DEPARTMENT OF MUSIC

LUX ET VERITAS

ANNA MARIA
COLLEGE

2019-2020
STUDENT
HANDBOOK

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INTRODUCTION

The chief goal of music study at Anna Maria College is the development of sensitivity, intellectual background, and technical dexterity in order to realize to the greatest extent possible each student's potential for self-expression and communication through music. Concurrent study of the liberal arts provides a context for the student's professional development. It broadens and deepens the learning experience and enhances growth in knowledge, understanding and appreciation of self, others and the world. The Department of Music is small enough to foster close contacts, yet large enough to offer academic versatility and extensive professional opportunities throughout the undergraduate experience and beyond.

The music programs at Anna Maria College foster a community of musicians by developing students' proficiency in music skills, building their academic knowledge of music and by cultivating professional attitudes toward musicianship. All music majors develop a shared set of skills and knowledge through the Music Core, which includes training in piano proficiency, ear training, music theory and the history of music. Students also study and perform on their major instrument through individual studio instruction, performance lab, and a variety of vocal and instrumental ensembles. With permission of their advisor, students may elect to take lessons in a secondary instrument. To ensure student success as a music major, a Sophomore Proficiency Review and Piano Proficiency Exam assess each student's strengths in key skills and knowledge areas so that additional support can be provided in any areas needing further study.

This handbook describes important policies and procedures that govern your undergraduate degree program in music at Anna Maria College. Like the *AMC Undergraduate Catalog* and AMC *Student Handbook*, it is essential that you become thoroughly familiar with the contents of this document. You should anticipate receiving a new updated version of this Handbook at the beginning of each academic year. You are responsible for adhering to any new or changed policies that are contained in these revisions. If you ever have reason to dispute a policy or requirement articulated in any of these publications, the College will not accept the argument that you were uninformed of the policy or requirement in question.

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DEPARTMENTAL ORGANIZATIONAL CHART

DIRECTOR OF MUSIC PROGRAMS
Dr. Melissa Martiros

PROGRAM DIRECTOR OF MUSIC THERAPY Dr. Lisa Summer	**PROGRAM DIRECTOR OF MUSIC EDUCATION** Mr. Reagan Paras	Music Core Faculty: Music Theory, Music History, Aural Skills, Class Piano	Applied and Ensemble Instructors
Music Therapy Faculty	Music Education Faculty		

YOUR MAJOR PROGRAM OF STUDY

As a music major at Anna Maria College, you passed an audition which accepted you into one of the following music degree programs:

> Bachelor of Music in Music Education (Pre-K–8 and 5–12)
> Bachelor of Music in Music Therapy
> Bachelor of Arts in Music

If you wish to change your major to a music degree program other than the one in which you were accepted, an additional audition is required (e.g., having been accepted as a Music Therapy major would require you to re-audition in order to be accepted as a Music Education major and vice versa).

MUSIC DEGREE PROGRAM COMPETENCIES

The Bachelor of Arts in Music degree program is designed for those who wish to develop good general musicianship within the context of a strong liberal arts education. The curriculum does not require specific specialized upper-level music courses; instead, greater breadth of education is provided through expanded opportunities for elective courses.

Students in the *Bachelor of Music* degree program will develop:

- Experience in solo vocal or instrumental performance.
- Experience in small and large ensembles.
- The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
- An understanding of and the ability to read and realize musical notation.
- Understanding of procedures for realizing a variety of musical styles.
- The ability to develop and defend musical judgments.
- An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
- Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.
- Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization.

The Bachelor of Music in Music Education degree program provides preparation for a career teaching music at the PreK-12 levels. A carefully coordinated combination of course work and field experience assures the theoretical and practical knowledge necessary for success as a classroom teacher of vocal, instrumental and general music. Graduates are eligible for Initial Licensure by the Massachusetts Department of Education. Note that students must apply to the Teacher Preparation Program of the College and pass the Verbal Skills portion of the Massachusetts Test for Educator Licensure. (Please refer to The Department of Education - Education and Teacher Licensure Preparation for specifics.)

In addition to the outcomes listed for Bachelor of Music Students, Students in the *Bachelor of Music Education* degree program will develop:

- The ability to lead performance-based instruction in a variety of settings.
- Laboratory experience in teaching beginning students in a variety of specializations.
- Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.
- The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
- The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.
- Conducting and Musical Leadership.
- The ability to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.
- The skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
- The ability to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities.

The Bachelor of Music in Music Therapy degree program prepares students for clinical practice as generalists immediately after graduation. In the first two years of the music therapy track, students acquire basic Music Core skills, learn clinical musicianship through hands-on class work and begin clinical placements in community settings. Following a Sophomore Proficiency Review, junior and senior music therapy majors focus upon learning skills and knowledge-based clinical competencies in the areas of techniques, theory and research. Concurrently, students complete 1, 200 hours of supervised clinical practica and internships in the community, working with children, adult and elderly clients with psychiatric illnesses, cognitive and physical disabilities, and medical conditions. Note that some students choose a 9th semester internship option.

Graduates of this program take an exam to acquire the professional credential MT-BC (Music Therapist-Board Certified) and qualify for employment in traditional clinical settings as well as new expanding areas of health care delivery such as hospice care, substance abuse programs, and oncology treatment centers.

Students in the *Bachelor of Music in Music Therapy* degree program will develop:

- Music foundations including music theory and history, composition and arranging, major performance medium skills, functional music skills, and movement skills.
- Clinical foundations including therapeutic applications, therapeutic principles, and therapeutic relationship
- Music therapy foundations and principles, including client assessment, treatment planning, therapy implementation, therapy evaluation, documentation, termination/discharge planning, professional role/ethics, interprofessional collaboration, supervision and administration, and research methods

MAJOR PERFORMING AREA

Your *major performing area* is the instrument (including voice) that you presented at your entrance audition. As such, this instrument represents your primary medium for musical performance and artistic expression upon which you will concentrate each semester as you progress through your music degree program. If you wish to change your major performing area, an additional audition is required.

Private Instruction Requirement: All full-time music majors must register for private lesson in their major performing area every semester. Music Education majors do not need to enroll in this course during their senior-year practicum; Music Therapy majors do not need to enroll in this course during their senior-year internship. If the student elects to continue their private instruction during their final practicum/internship, the jury will be waived.

Private Lessons on a Second Instrument: In addition to your major performing area, you may register for lessons in a secondary applied instrument (or voice) per semester.

Private Lesson Credit: Music students are required take private lessons in their major performance area, held 50 minutes weekly throughout the duration of their undergraduate degree. These are credit-bearing courses. As such, assignments (repertoire) are graded on preparedness and a final exam (Jury Examination) is given to assess your semester accomplishment and progress. A fee of $750 is applied for every 1 credit of applied instruction enrolled.

Assignment of Private Instructor: You will be assigned a private instructor. Students usually remain with the same instructor throughout their degree program. You may choose to switch studios so long as you first consult with your current instructor, receive permission from the instructor whose studio you wish to transfer into, and gain approval from your academic advisor. All instructors teaching a credit bearing course must be under contract with Anna Maria College.

Expected Practice Time: It is assumed that you will practice your major performing area instrument a minimum of two hours per day. Your instructor will use this as a benchmark in measuring your preparedness. Note that each lesson will be graded, and lack of preparation for a lesson will result in a failing grade for and possible curtailment of that lesson.

Scheduling of Lessons: Lessons are scheduled during the first week of the semester; thus, your first lesson will be held during the second week of classes. It is your responsibility to work with your instructor in order to find a mutually agreeable time.

Attendance at Lessons: Because your private lessons amount to a course with an enrollment of one, this contact hour constitutes a private appointment with you and your instructor. Thus, you must notify your instructor in advance if you are unable to attend a lesson. In cases involving an excused absence, your instructor will make an effort to make up the missed lesson at his or her discretion; however, unexcused absences from lessons will not be made up. A lesson that is missed by your instructor will be made up. Repeated lesson absences will be addressed by your advisor and the Director of Music.

Assignment of Repertoire: You must prepare a minimum of three works of contrasting styles that are representative of your level of advancement. These works will be performed at a Jury Exam held at the end of the semester. Students are strongly encouraged to perform jury pieces from memory, however, this decision will be made at the discretion of the applied lesson instructor. In addition, students will also work on technical exercises that may include scales and arpeggios, technical rudiments for percussionists, and other assigned technical exercises in preparation for the Jury Exam.

Jury Examination: Jury Exams are required for all students enrolled in private music instruction for credit. The Jury Exam is held during the week of final exams and counts as one-third of your final semester course grade. Jury sheets and exam results will be placed in your student file on OneDrive. You are not required to perform in a Jury Exam if you gave a half or full recital during that semester. (Please refer to Appendices B & C for forms used during Jury Examinations.)

Semester Grade Penalty: For full-time music majors, the final semester grade in a major performing area will be automatically lowered as a result of your failure to meet either the Performance Lab (MUS 100) or Performance Attendance Requirement (see below).

PERFORMANCE LAB (MUS 100)

Regular performance laboratory sessions provide opportunities to gain experience and poise in public performance. All full-time music majors and music minors enrolled in applied lessons must register for Performance Lab (MUS 100). Performance Lab is waived for seniors during a semester in which they are engaged in a music therapy internship or student teaching practicum.

You must attend all scheduled Performance Labs (posted at the beginning of the semester) and you must perform on your major instrument in at least three of these. A minimum of two performances are required for first semester freshmen. Students must select and sign up for their performance dates within the first two weeks of the semester. Permission from your private instructor is required for all lab performances. Failure to meet these requirements will lower your semester major performing area grade by one increment (e.g., from A- to B+).

As a music major, you must also attend a minimum of four concerts or recitals per semester. These programs may include classical, jazz or world music. Note that Broadway productions and high school concerts/musicals do not fulfill this requirement. In order to receive credit, you must submit the event's program to the Performance Lab instructor as proof of your attendance. The instructor reserves the right

to question you regarding your experience at any concert or recital program you submit. Failure to meet this requirement will lower the semester grade in your major performing area by one grade increments (e.g., from A- to B+).

ENSEMBLE REQUIREMENT

Music students participate in a variety of performing ensembles, including chorus, chamber choir, various woodwind ensembles, jazz band, AMCAT band, and various vocal/instrumental combinations needed for departmental recitals and concerts. Additional ensemble performance opportunities are also available through HECCMA: Higher Education Consortium of Central Massachusetts. As a full-time music major, you are required to participate on your primary instrument in a large credit-bearing ensemble in each semester. This includes either MUS 130, Wind Ensemble, for instrumentalists or MUS 143, Concert Choir, for vocalists. Piano majors are required to choose between the two. Music Education Majors enrolled in practicum and Music Therapy Majors enrolled in internship are not required to participate in an ensemble during their senior year.

ACCOMPANIST POLICY

Performance Class

If you require piano accompaniment for Performance Lab, you must submit an original/hard-copy of the score – double-sided (if greater than three pages), three-hole punched, and with your name and lab date clearly stated at the top of the first page – to your accompanist at least one-week prior to your scheduled lab. Music received after the deadline and not completing an accompanist rehearsal prior to your lab will forfeit piano accompaniment for your performance.

Student Recitals

If you require piano accompaniment for a recital, full or partial, you must submit all originals/hard-copies of your program in performance order – double-sided (if greater than three pages), three-hole punched in a three-ring binder, and with your name clearly stated inside binder – to your accompanist at least two calendar months prior to your recital date. Rehearsals are required. Music received after the deadline will forfeit piano accompaniment on the late-submitted song(s)/piece(s) for your performance.

