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## Conceptual Framework



*The mission of VanderCook College of Music is to enrich the lives of present and future generations through the preparation of teachers in the instrumental, choral and general music disciplines. Our broad-based curriculum is designed to prepare teachers with strong character, skill in the process of teaching, and respect for the essential role of music in our culture.*

## CONCEPTUAL FRAMEWORK

*Excellence in music*

*Professionalism in teaching*

*Strength in*

*character*

**Approved by the Faculty – November 9, 2010**

### *Purpose of this Document*

It is the purpose of this document, our conceptual framework, to present the following:

1. The mission and vision of VanderCook College of Music
2. The philosophy, purposes and goals of the College
  - Philosophy
  - Goals with respect to teaching and learning
  - Commitment to diversity
  - Commitment to technology
  - Candidate dispositions
3. Knowledge base
  - Theories of teaching and learning
  - Current literature
  - Best practices
  - Influence of the conceptual framework on educational policies and practices
4. Candidate proficiencies aligned with the expectations in professional, state and institutional standards.
  - Context for alignment between and among professional, state, and VanderCook's standards
  - Strategies for assuring that candidates meet the Illinois State Board of Education content-area standards
5. The system by which candidates are regularly assessed.
  - The College's assessment system, including the performance expectations of students
  - Explanation of how the evaluation system will be used to continuously update and evaluate the conceptual framework

### Introduction

VanderCook College of Music traces its roots to 1909, when Hale A. VanderCook established the institution as a school where professional musicians could learn to function as public school band directors. The early curriculum focused upon techniques for developing skills in conducting, music composition and arrangement, organizing the high school band program, performing music with expression, and principles of musical

performance. This early program was offered in an old brownstone on Chicago's west side neighborhood to groups of 6 to 8 students. A "hands-on" performance-oriented learning environment -- essentially an expanded music teaching studio -- characterized the program (Wilson, 1969).

The College's reputation as a teacher-training institution grew through the early decades of the 20<sup>th</sup> century, in part because of correspondence courses in conducting and cornet performance that were marketed nationwide. Also, early monographs on teaching the high school band and musical expression were widely disseminated, as were an extensive series of solos and ensembles for young band students (VanderCook, 1916a, 1916b, 1923-24, c.1928).

In 1928, the college was incorporated as a not-for-profit educational institution and a curriculum designed to prepare music teachers was recognized by the State of Illinois. Largely through the work of Hubert E. Nutt, co-founder of the College, VanderCook became one of the first three institutions in the United States to offer a degree in instrumental music teacher education.

Although the curriculum has expanded, to this day it remains exclusively focused upon music teacher education, the only such institution in the United States. The 2,100 living alumni of the College teach music to school children in most states of the country and abroad.

Today, VanderCook serves prospective and practicing music teachers through four programs: the Bachelor of Music Education teacher certification program; the Master of Music Education Teacher certification program; the Master of Music Education program for certified teachers; and an ongoing continuing education program of graduate level classes offered in an intensified format known as the Music Education Center of America (MECA). A well-established Outreach Program serves K-12 children enrolled in school music programs through workshops, festivals, and clinics.

There are approximately 140 prospective teachers from about 10 states enrolled in the teacher certification programs. Most teacher candidates are enrolled in the undergraduate program and elect concentrations in Band, Chorus or Orchestra. All candidates complete coursework in five areas: Applied Music Performance, Fundamentals and Theory, General Education, Professional Education, and Music Education.

## Mission and Vision

### *Mission of VanderCook College of Music*

The mission of VanderCook College of Music is to enrich the lives of present and future generations through the preparation of teachers in the instrumental, choral, and general music disciplines. Our broad-based curriculum is designed to prepare teachers with strong character, skill in the process of teaching, and respect for the essential role of music in our culture.

### *Core Dispositions*

Excellent teachers demonstrate that they value the essential role of music in our culture through:

- Strength in character
- Excellence in music
- Professionalism in teaching

### *Institutional Values and Beliefs*

The teaching of music is very important.

There exists a need for a place to train the best possible music teachers, and a single-purpose institution is a unique and effective way to meet that need.

The lives of present and future generations may be positively enhanced through experiences structured by teachers in the instrumental, choral, and general music disciplines.

The teaching constructs of H.A. VanderCook and H.E. Nutt represent elements of tradition and pride for students of the College and are of value to contemporary music education.

The educational environment, towards which we strive, is characterized by personal relationships among students, faculty and staff members; a high level of active student engagement in “hands-on,” studio-style classes; and the creation of authentic learning experiences.<sup>1</sup>

Ideal students demonstrate the desire to be excellent music educators, manifested through continuous development of the following skills and attributes:

1. a high level of musicianship
2. academic ability and diligence leading to a lifetime of learning
3. skill in the process of teaching
4. self-discipline and persistence
5. interpersonal and intrapersonal skills
6. good citizenship and personal integrity
7. building of pragmatic links with educational programs in diverse communities
8. professionalism in action, word and appearance

Ideal faculty members demonstrate expertise within their discipline and a deep appreciation for music education, manifested through skills and attributes such as the following:

1. cultivation of pragmatic links with diverse schools
2. personal integrity

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<sup>1</sup> Learning situations that include many of the same variables that exist in the professional world of music teachers and musicians.

3. service as a resource to students and the profession
4. professional growth and dedication
5. desire and ability to educate
6. well-developed interpersonal and intrapersonal skills
7. demonstrated commitment to the College's mission
8. demonstrated dedication to their role in the College
9. professionalism in action, word and appearance
10. a willingness to work with all students and all other members of the College's constituencies
11. the ability to work as a member of a team
12. flexibility and adaptability to changes in routine, schedule and needs
13. willingness to facilitate the educational experience for VanderCook's students

Ideal staff members demonstrate the willingness to advance the mission of VanderCook College and facilitate the educational experience of VanderCook's students, manifested through skills and attributes such as the following:

1. ongoing professional growth
2. an appreciation for education
3. willingness to work with all students and all other members of the College's constituencies
4. demonstrated commitment to the College's mission
5. demonstrated dedication to their role in the College
6. professionalism in action, word and appearance
7. the ability to work as a member of a team
8. expertise in their field
9. flexibility and adaptability to changes in routine, schedule and needs
10. personal integrity

### *Vision*

VanderCook's vision for the future incorporates the following ten points:

1. *Curriculum: Prepare music educators and teacher candidates to teach 21<sup>st</sup> century learners*

Building upon the history of our founders, we seek to provide an innovative curriculum that provides a portal to the teaching profession, preparing our candidates to become leaders in the music education community.

2. *Enrollment: Increase the College enrollment by attracting a diverse population of high quality candidates.*

All aspects of the College, from the quality of performing ensembles and classroom discussion to the ability to attract and support a diverse faculty, are affected by enrollment. Even more important, future generations depend upon a well-trained corps of qualified candidates willing to provide them with excellent instruction.

3. *Facility: Create a physical environment to meet the 21<sup>st</sup> century instructional and performance needs of the band, choral, string and general music education programs.*

A dignified, acoustically comfortable environment, supportive of music activity, is intrinsic to the music education process. The environment needs to accommodate our increasing enrollment and to include flexible space for practice and rehearsal, instrument storage, library, technology, general music, student life, instruments, applied instruction, and concerts.

4. *Finances: Provide for the College's future through financial stability.*

The delivery of high quality music teacher education programs is expensive. The need to increase the College's sources of funding is needed to preserve the institution for present and future generations.

5. *Faculty: Develop a diverse faculty and staff committed to the mission of the college.*

The faculty is responsible for the day-to-day realization of the College's core values and curriculum. We continually seek highly qualified individuals with experience in diverse educational environments who are committed to contemporary music teacher education.

6. *Technology: Acquire and advance the use of instructional technology.*

Integrate technology into all phases of the music teacher education process so that prospective teachers are able to provide a more differentiated, learner-oriented environment that enhances the learning of every child. Teachers should also be able to identify and use technology and related instructional resources to expand and enhance their own skill as a teacher and musician.

7. *Partnerships: Advance the quality of candidate preparation through partnerships with diverse K-12 schools.*

We strive to strengthen the authentic experience of teaching and learning of music in a variety of educational settings representative of urban, suburban, and rural schools of diverse socio-economic status, ethnic make-up, and educational philosophy.

8. *Student Life: Support collegial relationships among diverse students, and promote public service values.*

Recognizing that quality of life is deeply influenced by the quality of personal relationships, we seek to provide an environment for students that is supportive of collegiality and friendships among all students, and allows opportunities to contribute to the community.

9. *Communication: Use 21<sup>st</sup> century communication techniques and technologies to share information with the VanderCook community, its constituencies, and the general public.*

Using current communication technology to consistently and proactively inform the public about VanderCook College of Music, provide for two-way communication between and among the school's supporters, and to expand the scope of our communication.

10. *Advocacy: Inspire children and adults to achieve excellence through music education.*

Through coursework, outreach, and professional development, advocate on behalf of three causes: inclusion of music in our schools, selection of music education as a profession, and the advancement of selected music educators to positions in higher education.

### Philosophy, Purposes and Goals

Since its inception, the philosophy of VanderCook College of Music has been pragmatic. Policies at every level within the institution reflect the fact that, upon program completion, the VanderCook graduate will receive the K-12 Special Certificate in Music and will be prepared to work effectively within the context of the public school music program.

