broken bones, cuts, bruises, exposure to infectious diseases and allergic reactions. Other risks of harm may be presented by the clientele served due to their ages, physical disabilities, and mental disabilities.

_____ **Aiding community assisted living and retirement facilities with their work**

The particular risks associated with this Service Activity include, but are not limited to, activity-based interaction with elderly community members, exposure to infectious illnesses, sprains, broken bones, cuts, bruises, and allergic reactions. Other risks of harm may be presented by the clientele served due to their ages, physical disabilities, and mental disabilities.

_____ **Aiding community organizations that fight hunger**

This service activity will be conducted with an organization like, but not limited to, Hoosier Hills Food Bank. The particular risks associated with this Service Activity include, but are not limited to, such things as sprains, broken bones, cuts, bruises, burns, allergic reactions, and exposure to infectious diseases.

_____ **Working with people experiencing poverty**

This service activity will be conducted with an organization like, but not limited to, the Shalom Community Center. The particular risks associated with this Service Activity include, but are not limited to, activity-based interaction with members of the community experiencing poverty, exposure to infectious illnesses, sprains, broken bones, cuts, bruises, and allergic reactions. Other risks of harm may be presented by the individuals served.

_____ **Aiding a community organization that enables recycling**

This service activity will be conducted with an organization like, but not limited to, the Bloomington Recycling Center. The particular risks associated with this Service Activity include, but are not limited to, exposure to adverse weather conditions, exposure to infectious illnesses, injuries related to working with tools, sprains, broken bones, cuts, bruises, and allergic reactions.

4. I fully understand the risks associated with my participation in any service learning opportunity and with the particular scope of the activities and risks presented by the Service Activity I have chosen to undertake, and I agree to assume the risks of my participation in the Service Activity, including the risk of physical, mental, and emotional injury, catastrophic injury or death.

5. I release and fully discharge the University from all liability in connection with my participation in the Service Activity for or on account of any injury to or illness of my person or death, or for or on account of any loss or damage to any personal property or personal effects owned by me.

PARTICIPANT: _____
signature

DATE: _____

CONTACT INFORMATION

Participant Name: _____ Phone: _____

Address: _____

Email: _____

EMERGENCY CONTACT

Name: _____ Relationship: _____

Phone: _____

Special Education Blueprint for Licensure Test Related to Music Education Coursework Requirements

<i>Courses in Music Education Program</i>	<i>Domain I: Student Development and Diversity (Standard 1)</i>	<i>Domain II: Learning Processes and Environments (Standards 2 and 5)</i>	<i>Domain III: Instruction and Assessment Standards 3 and 4</i>	<i>Domain IV: Reading Instruction (Standard 7)</i>	<i>Domain V: The Professional Environment (Standard 6)</i>
<i>Freshman Colloquium in Music Education /Field Experience</i>	<i>1.1, 1.2, 1.3,1.4 1.5</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.9 5.1, 5.2, 5.3, 5.4, 5.5, 5.6</i>	<i>3.1, 3.2, 3.3, 3.4,3.8, 3.9, 3.10, 3.12, 3.13, 3.14, 3.15, 3.16 4.1, 4.2, 4.3, 4.6</i>	<i>7.1, 7.2, 7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.5, 6.6, 6.7, 6.9, 6.10</i>
<i>Inclusive Participatory Music Practices/Field Experience</i>	<i>1.1, 1.4, .16</i>	<i>2.2, 2.3 2.4, 2.5, 2.6, 2.7,2.8 2.9, 2.10 5.1, 5.2, 5.3, 5.4, 5.5, 5.6</i>	<i>3.1, 3.2, 3.3, 3.4,3.5, 3.6, 3.8, 3.9, 3.11, 3.12, 3.13, 3.14, 3.15, 3.16 4.1, 4.2, 4.3</i>	<i>7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.2, 6.4, 6.5, 6.6, 6.7, 6.9, 6.10</i>
<i>Methods and Materials for Teaching Elementary General Music/Field Experience</i>	<i>1.1, 1.2, 1.3, 1.4, 1.5, 1.6</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9 5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 2.10</i>	<i>3.1, 3.2, 3.3, 3.4,3.5, 3.6, 3.7, 3.8, 3.9, 3.10, 3.11, 3.12, 3.13, 3.14, 3.15, 3.16 4.1, 4.2, 4.3, 4.5, 4.6, 4.7, 4.8</i>	<i>7.1, 7.2, 7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.5, 6.6, 6.7, 6.9, 6.10</i>
<i>K207 Online Introduction to Exceptional Children (Taken concurrently with Methods and Materials for Teaching Elementary General Music</i>	<i>1.1, 1.2, 1.3, 1.4 1.5, 1.6</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.9 5.1, 5.2, 5.3, 5.4, 5.5</i>	<i>3.4, 3.6, 3.7, 3.8, 3.9, 3.10, 3.12, 3.13, 3.16 4.1, 4.2, 4.3, 4.5</i>	<i>7.1, 7.2</i>	<i>6.2, 6.5, 6.9, 6.10</i>
<i>Methods and Materials for Teaching Choral Music/Field Experience</i>	<i>1.1, 1.2, 1.3, 1.4,</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.10 5.1, 5.2, 5.3, 5.4, 5.5, 5.6</i>	<i>3.1, 3.2, 3.3, 3.4,3.5, 3.6, 3.12, 3.13, 3.14, 3.15, 3.16 4.1, 4.2, 4.3</i>	<i>7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.5, 6.6, 6.7, 6.9, 6.10</i>