Juries

If you require piano accompaniment for juries, you must submit all originals/hard-copies of your jury music in order -- double-sided (if greater than three pages), three-hole punched, paper-clipped in one bundle, and with your name clearly stated at the top of the first page of each song/piece – by November 1 for Fall, April 1 for Spring – either in-person or mailbox. Mandatory rehearsal will take place on Reading Day Date and must be scheduled in advance. Music received after the deadline and not completing an accompanist rehearsal be the end of Reading Day will forfeit piano accompaniment for your jury.

STUDENT RECITALS

When you perform a recital either on or off campus as an AMC music major, you are representing not only yourself but the Music Department and College at large. You must therefore adhere to the following guidelines when planning an on-campus public recital. Any delay in meeting these requirements will result in the postponement of your recital.

Repertoire: All public performance repertoire (including informal events like the "Pops Concert" and "Confections and Cadences") must be approved by your major performing area instructor. A recital permission jury review is required for any half or full recital (held no less than one month in advance).

Date: All recital dates must be scheduled with the Director of Music at least one semester in advance. Students will be asked to propose three dates. Proposed recital dates must first be approved by the student's applied lesson instructor.

Programs: Recital programs are prepared by the student, in collaboration with the student's applied lesson instructor, and must follow a prescribed format. Your recital material, after being approved by your major performing area instructor, must be submitted in typed form via email attachment to the Director of Music no less than two weeks prior to your recital. This document (which should be typed using MS Office Word) must include correctly spelled composer names, dates, titles, keys, and movements (be sure accents, etc. are correct). (See Appendix D for recital program required template.)

Posters: Recital posters must be approved by your major performance area instructor and the SVPA Administrative Assistant.

Attire: Appropriate recital/concert attire is expected (consult your instructor if in doubt).

KEYBOARD LAB & PRACTICE ROOM POLICIES

The Keyboard/Technology Lab and Practice Rooms are for both your class-specific and general use; however, these spaces are restricted to music majors. Please be respectful of the spaces by adhering to the following rules:

- No liquid on the keyboards and pianos. This includes water in bottles.
- Please close the windows when you are finished with the space.
- Please clean up your messes.
- No food.
- Drugs, alcohol, and other illegal substances are strictly prohibited.

Remember that these are academic spaces used for teaching and learning purposes only. Anyone found to be in violation of this policy will result in being prohibited from using these spaces.

ACADEMIC ADVISING

All students are assigned two advisors: the student's program area advisor and the Director of Music. During the 2019-2020 academic year, all Music Education majors will be advised by Professor Paras,

Music Therapy majors will be advised by Dr. Summer, and all general music majors will be advised by Prof. Balboni. Your academic advisors will assist you in your choice of courses relevant to the requirements of your degree program, discuss any academic problems you might encounter, and evaluate your progress relative to your total undergraduate educational experience. While the College is committed to providing you with academic counseling of the highest quality, it is ultimately your responsibility to ensure that your academic track through the program is running smoothly and that all requirements are being met in a timely manner. Ultimately, the offices of the Academic Vice President and Registrar will determine your qualifications for the awarding of a degree. (See Appendix E for Music Program Advising Materials)

You should keep the following in mind:

- A normal semester course load for music majors is 18 credit hours. Generally, you will enroll in a maximum of four three-credit courses and then fill in the remaining credits with one and two-credit courses.
- A course load that exceeds 18 credits in any semester will carry an additional tuition fee.
- Because of the large number of credit hours required for music majors, you are strongly urged to register for courses recommended by your advisor. Delaying the taking of required courses may seriously hamper your ability to complete your degree program in four years.
- Any course required for your degree program that is cycled (a common practice in academic planning) will be available in the following year. When a required course is not immediately available, you should strive to replace that course with others needed in a subsequent year in order to maintain a healthy credit load.

PIANO PROFICIENCY (MUS 013)

Keyboard proficiency provides an important functional tool in your profession as a musician. The goal of Piano Proficiency is not to make you a performing pianist, but to give you a common visual medium for articulating musical pitch and its duration (e.g., for composition and arranging), as well as a tool for communicating basic musical expression during the rehearsal, classroom, studio and clinical sessions in which you will be inevitably involved.

All music students must register for Class Piano I-IV (MUS 105, 106, 205, or 206) sequentially each semester until the Piano Proficiency Exam has been passed. It is anticipated that you will take this exam by the end of your sophomore year. If you do not pass all parts of this exam by the conclusion of your junior year (first semester junior year for MT Majors), your music therapy internship or student teaching practicum will be delayed until all sections have been passed.

The final proficiency exam is designed to assess your functional piano skills as developed through the Class Piano Sequence (Levels I-IV). As such, the final assessment will be designed in a similar manner to the piano proficiency examinations that you have taken throughout your semesters in Class Piano. They will be held during final exam week. An unsatisfactory review will result in your being required to continue to register for MUS 013 and applied piano study until a satisfactory review is attained.

Piano Proficiency Content

Major Scales	All 12, 2 Octaves, Hands Together
Minor Scales	All 12 Harmonic, Natural and Melodic Minor, 1 octave, Hands Together
Arpeggios	All 12 Major, all 12 Minor, 2 Octaves, Hands Together
Harmonic Progressions	I-IV-V(7)-I in All Major and Minor Keys, roots in the LH, common-tone voice leading in the R.H.
Solo Repertoire	A piece prepared in advance (we have discussed this in class). Should be polished and performance ready as if you were performing it for juries or P-Lab.
Harmonization	You will be given a short example on the day of the exam and given 15 minutes to prepare in a practice room. You will be asked to select appropriate chords to go with the melody, prepare an accompaniment while playing the melody, and transpose before returning to play it for the proficiency panel.
Music Education Skills Piece	You will be given a 4-part open score excerpt to prepare 1 week in advance. You will be asked to prepare each part independent while conducting (as we have done in class), play combinations of 2 voices together, play combinations of 3 voices together, and prepare all 4 parts together. In order to pass this portion, you will need to demonstrate rhythmic accuracy, tempo consistency, cohesion and flow (as we have done in class).
Music Therapy Skills Piece	You will be given a 2-hand accompaniment example 1 week in advance. You will be asked to prepare the accompaniment in the style established in the example and sing the melody as you play (as we have done in class). In order to pass this portion, you will need to demonstrate rhythmic accuracy, tempo consistency, cohesion and flow (as we have done in class).

Assessment Rubric

	Precision/ Accuracy	Fingering/ Technique	Continuity/ Consistency	Dynamics/ Articulation
Scales	Perfect execution of all notes & rhythms will earn the student 5 points for each category (totaling 25), points deducted accordingly	Perfect execution of all fingerings and voice leading will earn the student 5 points for each category (totaling 25), points deducted accordingly	Perfect execution of all notes & rhythms within a steady and consistent tempo, no pauses, will earn the student 5 points for each category (totaling 25 points), points deducted accordingly	Perfect execution of all dynamics, articulations, and other expressive markings will earn the student 5 points for each category (totaling 25 points), points deducted accordingly
Chords & Arpeggios				
Harmonization & Transposition				
Skills Piece				
Prepared Piece				

ACADEMIC STANDING IN MUSIC COURSES

The following academic policies apply to all music majors:

- B.A. in Music majors are expected to maintain a minimum semester SQPA (Semester Quality Point Average) of 2.5 in music courses for continuation as a music major. If you receive a letter grade below C- in any Music Core course, you must retake that course.
- Music Education majors are required to maintain an overall SQPA of 2.7 for acceptance into the Teacher Certification Program. In addition, Music Education majors are required to maintain a minimum overall SQPA of 3.0 in Music Core courses in order to receive a Teaching Practicum placement. If you receive a letter grade below C- in any Music Core course, you must retake that course
- Music Therapy majors are required to maintain a minimum overall SQPA of 3.0 in Music Core courses. If you receive a letter grade below C- in any Music Core course, you must retake that course. Anna Maria College and American Music Therapy Association (AMTA) requires a minimum grade of C- for all courses in Music Therapy.

SOPHOMORE PROFICIENCY REVIEW

In order to be eligible to enroll in junior coursework and fieldwork in your music specialization, you must successfully complete a Sophomore Proficiency Review. The Sophomore Proficiency Review is conducted by the Academic Program Director, the Director of Music, and program area faculty at the conclusion of the sophomore year. The review evaluates your core music skills and knowledge in music theory, ear training, piano proficiency and your major performing area. In addition, it evaluates your professional skills, knowledge, and behavior in your music specialization in order to ensure that you are ready to participate in junior level courses and fieldwork. (See Appendix G for Sophomore Review assessment sheets.)

If the student is unable to pass any component of the Sophomore Proficiency Review, a remedial plan will be initiated. Once the student has successfully completed the review, the student is eligible to register for junior level courses in their area of specialization. All components of the review must be passed by the end of the junior year. If the student is unable to pass a component of the review after remedial steps have been taken, the student may be counseled out of the program.

Students in the Music Education Program must apply for acceptance into the Teacher Certification Program and must pass the Communication section of the Massachusetts State Teacher's Test (see your advisor or the Director of Teacher Certification for more information).

BASIS FOR COUNSELING A STUDENT OUT OF A PROGRAM

It sometimes becomes necessary to question a student's choice of music as a major and, after extensive evaluation, counsel the student into a different music specialization or into a major other than music. A decision of this nature may be based on one or more of the following:

- Failure to pass the Sophomore Proficiency Review
- Academic performance which falls consistently below a 2.5 SQPA in combined music courses.

- Inability to achieve performance goals set for practicum and field-based experiences.
- Consistent behavior or attitude which demonstrates an inability to adapt to the educational and experiential process required for the field.
- Failure to develop the professional dispositions and competencies needed to be successful in the field

THE PRACTICUM EXPERIENCE: MUSIC EDUCATION

Anna Maria College students complete pre-practicum field experience in three 40-hour segments, and normally in conjunction with methodology courses. Teacher candidates enroll into one method course for three consecutive semesters beginning the fall semester of junior year in the following order: MUS 411-Music in the Elementary; MUS 412-Music in the Secondary; and MUS 413-Contemporary Issues in Music Education. To qualify for the practicum experience (student teaching), Anna Maria College students need a minimum of 120 hours of monitored field-based experience in both the elementary and secondary levels. A substantial amount of this experience should be acquired in a setting which has a student body diverse in terms of social, cultural, and racial characteristics and learning needs.

Site Selection

The Field Placement Coordinator in the Education Program and the Program Director must approve all settings. Students are encouraged to suggest sites, but placements are carefully selected to maximize academic growth for the Teacher Candidate. Supervising Practitioners in the field, the partner school principals, Program Supervisors, college course instructors, and the Field Placement Coordinator monitor these field experiences.

Pre-Practicum Requirements

The pre-practicum field experience is an integral part of an Anna Maria College student's program of preparation for classroom teaching. Anna Maria College sets forth the following requirements for each placement to ensure that a student is actively, responsibly, meaningfully, and constructively engaged with classroom students in a classroom setting during this important time.

Students are expected to complete a minimum of 40 hours across a span of 13-14 weeks. Students will likely have well beyond 40 hours. All hours should be carefully recorded on the Pre-Practicum Field Experience Attendance Report. Five or more hours must include primary responsibility for teaching a small or large group of classroom students. Primary responsibility means that AMC college students plan and facilitate a learning activity with the guidance and support of the Supervising Practitioner. College students are encouraged to use the UDL (Universal Design for Learning) lesson plan format developed in their methods courses. Each methods teacher will provide a letter outlining student expectations in the pre-practicum experience as well as an evaluation sheet for you to use after the pre-practicum student has prepared and presented a lesson. (See Appendix I)

Below is a general timeline that outlines the pre-practicum experience.
- **0-3 hours of focused observations** (Guidelines will be set by the methods teacher and the guidelines from the Massachusetts Department of Elementary and Secondary Education for Teacher Preparation.)

