

VanderCook Course Syllabus/Lesson Plans ENDORSEMENT LEVEL 2, Summer 2022 Online

Zoom link:

<https://zoom.us/j/92652666560?pwd=SW9sZnhWdk1CZWZzeHdmMW1PQWZPQT09>

Paul Rolland String Pedagogy – Level 2 Endorsement, Online Joanne May, Instructor

Course Dates & Hours: June 20-25 9:00 am - 1:00 pm CDT

Course Credit (Variable): 2 or 3 credit hours

“Begin with the end in mind” - Madeline Hunter

Madeline Cheek Hunter, 1916–1994, was an American educator who developed a model for teaching and learning that was widely adopted by schools during the last quarter of the 20th century.^[1] She was named one of the hundred most influential women of the 20th century and one of the ten most influential in education by the Sierra Research Institute and the National Women's Hall of Fame.

For 2 credits:

- Submit pre-instruction playing videos of Square Dance I and Country Fiddler ([link to Video Guidelines](#)) – *due June 21*
- Final teaching evaluation – 10-minute teaching demonstration of one Level 2 Rolland action and 2-3 preliminary actions (with approval by instructor). Your student for this teaching can either be another candidate or one of your own students. *This will take place on Zoom for the whole class on June 25; all must attend the whole session*
- Submit journal notes on all class sessions and assignments (here is a [link](#) to sample notes - clear organization, quality, and thorough completion of all notes will be graded) – *due June 30*
- Submit journal notes on readings – *due June 30*
- Submit journal notes on viewing of Rolland films – *due June 30*
- Submit journal notes on viewing of Level 2 cello video – *due June 30*
- Submit post-instruction playing videos of Square Dance I and Country Fiddler – *due June 30*
- Submit Feedback Form to Certification Committee Chair – *due June 30*

For 3 credits:

- All of the above, *plus*

- Choose one of the *Teaching of Action* Appendices A, B, or D (beginning on p. 186). Write a research paper based on your chosen Appendix, to include the following elements:

Paragraph 1 - Introduction (explain where you are in your understanding of Rolland pedagogy and why you've chosen this topic)

Par. 2 - A complete summary of the information in the Appendix

Par. 3 - Your reflection on this material - what you have learned by reading this Appendix

Par. 4 - How you will apply this knowledge in your teaching

Par. 5 - Conclusion

The paper should be 3-5 pages, double spaced, Times New Roman 12 pt. *Due June 30*

Student Engagement Statement

Students are expected to attend interactive Zoom meetings as stated above. Video viewing will be required outside of class, and a journal of reflections on the videos and class notes will be submitted at the end of the course. Each student must bring their own string instrument to every session. Collegial class discussion and interaction is expected.

Student Learning Outcomes

See Level 2 Curriculum at this [LINK](#)

Professionalism in Teaching

Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth. Students will demonstrate the ability to: Research best educational practices; Discern new uses for information from a variety of course work; Reflectively discuss their teaching and ways to enhance it.

Strength in Character

Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research. Students will demonstrate the ability to: Discuss a variety of educational approaches; Describe why particular educational approaches are chosen for use; Choose and apply new approaches to the teaching praxis.

Outcomes Assessments

- 1) Pre-instruction video submission
- 2) Class sessions and assignments journal notes
- 3) Readings journal notes
- 4) Viewing of Rolland films and JM films journal notes
- 5) Viewing of Level 2 cello and bass videos journal notes
- 6) Post-instruction video submission and quality of playing assessment
- 7) Final teaching evaluation
- 8) Appendix project (3 credits)

Course Requirements and Assessment Information

Attendance - every session is required attendance. Level 2 Endorsement cannot be awarded if any sessions are missed. For illness or exceptional circumstances you may be required to submit an assignment based on what you missed (for example, viewing the Zoom recording of class that was missed and submitting an additional 1-page paper on what you viewed, teaching a segment of a topic by submitting a video - these assignments will be determined at the time).