Our practical orientation rests upon the work of the founders of VanderCook College of Music, Hale A. VanderCook and Hubert E. Nutt. Their work was influenced by John Dewey and characterized by its practicality, precision, and belief in the potential of every human being to learn and experience music (Borich, 1984).

Influenced by contemporary thinking in music education, the College's philosophy has expanded to incorporate a broader vision of the music experience, one in which the right of every child to high quality music education is realized (Jellison, 2000; Madsen, 2000). The words of Bennett Reimer (2000), a leading philosopher in music education, embrace these ideas:

"Consequences of musical experience, in addition to the sheer pleasure and fulfillment brought about by creating and sharing musical sounds, include the sense of deepened individuality it yields, the societal beliefs it enables to be embodied and shared, the breadth and depth of feelings it adds to our inner lives, the awareness we gain of both the universality and cultural specificity of the human condition, the dimension of depth (or 'specialness') it adds to our experience of life, the fulfillment of an inborn capacity to create and share the meanings expressive sounds afford." (p. 30)

VanderCook and Nutt built their approach to music teaching and learning based upon an analysis of excellent musicianship and assessment of their own theories and methodologies with children. They placed musical expression at the core of musical learning, explicitly addressed as one develops competence in conducting, teaching, performing, composing and arranging (Wilson, 1969).

As early as the 1940s, performance-based assessments were used to determine students' mastery of musical and teaching skills, and to gauge student progress (see H.E. Nutt Archives). Both then and now, "hands-on," performance-based teaching and

learning prevailed. Creation of authentic learning experiences, accompanied by performance-based assessments, continue to pervade the program (Paul, Teachout, Sullivan, et al., 2001).

### *Candidate Outcomes*

The outcomes that the College strives to instill in its teacher candidates are derived from the institution's core dispositions. The outcomes are as follows:

1. *A high level of musicianship*
  - a. Study a diverse and comprehensive music curriculum
  - b. Accumulate extensive performance and pedagogical experience in all phases of music education.
  - c. Appreciate the aesthetic value of music's unique capacity to express human emotion and feeling.
  - d. Understand that the arts in general and music specifically enhance the student's individual experience and the school environment.
  - e. Develop the ability to think and speak intelligently about music.
2. *Academic ability and diligence leading to a lifetime of learning*
  - a. Perform academically at or above the required minimum cumulative grade point average for regular academic status.
  - b. Complete coursework and experiences required for certification.
  - c. Commit to the continual development of personal, teaching, and musical knowledge.
3. *Skill in the process of teaching*
  - a. Develop an understanding of the national and state standards for music, technology, language arts, and professional teaching.
  - b. Acquire the skill to incorporate educational standards into the design of curriculum and instruction.
  - c. Recognize that all students have the ability to learn.
  - d. Become familiar with appropriate assessment tools and strategies.
  - e. Develop the sensitivity and knowledge to serve diverse communities and learners.
4. *Self-discipline and persistence*
  - a. Demonstrate the ability to organize and plan successfully for both short-term and long-term goals.
  - b. Persist in following a task to completion.
  - c. Attend and participate in classes and rehearsals regularly.
  - d. Plan and maintain an effective practice and study schedule.
5. *Interpersonal and intrapersonal skills*



- a. Engage in honest self-evaluation and seeks feedback from colleagues and professionals.
  - b. Develop a global perspective and the skill of observing human behavior in the context of the community, school, and classroom environments.
  - c. Modify classroom instruction and feedback based on observation and evaluation.
6. *Good citizenship and personal integrity*
- a. Demonstrate respectfulness towards people and environments.
  - b. Demonstrate law-abiding citizenship.
  - c. Acquire through reflection and demonstrates through action an understanding of honesty, trustworthiness, and personal integrity.
7. *Building of pragmatic links with educational programs in diverse communities*
- a. Develop a broad-based understanding of the range of educational systems and the role of music within those systems.
  - b. Acquire an appreciation for every phase and level of education through observation of and interaction with educators in diverse schools and communities.
8. *Professionalism in action, word and appearance*
- a. Behave, speak, and dress in an appropriate and respectful manner in all interactions with children, colleagues, parents, and community members.
  - b. Understand the need to function as a positive role model for the school and local community in which they work.
  - c. Demonstrate flexibility and adaptability to changes in routine, schedule, and needs.
  - d. Develop the ability to work with parents, the community, and colleagues in an organized and professional manner.
  - e. Acknowledge and seek to understand different approaches and points of view.

### *Commitment to Diversity*

VanderCook College is committed to diversity in its student body, coursework, musical experiences, faculty and staff. We demonstrate diversity through the following:

1. *Coursework and musical experiences.* Candidates fulfill requirements in Special Education, World Music, and Socio-Political Geography. In addition, candidates perform music of diverse cultures, composers, nationalities and ethnicities; create lessons in classes that include multi-cultural approaches; and provide for differentiated instruction.
2. *Recruitment.* Prospective candidates are recruited by VanderCook from urban, suburban and rural areas, inclusive of all socio-economic strata. The demographic profile of candidates and recent graduates demonstrates the effectiveness of the recruiting techniques as approximately 39% of the candidate

population represents varied ethnicities, which is more diverse than the general population for this age group (18-24) according to data from 2007, published by the U.S. Census Bureau. The candidate population is approximately 50% female and 50% male.

3. *Field experiences.* All candidates complete at least 20% of pre-clinical teaching experiences in schools representative of ethnic, cultural and socio-economic diversity, and in which special education students are included in music classrooms.

4. *Faculty and staff.* The College seeks to diversify its faculty and staff members, and to create an environment supportive of all faculty and staff regardless of gender, ethnicity, or any handicapping condition.

### *Commitment to Technology*

VanderCook is committed to helping teacher candidates develop the skills and dispositions needed to help them incorporate technology into music making, music creating, music reproduction, music organization, and music teaching. All candidates complete coursework that explicitly develops their use of technology in music. Faculty members use technology on a routine basis to illustrate musical examples via sound recording, and to create class demonstrations. The College employs one full-time and two part-time faculty members who teach technology courses, and a full-time IT Director. The College also supports a Computer Music Laboratory (the "MIDI lab") in which candidates may undertake word processing, multimedia production, music notation, composition and arranging, computer-assisted instruction, and web-based activities. All candidates are assigned e-mail accounts. There is approximately one computer available for every six candidates and prospective candidates. Over half of the students own laptop computers, and the institution is equipped with wireless Internet and provides ample bandwidth for accessing resources and information through the World Wide Web.

VanderCook's Harry Ruppel Music Library utilizes state-of-the-art computer-based bibliographic search tools. We also have acquired sound recording technology, which enables our students to review high quality reproductions of their musical performances.

All faculty and staff members are provided with a desktop computer, e-mail accounts, and are supported in their development of technology skills.

### *Dispositions VanderCook expects its candidates to demonstrate*

The following three attributes have been adopted as umbrella terms for the dispositions that the College seeks to develop in its candidates. Dispositions are derived from our core values.

1. Excellence in music
2. Professionalism in teaching

### 3. Strength in character

Each disposition is aligned with the outcomes of the College, standards, coursework, and the College's assessment system. Attributes of each disposition are as follows:

1. *Excellence in music.* VanderCook graduates are broad-based musicians who:
  - Have personally performed and studied many styles of music
  - Understand musical structure, think in terms of sound, and use standards of beauty and expressiveness to gauge music's quality
  - Possess a mixed and unique set of musical skills and experiences that complement their particular interests and talents
2. *Professionalism in teaching.* VanderCook strives to produce candidates who:
  - Respect the dignity of music education
  - Are adaptable, flexible, and able to make the best out of any circumstance in which they find themselves
  - Are able to work with children of all ability levels and background
  - Are able to observe, analyze, reflect and grow throughout their professional careers
  - Are attuned to the need to "be concerned with music of the past (acculturation), the music of the present (the transition period between acculturation and innovation), and the music of the future (innovation)" (Yarbrough, 2000)
  - Are aware that great teachers are life-long learners
3. *Strength in character.* The VanderCook graduate demonstrates:
  - The need for cooperation, forgiveness, helpfulness, respectfulness, and honesty in all situations
  - Unconditional respect for other human beings, treating them with dignity (Rogers, 1961, 1980)
  - Respect for the property of others, and the space in which he or she works, treating and caring for it well
  - Respect for the community, behaving in accordance with prevailing norms
  - The ability to accept and deal with responsibility at increasingly greater levels throughout their careers

### Knowledge Base

The knowledge base of VanderCook College of Music supports the three dispositions set forth in this document, which are infused throughout the curricula of our programs: excellence in music, strength in character, and professionalism in teaching. The primary sources of the College's knowledge base are described below.

*Excellence in Music.* This includes masterworks of music created by major and minor composers in this and previous centuries. It also includes solos, method books, and ensemble music composed for developing musicians, in addition to the specific selections studied by candidates on primary and secondary instruments. It is estimated

that certification candidates may perform, conduct or hear a live performance of approximately 1,000 pieces of musical literature each year while in attendance at VanderCook College of Music. These selections represent music within various genres (e.g., popular and traditional repertoire for concert band, solo performances, large and small vocal ensembles, string ensemble, jazz band), in addition to a cross-section of diverse music representative of different cultures and composers within the United States and throughout the world. Candidates in the graduate programs, by virtue of their previous education and teaching experience, enhance the discussion of and exposure to a more comprehensive knowledge of music and musical styles. (Literature lists are developed and maintained for band, chorus and orchestra, and concert and recital programs are archived in the Ruppel Memorial Library.)