- **3-20 hours of small group instruction at varying levels** (This includes continued observation, ongoing meetings with the Supervising Practitioner for planning and feedback.)
- **20-40 hours planning and presenting 2 lessons and continued small group instruction** Lessons should be aligned with the Massachusetts Curriculum Frameworks. Lessons will be submitted to the Supervising Practitioner and methods teachers one week prior to teaching for feedback and approval. An evaluation provided by the methods teacher will be used to assess planning, performance and assessment of student learning.

During the pre-practicum field experience, students will be observed by the program supervisor who will focus on the teacher candidate's progress with regard to the six essential elements (See Appendix J for descriptions of these six elements).

Teacher candidates must also complete the Anna Maria College Education Program Gateway Assessment. The protocol for completing the Gateway Assessment is as follows:

- Students complete the three professional practice goals, on the Program Gateway Assessment, prior to being observed. These goals should be shared with the Pre-Practicum field observer and the course instructor.
- Students are observed in the field, and receive their observation feedback for review.
- After reviewing their observation feedback, student revise their goals if needed, and create three action steps toward their final goals.
- The Gateways Assessment, with the goals and action steps, is passed in to their course instructor and to the Field Placement Coordinator, Shellie Wells. The Gateway Assessment should have the field observation attached.
- The Ed Council will meet to review all Gateway Assessments and determine if student have reached the benchmark. If student have not reached the benchmark, intervention strategies will be provided by the Education Council.
- Not achieving benchmark for two or more observations will indicate additional fieldwork and/or counseling out of the Education Program.

The Education Program Gateway Assessment requires the teacher candidate to create professional practice goals prior to teaching their lesson. After reviewing the Pre-Practicum Observation, students complete the following.

Pre-Observation: What were your three professional practice goals prior to teaching your lesson?

Goals
1.
2.
3.

Post-Observation: Do you have revised professional practice goals based on your observation feedback and noted areas of refinement?

Revised Goals

Post-Observation: After the observation, students provide three specific action steps related to areas of refinement that need improvement. Teacher candidate will indicate the action step, the Essential Element it aligns with, and a resource(s) to use as part of the action step.

Action Step	Essential Element	Resource(s)

Education Program Gateway Assessment Rubric
From the Anna Maria College Department of Education Handbook

In your field observations there needs to be evidence of growth in order to continue in the Education Licensure Program. The Department of Elementary and Secondary Education requires the following:

Clearly defined minimum performance standards that candidates must meet in order to pass the gateway assessment and ultimately advance beyond the pre-practicum. Candidates at risk of not meeting the standards must be identified and receive the necessary supports and guidance to improve or exit the program.

The field observation includes sixteen indicators to show evidence of effective teaching strategies that result in evidence of student learning. Although it takes time to refine these strategies, Teacher Candidates have to show measured improvement to meet the Department of Education guidelines. Students not achieving benchmark will be provided intervention strategies by the Education Council. Not achieving benchmark for two or more observations will indicate additional fieldwork and/or counseling out of the program.

In addition to teaching, AMC college students should engage in some or all of the following activities by the end of each field experience:

- Tutoring
- Monitoring/assisting small groups of classroom students during a learning activity (e.g., cooperative learning) planned by the Supervising Practitioner
- Assisting the Supervising Practitioner with special presentations or projects
- Assisting in developing and/or supervising a learning center
- Acting as editor during a process writing conference with a student
- Evaluating classroom students work (e.g., in portfolios)
- Other aspects of the teacher's role deemed valuable by the Supervising Practitioner
- Observation (While some observation can be beneficial, in the absence of a particular focus or guidelines provided by a course instructor, Anna Maria College prefers that college students become more directly involved with classroom students and classroom activities.)

Grade Requirement for Pre-Practicum Experience

The final grade for the pre-practicum classroom experience will be determined by the college instructor. The final grade for the pre-practicum field experience will be determined by the Supervising Practitioner (SP) and the College Field Placement Coordinator. The pre-practicum field experience is a Pass/Fail, non-credit experience. Students must Pass (P) all of their field placement experiences in order to student teach. A student must score as Proficient or Needs Improvement on the lesson observation rubric. Growth will also be considered. In addition, students must complete the minimum requirement of 40 hours of field experience in each placement.

Supervising Practitioners will evaluate student performance after each lesson taught (2 in total). Performance will be documented, and feedback will be provided via a lesson observation form. Observations will occur approximately mid and end semester. The observation forms will be emailed and provided as a printed copy (included in this handbook). Upon completion, these forms should be emailed/mailed back to the Field Placement Coordinator or Program Supervisor. Initial feedback regarding professionalism and preparedness will be sought at approximately the 4-week mark of the field placement experience. The Field Placement Coordinator will email Supervising Practitioners to request assessment of professionalism. If concerns exist, the candidate will meet with the Education Council to determine next steps which could result in the requirement of an additional pre-practicum or removal from the placement and a failing pre-practicum grade.

Practicum Requirements

Upon successful completion of all pre-practicum courses/ hours, seniors enroll in a full semester of Practicum with a minimum of 300 hours in the field. A seminar course aligns with the Practicum, which analyze the student's progress at a high level. The students assume the role as teacher for the final two weeks of practicum. Throughout the semester, teacher candidates carefully complete the Candidate Assessment Portfolio which directly aligns with the Department of Elementary and Secondary Education requirements. Students will then partake in a portfolio defense at the end of the program sharing materials they have acquired throughout the course of the Pre-Practicum and Practicum

experiences. The Field Placement Coordinator in the Education Program and the Program Director approve all settings. Supervising Practitioners in the field, the partner school principals, Program Supervisors, college course instructors, and the Field Placement Coordinator monitor these field experiences

Prior to an observed lesson, practicum students are required to turn their completed Universal Observation form to their program supervisor at least four days prior to teaching/observation. (See Appendix K for The Universal Observation form.) During the practicum experience, the program supervisor, supervising practitioner and the teacher candidate complete the Formative Assessment during the first placement and the Summative Assessment at the conclusion of the second placement. (See Appendix L Formative/Summative Assessment Form.)

Throughout the practicum experience, the teacher candidate is responsible for maintaining and updating the Candidate Assessment of Performance form. The CAP will then be submitted to the Department of Elementary and Secondary Education in order for the candidate to achieve an Initial License for the state of Massachusetts. (See Appendix M for the CAP form.)

Supervising Practitioner's (SP) Role

Mentoring and Supervision: As a mentor, the Supervising Practitioner helps the college student to prepare for an active role in the classroom activity according to the requirements listed above and to make sense of her/his own personal experiences and efforts.

The Supervising Practitioner signs the Pre-Practicum Attendance Report after the student lists the appropriate hours (on a weekly basis). A copy of the signed attendance form should be returned to the student for submission so that the Supervising Practitioner can be provided documentation of hours from the College that may count for PDPs.

Course instructors require that students teach a minimum of two lessons. UDLPs will be submitted ahead for each lesson to the course instructor and Supervising Practitioner for feedback. Anna Maria College appreciates whatever support of these lessons the Supervising Practitioner can provide.

Evaluation: The Supervising Practitioner supervises the candidate, observes and assesses student performance during 2 lessons (mid and end semester) and completes an evaluation after each lesson. The evaluation is completed in collaboration with the Program Supervisor from Anna Maria College.

Student's Role

The Anna Maria College student is responsible for the following:

- Establishing and maintaining a regular (usually weekly) schedule with the SP
- Reviewing the field experience requirements with the SP and ensuring, with the SP that they are fulfilled.
- Maintaining a record of hours on the Pre-Practicum Attendance Report and ensuring that the SP reviews and signs it (weekly).
- Providing the SP with a final copy of the Pre-Practicum Attendance Report at the end of the

field placement experience.
- Completing any field-based requirements established by course instructors (e.g., specific observations and lessons required in methods courses).
- Acting on feedback provided by the Program Supervisor and SP to demonstrate reflective practice.
- Completing a self-evaluation as part of the reflective process necessary for professional preparation.
- Submitting the Pre-practicum Site Approval – within 2 weeks of the start of the semester—to the Field Placement Coordinator Demographics/Profile of placement school
- Pre-Practicum Attendance Report (signed by Supervising Practitioner)
- End of semester Student Self-Evaluation – end of semester
- Supervising Practitioner's completed observation forms – mid and end semester. SP may ask you to return an observation form to the Field Placement Coordinator or Program Supervisor via a sealed envelope.

Program Supervisor's Role

The Program Supervisor is a member of the Professional Education faculty in the Education Program at Anna Maria College. The role of the Supervisor includes:

- Serving as a liaison between the Education Program and the Partner School.
- Facilitating communication between the Education Program, Partner School, Supervising Practitioner and Teacher Candidate regarding the philosophy, expectations, requirements, and effectiveness of the teacher preparation program, and, specifically, the pre-practicum experience.
- Alerting the Field Placement Coordinator or Program Director of any concerns that include attendance, punctuality, or any professional issues.
- The Program Supervisor conducts at least two formal observations and evaluations during a 13-14-week pre-practicum. These are usually done towards the middle and end of the pre-practicum experience. The Supervisor completes the *Pre-Practicum Mid and End Semester Evaluation of Teacher Candidate Form* and writes a summary of his/her observations and evaluation following each observation.

MTEL Policy

In order to be accepted into the Education Program at Anna Maria College, all licensure students will need to successfully pass the Communication and Literacy MTEL by February 1st of their sophomore year. The Department of Elementary and Secondary Education licensure regulations require that all education preparation programs have a specific date indicating when the passing of MTEL exams are required in order to move forward in the licensure track. Finally, prior to their senior Practicum, students must receive a passing score in the MTEL Music exam.

TIMELINE & CHECKLIST FOR MUSIC EDUCATION MAJORS
From the Anna Maria College Department of Education Handbook

Freshman Year	Students will be strongly advised by the EDU Advisor to take the Communication and Literacy (C&L) portion of the MTEL during the summer between freshman and sophomore year (or earlier).
	Advisors will provide students with MTEL information (website, tests required, study sessions).
	Passing scores on the C&L exam are required by February 1st of sophomore year for acceptance into the Teacher Preparation Program. Students may be conditionally accepted into the TPP and given a short extension of May 1st of sophomore year to pass the C&L exam. Transfer students must pass the C&L exam upon completion of their first semester at Anna Maria College. Students who do not meet this requirement will not be allowed to continue in the Teacher Preparation Program.
	During Spring Registration, content area advisors will instruct the students to meet with the EDU Advisor immediately following their pre-registration.
	Required courses for licensure will be monitored. Students should enroll in EDU 202 Educator Preparedness and Preparation in the spring for fall of sophomore year.
	Honor Students will be advised that Senior Honors Seminar cannot be completed in the same semester as student teaching practicum.