Assignment #1	Pre-Instruction Video	20 points
Assignment #2	Class sessions and assignments journal notes	20 points
Assignment #3	Readings journal notes	20 points
Assignment #4	Viewing of Rolland films and JM films journal notes	20 points
Assignment #5	Viewing of Level 2 cello and bass videos journal notes	20 points
Assignment #6	Post-instruction video submission and quality of playing assessment	50 points
Assignment #7	Final teaching evaluation	100 points
Assignment #8	Appendix project (3 credits)	100 points

Grading Breakdown:

- #1 20/250 (350 if taking 3 credits)
- #2 20/250 (350 if taking 3 credits)
- #3 20/250 (350 if taking 3 credits)
- #4 20/250 (350 if taking 3 credits)
- #5 20/250 (350 if taking 3 credits)
- #6 50/250 (350 if taking 3 credits)
- #7 100/250 (350 if taking 3 credits)
- #8 100/350 (not required for 2 credits)

Required Materials

- No later than two weeks prior to instruction, candidates should acquire *The Teaching of Action in String Playing* by Paul Rolland with Marla Mutschler, the [book](#) and films. The films are available streamed on [Vimeo](#) for purchase or rental (contact me for a discount code for 10% off the vimeos).
- *New Tunes for Strings*, [Bk 1](#) and [Bk 2](#) by Stanley Fletcher, for your instrument.
- A journal
- Your instrument
- Joanne May Violin & Viola Videos (YouTube)
<https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow>

Mon., June 20 – 9:00 a.m.-1:00 p.m. CST (Chicago time) PRINCIPLES OF MOVEMENT IN STRING PLAYING

PRIOR TO SESSION:

- Submit pre-instruction playing videos of Square Dance I and Country Fiddler ([link to Video Guidelines](#)) – due June 21
- Introduction and Ch. 1, read/take journal notes, pp. 1-10
- Ch. 2a, skim through the pages in Part I of the chapter, pp. 10-29
- Ch. 2b, read/take journal notes, pp. 30-40
- Film #1 & #2 – view and take notes
- Joanne May Video “Bilateral and Unilateral” – view and take notes
https://youtu.be/SfQM_Ik53LY
- Bring to our sessions each day: *Teaching of Action in String Playing* book, instrument, journal for notes (take notes in hand-written or typed form, but they must be submitted typed), *New Tunes for Strings Bks. 1 & 2*

GOALS – Be able to:

- Demonstrate total body action
- Demonstrate principles of body balance and leverage in avoiding excessive tension
- Demonstrate bilateral and unilateral bowings
- Demonstrate balance in the instrument hold and in the bow arm
- Demonstrate balance in the rotation of the upper arm in bow pressure

- Demonstrate balance in repetitious movements (vibrato, rapid detaché, sautillé) and “ballistic” movements (martelé, spiccato)
- Demonstrate 3 phases of movement: preparation, action, follow-through
- Demonstrate balanced and sequential bowings

INTRODUCTIONS / PROTOCOLS

1. Please keep your camera on and sound muted unless having class discussion or question/answer time
2. Be sure your camera is set so I can see you doing the actions through the week
3. Use the “raise hand” icon or simply raise your hand if you have a question *at any point*
4. You may ask a question in the chat, either directed to everyone or to just me. If I don’t respond I may not have seen it, feel free to unmute and speak up.