Candidates also study numerous musical compositions within courses in music history, world music, and other areas. Some pieces are studied deeply, while others serve as exemplars of a musical attribute.

The repertoire studied by the VanderCook candidate serves the institution's curricular goals and includes (but is not limited to) the methods, solos, chamber ensembles, and large ensembles that are appropriate for study by children at elementary through advanced high school levels.

Musical repertoire establishes the core knowledge base that may be drawn upon by the candidate throughout his or her career. Much of a music teacher's effectiveness at all levels of instruction is derived from the ability to understand the structure of the music, to break it down into manageable portions, and to be able to perform, conduct, explain and rehearse it. As learning to do so in a successive, systematic fashion is an essential trait of effective musicianship and music teaching, much emphasis is placed upon this ability.

Similarly, excellence in music is epitomized in the live performances of school bands, choruses, and orchestras; the performances of professional musicians; the peak performances exemplified by, for example, the students performing in the Illinois Music Educators All-state ensembles, and in the vast collection of music recordings, scores and videos available in today's market. Because of the aural nature of music, the professional ensembles working in the city of Chicago, such as the Chicago Symphony Orchestra, the Lyric Opera of Chicago, chamber groups, and numerous jazz bands and combos provide an unparalleled source of musical knowledge to the College.

Technology plays an important role in the musical education of our candidates. The Ruppel Library subscribes to online reference tools, including the International Index of Music Periodicals, Groves Music Online, and the Statewide Illinois Library Catalog. Used together, they provide access to major historical and contemporary articles in music, education, psychology and related subjects. Also, candidates may listen to music and create music play lists compiled from the programs available in Music Online (Classical Music, Garland Encyclopedia of Music, and African-American music). A library of compact discs, videos and DVDs complements our online resources.

The Computer Music Lab provides software that enables candidates to create online portfolios of work samples (Google Sites, Dreamweaver) and to access the Internet. Software is available to all students on lab computers so that candidates may create and edit routine word-processed documents (Word, Google Docs), spreadsheets

(Excel, Google Spreadsheets), and presentations (PowerPoint, Google Presentations). Software is also available to enable professional level music notation (Finale and Sibelius), instrumental and vocal practice (SmartMusic), audio editing (Audacity, SoundStudio), audio mixing (GarageBand, Logic), video editing (iMovie, QuickTime), video observation (Scribe), and marching band drill design.

Faculty members enhance their teaching, complement course work, and ultimately improve candidate learning through technology. Resources such as notation programs (Finale and Sibelius), My MathLab, Google Sites, SmartMusic, BlackBoard, Easy Grade Pro, and a new integrated computer system serve to expand the learning environment of our institution.

Of the eight Wenger practice modules installed at VanderCook, one is equipped with electronic capabilities, which allows candidates to practice in nine different levels of acoustical environments from practice room and recital hall to concert hall, cathedral and arena.

*Professionalism in Teaching.* Observation of expert teachers and musicians is also a primary and powerful source of knowledge in developing teaching, musical, and personal qualities (Bandura, 1977). Observing a teacher, how he or she plans, interacts, paces a lesson, provides feedback, and conducts themselves with others, is a time-honored tradition in music education and teacher education in general (Madsen & Yarbrough, 1985). We seek excellent teachers for candidates to observe, both at VanderCook and in schools, and have chosen to retain the 100 hours of pre-clinical experiences once mandated by the ISBE. In addition, guest artists are invited to our campus each year to conduct, lecture, rehearse ensembles, and perform. Candidates are guided to observe teachers who are accomplished and effective, and to choose a diverse array of situations: rural, suburban, urban, general music, choral, band, string, music technology and piano classes, etc. Opportunities for more than 100 pre-clinical experiences are embedded in required coursework and activities. Through our MECA continuing education program, we are able to provide numerous models of expertise for our candidates by bringing in leaders in all areas and disciplines of music and music education.

Our teacher certification candidates have ample opportunity to interact with experienced teachers who study in our master of music education degree program and in our MECA continuing education program. Pedagogical interactions among undergraduates, graduates and continuing education students promote learning when each group functions interchangeably as colleagues and role models.

The Urban Music Education Initiative was created to improve the state of music education in Chicago schools through outreach to students and teachers (ISBE Self-study, 2007). VanderCook candidates have the opportunity to work with students in guitar classes at local elementary and secondary schools through the VanderCook Community Music Program (private music lessons on various instruments), weekly drum circles, and a classical guitar ensemble. The VanderCook Philharmonic Orchestra is open through audition to college students attending the Illinois Institute of Technology, the Illinois College of Optometry, and Shimer College.

Each year, VanderCook alumni are invited to speak with our candidates about their experiences and what to expect during their first year of teaching. Candidates are

given the opportunity to learn from each other through student-led ensembles, allowing them to share ideas, make musical suggestions, and interact as musicians and colleagues.

Candidates study a variety of theories of learning. The basic theories of classical and operant conditioning (Pavlov, Guthrie, Thorndike, Skinner, et al.) are examined with respect to learning in general, and music in particular. A positive, systematic approach to teaching and learning, derived from the work of behavioral psychology, is applied to music teaching and learning in private music lessons, ensembles, and classrooms (Duke, 2001; Madsen & Kuhn, 1994; Madsen & Yarbrough, 1985).

Since modeling plays an important role in the development of motor skills (Bandura, 1977), candidates acquire the skill of demonstrating a wide variety of musical tasks. In fact, this ability is so highly valued that one element of VanderCook's uniqueness is the sequence of performance-oriented techniques classes studied by our candidates. These courses enable our graduates to model instrumental techniques, including instruments on which they have limited prior experience.

Candidates acquire the ability to break down musical ideas into concepts and attributes. Thus, the ideas of Jerome Bruner, David Ausubel and other cognitive theorists are discussed and applied to music situations (Salvin, 2002; Sternberg & Williams, 2002). The work of Howard Gardner, particularly with respect to multiple intelligences and the uniqueness of musical intelligence, is also examined (Gardner, 1983).

Since development of expertise in music is a long-term process involving a sustained and deliberate effort over a long period of time, candidates develop skill at assessing students' abilities along a developmental continuum. The work of Piaget, Kohlberg, and those who describe physical development is presented and related to the development of musicianship.

What is most important, however, is that the long-term nature of the development of musical expertise, whether in candidates themselves or in their students, be thoroughly appreciated so that candidates are able to pinpoint goals, direct instruction, provide feedback to children, and properly gauge assessment. Thus, in the many methods classes completed by candidates, the developmental progression of knowledge and skill is applied to specific instruments and the voice, large and small ensemble rehearsals, and general music.

Musical development is unique in many ways. For example, musical performance is "effortful" in the sense that one develops a complex understanding of a highly evolved art form over time (Ericsson, 1996). On the other hand, musical performance needs to appear effortless when it is presented to and perceived by an outsider (Werner, 1996). Developmental theory in educational psychology is supplemented with theories that relate to the specific acquisition of musical knowledge and skill.

Research has determined that children learn in different ways and that the instruction needed to reach each student must be varied and fair to the different learning styles present in the classroom. Treating each child fairly "means more than everyone doing the same thing, the same way, at the same time. Fair means everyone getting what they need when they need it" (Moorman & Haller, 2004). Quality educators must know their learners, offer a quality curriculum, create a positive learning

environment, use flexible teaching and learning resources, vary their instructional delivery and employ best practices, and assess students to determine that learning has taken place (Forsten, et al, 2010). The study and practice of music serves to ensure that each child acquires intellectual skills (cognitive domain), that they grow in feelings or emotional areas (affective domain), and develop manual or physical skills (psychomotor domain) (Bloom, 1956). Various methods and techniques for engaging students in the learning process are discussed in methods of teaching classes, and candidates have the opportunity to apply these strategies in simulated teaching situations, in authentic teaching situations (such as the Community Music Program) and during the student teaching experience.

Studies show that many students are turned on to learning when classroom experiences incorporate artistic, athletic, and musical activities. To this end, the theory of multiple intelligences allows students to understand how they are intelligent. When students understand the balance of their own multiple intelligences, they begin to manage their own learning and value their individual strengths. (Gardner, 1999)

Candidates also acquire the ability to teach children cognitive musical strategies. This is particularly relevant to the teaching of applied musical performance, since the instructional period is relatively short and the child is left to practice on his or her own for several hours over a week or more. Assuring that the child develops strong habits both in skill and in mind is critical to the child's progress. Studies with children suggest that those students who acquire a rich repertoire of cognitive strategies are stronger musicians (McPherson, 1997). Studies with developing musicians suggest that musicians, young and old, who continue to develop, learn to employ cognitive strategies that enable them to practice music deliberately and constructively, particularly when not in the presence of a music teacher (Woody, 2001).

The transfer of learning principle is emphasized throughout the music education component of the curriculum. Music contains principles that cross over situations, instruments, musical styles, and repertoire. Technical principles involve aspects of breathing, muscular tension/relaxation, embouchure, vowel sound shapes, position, listening, etc. Interpretive commonalities relate to expressive emphasis, timing, pitch and duration. Such principles are found in the early work of VanderCook and Nutt (archived sources), Carl Seashore (1967), as well as in studies on the development of musical expertise being conducted in contemporary research (Ericsson, 1996; Sloboda, 1988).