Sophomore Year	During Fall Registration, content area advisors will advise their students to register for EDU 203 Introduction to Teaching course (offered in the spring semester) along with other appropriate content/education courses required for licensure. NOTE: By the first semester of sophomore year students who have not passed the C&L portions of MTEL will be required to participate in tutoring at the SSC. Attendance will be monitored by the Introduction to Teaching Professor and the Field Placement Coordinator.
	Content area advisors will continue to monitor the required content courses needed for licensure.
	Content area advisors will instruct the students to meet with the EDU Advisor immediately following their pre-registration in the fall.
	Advisors will provide students with MTEL information (website, tests required, study sessions).
	During Fall Registration, students will be reminded to complete and return the "Teacher Preparation Application". NOTE: Students must earn a GPA of 2.7 (overall and in their) major and have completed 60 credits by the end of the sophomore year.
	Teacher Preparation Application will be returned by February 1 to the Field Placement Coordinator's office. NOTE: Students must pass the C&L MTEL for full acceptance into the Teacher Preparation Program.
	The EDU Advisor will continue to monitor the students' progress with the MTEL and required education courses.
	Transportation needs will be discussed in preparation of the first field requirement in spring of sophomore year.
	Honor Students will be advised that Senior Honors Seminar cannot be completed in the same semester as student teaching practicum.
	During Spring Registration, content area advisors will continue to monitor the required content courses needed for licensure.
	Advisors will provide students with MTEL information (website, tests required, study sessions).
	Content area advisors will instruct the students to meet with the EDU Advisor immediately following their pre-registration.
	During Spring Registration, the "Pre-practicum Preference Survey" will be reviewed with the EDU Advisor. This document will allow the students to fulfill pre-practicum #1 in the Fall Semester of their junior year. Surveys will be returned to the Field Placement Coordinator's office. NOTE: Students must pass the Communication and Literacy MTEL in order to be eligible for a pre-practicum placement.
	During Spring Registration, the EDU Advisor will review the fingerprinting and CORI process. A copy of the fingerprinting receipt must be returned to the Field Placement Coordinator by April 1st.
	Transportation needs will be discussed in preparation of the pre-practicum field requirement.

Junior Year	During Fall Registration, content area advisors will continue to monitor the required content courses needed for licensure.
	Advisors will provide students with MTEL information (website, tests required, study sessions) and strongly advise students to take the subject area MTEL.
	Content area advisors will instruct the students to meet with the EDU Advisor immediately following their pre-registration. Honor Students will be advised that Senior Honors Seminar cannot be completed in the same semester as student teaching practicum.
	Transportation needs will be discussed in preparation of the pre-practicum field requirement.
	During Fall Registration, students will review the "Pre-practicum Preference Survey" with the EDU Advisor. This will allow the student to fulfill pre-practicum #2 in the spring of their junior year if they have passed the C&L MTEL.
	Surveys will be returned to the Field Placement Coordinator's office immediately following registration. During Spring Registration, content area advisors will continue to monitor the required content courses needed for licensure.
	Advisors will provide students with MTEL information (website, tests required, study sessions) and strongly advise students to take the subject area MTEL.
	Content area advisors will instruct the students to meet with the EDU Advisor immediately following their pre-registration.
	The EDU Advisor will finalize plans for the student to fulfill the pre-practicum requirement in the fall semester of senior year.

Senior Year	During Fall Registration, content area advisors will continue to monitor the required content courses needed for licensure..
	Advisors will provide students with MTEL information (website, tests required, study sessions) and strongly advise students to take the subject area MTEL
	Content area advisors will instruct the students to meet with the EDU Advisor immediately following their pre-registration.
	The EDU Advisor will finalize plans for the student to fulfill the practicum requirement in the fall semester of senior year.
	During Spring Registration, the students will meet with both advisors to review graduation requirements and to complete the Intent to Graduate form. The Intent to Graduate form is to be returned to the content advisor no later than December 1.
	Practicum applications for a Spring Practicum must be returned by October 1st.
	Students will be strongly advised to take the subject area MTELs.

THE CLINICAL EXPERIENCE: MUSIC THERAPY

The curriculum for the music therapy pre-practicum, practicum, and internship meets the standards and competencies set by the American Music Therapy Association.

Sites, Hours, and Evaluations

Twelve hundred total field placement hours are required in the following courses: MUT 250, 350, 351, 450, and 451. In pre-practicum and practicum I and II, MUT 250, MUT 350-351, you will earn 180-300 pre-internship hours. In internship I and II, MUT 450-451, you will earn 900-1,040 hours. You will be placed in sites that serve children and adults and work with three different client populations. Every AMC field site employs a board-certified music therapist.

The clinical program is designed to follow a developmental progression:

Sophomore year: You will take your first placement, MUT 250 MT Pre-practicum, during spring semester. You will be onsite for ½ day per week and earn approximately 80 hours for the semester. A midway and final evaluation is conducted by your onsite supervisor and faculty supervisor. (See Appendix H for Sophomore supervisor evaluation form.) Concurrent with MUT 250 you will enroll in MUT 186 Clinical Guitar IV and MUT 210 Clinical Musicianship.

Junior year: You will take MUT 350 and MUT 351, MT Practicum I and II, during the fall and spring semesters. You will be onsite for one full day per week and earn approximately 100 hours during each semester. A midway and final evaluation is conducted during each semester by your onsite supervisor and faculty supervisor. (See Appendix J for Junior supervisor evaluation form.) Concurrent with MUT 350 and 351 you will enroll in MUT 310 and MUT 311, Music Therapy I and II, respectively.

Junior Internship Search: You must have completed all pre-requisite music and music therapy courses with a grade of C- and passed your piano proficiency by the fall semester in order to begin an internship search during spring semester.

Junior Pre-internship Competency Evaluation takes place at the end of junior year. It is a comprehensive evaluation without a jury to assess your baseline knowledge and skills before you enter internship.

Senior Year: Beginning in either the 7th or 8th semester (or in the 9th semester after the senior year) you will take MUT 450 and MUT 451, Music Therapy Cooperative Internship I and II. You will be onsite for approximately three full days per week (24 hours/week) during your internship semesters. A midway and final evaluation is conducted by your onsite supervisor (see evaluation form). Concurrent with MUT 450 and 451 you will enroll in MUT 460 and 461, Music Therapy Senior Seminar I and II, respectively.

Senior Post-internship Competency Evaluation: takes place at the end of internship. It is a comprehensive evaluation without a jury to assess whether you have reached entry-level proficiency adequate for performance in the field.

Clinical Training Program Knowledge and Skill Competencies (Required by AMTA)

Beginning with the basics in pre-practicum, progressing to an intermediate level in practicum, and advanced level in internship, you will acquire the following necessary skills for entry-level performance in the field according to AMTA)

- Musicianship includes the ability to play/sing a basic repertoire of music using guitar/piano and percussion
- Clinical musicianship includes expressive, flexible, and spontaneous musicality in improvisation and song writing
- Clinical skills include assessment, treatment planning, implementation and evaluation of clinical interventions, termination, documentation, professional oral and written communication
- Professional responsibilities include standards of professional behavior and ethical conduct, and supervisory, administrative, and interdisciplinary collaboration

CONTENT (ideas & development of the essay)
Effectively develops the complexities of the subject; it is appropriate to the paper's length (not too broad or too narrow an argument); it makes clear connections between the details and larger meaning/thesis statement; it shows insight (it appears the writer has discovered something through the act of writing); it demonstrates creative thinking rather than reliance on a formulaic style.

| 0 | 5 | 10 | 15 | 20 |

ORGANIZATION (structure of the essay)
Well-organized; gives careful consideration to structure, including (but not limited to) the introduction paragraph, thesis statement, support paragraphs, counterargument with refutation, logical paragraph breaks and transitions, conclusion paragraph, and a title that entices the reader.

| 0 | 5 | 10 | 15 | 20 |

MECHANICS (standard writing conventions)
Mechanically effective; has very few errors and is consistent in mechanics and usage; it correctly employs the grammar and formatting conventions of academic written English (unless there is cause to deviate) and follows MLA formatting guidelines to the "T".

| 0 | 5 | 10 | 15 | 20 |

LANGUAGE (word choice & sentence fluency)
Uses effective diction; has a strong writing voice and tone that exhibits a formality appropriate to the material; effective diction demonstrates confidence, variety, and creativity; it avoids surplus words and filler; it meets the audience expectations of an academic essay. The well-written essay also uses meticulously crafted sentences; it does not overuse syntactical patterns and is aware of sentence variety (both in terms of length and sentence type: simple, compound, and complex); it uses active verbs and does not overuse the "to be" verb.

| 0 | 5 | 10 | 15 | 20 |

RESEARCH (academic literature & citations)
A well-researched paper incorporates scholarly articles from reputable journals accessed through the library databases; the research is current, varied, and unbiased; it includes a properly formatted Works Cited page and in-text citations that follow up-to-date MLA guidelines.

| 0 | 5 | 10 | 15 | 20 |

/100

Appendix B: Jury Examination Student Form

Student's Name: Date:
Instrument: Instructor:
Academic Year: Degree Program**:**

REPERTOIRE TO BE PERFORMED (3 pieces required):

1._____

2._____

3._____

ADDITIONAL REPERTOIRE STUDIED THIS SEMESTER:

1._____

2._____

3._____

TECHNICAL EXERCISES:

Jury Grade:_____   Lesson Grade::_____   Performance Lab Requirement: :_____

Final Applied Lesson Grade Entered on Engage: :_____

Note: Final jury grade will constitute 30% of your final grade in applied lessons for the semester. Your overall performance in your applied lessons will constitute 70%. Failure to meet all requirements for Performance Lab will result in the lowering of your final grade by one increment.

Appendix C: Jury Examination Faculty Panel Form

Student's Name: Date:
Instrument: Instructor:
Academic Year: Degree Program**:**

FIRST PIECE

Title:_____   Composer: :_____

Grade_____

SECOND PIECE

Title:_____   Composer: :_____

Grade_____

THIRD PIECE

Title:_____   Composer: :_____

Grade_____

TECHNICAL EXERCISES/GENERAL COMMENTS

Signature of Juror:_____   Jury Grade:_____

STUDENT'S NAME
INSTRUMENT

assisted by
Name, instrument

from the studio of Professor or Dr. Full Name

– PROGRAM –

Work .... ………………**Composer**
(composer dates

Work ....**Composer**
    I.   Movement with Number   (composer dates)
          II. Movement with Number
          III. Movement with Number

Work ....**Composer**
(composer dates)

– INTERMISSION –

Work ....**Composer**
Movement without Number   (composer dates)
Movement without Number

Date
Time
Insert Room Name
Insert Building Name

This recital is presented in partial fulfillment of the requirements for the degree of

BACHELOR OF MUSIC IN (INSERT DEGREE NAME HERE)

Audience members are reminded to silence all noise making devices before the performance.

Appendix E: Music Program Advising Materials

Student's Name: **Major(s):**

ID: **Minor(s):**

Advisor Pin: **Year of Graduation:**

Student: Completing this worksheet will help to prepare you for your meeting with your faculty advisor and facilitate the preregistration process. Please make sure to double check course prerequisites and restrictions prior to making your schedule.

Preferred Schedule

Dept Course #	Section	Course Title	Meeting Day/Time	Instructor	Credits

Alternate Choices in case preferred courses are unavailable.

Dept Course #	Section	Course Title	Meeting Day/Time	Instructor	Credits

The following image depicts your current Semester Enrollment:

Graduation Requirements Remaining *(pending successful completion of any in-progress coursework):*

____ Remaining hours to complete ___ total hours of Major Requirements for Music Degree

____ Remaining hours to complete ___ total hours of Additional Degree Requirements

____ = **Total number of hours needed to graduate**
- **Of this, ___ hours required in summer (or recommend summer)**

____ = **Additional hours beyond graduation requirements student plans to take for career prerequisites**

Current Degree Progress indicates:

- Timely Graduation:

- Excess Hours:

Next Semester Course Planning and Recommendations:

Recommended Schedule for Future Semester(s):

Spring 2020	Summer 2020	Fall 2020	Spring 2021	Summer 2021	Fall 2021

Additional Notes:

We worked together to build next semester's plan today. Be sure to check with Financial Aid to be sure you are taking enough credits to maintain your scholarships/aid. Be sure to check in each semester so we can work to adjust your graduation plan as you move through your coursework.