REVIEW OF LEVEL 1, OVERVIEW OF CERTIFICATION PROGRAM

The Teaching of Action In String Playing, Developmental and Remedial Techniques
Rolland/Mutschler

Chapter Titles (also Film Titles)

1. Young Violinists in Action
2. Principles of Movement (Motion) in String Playing^{2, 3}
3. Rhythm Training²
4. Establishing the Violin Hold^{2, 3}
5. Learning to Hold the Bow^{2, 3}
6. Playing at the Middle with Short Strokes^{2, 3}
7. Establishing Left Hand and Finger Placement in the First Position^{2, 3}
8. Principles of Left Hand and Finger Action³
9. Extending the Bow Stroke^{2, 3}
10. Developing Finger Movements³

11. Basic Shifting Movements^{3,4}
12. Bouncing the Bow^{3, 4}
13. Martelé and Staccato⁴
14. Developing Flexibility⁴
15. First Steps in Vibrato Teaching^{3, 4}
16. Sustained Strokes, Détaché, and Related Bowings⁴
17. Remedial Teaching⁴

Superscripts:

- 2 = Level 2 curriculum
- 3 = Level 3 curriculum
- 4 = Level 4 curriculum

Paul Rolland String Pedagogy Certification

Level 1 Endorsement – Upon completion of one full workshop, Level 1 Endorsement is granted.

Level 2 Endorsement – Requires attendance at a second full workshop during which candidates will meet daily with a mentor, submit a journal of notes taken during the sessions and on required chapters, and complete performance/teaching evaluations. Level 2 emphasis is on Paul Rolland String Pedagogy Principles in a group setting.

Level 3 Endorsement – Requires attendance at a third full workshop during which candidates will meet daily with a mentor, submit a journal of notes taken during the sessions, and complete performance/teaching evaluations. Level 3 emphasis is on the individual's teaching and playing, with a focus on the initial stages of more advanced pedagogical topics.

Level 4 Endorsement / Full Certification – Piloted Summer 2021. Requires attendance at a fourth full workshop. Daily meetings in small groups with a mentor, submission of journal notes, 2 private mentor meetings, and final playing and teaching evaluations. Focus is on a complete understanding of the Rolland

pedagogy and an awareness of additional materials and training sessions that are available.

Post-Certification Presenter Training Course – This course focuses on preparing qualified instructors to share their expertise in Rolland pedagogy through presentations. Several topics will be addressed, including planning for presentations, managing the environment of the presentation, maximizing instruction, and managing post-presentation professional responsibilities. Upon successful completion of Presenter Training, your name will be added to a Paul Rolland String Pedagogy Society Endorsed Presenter List on the PRSPS website.

Post-Certification Mentor Training Course – This course focuses on preparing qualified instructors to share their expertise in Rolland pedagogy through mentoring. Several topics will be addressed, including planning for the mentoring process, managing the environment of and establishing a culture for learning and instruction, including significant work in remedial teaching strategies, and managing post-mentoring professional responsibilities. Upon successful completion of Mentor Training, your name will be added to a Paul Rolland String Pedagogy Society Endorsed Mentor List on the PRSPS website.

GOALS IN ACTION:

MOVEMENT WITHOUT INSTRUMENT

- March in place
- Try to stand still
- Swing a case or heavy object
- Extend an arm or leg
- Marshmallow knees
- Weight in heels, open chest
- RH on L shoulder, swing down-forward-out-back (ellipse)
- Bilateral – Unilateral
- 3 phases of movement: preparation, action, follow-through
- Tapping RH on palm of LH – balance with teeter-totter arm, repetitious movements

MOVEMENT WITH INSTRUMENT

- Statue of Liberty
- Guide button with RH
- Cantilever principle
- Place N Lift
- Flying pizzicato
- Rotation of upper arm for “weight”
- Repetitious movements – rapid detaché, sautillé, vibrato (waving), etc

Long bows with elbow drop
Balanced string crossings
Play Country Fiddler

PAUSE FOR QUESTIONS – UNMUTE PLEASE IF YOU HAVE A QUESTION

LOOK BRIEFLY AT THESE...