<i>Courses in Music Education Program</i>	<i>Domain I: Student Development and Diversity (Standard 1)</i>	<i>Domain II: Learning Processes and Environments (Standards 2 and 5)</i>	<i>Domain III: Instruction and Assessment Standards 3 and 4</i>	<i>Domain IV: Reading Instruction (Standard 7)</i>	<i>Domain V: The Professional Environment (Standard 6)</i>
<i>Methods and Materials for Teaching Instrumental Music Music/Field Experience</i>	<i>1.1, 1.2, 1.3, 1.4,</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.10 5.1, 5.2, 5.3, 5.4, 5.5, 5.6</i>	<i>3.1, 3.2, 3.3, 3.4,3.5, 3.6, 3.12, 3.13, 3.14, 3.15, 3.16 4.1, 4.2, 4.3</i>	<i>7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.5, 6.6, 6.7, 6.9, 6.10</i>
<i>Educational Psychology/Field Experience</i>	<i>1.1, 1.2, 1.3, 1.4,</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.9</i>	<i>3.1, 3.2, 3.3, 3.4,3.6, 3.9, 3.14, 3.15, 3.16</i>	<i>Unknown (School of Education</i>	<i>Unknown (School of Education Course)</i>

				<i>Course)</i>	
<i>Student Teaching</i>	<i>1.1, 1.2, 1.3, 1.4, 1.5, 1.6</i>	<i>2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10</i> <i>5.1, 5.2, 5.3, 5.4, 5.5, 5.6</i>	<i>3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.9, 3.10, 3.11, 3.12, 3.13, 3.14, 3.15, 3.16</i> <i>4.1, 4.2, 4.3, 4.5, 4.6, 4.7, 4.8</i>	<i>7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.3, 6.4, 6.5, 6.6, 6.7, 6.8, 6.9, 6.10</i>
<i>Senior Seminar in Music Education</i>	<i>1.1, 1.2, 1.3, 1.4, 1.5, 1.6</i>	<i>2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11</i> <i>5.1, 5.2, 5.4, 5.5</i>	<i>3.1, 3.2, 3.3, 3.4, 3.7, 3.9, 3.10, 3.12, 3.13, 3.14, 3.15, 3.16</i> <i>4.7, 4.8</i>	<i>7.3, 7.4, 7.5, 7.6, 7.7, 7.8</i>	<i>6.1, 6.3, 6.4, 6.5, 6.6, 6.7, 6.8, 6.9, 6.10</i>

Course Descriptions and Special Education Content

E131/M101 “Freshman Colloquium in Music Education”: Introduction to the development of instructional materials and professional artifacts through observations, peer teaching, and the application of technological resources. ***Overview of legal issues and definitions/terms related to students with exceptionalities.***

E 232/M201 “Inclusive Participatory Music Practices”: Examination of various avenues for learning in music in contemporary culture. Includes an exploration of informal music making practices such as informal learning in garage bands and singing circles, learning and engagement with music from all over the world, service learning, and using technology for creative music making with implication for music teaching and learning. ***Culturally responsive pedagogy in music education settings.***

M342/M301 “Methods and Materials for Teaching Elementary General Music”: Detailed study of current teaching techniques for the elementary school music class; Dalcroze, Kodály, and Orff techniques; review of current textbooks and other materials; classroom recorder and guitar. ***Review of terminology; adapting instruction for students with special needs; assistive devices for music instruction; opportunities to plan and implement adapted lessons via field experience requirement.*** ***Our plan is to have students take K207 concurrently with this course.

M343/M301 Methods and Materials for Teaching Choral Music/Field Experience;
M344/M301 Methods and Materials for Teaching Instrumental Music (students take one of these based on type of license being pursued): ***M343:*** Organization and development of choral groups; voice production; rehearsal techniques; tone, diction, and phrasing; materials suitable for school choruses at secondary level. ***M344:*** Teaching methods and materials; organization of the instrumental curriculum. ***Adapting instruction for students with special needs in ensemble settings; opportunities to plan and implement adapted lessons via field experience requirement***

M482 Student Teaching (All Grades): Adapting instruction for students with special needs; opportunities to plan and implement adapted lessons

E491 Senior Seminar in Music Education: Issues in the profession of music education, synthesis of student teaching experiences, and the development of a plan for personal growth as a teacher. ***Review of legislation and terms related to students with special needs; synthesis of field experience and content as it relates to professional development. This course is taken following student teaching.***

Selected Resources:

Music in Childhood: From Preschool through the Elementary Grades. Patricia Shehan-Campbell & Carol Scott-Kassner (Cengage, 2013).

Music in Special Education. Mary Adamek and Alice-Ann Darrow (American Music Therapy Association, 2010).

Teaching Music to Students with Special Needs: A Label-Free Approach. Alice Hammel and Ryan Hourigan (Oxford University Press, 2011).

Teaching Music to Students with Autism. Alice Hammel and Ryan Hourigan (Oxford University Press, 2013).

“Collaboration and Access for Our Children: Music Educators and Special Educators Together.” Kimberly McCord and Emily H. Watts, **Music Educators Journal** 92, No. 4 (2006), pp. 26-33.

“Responding to Culture in the Instrumental Music Programme: A Teacher’s Journey.” Carlos Abril **Music Education Research**, 11, No. 1 (2009), pp. 77-91.

“The Skin That We Sing: Culturally Responsive Choral Music Education.” Julia Shaw, **Music Educators Journal**, 98, No. 4 (2012), pp. 75-81.

“Universal Design for Learning: Special Educators Integrating the Orff Approach Into Their Teaching” Kimberly McCord, **Approaches: Music Therapy & Special Education**, Special Issue 5, No.2 (2013), http://approaches.primarymusic.gr/approaches/journal/Approaches_5%282%29_2013_Special_Issue/Approaches_5%282%292013_McCord_Article.pdf