Student Signature: _____ **Date**: _____
Program Advisor Signature:_____ **Date:** _____
Co-Advisor Signature: _____**Date:** _____

Anna Maria College Music Education Degree Requirements

Course Number	Course Name	Completed
AMC100	First-Year Seminar *(minimum grade of "C" required)*	
ENG102 (by placement only)	Development Writing *(minimum grade of "C" required)*	
ENG103	Freshman Composition*(minimum grade of "C" required)*	
ENG104	Writing Through Literature *(minimum grade of "C" required)*	
PHL110	Introduction to Philosophy	
THE210	Introduction to Theology *(prerequisite: PHL110)*	
---490 (EDU420)	Senior Seminar *(prerequisite: 90 credits earned, EDU420 required))*	
Language I (conversational)	Global Language I (consult advisor)	
Language II (applied)	ESL Theory and Practice (LAN II taken JR or SR year)EDU 656	
	Explorations Courses	
EC	Explorations in Natural Sciences *(consult advisor)*	
EC	Explorations in Societies of the World *(consult advisor)*	
EC	Explorations in United States in the World *(consult advisor)*	
EC	Explorations in Global Dynamics *(consult advisor)*	
EC	Explorations in Catholic Worldview *(prerequisite: PHL110, THE210, consult advisor)*	
	Music Core Requirements	
MUS 105	Class Piano I	
MUS 106	Class Piano II	
MUS 205	Class Piano III	
MUS 206	Class Piano IV *(students must pass competency exam)*	
MUS 100	Performance Lab *(students must take 7 semester of performance lab)*	
MUS 101	Music Theory I *(QR)*	
MUS 102	Music Theory II *(prerequisite: MUS101)*	
MUS 201	Music Theory III *(prerequisite: MUS102)*	
MUS 202	Music Theory IV *(prerequisite: MUS201)*	
MUS 149	Ear Training & Musicianship I	
MUS 150	Ear Training & Musicianship II *(prerequisite: MUS149)*	
MUS 249	Ear Training & Musicianship III *(prerequisite: MUS150)*	
MUS 250	Ear Training & Musicianship IV *(prerequisite: MUS249)*	
MUS 255	Music History I (EC in WC & H)	
MUS 256	Music History II *(prerequisite: MUS255)*	
	Music Education Requirements	
MUS 171	Percussion Class	
MUS 173	Voice Class	
MUS 175	Woodwind Class	
MUS 177	String Class	
MUS 179	Brass Class	
MUS 181	Guitar Class	
MUS 196	Foundations of Conducting	
MUS 245	Choral Conducting	
MUS 246	Instrumental Conducting	
MUS 260	American Music	
MUS 301	Music Theory V	
MUS 433	Technology Applications for Music Educators	
MUS---	Individual Instruction *(7 semesters required)*	
MUS 143 and/or MUS 130	Chorus and/or Wind Ensemble *(7 semesters of large ensemble required)*	
	Teacher Licensure Requirements	
PSY 207 or PSY 215	Child Development or Adolescent Development *(prerequisite:12 credits)*	
EDU 190	Education, Culture, and Society *(EC in US in the World)*	
EDU 202	Educator Preparation & Professionalism	
EDU 203	Introduction to Teaching *(prerequisite:EDU201;includes 20 hour field placement EDU 409)*	
EDU---	Special Education Course *(EDU212, EDU3330, EDU336 recommended)*	
MUS411	Music in the Elementary School *(co-requisite: 40 hour field placement, EDU 409)*	
MUS41	Music in the Secondary School *(co-requisite: 40 hours field placement, EDU 409)*	

MUS 413	Contemporary Issues of the Music Educator *(co-requisite: 40 hour field, EDU 409)*	
ESL 656	ESL Theory and Practice *(LAN II taken JR of SR year co-requisite: field place, EDU409)*	
EDU 433	Teaching Practicum , Music; All (12 credits; *EC in Writing for C&C*)	

Music Education Recommended Rotation

	Fall Semester		Spring Semester	
Fre.	AMC 100 – First Year Experience	3	ENG 104 – Writing Through Literature	3
	ENG 103 – Freshman Composition	3	PHL 110 – Intro to Philosophy	3
	EDU 190 – Ed, Culture, Society	3	MUS 102 – Music Theory II	3
	MUS 101 – Music Theory I	3	MUS 150 – Ear Training & Musicianship II	1
	MUS 149 – Ear Training & Musicianship I	1	MUS 196 – Foundations of Conducting	1
	MUS 105 – Piano Class I	1	MUS 106 – Piano Class II	2
	MUS 130/143 – Large Ensemble	1	MUS 130/143– Large Ensemble	1
	MUS – Private Lessons	1	MUS --- Private Lessons	1
	MUS 179 – Brass	1	MUS 100 – Performance Lab	0
	MUS 100 – Performance Lab	0	MUS 181 – Guitar	1
			MUS 173 – Voice I	1
			MUS 171 – Percussion	1
	Total	17	Total	18
Sop.	MUS 433 – Tech. App. For Music Educators	2	MUS 202 – Music Theory IV	3
	MUS 201 – Music Theory III	3	MUS 256 – Music History II	3
	MUS 255 – Music History I	3	MUS 250 – Ear Training & Musicianship IV	1
	MUS 245 – Choral Conducting	2	MUS 206 – Piano Class IV	1
	MUS 249 – Ear Training & Musicianship III	1	MUS 130/143 – Large Ensemble	1
	MUS 205 – Piano Class III	1	MUS --- Private Lessons	1
	MUS 130/143 – Large Ensemble	1	MUS 100 – Performance Lab	0
	MUS --- Private Lessons	1	EDU 203 – Intro to Teaching	3
	MUS 100 – Performance Lab	0	MUS 203 – Foundations of Music Ed	1
	MUS 177 – Strings	1	PSY 207/215 – Child Development/Psych	3
	EDU 202 – Educator Prep/Professionalism	3	MUS 175 – Woodwinds	1
	Total	18	Total	18
Jun.	MUS 260 – American Music	3	MUS 246 – Instrumental Conducting	2
	Global Language I/II	3	EC Global Dynamics	3
	THE 210 – Intro to Theology	3	ESL 656 – ESL Theory and Practice *(Global Language)*	3
	MUS 301 – Music Theory V	3		
	MUS 411 –Music in the Elementary School	3	EC Societies of the World (World Music)	3
	MUS 130/143 – Large Ensemble	1	MUS 412 –Music in the Secondary Schools	3
	MUS --- Private Lessons	1	MUS 130/143 – Large Ensemble	1
	MUS 100 – Performance Lab	0	MUS --- Private Lessons	1
			MUS 100 – Performance Lab	0
	Total	17	Total	16
Sen.	MUS 413 – Contemporary Issues of the Music Educator	3	MUS 490 – Senior Seminar	3
	EDU 212/333/336 – Special Needs	3	EDU 433 – Teaching Practicum, Music; All	12
	Global Language I/II	3		
	EC Natural Sciences	3		
	EC Catholic Worldview	3		
	MUS 130/143 – Large Ensemble	1		
	MUS --- Private Lessons	1		
	MUS 100 – Performance Lab	0		
	Total	17	Total	15

Anna Maria College Music Therapy Degree Requirements

Course Number	Course Name	Completed
AMC 100	First-Year Seminar *(minimum grade of "C" required)*	
ENG 102 (by placement only)	Development Writing *(minimum grade of "C" required)*	
ENG 103	Freshman Composition *(minimum grade of "C" required)*	
ENG 104	Writing Through Literature *(minimum grade of "C" required)*	
PHL 110	Introduction to Philosophy	
THE 210	Introduction to Theology *(prerequisite: PHL110)*	
Language I	Global Language I *(ASL 101)*	
Language II	Global Language II *(ASL 102)*	
QR	Quantitative Reasoning *(MUS 101)*	
	Explorations Courses	
EC	Explorations in Natural Sciences *(BIO 120)*	
EC	Explorations in Western Cultures and History *(MUS 255)*	
EC	Explorations in Societies of the World *(HST 217 or SOC 201 recommended)*	
EC	Explorations in Creativity and Imagination *(MUT 410)*	
EC	Explorations in United States in the World *(SWK 242 recommended)*	
EC	Explorations in Global Dynamics *(MUT 411)*	
EC	Explorations in Writing for Career and Creativity *(MUT 250, 350, 251)*	
EC	Explorations in Catholic Worldview *(prerequisite: PHL110, THE210, consult advisor)*	
	Music Core Requirements	
MUS 105	Class Piano I	
MUS 106	Class Piano II	
MUS 205	Class Piano III	
MUS 206	Class Piano IV *(students pass competency exam)*	
MUS 100	Performance Lab *(students must take 7 semesters of performance lab)*	
MUS 101	Music Theory I *(QR)*	
MUS 102	Music Theory II *(prerequisite: MUS101)*	
MUS 149	Musicianship and Ear Training I	
MUS 150	Musicianship and Ear Training II *(prerequisite: MUS 149)*	
MUS 201	Music Theory III *(prerequisite: MUS 102)*	
MUS 202	Music Theory IV *(prerequisite: MUS 201)*	
MUS 249	Musicianship and Ear Training III *(prerequisite: MUS150)*	
MUS 250	Musicianship and Ear Training IV *(prerequisite: MUS249)*	
MUS 255	Music History I	
MUS 256	Music History II *(prerequisite: MUS 255)*	
MUT 433	Technology Applications for Music Therapists	
MUS---	Individual Instruction *(6-8 semesters required)*	
MUS 143 and/or MUS 130	Chorus and/or Wind Ensemble *(6-8 semesters of large ensemble required)*	
	Music Therapy Requirements	
MUT 171	Clinical Percussion	
MUT 173	Clinical Voice	
MUT 181	Clinical Guitar I	
MUT 182	Clinical Guitar II *(prerequisite: MUT181)*	
MUT 185	Clinical Guitar III *(prerequisite: MUT182)*	
MUT 186	Clinical Guitar IV *(prerequisite: MUT185)*	
MUT 188	Introduction to Music Therapy	
MUT 210	Clinical Musicianship *(prerequisite: MUT181-185,188; with MUT 250)*	
MUT 310	Music Therapy I *prerequisite: MUT 211, with MUT 350)*	
MUT 311	Music Therapy II *(prerequisite: MUT 310, with MUT 351)*	
MUT 410	Music Therapy III *(EC in Creativity & Imagination; prerequisite: MUT 311)*	
MUT 411	Psychology of Music *(EC in Global Dynamics)*	
MUT 250	Music Therapy Pre-Practicum *(EC in Writing, prerequisite: MUT 185)*	
MUT 350	Music Therapy Practicum I *(EC in Writing, prerequisite: MUT 250)*	
MUT 351	Music Therapy Practicum II (EC in Writing, prerequisite: MUT 350)	
MUT 450	Music Therapy Cooperative Internship I *(prerequisite: MUT 351; min 90 credits earned)*	
MUT 451	Music Therapy Cooperative Internship II *(prerequisite: MUT 450)*	

MUT 460	Music Therapy Senior Seminar I (with MUT 450)	
MUT 461	Music Therapy Senior Seminar II *(with MUT 451)*	
PSY 201/202	General Psychology/Advanced General Psychology	
PSY 207/217	Child Development/Human Lifespan Development	
PSY 306/313	Abnormal Psychology/Psychology of Personality	
PSY 322/324	Social Psychology/Cultural Psychology	
EDU 336	Psychology of the Exceptional Child	
BIO 120	Topics in Human Biology *(EC in Natural Sciences)*	

Music Therapy Recommended Course Rotation (120 Credit Hours)