*Strength in Character.* Children are directly influenced by the people with whom they are most closely associated whether in or out of the classroom. "A child watches all that goes on around him. He draws his own conclusions from what he sees, and he searches for guiding lines for his behavior" (Dreikurs, 1964). By virtue of their specialty and the long-term involvement necessary for any music program, music teachers often have a great amount of influence on students' lives and learning.

It takes a special person to be a music teacher: they must have self-discipline and persistence, and be influential, inspirational, engaging, captivating, and honest

(Fleischfresser, 2009). A teacher is the decisive element in the classroom and possesses a tremendous power to make a child's life either miserable or joyous, but above all a teacher should provide encouragement (Lautzenheiser, 2006). Encouragement is at the heart of teaching, "for a child cannot grow and develop or gain a sense of belonging without encouragement" (Dreikurs, 1964).

The importance of modeling strength in character cannot be emphasized enough for those in the teaching profession. This core value is laced throughout our institution and modeled by administration, faculty, staff, and students. It is embedded in the curricula and is a key component of the admissions process as we select candidates who personify the VanderCook mission to enrich lives of present and future generations through music.

Candidates are encouraged to be impeccable in their word, to not take anything personally, to avoid making assumptions, to always do their best, and to guide others to find the personal strength required to be compassionate, effective members of society. "To speak with integrity and to communicate with others to avoid misunderstandings can completely transform a life" (Ruiz, 1997). A teacher's approval is very important to a child and is a most effective reward that should not be given indiscriminately. It takes courage to do the right thing and to identify those behaviors in others that can lead down a path of destruction (Madsen, 1998). A teacher's responsibility is to hold students accountable for their own behaviors and choices. "Confidence and trust are necessary to promote growth" in any individual (Brown, 2002), and "the best teachers assume that learning has little meaning unless it produces a sustained and substantial influence on the way people think, act, and feel" (Bain, 2004).

Finally, a prevailing spirit of humanistic and unconditional positive regard for children and adults is fostered within the general College environment (Rogers, 1961, 1980).

*Standards in Music.* Diverse representatives of the music education profession worked together with individuals in the visual and the other performing arts to develop a set of standards, referred to as national standards in music. These standards describe "what every young American should know and be able to do in the arts" (Music Educators National Conference, 1994). They are as follows:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations and accompaniments.
4. Composing and arranging music within specific guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

The national standards, in turn, have filtered into state and local standards in Illinois and throughout the nation (ISBE, 1997). States, schools and individual music



teachers are developing strategies to organize, teach and assess children as they develop competency in these areas. Excellent examples for music educators are given in the *Music Resource Manual for Curriculum Planning* (Illinois Music Educators Association, 2002). Understanding and applying the music standards is now part of the knowledge that music education candidates acquire during their program of study (Illinois State Board of Education, 2000). Graduate candidates in the master of music education degree program and teachers completing professional development work in the MECA continuing education program are expected to know and use the standards in their teaching.

*Professional Teaching Standards.* The Illinois Professional Teaching Standards describe what all teachers should know and be able to do as professionals (ISBE, 1999). They are based directly upon the work of the Interstate National Teacher Assessment and Support Consortium (INTASC): “Drafted by representatives from 17 state agencies, these standards represent a common core of teaching knowledge and skills which will help all candidates acquire 21<sup>st</sup> century knowledge and skills” (INTASC, 1992). These standards, representative of the reasoned arguments of professionals in education, have been adopted nationwide.

The standards describe the work of the many fine, accomplished music teachers who work in our schools today. They also provide a scheme for organizing professional education experiences, particularly the clinical, pre-clinical and in-class authentic-context teaching experiences of our teacher candidates. The goal set forth by these standards is to improve teacher education and teaching for each child. The state of Illinois has proposed a new set of nine professional teaching standards, which imbeds language arts and technology into one set of standards, and focuses on differentiated instruction for diverse populations of students. Until the new standards are approved, VanderCook will continue to align with the ISBE’s current 11 professional teaching standards. These standards will become the unifying theme around which candidates develop their professional portfolios. They are as follows:

1. Content Knowledge: The teacher understands the central concepts, methods of inquiry, and structures of the discipline(s), and creates learning experiences that make the content meaningful.
2. Human Development and Learning: The teacher understands how individuals grow, develop and learn, and provides learning opportunities that support the intellectual, social and personal development of all students.
3. Diversity: The teacher understands how students differ in their approaches to learning, and creates instructional opportunities that are adapted to diverse learners.
4. Planning for Instruction: The teacher understands instructional planning and designs instruction based upon knowledge of the discipline, students, the community, and curriculum goals.
5. Learning environment: The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.

6. Instructional delivery: The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving and performance skills.
7. Communication: The teacher uses knowledge of effective written, verbal, nonverbal, and visual communication techniques to foster active inquiry, collaboration, and supportive interaction in the classroom.
8. Assessment: The teacher understands various formal and informal assessment strategies and uses them to support the continuous development of all students.
9. Collaborative Relationships: The teacher understands the role of the community in education and develops and maintains collaborative relationships with colleagues, parents/guardians, and the community to support student learning and well being.
10. Reflection and Professional Growth: The teacher is a reflective practitioner who continually evaluates how choices and actions affect students, parents, and other professionals in the learning community and actively seeks opportunities to grow professionally.
11. Professional Conduct and Leadership: The teacher understands education as a profession, maintains standards of professional conduct, and provides leadership to improve student learning and well being.

Candidate Proficiencies, Aligned With The Expectations In  
Professional, State and Institutional Standards

*Context for the alignment*

The College is aligning the professional, state and institutional standards with the curriculum. Grids of standards and coursework are available on-site.

The attached tables illustrate the context for alignment between and among professional standards prescribed by the National Association of Schools of Music (NASM), the ISBE content standards (which were aligned with NASM standards when originally developed), and VanderCook's candidate outcomes.

VanderCook will ensure that candidates meet ISBE content-area standards through the following mechanisms: 1) continued alignment with NASM standards of the, which accredits the College's music program; 2) regular, annual review of the standards, coursework and assessments; 3) gathering of data using our assessment system and the assessments that occur within coursework to determine if candidates are, in fact, meeting standards.

## Undergraduate Institutional Disposition: Excellence in Music

Candidate Outcomes	Illinois State Board of Education Standards & National Association of Schools of Music Guidelines	Undergraduate Coursework and Other Experiences	Undergraduate Assessment Plan
<p>1. A high level of musicianship</p> <p>2. Academic ability and diligence leading to a lifetime of learning</p> <p>3. Skill in the process of teaching</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p>	<p>Professional Teaching Standard 1</p> <p>Content Standards 1, 2, 3, 4, 5</p> <p>Technology Standards 1, 2</p> <p>National Association of Schools of Music</p> <p>A. Performance</p> <p>B. Aural Skills and Analysis</p> <p>C. Composition and Improvisation</p> <p>D. History and Repertoire</p> <p>E. Technology</p> <p>F. Synthesis</p> <p>Additional music competencies for Music Education students:</p> <p>1. Conducting</p> <p>2. Arranging</p> <p>3. Performance</p> <p>4. Analysis/history/literature</p> <p>5. Additional competencies for choral and instrumental majors.</p>	<p>Fundamentals and Theory (18 credits)</p> <ul style="list-style-type: none"> <li>• Music Fundamentals</li> <li>• Written Theory 1-IV</li> <li>• Sight-singing/Ear Training I-IV</li> <li>• Form &amp; Analysis</li> <li>• Instrumental &amp; Choral Arranging</li> <li>• Jazz Harmony &amp; Improvisation</li> </ul> <p>Music Education (22.5 credits)</p> <ul style="list-style-type: none"> <li>• Introduction to Music Education</li> <li>• 5 Instrumental Methods courses</li> <li>• 5 Choral Methods courses</li> <li>• 2 Music Technology courses</li> <li>• Adv. Conducting/ Rehearsal Techniques</li> <li>• Instrument Repair</li> </ul> <p>Applied Music Performance (41 credit hours)</p> <ul style="list-style-type: none"> <li>• 7 Band Techniques courses</li> <li>• 3 String Techniques courses</li> <li>• 6 Piano techniques courses</li> <li>• 2 Vocal Techniques courses</li> <li>• Beginning Conducting</li> <li>• 7 Applied Study courses</li> <li>• 7 semester large ensemble</li> <li>• 7 semesters chamber ensemble</li> </ul> <p>General Education (9 credits)</p> <ul style="list-style-type: none"> <li>• History of Music I and II</li> <li>• World Music</li> </ul> <p>Professional Education (14 credits)</p> <ul style="list-style-type: none"> <li>• Methods of Teaching I and II</li> <li>• Student Teaching</li> <li>• 100 Pre-clinical Observation Hours</li> </ul> <p>Other Musical Opportunities</p> <ul style="list-style-type: none"> <li>• Tours</li> <li>• Concerts</li> </ul>	<p>Admission:</p> <ul style="list-style-type: none"> <li>• Audition and interview</li> <li>• Theory Assessment</li> <li>• High school music activities</li> <li>• Admission Essay</li> </ul> <p>Teacher Candidacy Skills Assessment</p> <ul style="list-style-type: none"> <li>• Jury Grades</li> <li>• Theory/Ear Training Assessment</li> <li>• Professional Readiness Self-assessment/Faculty assessment</li> <li>• Grades in music classes</li> <li>• Assessment of jury history</li> <li>• Keyboard Assessment</li> <li>• Scale &amp; Rhythm Assessment</li> </ul> <p>Admission to Student Teaching</p> <ul style="list-style-type: none"> <li>• Comprehensive Performance Exams (all instruments, voice, and conducting)</li> <li>• Junior &amp; Senior Recitals</li> <li>• Grades in music classes</li> <li>• Portfolio review</li> <li>• Professional Readiness</li> <li>• Successful completion of Pre-clinical Observations and Practicums</li> <li>• Completion of ISBE Music Content Test</li> </ul> <p>Completion of Student Teaching</p> <ul style="list-style-type: none"> <li>• Field Experience Assessments (4 each for Self, Cooperating, Supervisor)</li> <li>• Reflective Journal</li> <li>• Student Teaching Notebook</li> <li>• Student Teacher Retreat</li> <li>• 3 Student Teaching Seminars</li> <li>• Professional Teaching Portfolio</li> </ul> <p>Recommendation for Entitlement</p> <ul style="list-style-type: none"> <li>• Completion of ISBE Assessment of Professional Teaching Test</li> <li>• Coursework completion at 2.5 GPA</li> </ul>