Top 12 Favorite Actions by Paul Rolland Instructors

Compiled by Nancy Kredel, May, 2018

Note: numbers in parentheses show # of votes this Action received

1. Casewalk (2)

- strengthens upper body
- encourages rhythmic body movements

2. Statue of Liberty (6)

- begin from a position of strength, relax into correct posture and position
- feet in balanced position, “marshmallow knees,” rest position to playing position

3. Shuttle (11)

- elbow leads
- arc motion
- double shift “birdie shifts”

4. Polishing the String (3)

- vibrato and shifting preparation
- use tissue, polish string in rest position, gradually move to playing position
- low, then middle, then high position polishing
- move between positions while polishing

5. Left Arm Swinging (2)

- play open strings while swinging
- play a song, swing on open strings
- encourages quick, accurate placement of fingers and large muscle relaxation

6. Tapping - LH & RH (8)

- left hand quick finger action
- accurate target for good intonation
- preparation for quick notes and trills (“clavichord fingers”)
- releases tension in bow hand
- simple, quick movement, encourages relaxed fine motor skills

7. Rock and Roll (7)

- Roll the Arm
- Rock the Bow
- get a good bow hold, transfer bow to string
- encourages large and small muscle relaxation and flexibility

8. Place and Lift and Silent Bow Transfers (6)

- transfer from rest position to playing position
- touch bow to string at middle of bow, then frog, then tip
 - add arm weight to encourage stick to bend toward hairs, then lift off and repeat
- 2 placements in a row, then 3

9. Rebound (7)

- down-bow, circle back, down-bow with whole body motion, short bows, then longer bows
- retake: down-bow, circle back, up-bow
- flexible fingers at frog (“fle-fi-fro”)
- bilateral motion

10. Flying Pizzicato (9)

- whole body movement
- encourages long straight bow strokes
- bilateral motion

11. Early Bow Hold at Balance Point (2)

- allows for less tension in bow hand
- use with silent bow transfers
- only use for a short time

12. Pulling and Pushing the Bow Against Resistance (3)

- develop strength and flexibility in bow hand and arm
- hold bow horizontal, pinch slightly with left hand on stick, draw bow in small strokes
- develops stronger tone

Additional Favorites (if time)

13 • Silent Bouncing, Glancing, V bounce, U bounce

14 • Shadow Bowing – in elbow, bow in vertical position, make a circle with left fingers

15 • Establishing Correct Placement of Instrument – “the fly”

ASSIGNMENT FOR TUESDAY

• Read through the Action column in the Level 2 Curriculum and begin considering a few of the Actions you might wish to choose to teach during your final evaluation on Saturday. Each candidate, together with their mentor, will choose one primary action plus 2-3 preliminary actions. I would like to have you choose your actions on or before Thursday.

• Decide by Wednesday if you’d like to teach another class member or one of your own students for the final evaluation

- Ch. 4, read/take notes on whole chapter, pp. 61-79
- Film #4 – view and take notes
- Choose three (3) Joanne May Violin & Viola Videos *on the topics listed under GOALS for Monday and/or Tuesday*, view the 3 videos, include notes in your journal, be prepared to tell the class what you viewed and/or learned.
<https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow/>
- Choose ONE of the following performances of Dancla Air Varié, Op. 89 No.1, view and write a critical review of approximately 1 minute of the performance (1/2 to 1 page typed). Incorporate descriptions using Rolland Action terminology from the GOALS for Monday and/or Tuesday. Include this review in your journal. For Tuesday's class, be prepared to do 2 things:
 1. Share your screen and play your chosen 1-minute video clip, telling the class what we should look for while viewing.
 2. Model how you would teach this student by teaching your ideas to our class. Your teaching should be approximately 2-3 minutes.