	Fall Semester		Spring Semester	
Fre.	AMC 100 – First Year Experience	3	ENG 104 – Writing Through Literature	3
	ENG 103 – Freshman Composition	3	PHL 110 – Intro to Philosophy	3
	MUS 101 – Music Theory I	3	PSY 201— Gen/Advanced Gen Psychology	3
	MUS 149 – Ear Training & Musicianship I	1	MUS 102 – Music Theory II	3
	MUS 105 – Class Piano 1	1	MUS 150 – Ear Training & Musicianship II	1
	MUS 130/143 – Large Ensemble	1	MUS 106 – Class Piano II	1
	MUS --- Private Lesson	1	MUS 130/143 – Large Ensemble	1
	MUS 100 – Performance Lab	0	MUS --- Private Lesson	0
	MUT 181- Clinical Guitar I	1	MUS 100 – Performance Lab	1
	MUT 188- Intro to Music Therapy	3	MUT 182 – Clinical Guitar II	1
			MUT 173 – Clinical Voice	1
	Total	17	Total	18
Sop.	THE 201—Intro to Theology	3	PSY 306/313– Abnormal Psychology/Personality	3
	PSY 207/217—Child/Human Development	3	MUS 202 – Music Theory IV	3
	MUS 201 – Music Theory III	3	MUS 256 – Music History II	3
	MUS 255 – Music History I	3	MUS 250 – Ear Training & Musicianship IV	1
	MUS 249 – Ear Training & Musicianship III	1	MUS 206 – Class Piano IV	1
	MUS 205 – Class Piano III	1	MUS 130/143 – Large Ensemble	1
	MUS 130/143 – Large Ensemble	1	MUS --- Private Lesson	1
	MUS --- Private Lesson	1	MUS 100 – Performance Lab	0
	MUS 100 – Performance Lab	0	MUT 186 – Clinical Guitar IV	1
	MUT 185—Clinical Guitar III	1	MUT 210 – Clinical Musicianship	3
	MUT 171—Clinical Percussion	1	MUT 250 – MT Pre-Practicum	1
	Total	18	Total	18
Jun.	ASL 101—American Sign Language I	3	(ASL 102 – American Sign Language II	3)
	EDU 336 – Psych of Exceptional Child	3	PSY 322/324 Cultural or Social Psychology	3
	EC xxx – US in the World	3	BIO 120 – Topics in Human Biology	3
	THE xxx – Catholic Worldview	3	EC Societies of the World	3
	MUS 130/143 – Large Ensemble	1	MUS 130/143 – Large Ensemble	1
	MUS --- Private Lesson	1	MUS – Private Lesson	1
	MUS 100 – Performance Lab	0	MUS 100 – Performance Lab	0
	MUT 310 – Music Therapy I	3	MUT 311 – Music Therapy II	3
	MUT 350 – MT Practicum I	1	MUT 351 – MT Practicum II	*1*
			MUT 433 – Tech. App. for Music Therapists	*2*
	Total	18	Total	*20*
Sen.	MUT 410 – Music Therapy III	3	MUT 411 – Psychology of Music	3
	MUT 450 – MT Cooperative Internship (450 Hours, variable)	2	MUT 451 – MT Coop Internship (450 hrs-spr/sum, variable)	2
	MUT 460 – Music Therapy Senior Seminar	1	MUT 461 – Music Therapy Senior Seminar	1
	Total	6+	Total	6+

Anna Maria College Music Degree Requirements

Course Number	Course Name	Completed
AMC 100	First-Year Seminar *(minimum grade of "C" required)*	
ENG 102 (by placement only)	Development Writing *(minimum grade of "C" required)*	
ENG 103	Freshman Composition *(minimum grade of "C" required)*	
ENG 104	Writing Through Literature *(minimum grade of "C" required)*	
PHL 110	Introduction to Philosophy	
THE 210	Introduction to Theology *(prerequisite: PHL110)*	
Language I	Global Language I *(ASL 101)*	
Language II	Global Language II *(ASL 102)*	
QR	Quantitative Reasoning *(MUS 101)*	
	Explorations Courses	
EC	Explorations in Natural Sciences *(BIO 120)*	
EC	Explorations in Western Cultures and History *(MUS 255)*	
EC	Explorations in Societies of the World *(HST 217 or SOC 201 recommended)*	
EC	Explorations in Creativity and Imagination *(MUT 410)*	
EC	Explorations in United States in the World *(SWK 242 recommended)*	
EC	Explorations in Global Dynamics *(MUT 411)*	
EC	Explorations in Writing for Career and Creativity *(MUT 250, 350, 351)*	
EC	Explorations in Catholic Worldview *(prerequisite: PHL110, THE210, consult advisor)*	
	Music Core Requirements	
MUS105	Class Piano I	
MUS 106	Class Piano II	
MUS 205	Class Piano III	
MUS 206	Class Piano IV *(students must pass competency exam)*	
MUS 100 (0cr)	Performance Lab *(students must take7 semester of performance lab)*	
MUS 101	Music Theory I *(QR)*	
MUS 102	Music Theory II *(prerequisite: MUS101)*	
MUS 201	Music Theory III *(prerequisite: MUS 102)*	
MUS 202	Music Theory IV *(prerequisite: MUS 201)*	
MUS 149	Musicianship and Ear Training I	
MUS 150	Musicianship and Ear Training II *(prerequisite: MUS149)*	
MUS 249	Musicianship and Ear Training III *(prerequisite: MUS 150)*	
MUS 250	Musicianship and Ear Training IV *(prerequisite: MUS249)*	
MUS 255	Music History I	
MUS 256	Music History II *(prerequisite: MUS255)*	
MUS 260	American Music	
MUS 433/MUT 433	Technology Applications for Music Educators or Music Therapists	
MUS---	Individual Instruction *(8 semesters required)*	
MUS 143 and/or MUS 130	Chorus and/or Wind Ensemble *(7 semesters of large ensemble required)*	

General Music Recommended Course Rotation

	Fall Semester		Spring Semester	
Fre.	AMC 100 – First Year Experience	3	ENG 104 – Writing Through Literature	3
	ENG 103 – Freshman Composition	3	PHL 110 – Intro to Philosophy	3
	MUS 101 – Music Theory I	3	MUS 102 – Music Theory II	3
	MUS 149 – Ear Training & Musicianship I	1	MUS 150 – Ear Training & Musicianship II	1
	MUS 105 – Class Piano I	1	MUS 106 – Class Piano II	1
	MUS 130/143 – Large Ensemble	1	MUS 130/143 – Large Ensemble	1
	MUS --- Private Lesson	1	MUS --- Private Lesson	1
	MUS 100 – Performance Lab	0	MUS 100 – Performance Lab	0
	Total	13	Total	13
Sop.	MUS 433 – Technology Applications	2	MUS 202 – Music Theory IV	3
	MUS 201 – Music Theory III	3	MUS 256 – Music History II	3
	MUS 255 – Music History I	2	MUS 250 – Ear Training & Musicianship IV	1
	MUS 249 – Ear Training & Musicianship III	1	MUS 206 – Class Piano IV	1
	MUS 205 – Class Piano III	1	MUS 130/143 – Large Ensemble	1
	MUS 130/143 – Large Ensemble	1	MUS --- Private Lesson	1
	MUS --- Private Lesson	0	MUS 100 – Performance Lab	0
	MUS 100 – Performance Lab	3	Elective	3
	Elective			
	Total	14	Total	13
Jun.	MUS 260 – American Music	3	EC -- Global Dynamics	3
	Global Language I/II	3	ESL 656 – ESL Theory and Practice *(Global Language)*	3
	THE 210 – Intro to Theology	3	EC -- Societies of the World (World Music)	3
	MUS 301 – Music Theory V	3	MUS 130/143 – Large Ensemble	1
	MUS 130/143 – Large Ensemble	1	MUS --- Private Lesson	1
	MUS --- Private Lesson	1	MUS 100 – Performance Lab	0
	MUS 100 – Performance Lab	0	Elective	3
	Total	14	Total	*14*
Sen.	Global Language I/II	3	MUS 490 – Senior Seminar	3
	EC -- Natural Sciences	3	Elective	3
	EC -- Catholic Worldview	3	Elective	3
	MUS 130/143 – Large Ensemble	1	Elective	3
	MUS --- Private Lesson1	1		
	MUS 100 – Performance Lab	0		
	Elective	3		
	Total	14	Total	12

Appendix F: Sophomore Review Assessment Sheet

Student's Name: _____ Date: _____

Instrument: _____ Instructor: _____

Academic Year: _____ Degree Program: _____

MUSIC THEORY

Music Theory I, MUS 101   Grade: _____

Music Theory II, MUS 102   Grade: _____

Music Theory III, MUS 201   Grade: _____

Music Theory IV, MUS 202   Projected: _____

Instructor(s): _____

Comments: _____

_____

EAR TRAINING/MUSICIANSHIP

E.T. & Mus. I, MUS 149   Grade: _____

E.T. & Mus. II, MUS 150   Grade: _____

E.T. & Mus. III, MUS 249   Grade: _____

E.T. & Mus. IV, MUS 250   Projected: _____

Instructor(s): _____

Comments: _____

_____

PIANO PROFICIENCY

Piano Proficiency, MUS 013   Grade: _____

Piano Proficiency, MUS 013   Grade: _____

Piano Proficiency, MUS 013   Grade: _____

Piano Proficiency, MUS 013   Projected: _____

Instructor(s): _____

Comments: _____

_____

MAJOR PERFORMING AREA

Maj. Perf. Area, MUS 0____   Grade: _____

Maj. Perf. Area, MUS 0____   Grade: _____

Maj. Perf. Area, MUS 0____   Grade: _____

Maj. Perf. Area, MUS 0____   Projected: _____

Instructor(s): _____

Comments: _____

_____

ENSEMBLES

Ensemble, MUS _____   Grade: _____

Ensemble, MUS _____   Grade: _____

Ensemble, MUS _____   Grade: _____

Ensemble, MUS _____   Projected: _____

Instructor(s): _____

Comments: _____

_____

EVALUATION OF MUSIC THERAPY COURSES
Music Therapy Majors Only

Clinical Guitar I, MUT 181   Grade: _____

Clinical Guitar II, MUT 182   Grade: _____

Clinical Guitar III, MUT 185   Grade: _____

Clinical Guitar IV, MUT 186   Grade: _____

Clinical Percussion, MUT 171   Grade: _____

Clinical Voice, MUT 173   Grade: _____

Introduction to Music Therapy, MUT 188   Grade: _____

Clinical Musicianship, MUT 210   Grade: _____

Music Therapy Pre-practicum I, MUT 250   Grade: _____

<table>
<tr><td colspan="2">DOCUMENTATION FROM MUSIC THERAPY COURSES</td></tr>
<tr><td>Onsite evaluation</td><td>Grade: _____</td></tr>
<tr><td>Final case study</td><td>Grade: _____</td></tr>
</table>

DOCUMENTATION FROM MUSIC THERAPY COURSES

Onsite evaluation	Grade: _____
Final case study	Grade: _____

EVALUATION OF MUSIC THERAPY JURY

Part I: Music	Grade ___
Part II: Clinical	Grade ___
Part II: Clinical Music	Grade ___
Part III: Reflection	Grade ___

PROFESSIONAL CHARACTERISTICS & DISPOSITIONS: MUSIC THERAPY

	Level One Poor, un-acceptable	Level Two Below expectations	Level Three Meets expectations	Level Three Above expectations	Level Four Exemplary	Insufficient Information to Evaluate
Oral communication Skills						
Written Communication Skills						
Attendance and Punctuality						
Work Habits/Commitment to Excellence						
Quality of Work						
Professional Dress						
Quality of Interactions and Participation						
Critical Thinking Skills						
Collegiality						
Respect for Others						
Initiative						
Attitude Toward Clients or Students						
Response to Constructive Feedback						
Ability to Handle Stress and Manage Workload						
Commitment to Diversity and Equity						

Music Therapy Program Advisor Signature: _____

Comments: _____

_____

_____

PROFESSIONAL CHARACTERISTICS & DISPOSITIONS: MUSIC EDUCATION

	Level One Poor, un-acceptable	Level Two Below expectations	Level Three Meets expectations	Level Three Above expectations	Level Four Exemplary	Insufficient Information to Evaluate
Oral communication Skills						
Written Communication Skills						
Attendance and Punctuality						
Work Habits/Commitment to Excellence						
Quality of Work						
Professional Dress						
Quality of Interactions and Participation						
Critical Thinking Skills						
Collegiality						
Respect for Others						
Initiative						
Attitude Toward Clients or Students						
Response to Constructive Feedback						
Ability to Handle Stress and Manage Workload						
Commitment to Diversity and Equity						

PROFESSIONAL DISPOSITIONS ASSESSMENT
As observed by all Supervising Practitioners in Music Education

Candidate works well with others, contributes to the task, respects other's ideas, and values working in teams.
Candidate takes responsibility by following through on tasks, submitting work in a timely manner, accepting feedback, and using this feedback to improve performance.
Candidate behaves in a professional manner by demonstrating punctuality, regularly attending class, being prepared, and modeling appropriate use of technology while in class. (Ex. no personal use of cell phones, laptops)
Candidate seeks ways to challenge his/her learning by actively and appropriately participating in discussions, demonstrating effective written and oral communication, and striving for opportunities to update their content knowledge.
Candidate seeks ways to challenge his/her learning by actively and appropriately participating in discussions, demonstrating effective written and oral communication, and striving for opportunities to update their content knowledge.
Candidate is able to maintain professionalism in situations that may be considered stressful. (Ex. receiving constructive feedback)
Candidate is able to present and/or share information in a tone appropriate for the setting, demonstrating enthusiasm, confidence and professional language.