		<ul style="list-style-type: none"><li>• Clinics</li><li>• Outreach Programs</li><li>• Community Music Program</li></ul>	
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## Undergraduate Institutional Disposition: Professionalism in Teaching

Candidate Outcomes	Illinois State Board of Education Standards & National Association of Schools of Music Guidelines	Undergraduate Coursework and Other Experiences	Undergraduate Assessment Plan
<p>2. Academic ability and diligence leading to a lifetime of learning</p> <p>3. Skill in the process of teaching</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p> <p>6. Good citizenship and personal integrity</p> <p>7. Building of pragmatic links with educational programs in diverse communities</p> <p>8. Professionalism in action, word and appearance</p>	<p>Professional Teaching Standards 2, 3, 4, 5, 6, 7, 8, 9, 10, 11</p> <p>Content Standard 5</p> <p>Technology Standards 3, 5, 6, 7, 8, 9</p> <p>Language Arts Standards 1, 2, 3</p> <p>National Association of Schools of Music – Desirable Attributes, Essential Competencies, and Professional Procedures</p> <ol style="list-style-type: none"> <li>1. Personal commitment</li> <li>2. Ability to lead.</li> <li>3. Capability to inspire.</li> <li>4. Ability to articulate logical rationales for music.</li> <li>5. Ability to work productively within specific educational systems.</li> <li>6. Ability to evaluate ideas, methods, and policies in the arts.</li> <li>7. Ability and desire to remain current with developments in the art of music.</li> </ol> <p>NASM Teaching Competencies</p> <ol style="list-style-type: none"> <li>1. Ability to teach at various levels to different grade levels</li> <li>2. An understanding of child growth and development.</li> <li>3. Ability to assess and plan programs</li> <li>4. Knowledge of current methods, materials and repertoire.</li> <li>5. Ability to accept, amend or reject methods and materials.</li> <li>6. Understanding of evaluative techniques.</li> </ol>	<p>Professional Education (17 – 29 credits)</p> <ul style="list-style-type: none"> <li>• Methods of Teaching I-III</li> <li>• Educational Psychology</li> <li>• History &amp; Philosophy of Ed</li> <li>• Special Education</li> <li>• 100 Pre-clinical Observation Hours</li> <li>• Student Teaching</li> </ul> <p>Music Education (22.5 credits)</p> <ul style="list-style-type: none"> <li>• Introduction to Music Education</li> <li>• 5 Instrumental Methods courses</li> <li>• 5 Choral Methods courses</li> <li>• 2 Music Technology courses</li> <li>• Adv. Conducting/ Rehearsal Techniques</li> <li>• Instrument Repair</li> </ul> <p>General Education (6 credits)</p> <ul style="list-style-type: none"> <li>• Public Speaking</li> <li>• Socio-Political Geography</li> </ul> <p>Applied Music Performance (41 credit hours)</p> <ul style="list-style-type: none"> <li>• 7 Band Techniques courses</li> <li>• 3 String Techniques courses</li> <li>• 6 Piano techniques courses</li> <li>• 2 Vocal Techniques courses</li> <li>• Beginning Conducting</li> <li>• 7 Applied Study courses</li> <li>• 7 semesters large ensemble</li> <li>• 7 semesters chamber ensemble</li> </ul>	<p>Admission</p> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Three Professional Readiness admission profiles completed by high school teachers</li> <li>• Admission Essay</li> </ul> <p>Teacher Candidacy Skills Assessment</p> <ul style="list-style-type: none"> <li>• State Basic Skills Test</li> <li>• Professional Readiness Self-assessment/Faculty assessment</li> <li>• Candidate Essay</li> <li>• Cumulative GPA</li> </ul> <p>Admission to Student Teaching</p> <ul style="list-style-type: none"> <li>• Comprehensive Performance Exams (all instruments, voice, and conducting)</li> <li>• Junior &amp; Senior Recitals</li> <li>• Grades in music classes</li> <li>• Portfolio review</li> <li>• Professional Readiness</li> <li>• Successful completion of Pre-clinical Observations and Practicums</li> <li>• Completion of ISBE Music Content Test</li> </ul> <p>Completion of Student Teaching</p> <ul style="list-style-type: none"> <li>• Field Experience Assessments (4 each for Self, Cooperating, Supervisor)</li> <li>• Reflective Journal</li> <li>• Student Teaching Notebook</li> <li>• Student Teacher Retreat</li> <li>• 3 Student Teaching Seminars</li> <li>• Professional Teaching Portfolio</li> </ul> <p>Recommendation for Entitlement</p> <ul style="list-style-type: none"> <li>• Completion of ISBE Assessment of Professional Teaching Test</li> <li>• Completion of all required coursework, experiences and assessments</li> </ul>

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## Undergraduate Institutional Disposition: Strength in Character

Candidate Outcomes	Illinois State Board of Education Standards	Undergraduate Coursework and Other Experiences	Undergraduate Assessment Plan
<p>3. Academic ability and diligence leading to a lifetime of learning</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p> <p>6. Good citizenship and personal integrity</p>	<p>Professional Teaching Standards 10 and 11</p>	<p>Infused into:</p> <ul style="list-style-type: none"> <li>• Coursework</li> <li>• Ensembles</li> <li>• Tours</li> <li>• Concert Performances</li> <li>• Recital preparations</li> <li>• Pre-clinical observations</li> <li>• Student teaching</li> </ul> <p>Infused into the College environment</p> <ul style="list-style-type: none"> <li>• VCM Seminar</li> <li>• Tuesday Lecture Series</li> <li>• Constitution Day</li> <li>• Work Study Program</li> <li>• Community Service</li> <li>• Student Organization Service Projects</li> <li>• Peer Tutoring Initiatives</li> </ul>	<p>Admission</p> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Three Professional Readiness admission profiles completed by high school teachers</li> <li>• Admissions Essay</li> </ul> <p>Teacher Candidacy Skills Assessment</p> <ul style="list-style-type: none"> <li>• Professional Readiness Self-assessment/Faculty assessment</li> <li>• Candidate Essay</li> </ul> <p>Admission to Student Teaching</p> <ul style="list-style-type: none"> <li>• Comprehensive Playing Exams</li> <li>• Junior &amp; Senior Recitals</li> <li>• Course GPA</li> <li>• Portfolio review</li> <li>• Professional Readiness</li> <li>• Successful completion of Pre-Student Teaching Observations and Practicums</li> <li>• Completion of ISBE Music Content Test</li> </ul> <p>Completion of Student Teaching</p> <ul style="list-style-type: none"> <li>• Field Experience Assessments (4 each for Self, Cooperating, Supervisor)</li> <li>• Reflective Journal</li> <li>• Student Teaching Notebook</li> <li>• Student Teacher Retreat</li> <li>• 3 Student Teaching Seminars</li> <li>• Professional Teaching Portfolio</li> </ul> <p>Recommendation for Entitlement</p> <ul style="list-style-type: none"> <li>• Completion of ISBE Assessment of Professional Teaching Test</li> <li>• Completion of all required coursework, experiences and assessments</li> </ul>