<https://www.youtube.com/watch?v=vqS0ROeYeJ8>

<https://www.youtube.com/watch?v=lfrLLI3F0hk&list=RDvqS0ROeYeJ8&index=4>

https://www.youtube.com/watch?v=OQMQ6_qQXQs&list=RDvqS0ROeYeJ8&index=3

<https://www.youtube.com/watch?v=IB8QocAbedQ>

<https://www.youtube.com/watch?v=JRA3H7UUqZ0>

https://www.youtube.com/watch?v=DSPoszdaA_A

<https://www.youtube.com/watch?v=eXmajTbn0E0>

<https://www.youtube.com/watch?v=KxJg3XNY48c>

<https://www.youtube.com/watch?v=qEj2BTrHJBE>

<https://www.youtube.com/watch?v=cHGzDKJpwak>

PLAY SQUARE DANCE I AND OTHER NEW TUNES AS TIME ALLOWS

**Tues., June 21 – 9:00 a.m.-1:00 p.m. CST
ESTABLISHING THE VIOLIN (INSTRUMENT) HOLD**

GOALS – Be able to:

- Demonstrate Placing Instrument/Shaping Left Hand
- Demonstrate Stance
- Demonstrate Case Walk
- Demonstrate Statue of Liberty, Balancing A Ball, Securing the Instrument
- Demonstrate “Fire Drill” Sitting Position – begin standing
- Demonstrate Shuttle Lo-Middle and Left Arm Swing
- Demonstrate Left Hand Tapping

DISCUSSION ABOUT ACTIONS AND STUDENT FOR FINAL EVALUATION / JM VIDEOS (3)

DANCLA TEACHING ACTIVITY

DOING THE ACTIONS

ASSIGNMENT FOR WEDNESDAY

- Ch. 5, read/take notes on pp. 80-89
- Film #5 – view and take notes
- Choose 3 Joanne May Violin & Viola Videos on the topics listed under GOALS for Wednesday, view them, and include notes in your journal <https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow/>
- Bring *New Tunes for Strings, books 1 & 2* for Play-In on Wednesday

Wed., June 22 – 9:00 a.m.-1:00 p.m. CST LEARNING TO HOLD THE BOW

GOALS – Be able to:

- Demonstrate Preparing Bow Hold using dowel or pencil
- Demonstrate Early Bow Hold
- Demonstrate Regular Bow Hold
- Demonstrate Shadow Bowing
- Demonstrate Holding Violin/Bow Together, Roll the Arm and Rock the Bow

- Demonstrate Place and Lift and First Bow Strokes at Middle
- Demonstrate Balancing the Bow
- Demonstrate Flying Pizzicato (p. 115)

DISCUSSION ABOUT ACTIONS FOR FINAL EVALUATION / JM VIDEOS (3)

DOING THE ACTIONS

NEW TUNES PLAY-IN – SHARE FAVORITES

ASSIGNMENT FOR THURSDAY

- Ch. 7, read/take notes on whole chapter, pp. 98-104
- Film #7 – view and take notes
- Choose ONE of the following performances of Dancla Air Varié, Op. 89 No.1, view and write a critical review of approximately 1 minute of the performance (1/2 to 1 page for your writing). In your writing, incorporate descriptions using Rolland Action terminology from the GOALS for Monday and/or Tuesday. Include this review in your journal. For Tuesday’s class, be prepared to do 2 things:
 1. Share your screen and play your chosen 1-minute video clip, telling the class what we should look for while viewing.
 2. Model how you would teach this student by teaching your ideas to our class. Your teaching should be approximately 2-3 minutes.

(Note: these are different performances than the previous list):

<https://www.youtube.com/watch?v=0LeCRdHvI2o>
<https://www.youtube.com/watch?v=8sExkYjjsJc>
<https://www.youtube.com/watch?v=GOxUvqgThks>
<https://www.youtube.com/watch?v=jXGeZEwQFIY>
https://www.youtube.com/watch?v=J_2joNbEII4
<https://www.youtube.com/watch?v=ACJtCa3g52w>
<https://www.youtube.com/watch?v=RX1rDXZvXW8>
<https://www.youtube.com/watch?v=W4CFALVn8bo>
<https://www.youtube.com/watch?v=ZHAjNLlrl9w>
<https://www.youtube.com/watch?v=20eoPe6HgsA>
<https://www.youtube.com/watch?v=DKiFqGIhzhQ>

<https://www.youtube.com/watch?v=FdQz0xSgWn0>
<https://www.youtube.com/watch?v=PPJ1oIThMNs>
https://www.youtube.com/watch?v=Lu_LUeltZrk

Thurs., June 23 – 9:00 a.m.-1:00 p.m. CST ESTABLISHING LEFT HAND AND FINGER PLACEMENT IN FIRST POSITION

GOALS – Be able to:

- Demonstrate Silent Preparation
- Demonstrate Steps in Placing Fingers 1, 2, & 3
- Demonstrate the Octave Game in first position
- Demonstrate Steps of Shuttle in Lo-Middle-High positions (p. 76)

DECISION ABOUT ACTIONS FOR FINAL EVALUATION

DANCLA TEACHING ACTIVITY

DOING THE ACTIONS

ASSIGNMENT FOR FRIDAY

- Ch. 8 read/take notes on pp. 105-114, Read Final Evaluation Guidelines
- Film #6 – view and take notes
- Bring to Friday's session 2-3 of the most important ideas that interested you or questions you had while reading and viewing of the *Principles of Left Hand and Finger Action*. Be prepared to have a class discussion.
- Practice your Final Evaluation teaching episode, speaking ALOUD as you teach. Time yourself so you will not teach longer than 10 minutes, or less than 7 minutes. Be prepared to teach your lesson during Friday's session.

Fri., June 24 – 9:00 a.m.-1:00 p.m. CST PRINCIPLES OF LEFT HAND AND FINGER ACTION

REHEARSE FINAL EVALUATION

GOALS – Be able to:

- Demonstrate an understanding of all elements of left hand and finger action
 1. Balance
 2. Elevation
 3. Thumb Placement
 4. Angle of Fingers
 5. Fingertip Contact
 6. Base of 1st Finger Contact
- Final Evaluation Run-through

DISCUSSION ABOUT PRINCIPLES OF LEFT HAND AND FINGER ACTION – TOP 2-3 IDEAS/QUESTIONS

FINAL EVALUATION Q & A

TEACHING EPISODES WITH FEEDBACK

Sat., June 25 – 9:00-? CST
FINAL EVALUATIONS

Candidate Conduct

An important part of VanderCook's Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.

Keep cell phones off while classes are in session; use computer for Zoom calls; computers and cell phones must be off during the quiz

Health and Safety

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

Academic Honesty

Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate's success in the program. Examples of academic dishonesty include:

Presenting another's words, music, or concepts as your own by failing to acknowledge or properly cite the source.

Communicating or receiving answers or information to/from another in a testing situation.

Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.

Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.

Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.

Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.

Plagiarism

Plagiarism means taking someone else's words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

Disability Statement

If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.

Joanne May, retired Assistant Professor of Music Education and Director of Orchestras at Elmhurst University, founded the annual Elmhurst World Music Festival, assisted in writing the course *String Improvisation for Educators*, helped to add four new string faculty members to the department, and was string advisor to the Music Performance degree development committee. She conducted the Elmhurst University Philharmonic for performances at the Illinois Music Education Conference and in Millennium Park for the Chicago World Music Festival and toured with the orchestra for annual performances in several states. Before teaching at Elmhurst University, May had retired with 33 years of public school teaching of strings, orchestra, band, and general music.

A student of Paul Rolland for three years at the University of Illinois, May has incorporated Rolland pedagogy into all areas of her teaching. She has presented on Rolland pedagogy at several national and international conferences and is currently a member of the Rolland Certification Committee and the Rolland Society Board. She has served as President of the Orchestra Division for ILMEA, Illinois ASTA President, National Chair of the ASTA Student Chapter Committee, and National Chair of the Orchestra Council for NAFME. Her awards include the *Mary Hoffman Award for Teaching Excellence* by Illinois Music Educators Association, *Educator of the Year* and *Distinguished Service Award* from the Illinois American String Teacher's Association, and *Teacher Recognition Award* for the Presidential Scholar Program in Washington, D.C. by the U.S. Department of Education.