Music Education Program Advisor Signature: _____

Comments: _____

_____

_____

STUDENT STRENGTHS AND LIMITATIONS
As observed by all relevant faculty and Program Directors

Strengths:

_____

_____

_____

Areas for Improvement:

_____

FINAL SOPHOMORE EVALUATION AND RECOMMENDATIONS
from all area Program Advisors in consultation with the Director of Music

Evaluation of student's overall achievement as a music major:

❐   Outstanding
❐   Above Average
❐   Average
❐   Below Average
❐   Unacceptable

Recommendation

❐   Student is making full progress toward degree requirements.

❐   Student is having difficulty making progress toward the following degree requirements and
      requires remediation (attach proposal).

```
Comments



```

❐ Student is encountering insurmountable difficulties that warrant counseling out of the chosen music
    degree program

```
Comments



```

Required Signatures

Student: _____ **Date:** _____
Major Program Advisor: _____ **Date:** _____
Director of Music: _____ **Date:** _____

Appendix G: Anna Maria College Music Therapy Intern Agreement
Based on the AMTA Professional Competencies

Students Name: _____   Internship Site: _____

Evaluate the student's level of performance on the following scale; base your evaluation on the level of competence you would expect in an entry-level music therapist. Include comments and signatures on page two.

4: Exceeds entry level competence   2: Below entry level competence   N/O: Not observed
3: Entry level competence   1: Not competent

Professional Competency	Pre-Internship	Post Internship
Music Foundations		
Music Theory and History		
Composition and Arranging Skills		
Major Performance Medium Skills		
Keyboard skills		
Guitar Skills		
Voice Skills		
Non-symphonic Instrumental Skills		
Improvisation Skills		
Conducting Skills		
Movement Skills		
Clinical Foundations		
Exceptionality		
Principles of Therapy		
The Therapeutic Relationship		
Music Therapy		
Foundation and Principles		
Client Assessment		
Treatment Planning		
Therapeutic Implementation		
Therapeutic Evaluation		
Documentation		
Termination/Discharge Planning		
Professional Role/Ethics		
Interdisciplinary Collaboration		
Supervision and Administration		
Research Methods		

Additional Comments:

Required Signatures

Student: _____ **Date:** _____
Supervisor: _____ **Date:** _____
Program Director: _____ **Date:** _____

Appendix H: Anna Maria College Music Therapy Midway/Final Evaluation
As assessed by the clinical facility/supervisor

Students Name: _____ Internship Site: _____

Use the following scale for each item: 5 = excellent, 4 = above expectation; 3 = at expectation; 2 = below expectations; 1 = unsatisfactory; N/A = Not applicable; make comments in each section. Overall Rating for each section = average of the items. If there are any "no" ratings in professional expectations, subtract 5 points for each "no" from the total score. Summarize the strengths/limitations, indicate the total score, sign, and discuss with the student.

1. Therapeutic connection w/individuals   Overall Rating _____
    ___ Comfortable, natural presence (empathic, warm, accepting, interested?)
    ___ Focused eye contact (quality of connection)
    ___ Voice (projection, assertiveness, tone, etc.- quality of connection)
    ___ Body language (clarity, facial expressions, etc. – quality of connection)
    ___ Responds to clients with immediacy (genuine, focused, acknowledge client's responses)
    ___ Supportive responses (matching, with quality of attention)
    ___ Creative responses (spontaneous, including unexpected circumstances)
    ___ Utilizes strategies (silence, prompts, etc.) to invite client responses
    ___ Effective use of prompting
    ___ Effective use of reinforcement

    Comments:

2. Therapeutic group leading skills   Overall Rating _____
    ___ Voice (projection, assertiveness, tone, etc.- quality of connection)
    ___ Body language (clarity, facial expressions, etc. – quality of connection)
    ___ Comfortable, natural presence leading the group
    ___ Engages and interacts with the group as a whole
    ___ Recognizes, interprets, responds to the group process (flexible decision making)
    ___ Creative responses to the group process (including unexpected circumstances)
    ___ Effective verbal and nonverbal communication
    ___ Effective strategies (silence, prompts, etc.) to invite responses
    ___ Effective prompting
    ___ Effective reinforcement

    Comments:

3. Basic Music Skills   Overall Rating _____
    ___ Voice (accurate melodies & lyrics, clarity, direct, dynamic, phrasing, flexibility)
    ___ Guitar (overall)
    ___ Left hand skills (chord progression, accuracy, flexibility)
    ___ Right hand skills (accuracy, volume, articulation, flexibility, phrasing)
    ___ Other (piano, percussion)
    ___ Appropriate selection of music for client
    ___ Aesthetic quality of the music/expressiveness
    ___ Memorization of music
    ___ Effectiveness of the music (attention on client)

    Comments:

4. Clinical Musicianship Skills   Overall Rating ___
    ___ Music used as the foundation of the session
    ___ Clinical effectiveness of the music
    ___ Focus on individual clients when appropriate
    ___ Focus on group as a whole when appropriate
        Effective use of the following for individuals and the group as a whole:
    ___ Cueing, prompts (changes in volume, tempo)
    ___ Anticipation, tension, contrasts, surprise, silence, space
    ___ Repetition, deepening
    ___ Improvisation, creativity
    ___ Flexible, spontaneous responses
    ___ Flexibility in leading vs following

    Comments:

5.   Implementation   Overall Rating _____
    ___ Effectiveness of the music therapy techniques

    ___ Application of the techniques and session plan with good clinical judgment
    ___ Working toward stated goal(s)
    ___ Leading the session according to the group's level of functioning
    ___ Effective setting and maintaining appropriate limits in the group
    ___ Understanding of the treatment plan
    ___ Understanding of the group session
    ___ Effectively shaped session

    Comments:

6. Effectiveness as co-therapist (Optional)   Overall Rating _____
    ___ Engaging presence in the group
    ___ Ability to assist the therapist
    ___ Interacts effectively with the clients in the group
    ___ Provides appropriate reinforcement, support for the therapist
    ___ Development of listening and observation skills
    ___ Spontaneous and flexible responsiveness
    ___ Takes initiative

    Comments:

7. Expectations of Professionalism

Dependable, punctual attendance	Yes/No
Use of prep time	Yes/No
Set up of the room and the sessions (instruments, chairs, guitar in tune, etc.)	Yes/No
Ability to formulate and ask appropriate questions in supervision	Yes/No
Ability to use supervisor's feedback constructively	Yes/No
Takes initiative and follows through on tasks	Yes/No
Level of self-awareness (aware of/controls emotional responses, thoughts)	Yes/No
Displays high level of emotional adjustment and maturity	Yes/No
Ability to understand and establish professional boundaries with the clients	Yes/No
Utilizes culturally appropriate verbal and nonverbal communication	Yes/No
Respect for clients regardless of abilities and behaviors	Yes/No
Provide a consistent/safe therapeutic environment for the clients	Yes/No
Ability to effectively communicate with other professionals at the facility	Yes/No
Understanding of the AMTA code of ethics	Yes/No
Understanding and fitting in to the culture of the facility	Yes/No
Abiding facility rules, regulations and policies	Yes/No

    Other or comments:

    Summary of Strengths and Limitations
    for second evaluation, indicate the level of improvement since the last evaluation

                                                    Total Points/Grade _____

Required Signatures

Student: _____ **Date:** _____
Supervisor: _____ **Date:** _____
Program Director: _____ **Date:** _____

Appendix I: Pre-Practicum Mid and End Semester Evaluation from Department of Education
From the Anna Maria College Department of Education Handbook

Standard I Curriculum, Planning and Assessment	1.A.4: Well-Structured Lessons Develops well-structured lessons with challenging, measurable objectives and appropriate student engagement strategies, pacing, sequence, activities, materials, resources, technologies, and grouping. (descriptor of proficiency)			
		Proficient	**Needs Improvement**	**Unsatisfactory**
Lesson objective is clear and measurable.				
Strategies to engage students are appropriate.				
Pacing of the lesson is appropriate.				
Lesson is sequenced logically.				
Materials are prepared in advance, appropriate and readily available.				
Lesson activities are varied and include all learning styles.				
Additional resources and/or technology is utilized to enhance student learning.				
Standard I Curriculum, Planning and Assessment	1.B.2: Adjustment to Practice Organizes and analyzes results from a variety of assessments to determine progress toward intended outcomes and uses these findings to adjust practice and identify and/or implement appropriate differentiated interventions and enhancements for students. (descriptor of proficiency)			
Utilizes formative assessment strategies during the lesson and adjusts teaching accordingly to maximize student learning opportunities.				
Standard II Teaching all Students	2.A.3: Meeting Diverse Needs Uses appropriate practices, including tiered instruction and scaffolds, to accommodate differences in learning styles, needs, interests, and levels of readiness, including those of students with disabilities and English language learners. (descriptor of proficiency)			
Tiered instruction and scaffolding are evident.				
Student levels, interests, learning styles are considered to ensure lesson meets all learning needs.				
Standard II Teaching all Students	2.B.1: Safe Learning Environment Uses rituals, routines, and appropriate responses that create and maintain a safe physical and intellectual environment where students take academic risks and most behaviors that interfere with learning are prevented.			
Classroom management skills ensure a safe learning environment.				
Students are encouraged to take academic risks.				
Standard II Teaching all Students	2.D.2: High Expectations Effectively models and reinforces ways that students can master challenging material through effective effort, rather than having to depend on innate ability.(descriptor of proficiency)			
Models and provides strategies to assist students in meeting the learning goal.				
Question strategies and designed student tasks allow opportunities for students to practice higher-order thinking skills.				
Standard IV 4: Professional Culture	4.A.1: Reflective Practice Regularly reflects on the effectiveness of lessons, units, and interactions with students, both individually and with colleagues, and uses insights gained to improve practice and student learning. (descriptor of proficiency)			
Reflects on effectiveness of lesson with SP and/or AMC Supervisors.				
Seeks and utilizes feedback from SP and AMC Supervisor to improve teaching, providing UDLP prior to teaching.				