## MMEd/Certification Institutional Disposition: Excellence in Music

Candidate Outcomes	Illinois State Board of Education Standards and National Association of Schools of Music Guidelines	Master of Music Education and Certification Coursework and Other Experiences	Master of Music Education and Certification Assessment Plan
<p>1. A high level of musicianship</p> <p>2. Academic ability and diligence leading to a lifetime of learning</p> <p>3. Skill in the process of teaching</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p>	<p>Professional Teaching Standard 1</p> <p>Content Standards 1, 2, 3, 4, 5</p> <p>Technology Standards 1, 2</p> <p>National Association of Schools of Music</p> <p>G. Performance</p> <p>H. Aural Skills and Analysis</p> <p>I. Composition and Improvisation</p> <p>J. History and Repertoire</p> <p>K. Technology</p> <p>L. Synthesis</p> <p>Additional music competencies for Music Education students:</p> <ol style="list-style-type: none"> <li>1. Conducting</li> <li>2. Arranging</li> <li>3. Performance</li> <li>4. Analysis/history/literature</li> <li>5. Additional competencies for choral and instrumental majors</li> </ol>	<p>Theory and Arranging (4 credits)</p> <ul style="list-style-type: none"> <li>• Theory Review</li> <li>• Teaching Theory Secondary Level</li> <li>• Band Arranging</li> <li>• Choral Arranging</li> <li>• Jazz Arranging</li> <li>• String Arranging</li> </ul> <p>Music Education (18 credits)</p> <ul style="list-style-type: none"> <li>• 6 Instrumental Methods courses</li> <li>• 6 Choral Methods courses</li> <li>• 2 Music technology courses</li> <li>• Adv. Conducting/Rehearsal Techniques</li> <li>• Band Conducting/Rehearsal Techniques</li> <li>• Choral Conducting/Rehearsal Techniques</li> <li>• Orchestral Conducting/Rehearsal Techniques</li> <li>• Vocal Mechanism</li> </ul> <p>Applied Music Performance (21 credits)</p> <ul style="list-style-type: none"> <li>• 11 Band Techniques credits</li> <li>• 6 String Techniques credits</li> <li>• 6 Piano Techniques credits</li> <li>• 2 Applied Study courses</li> <li>• 2 semesters of major ensembles</li> <li>• 2 Semesters of chorus</li> </ul> <p>General Education (11 credits)</p> <ul style="list-style-type: none"> <li>• History of Music I &amp; II</li> <li>• Survey of Music History</li> <li>• World Music</li> </ul> <p>Professional Education (12-15 credits)</p> <ul style="list-style-type: none"> <li>• Methods of Teaching I &amp; II</li> <li>• Curriculum &amp; Administration</li> <li>• 100 Pre-clinical Observation Hours</li> <li>• Student Teaching</li> <li>• Introduction to Graduate Study</li> </ul>	<p>Admission:</p> <ul style="list-style-type: none"> <li>• Undergraduate degree in music</li> <li>• Admission essay</li> <li>• Audition and interview</li> </ul> <p>Teacher Candidacy Skills Assessment:</p> <ul style="list-style-type: none"> <li>• Theory, aural skills, form &amp; analysis, and piano Assessments</li> <li>• Professional Readiness Self-assessment/Faculty assessment</li> </ul> <p>Admission to Student Teaching:</p> <ul style="list-style-type: none"> <li>• Comprehensive Playing Exams (all instruments, voice and conducting)</li> <li>• Required coursework with 3.0 GPA</li> <li>• Portfolio review</li> <li>• Professional Readiness</li> <li>• Complete Pre-clinical Observations</li> <li>• Pass ISBE Music Content Test</li> </ul> <p>Completion of Student Teaching:</p> <ul style="list-style-type: none"> <li>• Field Experience Assessments (4 each for Self, Cooperating, Supervisor)</li> <li>• Student Teaching Notebook</li> <li>• Student Teacher Retreat</li> <li>• 3 Student Teaching Seminars</li> <li>• Professional Teaching Portfolio</li> </ul> <p>Graduate Program Completion:</p> <ul style="list-style-type: none"> <li>• Core &amp; track-specific coursework</li> <li>• Complete Master's Project</li> <li>• Pass Written Comprehensive Exam or Professional Teaching Portfolio (2010)</li> </ul> <p>Recommendation for Entitlement:</p> <ul style="list-style-type: none"> <li>• Pass ISBE Assessment of Professional Teaching Test</li> <li>• Earn Cumulative GPA of 3.0</li> </ul>



## MMEd/Certification Institutional Disposition: Professionalism in Teaching

Candidate Outcomes	Illinois State Board of Education Standards and National Association of Schools of Music Guidelines	Master of Music Education and Certification Coursework and Other Experiences	Master of Music Education and Certification Assessment Plan
<p>2. Academic ability and diligence leading to a lifetime of learning</p> <p>3. Skill in the process of teaching</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p> <p>6. Good citizenship and personal integrity</p> <p>7. Building of pragmatic links with educational programs in diverse communities</p> <p>8. Professionalism in action, word and appearance</p>	<p>Professional Teaching Standards 2, 3, 4, 5, 6, 7, 8, 9, 10, 11</p> <p>Content Standard 5</p> <p>Technology Standards 3, 5, 6, 7, 8, 9</p> <p>Language Arts Standards 1, 2, 3</p> <p>National Association of Schools of Music – Desirable Attributes, Essential Competencies, and Professional Procedures</p> <ol style="list-style-type: none"> <li>1. Personal commitment</li> <li>2. Ability to lead.</li> <li>3. Capability to inspire.</li> <li>4. Ability to articulate logical rationales for music.</li> <li>5. Ability to work productively within specific educational systems.</li> <li>6. Ability to evaluate ideas, methods, and policies in the arts.</li> <li>7. Ability and desire to remain current with developments in the art of music.</li> </ol> <p>NASM Teaching Competencies</p> <ol style="list-style-type: none"> <li>1. Ability to teach at various levels to different grade levels</li> <li>2. An understanding of child growth and development.</li> <li>3. Ability to assess and plan programs</li> <li>4. Knowledge of current methods, materials and repertoire.</li> <li>5. Ability to accept, amend or reject methods and materials.</li> <li>6. Understanding of evaluative techniques.</li> </ol>	<p>Professional Education (17-20 credits)</p> <ul style="list-style-type: none"> <li>• Methods of Teaching I &amp; II</li> <li>• Educational Psychology</li> <li>• History &amp; Philosophy of Education</li> <li>• Special Education</li> <li>• Curriculum &amp; Administration</li> <li>• 100 Pre-clinical Observation Hours</li> <li>• Student Teaching</li> </ul> <p>Music Education</p> <ul style="list-style-type: none"> <li>• 6 Instrumental Methods courses</li> <li>• 6 Choral Methods courses</li> <li>• 2 Music technology courses</li> <li>• Adv. Conducting/Rehearsal Techniques</li> <li>• Band Conducting/Rehearsal Techniques</li> <li>• Choral Conducting/Rehearsal Techniques</li> <li>• Orchestral Conducting/Rehearsal Techniques</li> <li>• Vocal Mechanism</li> <li>• Introduction to Graduate Study</li> </ul> <p>Applied Music Performance (21 credits)</p> <ul style="list-style-type: none"> <li>• 11 Band Techniques credits</li> <li>• 6 String Techniques credits</li> <li>• 6 Piano Techniques credits</li> <li>• 2 Applied Study courses</li> <li>• 2 semesters of major ensembles</li> <li>• 2 Semesters of chorus</li> </ul> <p>General Education (6 credits)</p> <ul style="list-style-type: none"> <li>• Public Speaking</li> <li>• Socio-Political Geography</li> </ul>	<p>Admission</p> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Three Professional Readiness admission profiles</li> <li>• Admission essay</li> </ul> <p>Teacher Candidacy Skills Assessment</p> <ul style="list-style-type: none"> <li>• Pass ISBE Basic Skills Test</li> <li>• Professional Readiness Self-assessment/Faculty assessment</li> <li>• Cumulative GPA of 3.0</li> </ul> <p>Admission to Student Teaching</p> <ul style="list-style-type: none"> <li>• Comprehensive Performance Exams (all instruments, voice and conducting)</li> <li>• Required coursework with 3.0 GPA</li> <li>• Portfolio review</li> <li>• Professional Readiness</li> <li>• Complete Pre-clinical Observations and Practicums</li> <li>• Pass ISBE Music Content Test</li> </ul> <p>Completion of Student Teaching</p> <ul style="list-style-type: none"> <li>• Student Teaching Notebook</li> <li>• Student Teaching Log</li> <li>• Supervising Teacher Symposium</li> <li>• Review of eight conferences</li> <li>• Professional Teaching Portfolio review</li> </ul> <p>Recommendation for Entitlement</p> <ul style="list-style-type: none"> <li>• Pass ISBE Assessment of Professional Teaching Test</li> <li>• Completion of all required coursework, experiences, assessments and master's project</li> </ul>

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<b>MMEd/Certification Institutional Disposition: Strength in Character</b>			
<b>Candidate Outcomes</b>	<b>Illinois State Standards</b>	<b>Master of Music Education and Certification Coursework and Other Experiences</b>	<b>Master of Music Education and Certification Assessment Plan</b>
<p>3. Academic ability and diligence leading to a lifetime of learning</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p> <p>6. Good citizenship and personal integrity</p>	<p>Illinois Professional Teaching Standards 10 and 11</p> <p>National Association of Schools of Music – Desirable Attributes, Essential Competencies, and Professional Procedures</p> <ol style="list-style-type: none"> <li>1. Personal commitment</li> <li>2. Ability to lead</li> <li>3. Capability to inspire</li> <li>5. Ability to work productively within specific educational systems</li> </ol>	<p>Infused into:</p> <ul style="list-style-type: none"> <li>• Coursework</li> <li>• Ensembles</li> <li>• Concert Performances</li> <li>• Tours</li> <li>• Pre-clinical Observations</li> <li>• Student Teaching</li> <li>• Master’s Project Preparation</li> <li>• Poster Session Preparation</li> </ul> <p>Infused into the College environment</p> <ul style="list-style-type: none"> <li>• Lecture-recitals</li> <li>• Lecture-demonstrations</li> <li>• Graduate Assistantships</li> <li>• Work Study Program</li> <li>• Tuesday Lecture Series</li> <li>• Community Service</li> <li>• Outreach Programs</li> <li>• Student Organization Service Projects</li> <li>• Poster Session</li> </ul>	<p>Admission</p> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Three Professional Readiness admission profiles completed</li> <li>• Admission Essay</li> </ul> <p>Teacher Candidacy Skills Assessment</p> <ul style="list-style-type: none"> <li>• Professional Readiness Self-assessment/Faculty assessment</li> <li>• Admission Essay</li> </ul> <p>Admission to Student Teaching</p> <ul style="list-style-type: none"> <li>• Comprehensive Performance Exams</li> <li>• Required coursework with 3.0 GPA</li> <li>• Portfolio review</li> <li>• Professional Readiness</li> <li>• Successful completion of Pre-Student Teaching Observations and Practicums</li> <li>•</li> </ul> <p>Completion of Student Teaching</p> <ul style="list-style-type: none"> <li>• Student Teaching Notebook</li> <li>• Student Teaching Log</li> <li>• Supervising Teacher Symposium</li> <li>• Review of eight conferences</li> <li>• Portfolio review</li> </ul> <p>Graduate Program Completion</p> <ul style="list-style-type: none"> <li>• Graduate core &amp; track specific coursework with 3.0 GPA</li> <li>• Master’s Project &amp; Poster Session assessments</li> <li>• Written Comprehensive Exam or Professional Teaching Portfolio assessments</li> </ul> <p>Recommendation for Entitlement</p> <ul style="list-style-type: none"> <li>• Completion of ISBE Assessment of Professional Teaching Test</li> <li>• Completion of all required coursework,</li> </ul>

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## Graduate Institutional Disposition: Excellence in Music

Candidate Outcomes	Illinois State Board of Education Standards and National Association of Schools of Music Guidelines	Master of Music Education Coursework and Other Experiences	Master of Music Education Assessment Plan
<p>1. A high level of musicianship</p> <p>2. Academic ability and diligence leading to a lifetime of learning</p> <p>3. Skill in the process of teaching</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p>	<p>Professional Teaching Standards 1 through 11</p> <p>Content Standards 1 through 5</p> <p>Language Arts Standards 1 through 3</p> <p>Technology Standards 1 and 2</p> <p>National Association of Schools of Music – Desirable Attributes, Essential Competencies, and Professional Procedures</p> <ol style="list-style-type: none"> <li>1. Personal commitment</li> <li>2. Ability to lead</li> <li>3. Capability to inspire</li> <li>4. Ability to articulate logical rationales for music</li> <li>5. Ability to work productively within specific educational systems</li> <li>6. Ability to evaluate ideas, methods, and policies in the arts</li> <li>7. Ability and desire to remain current with developments in the art of music</li> </ol> <p>NASM Teaching Competencies</p> <ol style="list-style-type: none"> <li>1. Ability to teach at various levels to different grade levels</li> <li>2. An understanding of child growth and development</li> <li>3. Ability to assess and plan programs</li> <li>4. Knowledge of current methods, materials and repertoire</li> <li>5. Ability to accept, amend or reject methods and materials</li> <li>6. Understanding of evaluative techniques</li> </ol>	<p>Graduate Core (4 credits)</p> <ul style="list-style-type: none"> <li>• Introduction to Graduate Study</li> <li>• Instructional Design: Integrating Arts and Technology</li> <li>• Curriculum &amp; Administration</li> <li>• Survey of Music History I</li> <li>• Survey of Music History II</li> <li>• American Music History</li> <li>• 2 Applied Study courses</li> <li>• 2 semesters of major ensembles</li> <li>• 2 Semesters of chorus</li> </ul> <p>Band Track (14 credits)</p> <ul style="list-style-type: none"> <li>• Band Conducting &amp; Rehearsal Techniques</li> <li>• Band Arranging</li> <li>• Jazz Arranging</li> <li>• Methods of Teaching Woodwinds</li> <li>• Methods of Teaching Brass</li> <li>• Methods of Teaching Percussion</li> <li>• Two Residency Electives</li> </ul> <p>Choral Track (14 credits)</p> <ul style="list-style-type: none"> <li>• Choral Arranging</li> <li>• Choral Conducting &amp; Rehearsal Techniques</li> <li>• Elementary General/Choral Methods</li> <li>• Secondary General Music Methods</li> <li>• Secondary Choral Methods 6-12</li> <li>• The Vocal Mechanism</li> <li>• One Residency Elective</li> </ul> <p>String Track (14 credits)</p> <ul style="list-style-type: none"> <li>• String Arranging</li> <li>• Orchestral Conducting &amp; Rehearsal Techniques</li> <li>• Integrating Winds &amp; Percussion Into Orchestra</li> <li>• Survey of String Literature</li> <li>• String Methods I</li> <li>• String Methods II</li> <li>• One Residency Elective</li> </ul> <p>Music Education Electives (12 credits)</p> <p>Exit Requirement (0 credit)</p>	<p>Admission:</p> <ul style="list-style-type: none"> <li>• Undergraduate degree in music</li> <li>• Admission essay</li> <li>• 3.0 GPA</li> <li>• Professional references</li> <li>• Professional resume</li> </ul> <p>Course Completion:</p> <ul style="list-style-type: none"> <li>• Graduate Core</li> <li>• Track specific course work</li> <li>• Elective courses</li> <li>• Knowledge of instruments and voice</li> <li>• Skill in composition/arranging</li> <li>• Understand music technology</li> <li>• Knowledge of music history and literature</li> <li>• Musical performance</li> <li>• Minimum 3.0 GPA</li> </ul> <p>Written Comprehensive Examination or Professional Teaching Portfolio:</p> <ul style="list-style-type: none"> <li>• Knowledge of foundations, major area and two secondary areas</li> <li>• Reflections of professional growth and development</li> <li>• Representative work samples, reflections and assessments</li> <li>• Evidence of pedagogical growth</li> </ul> <p>Master's Project:</p> <ul style="list-style-type: none"> <li>• Research paper, lecture demonstration or lecture recital</li> <li>• Beneficial to music education</li> <li>• Relate to a professional teaching standard</li> <li>• Research is shared</li> </ul> <p>Degree Conferment:</p> <ul style="list-style-type: none"> <li>• Minimum cumulative GPA 3.0</li> <li>• Teaching Portfolio review or Exam assessment</li> <li>• Master's Project assessment</li> <li>• Master's Project Poster Session</li> </ul>

		<ul style="list-style-type: none"> <li>• Master's Project</li> <li>• Written Comprehensive Exam</li> <li>• Professional Teaching Portfolio</li> </ul>	assessment
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## Graduate Institutional Disposition: Professionalism in Teaching

Candidate Outcomes	Illinois State Board of Education Standards and National Association of Schools of Music Guidelines	Master of Music Education Coursework and Other Experiences	Master of Music Education Assessment Plan
<p>2. Academic ability and diligence leading to a lifetime of learning</p> <p>3. Skill in the process of teaching</p> <p>4. Self-discipline and persistence</p> <p>5. Interpersonal and intrapersonal skills</p> <p>6. Good citizenship and personal integrity</p> <p>7. Building of pragmatic links with educational programs in diverse communities</p> <p>8. Professionalism in action, word and appearance</p>	<p>Professional Teaching Standards 2, 3, 4, 5, 6, 7, 8, 9, 10, 11</p> <p>Content Standard 5</p> <p>Technology Standards 3, 5, 6, 7, 8, 9</p> <p>Language Arts Standards 1, 2, 3</p> <p>National Association of Schools of Music – Desirable Attributes, Essential Competencies, and Professional Procedures</p> <ol style="list-style-type: none"> <li>1. Personal commitment</li> <li>2. Ability to lead</li> <li>3. Capability to inspire.</li> <li>4. Ability to articulate logical rationales for music</li> <li>5. Ability to work productively within specific educational systems</li> <li>6. Ability to evaluate ideas, methods, and policies in the arts</li> <li>7. Ability and desire to remain current with developments in the art of music.</li> </ol> <p>NASM Teaching Competencies</p> <ol style="list-style-type: none"> <li>1. Ability to teach at various levels to different grade levels</li> <li>2. An understanding of child growth and development</li> <li>3. Ability to assess and plan programs</li> <li>4. Knowledge of current methods, materials and repertoire</li> <li>5. Ability to accept, amend or reject methods and materials</li> <li>6. Understanding of evaluative techniques</li> </ol>	<p>Professional Education (4 credits)</p> <ul style="list-style-type: none"> <li>• Introduction to Graduate Study</li> <li>• Instructional Design: Integrating Arts and Technology</li> <li>• Curriculum &amp; Administration</li> </ul> <p>Band Track (14 credits)</p> <ul style="list-style-type: none"> <li>• Band Conducting &amp; Rehearsal Techniques</li> <li>• Band Arranging</li> <li>• Jazz Arranging</li> <li>• Methods of Teaching Woodwinds</li> <li>• Methods of Teaching Brass</li> <li>• Methods of Teaching Percussion</li> <li>• Two Residency Electives</li> </ul> <p>Choral Track (14 credits)</p> <ul style="list-style-type: none"> <li>• Choral Arranging</li> <li>• Choral Conducting &amp; Rehearsal Techniques</li> <li>• Elementary General/Choral Methods</li> <li>• Secondary General Music Methods</li> <li>• Secondary Choral Methods 6-12</li> <li>• The Vocal Mechanism</li> <li>• One Residency Elective</li> </ul> <p>String Track (14 credits)</p> <ul style="list-style-type: none"> <li>• String Arranging</li> <li>• Orchestral Conducting &amp; Rehearsal Techniques</li> <li>• Integrating Winds &amp; Percussion Into Orchestra</li> <li>• Survey of String Literature</li> <li>• New Millennium for String Education</li> <li>• Bridging the Gap to Artistry in String Education</li> <li>• One Residency Elective</li> </ul> <p>Applied Music Performance (4 credits)</p> <ul style="list-style-type: none"> <li>• 2 Applied Study courses</li> <li>• 2 semesters of major ensembles</li> <li>• 2 Semesters of chorus</li> </ul>	<p>Admission:</p> <ul style="list-style-type: none"> <li>• Undergraduate degree in music</li> <li>• Admission essay</li> <li>• 3.0 GPA</li> <li>• Professional references</li> <li>• Professional resume</li> </ul> <p>Course Completion:</p> <ul style="list-style-type: none"> <li>• Graduate Core</li> <li>• Track specific course work</li> <li>• Elective courses</li> <li>• Knowledge of instruments and voice</li> <li>• Skill in composition/arranging</li> <li>• Understand music technology</li> <li>• Knowledge of music history and literature</li> <li>• Musical performance</li> <li>• Minimum 3.0 GPA</li> </ul> <p>Written Comprehensive Examination or Professional Teaching Portfolio:</p> <ul style="list-style-type: none"> <li>• Knowledge of foundations, major area and two secondary areas</li> <li>• Reflections of professional growth and development</li> <li>• Representative work samples, reflections and assessments</li> <li>• Evidence of pedagogical growth</li> </ul> <p>Master's Project:</p> <ul style="list-style-type: none"> <li>• Research paper, lecture demonstration or lecture recital</li> <li>• Beneficial to music education</li> <li>• Relate to a professional teaching standard</li> <li>• Research is shared</li> </ul> <p>Degree Conferment:</p>

		General Education (2 credits) <ul style="list-style-type: none"> <li>• Survey of Music History I</li> <li>• Survey of Music History II</li> <li>• American Music History</li> </ul> Music Education Electives (12 credits)	<ul style="list-style-type: none"> <li>• Minimum cumulative GPA 3.0</li> <li>• Teaching Portfolio review or Exam assessment</li> <li>• Master's Project assessment</li> <li>• Master's Project Poster Session assessment</li> </ul>
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## Graduate Institutional Disposition: Strength in Character

Candidate Outcomes	Illinois State Standards	Master of Music Education Coursework and Other Experiences	Master of Music Education Assessment Plan
3. Academic ability and diligence leading to a lifetime of learning  4. Self-discipline and persistence  5. Interpersonal and intrapersonal skills  6. Good citizenship and personal integrity	Illinois Professional Teaching Standards 10 and 11  National Association of Schools of Music – Desirable Attributes, Essential Competencies, and Professional Procedures 1. Personal commitment 2. Ability to lead 3. Capability to inspire 5. Ability to work productively within specific educational systems	Infused into: <ul style="list-style-type: none"> <li>• Coursework</li> <li>• Ensembles</li> <li>• Concert Performances</li> <li>• Tours</li> <li>• Pre-clinical Observations</li> <li>• Student Teaching</li> <li>• Master's Project Preparation</li> <li>• Poster Session Preparation</li> </ul> Infused into the College environment <ul style="list-style-type: none"> <li>• Lecture-recitals</li> <li>• Lecture-demonstrations</li> <li>• Graduate Assistantships</li> <li>• Work Study Program</li> <li>• Tuesday Lecture Series</li> <li>• Community Service</li> <li>• Outreach Programs</li> <li>• Student Organization Service Projects</li> <li>• Poster Session</li> </ul>	Admission: <ul style="list-style-type: none"> <li>• Undergraduate degree in music</li> <li>• Admission essay</li> <li>• 3.0 GPA</li> <li>• Professional references</li> <li>• Professional resume</li> </ul> Course Completion: <ul style="list-style-type: none"> <li>• Graduate Core</li> <li>• Track specific course work</li> <li>• Elective courses</li> <li>• Knowledge of instruments and voice</li> <li>• Skill in composition/arranging</li> <li>• Understand music technology</li> <li>• Knowledge of music history and literature</li> <li>• Musical performance</li> <li>• Minimum 3.0 GPA</li> </ul> Written Comprehensive Examination or Professional Teaching Portfolio: <ul style="list-style-type: none"> <li>• Knowledge of foundations, major area and two secondary areas</li> <li>• Reflections of professional growth and development</li> <li>• Representative work samples, reflections and assessments</li> <li>• Evidence of pedagogical growth</li> </ul> Master's Project: <ul style="list-style-type: none"> <li>• Research paper, lecture demonstration or lecture recital</li> <li>• Beneficial to music education</li> <li>• Relate to a professional teaching standard</li> <li>• Research is shared</li> </ul> Degree Conferment:

			<ul style="list-style-type: none"><li>• Minimum cumulative GPA 3.0</li><li>• Teaching Portfolio review or Exam assessment</li><li>• Master's Project assessment</li><li>• Master's Project Poster Session assessment</li></ul>
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## Assessment System

VanderCook College of Music's assessment system is derived from six sources, each with overlapping but distinct purposes. They are as follows:

1. *Evaluation of Candidate Qualifications.* A multiple-stage system to assess undergraduate, master of music education and certification, and graduate candidates' progress at the following points. Aspects of this assessment are aligned with the Dispositions, Outcomes, Standards and Coursework described in the previous charts.

### Bachelor of Music Education

- Admission to the College
- Teacher Candidacy Skills Assessment (TCSA)
- Admission to Student Teaching
- Completion of Student Teaching
- Program Completion and Recommendation for Entitlement

### Master of Music Education and Certification

- Admission to the College
- Teacher Candidacy Skills Assessment (TCSA)
- Admission to Student Teaching
- Completion of Student Teaching
- Graduate Program Completion
- Degree Conferment and Recommendation for Entitlement

### Master of Music Education

- Admission to the College
- Graduate Course Completion
- Written Comprehensive Examination or Professional Teaching Portfolio
- Master's Project
- Degree Conferment

The graduate and undergraduate deans track candidate performance from the grade point averages and test scores (ACT, SAT, GRE) at the point of admission throughout each candidate's time in the degree program (grades, credits attempted/credits earned, performance juries, TCSA, comprehensive performance exams, graduate comprehensive written exam or professional teaching portfolio, and master's project). Remediation or curriculum adjustments are implemented based on performance data.

2. *Institutional Tracking.* In 2008, the institution began the conversion to CAMS Enterprise™ (Comprehensive Academic Management System), which is a completely integrated, web-based Academic Enterprise Resource Planning for higher education. This system will allow data for candidates in all VanderCook's programs to be collected and tracked, and is expected to track retroactive data by



2012. Prior to 2008, the respective deans monitored grades, ISBE test scores, IPEDS reports and other data.

3. *Semester assessments.* Undergraduate assessments may include jury examinations or recitals; performance in VCM Seminar; credit hours attempted/credit hours earned; GPA; Musicianship, Scholarship, Citizenship (MSC) Grids; and course evaluations. Graduate assessments may include GPA, credit hours attempted/credit hours earned, MSC Grids (MMEd/Cert candidates only), graduate course exit assessments, and course evaluations. Semester assessments for all programs also incorporate qualitative and/or quantitative assessments of candidates' performance in ensembles and classes.

Standards for candidates are articulated within coursework, the Student Handbooks, and the College Catalog.

4. *Faculty and Staff Professional Development & Assessment.* As an institution of higher education, we embrace and encourage life-long learning and growth. To this end, faculty and staff of the college are involved in annual professional development and review. Professional development plans are written at the beginning of each academic year. During the spring semester, faculty and staff members assess their performance on a standardized form. A meeting is set with the president, dean or director of each program to discuss assessment and future goals.

Faculty participates in an academic collaboration team that enables each instructor to receive feedback from a peer at a post-observation conference in an area discussed prior to the observation. Applied instructors participate in peer assessment through review of video taped lessons. Professional development workshops, conferences and classes are made available to faculty to attend as appropriate.

End of the semester course evaluations and annual curriculum maps provide feedback to faculty and the deans. Faculty members are able to assess their course learning objectives, their delivery of instruction, and through data analysis, are able to adjust and enhance instruction to best meet the needs of each student.

5. *Accreditation reviews.* Institutional reviews by NASM, The Higher Learning Commission of the North Central Association, and ISBE. The process of preparing reviews is frequent, comprehensive, and significant in the way programs are assessed and redesigned.

6. *Long-range Planning.* In the 2009-2010 academic year, VanderCook College of Music began to develop an updated long-range plan, *Directions for a Second Century*. This long-range plan is being written to articulate the needs and directions for the College as it enters its second century.

The College's long-range plan is being built around three tenets: inspire, build, sustain. The college will also make these goals central in its upcoming capital campaign designed to provide funds necessary to transform a second building on the

IIT campus into a teaching, learning and performance venue for VanderCook and the community.

These three tenets will serve as a foundation to help define the college's future paths in the areas of curriculum (Inspire), facilities and resources (Build) and human and financial capital (Sustain). Through the work of faculty committees, informal meetings with various College constituencies, and the Board of Trustees, this plan will work to identify the College's strengths, weaknesses, opportunities and threats, and will develop a series of goals and strategies to ensure the College's future.

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