Appendix J: Six Essential Elements for Music Educators

From the Anna Maria College Department of Education Handbook

Standard	Element	Proficient Descriptor*
1: Curriculum, Planning and Assessment	1.A.4: Well-Structured Lessons	Develops well-structured lessons with challenging, measurable objectives and appropriate student engagement strategies, pacing, sequence, activities, materials, resources, technologies, and grouping.
	1.B.2: Adjustment to Practice	Organizes and analyzes results from a variety of assessments to determine progress toward intended outcomes and uses these findings to adjust practice and identify and/or implement appropriate differentiated interventions and enhancements for students.
2: Teaching All Students	2.A.3: Meeting Diverse Needs	Uses appropriate practices, including tiered instruction and scaffolds, to accommodate differences in learning styles, needs, interests, and levels of readiness, including those of students with disabilities and English language learners.
	2.B.1: Safe Learning Environment	Uses rituals, routines, and appropriate responses that create and maintain a safe physical and intellectual environment where students take academic risks and most behaviors that interfere with learning are prevented.
	2.D.2: High Expectations	Effectively models and reinforces ways that students can master challenging material through effective effort, rather than having to depend on innate ability.
4: Professional Culture	4.A.1: Reflective Practice	Regularly reflects on the effectiveness of lessons, units, and interactions with students, both individually and with colleagues, and uses insights gained to improve practice and student learning.

Appendix K: Music Education Universal Observation Form
From the Anna Maria College Department of Education Handbook

Name:		Date:

Observation #: ___	Type (Announced/Unannounced):

Observed By:	

Focus Elements:	☐ **1.A.4: Well Structured Lessons** (#1 Announced, #1 Unannounced)	☐ **2.B.1 Safe Learning Environment** (#1 Unannounced)
	☐ **1.B.2: Adjustments to Practice** (#2 Announced, #2 Unannounced)	☐ **2.D.2 High Expectations** (#1 Announced)
	☐ **2.A.3: Meeting Diverse Needs** (#2 Announced)	☐ **4.A.1 Reflective Practice**

Date of Lesson:		Time (start/end):	

Content Topic/Lesson Objective:

☐ Whole Group	☐ Small Group	☐ One-on-One	☐ Other	

Active Evidence Collection occurred during the observation and is synthesized and categorized below.

Element	Evidence
1.A.4 **Well-Structured Lesson** *Develops well-structured lessons with challenging, measurable objectives and appropriate student engagement strategies, pacing, sequence, activities, materials, resources, technologies, and grouping.*	
1.B.2 **Adjustment to Practice** *Organizes and analyzes results from a variety of assessments to determine progress toward intended outcomes and uses these findings to adjust practice and identify and/or implement appropriate differentiated interventions and enhancements for students.*	
2.A.3 **Meeting Diverse Needs** *Uses appropriate practices, including tiered instruction and scaffolds, to accommodate differences in learning styles, needs, interests, and levels of readiness, including those of students with disabilities and English language learners.*	
2.B.1 **Safe Learning Environment** *Uses rituals, routines, and appropriate responses that create and maintain a safe physical and intellectual environment where students take academic risks and most behaviors that interfere with learning are prevented.*	
2.D.2 **High Expectations** *Effectively models and reinforces ways that students can master challenging material through effective effort, rather than having to depend on innate ability.*	
4.A.1 **Reflective Practice** *Regularly reflects on the effectiveness of lessons, units, and interactions with students, both individually and with colleagues, and uses insights gained to improve practice and student learning.*	

Focused Feedback *(Please include Element(s) in Feedback for each Area/Action)*	
Reinforcement Area/Action: *(strengths)*	
Refinement Area/Action (*(areas for improvement)*	

Appendix L: Music Education Formative/Summative Assessment Form

From the Anna Maria College Department of Education Handbook

I.A.4: Well-Structured Lessons

	Unsatisfactory	Needs Improvement	Proficient	Exemplary
I-A-4. Well-Structured Lessons	Develops lessons with inappropriate student engagement strategies, pacing, sequence, activities, materials, resources, and/or grouping for the intended outcome or for the students in the class.	Develops lessons with only some elements of appropriate student engagement strategies, pacing, sequence, activities, materials, resources, and grouping.	Develops well-structured lessons with challenging, measurable objectives and appropriate student engagement strategies, pacing, sequence, activities, materials, resources, technologies, and grouping.	Develops well-structured and highly engaging lessons with challenging, measurable objectives and appropriate student engagement strategies, pacing, sequence, activities, materials, resources, technologies, and grouping to attend to every student's needs. Is able to model this element.
Quality				
Scope				
Consistency				

I.B.2: Adjustments to Practice

	Unsatisfactory	Needs Improvement	Proficient	Exemplary
I-B-2. Adjustments to Practice	Makes few adjustments to practice based on formal and informal assessments.	May organize and analyze some assessment results but only occasionally adjusts practice or modifies future instruction based on the findings.	Organizes and analyzes results from a variety of assessments to determine progress toward intended outcomes and uses these findings to adjust practice and identify and/or implement appropriate differentiated interventions and enhancements for students.	Organizes and analyzes results from a comprehensive system of assessments to determine progress toward intended outcomes and frequently uses these findings to adjust practice and identify and/or implement appropriate differentiated interventions and enhancements for individuals and groups of students and appropriate modifications of lessons and units. Is able to model this element.
Quality				
Scope				
Consistency				

II.A.3: Meeting Diverse Needs

	Unsatisfactory	Needs Improvement	Proficient	Exemplary
II-A-3. Meeting Diverse Needs	Uses limited and/or inappropriate practices to accommodate differences.	May use some appropriate practices to accommodate differences, but fails to address an adequate range of differences.	Uses appropriate practices, including tiered instruction and scaffolds, to accommodate differences in learning styles, needs, interests, and levels of readiness, including those of students with disabilities and English learners.	Uses a varied repertoire of practices to create structured opportunities for each student to meet or exceed state standards/local curriculum and behavioral expectations. Is able to model this element.
Quality				
Scope				
Consistency				

II.A.3: Meeting Diverse Needs				
	Unsatisfactory	Needs Improvement	Proficient	Exemplary
II-A-3. Meeting Diverse Needs	Uses limited and/or inappropriate practices to accommodate differences.	May use some appropriate practices to accommodate differences, but fails to address an adequate range of differences.	Uses appropriate practices, including tiered instruction and scaffolds, to accommodate differences in learning styles, needs, interests, and levels of readiness, including those of students with disabilities and English learners.	Uses a varied repertoire of practices to create structured opportunities for each student to meet or exceed state standards/local curriculum and behavioral expectations. Is able to model this element.

II.B.1: Safe Learning Environment				
	Unsatisfactory	Needs Improvement	Proficient	Exemplary
II-B-1. Safe Learning Environment	Maintains a physical environment that is unsafe or does not support student learning. Uses inappropriate or ineffective rituals, routines, and/or responses to reinforce positive behavior or respond to behaviors that interfere with students' learning.	May create and maintain a safe physical environment but inconsistently maintains rituals, routines, and responses needed to prevent and/or stop behaviors that interfere with all students' learning.	Uses rituals, routines, and appropriate responses that create and maintain a safe physical and intellectual environment where students take academic risks and most behaviors that interfere with learning are prevented.	Uses rituals, routines, and proactive responses that create and maintain a safe physical and intellectual environment where students take academic risks and play an active role—individually and collectively—in preventing behaviors that interfere with learning. Is able to model this element.
Quality				
Scope				
Consistency				

II.D.2: High Expectations				
	Unsatisfactory	Needs Improvement	Proficient	Exemplary
II-D-2. High Expectations	Gives up on some students or communicates that some cannot master challenging material.	May tell students that the subject or assignment is challenging and that they need to work hard but does little to counteract student misconceptions about innate ability.	Effectively models and reinforces ways that students can master challenging material through effective effort, rather than having to depend on innate ability.	Effectively models and reinforces ways that students can consistently master challenging material through effective effort. Successfully challenges students' misconceptions about innate ability. Is able to model this element.
Quality				
Scope				
Consistency				

IV.A.1: Reflective Practice				
	Unsatisfactory	Needs Improvement	Proficient	Exemplary
IV-A-1. Reflective Practice	Demonstrates limited reflection on practice and/or use of insights gained to improve practice.	May reflect on the effectiveness of lessons/ units and interactions with students but not with colleagues and/or rarely uses insights to improve practice.	Regularly reflects on the effectiveness of lessons, units, and interactions with students, both individually and with colleagues, and uses insights gained to improve practice and student learning.	Regularly reflects on the effectiveness of lessons, units, and interactions with students, both individually and with colleagues; and uses and shares with colleagues, insights gained to improve practice and student learning. Is able to model this element.
Quality				
Scope				
Consistency				

Calibration: Summary of Ratings			
Element	Quality	Scope	Consistency
1.A.4: Well-Structured Lessons			
1.B.2: Adjustments to Practice			
2.A.3: Meeting Diverse Needs			
2.B.1: Safe Learning Environment			
2.D.2: High Expectations			
4.A.1: Reflective Practice			

Reinforcement Area(s) *(Areas of Strength)*	☐ 1.A.4: Well Structured Lessons	☐ 2.B.1 Safe Learning Environment
	☐ 1.B.2: Adjustments to Practice	☐ 2.D.2 High Expectations
	☐ 2.A.3: Meeting Diverse Needs	☐ 4.A.1 Reflective Practice
Evidence-Based Feedback to Candidate		

Evidence-Based Feedback to Candidate	

Refinement Area(s) *(Areas for Growth)*	☐ 1.A.4: Well Structured Lessons	☐ 2.B.1 Safe Learning Environment
	☐ 1.B.2: Adjustments to Practice	☐ 2.D.2 High Expectations
	☐ 2.A.3: Meeting Diverse Needs	☐ 4.A.1 Reflective Practice
Evidence-Based Feedback to Candidate		

Appendix M: Music Education Candidate Assessment of Performance Form
From the Anna Maria College Department of Education Handbook

Section 1: General Information (to be completed by the Candidate and the Program Supervisor)			
Candidate Information			
First Name:		Last Name:	
Street Address:			
City/Town:		State:	Zip:
MEPID #:			
Massachusetts license number(if applicable):			
Program Information			
Sponsoring Organization:			
Program Area & Grade Level:			
Have any components of the approved program been waived? 603 CMR 7.03(1)(b)		☐ Yes	☐ No
Practicum Information	☐ Practicum	☐ Practicum Equivalent	
Practicum/Equivalent Course Number:		Credit hours:	
Practicum/Equivalent Seminar Course Title:			
Practicum/Equivalent Site:		Grade Level(s) of Students:	
Supervising Practitioner Information *(to be completed by the Program Supervisor)*			
Name:			
School District:		Position:	
License Field(s):		MEPID or License #	
# of years experience under license:		☐ Initial	☐ Professional
To the best of my knowledge (per the Supervising Practitioner's Principal/Evaluator), the Supervising Practitioner has received a summative evaluation rating of proficient or higher in his most recent evaluation.		☐ Yes	☐ No

Section 2: Total Hours and Signatures

Three-Way Meetings		
1st Three-Way Meeting **Date**:	Candidate	
	Supervising Practitioner	
	Program Supervisor	
2nd Three-Way Meeting **Date**:	Candidate	
	Supervising Practitioner	
	Program Supervisor	
Final Three-Way Meeting **Date**:	Candidate	
	Supervising Practitioner	
	Program Supervisor	

Total Number of Practicum Hours:		Number of hours assumed full responsibility in the role:	
Based on the candidate's performance as measured on the CAP Rubric, we have determined this candidate to be:	Ready to Teach	☐	Not Yet Ready	☐

Supervising Practitioner	Date:
Program Supervisor	Date:
Mediator (if necessary see: 603 CMR 7.04(4))	Date: