

**Music Teacher Preparation in California:  
Standards of Quality and Effectiveness for  
Subject Matter Programs**

**Handbook for Teacher Educators  
and Program Reviewers**

**Commission on Teacher Credentialing**

**State of California**

**1994**

**Music Teacher Preparation in California:  
Standards of Quality and Effectiveness for  
Subject Matter Programs**

**Created and Recommended by the  
Music Teacher Preparation and  
Assessment Advisory Panel  
(1991-93)**



**Adopted and Implemented by the  
Commission on Teacher Credentialing  
State of California  
1812 Ninth Street  
Sacramento, California  
1994**

**The mission of the  
Commission on Teacher Credentialing  
is to maintain and enhance quality  
while encouraging innovation and creativity  
in the preparation and assessment . . .  
of professional educators  
for California's schools.**

# **The Commission on Teacher Credentialing**

**State of California**

**Pete Wilson, Governor**

**1994**

## **Commission Members**

Jerilyn R. Harris, Chair  
Verna B. Dauterive, Vice Chair  
Phillip Barker  
Pamela Davis

Carolyn Ellner  
Scott Harvey  
Juanita Haugen  
Elizabeth Heidig  
Torrie L. Norton  
Melissa Robinson  
Edmond Sutro  
Darryl T. Yagi  
Nancy Zarenda

Secondary Teacher  
School Administrator  
Middle School Teacher  
Office of Superintendent of Public  
Instruction  
Postsecondary Member  
Public Representative  
School Board Member  
Public Representative  
Elementary Teacher  
Elementary Teacher  
Secondary Teacher  
School Counselor  
Secondary Teacher

## **Ex-Officio Members**

Edward DeRoche  
Barbara Merino  
Erwin Seibel  
Arthurlene Towner

Association of Independent  
California Colleges and Universities  
Regents, University of California  
California Postsecondary Education  
Commission  
California State University

## **Executive Officers**

Philip A. Fitch  
David Wright  
Robert Salley

Executive Director  
Director, Professional Services Division  
Administrator, Program Evaluation

# The Music Teacher Preparation and Assessment Advisory Panel

**Commission on Teacher Credentialing  
1991-93**

Panel Members	Professional Positions	Educational Organizations
Jacqueline Blake	Music Advisor (K-12)	Hayward Unified School District
Hansonia Caldwell	Dean, Humanities and Fine Arts	California State University, Dominguez Hills
George DeGraffenreid	High School Music Teacher	Los Angeles Unified School District
Carole Delaney	Professor of Music	California State University, Sacramento
Karen Hafenstein	High School Music Teacher	Redding Unified School District
James Hanshumaker	Chair, Department of Music Education	University of Southern California
Val Hicks	Professor of Music	Santa Rosa Junior College
Carolynn Lindeman	Professor of Music	San Francisco State University
Susan Metz	Visual and Performing Arts Curriculum Associate	Rio Linda Union School District
Todd Oishi	High School Music Teacher	Fullerton Union High School District
Rosita Sands	Professor of Music	California State University, Long Beach
Chuck Schroeder	Administrator	Fresno Unified School District
Wayne Sheley	Dean, School of Fine Arts	California State University, Long Beach
Jim Tutt	High School Music Teacher	Vacaville Unified School District
Frances Ulrich	Professor of Music	California State University, Northridge
Diane Watanabe	Music Coordinator (K-12)	Los Angeles County Office of Education

Commission Consultant to the Advisory Panel:

Carol Bartell

Department of Education Liaison to the Panel:

Diane L. Brooks

Commission Secretary to the Advisory Panel:

Joyce Neeley

# Music Teacher Preparation in California: Standards of Quality and Effectiveness for Subject Matter Programs

## Contents

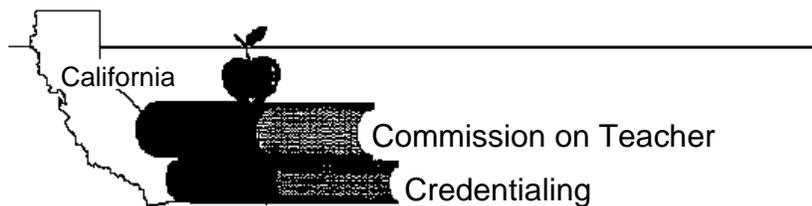
<b>Part 1: Introduction to Music Teaching Standards</b>	<b>1</b>
Standards and Credentials in Music: Foreword by the Commission.....	3
The Music Teaching Credential.....	4
Standards of Program Quality and Effectiveness.....	4
Analysis and Adoption of the Music Program Standards.....	7
New Music Performance Assessments Implemented in Music.....	7
Standards for Professional Teacher Preparation Programs.....	8
Subject Matter Standards for Prospective Elementary School Teachers.....	9
Overview of the Music Standards Handbook.....	9
Contributions of the Music Advisory Panel.....	9
Music Teaching and Teacher Preparation: Introduction by the Music Advisory Panel.....	10
 <b>Part 2: Standards of Program Quality in Music</b>	 <b>13</b>
Definitions of Key Terms.....	15
Preconditions for the Approval of Subject Matter Programs in Music.....	16
Category I Curriculum and Content of the Program.....	17
Standard 1 Program Philosophy and Purpose.....	17
Standard 2 Breadth of Preparation.....	18
Standard 3 Music Education Foundations.....	19
Standard 4 Performance.....	20
Standard 5 Theoretical, Historical, and Cultural Foundations.....	21
Standard 6 Repertory.....	22
Standard 7 Diversity and Equity in the Program.....	23
Standard 8 Technology and the Science of Music.....	24
Standard 9 Music Teaching and Assessment.....	25
Standard 10 Preprofessional Field Experience.....	26
Category II Essential Features of Program Quality.....	27
Standard 11 Coordination of the Program.....	27
Standard 12 Student Advisement and Support.....	28
Standard 13 Assessment of Subject Matter Competence.....	29
Standard 14 Program Review and Development.....	30

Specifications for Subject Matter Knowledge and Competence.....	31
Section I: Knowledge of Music.....	31
Section II: Content Area Performance Assessment (CAPA).....	33
<b>Part 3: Implementation of Music Teaching Standards</b> .....	<b>35</b>
Transition to Program Quality Standards for All Teaching Credentials.....	37
Improvements in the Review of Subject Matter Programs.....	38
Alignment of Program Standards and Performance Assessments.....	38
Validity and Authenticity of Subject Matter Assessments.....	39
New Terminology for "Waiver Programs".....	39
Ongoing Review and Approval of Subject Matter Programs.....	40
Review and Improvement of Subject Matter Standards.....	40
Music Teacher Preparation: Timeline for Implementation of Standards.....	41
Implementation Timeline: Implications for Prospective Teachers.....	42
Implementation Timeline Diagram.....	43
Implementation Handbook: Review and Approval of Music Programs.....	44
Initial Statement of Institutional Intent.....	44
The Program Proposal Document .....	45
Steps in the Review of Programs.....	45
Responses to Six Common Standards.....	47
Selection, Composition and Training of Program Review Panels.....	47
Subject Matter Program Review Panel Procedures.....	48
Subject Matter Program Review Panel Reports.....	48
Further Information and Communications Related to Standards and Programs.....	49
Regional Workshops for Colleges and Universities.....	49
Communications with the Commission's Staff and Review Panel.....	49
Request for Assistance from Handbook Users.....	49

**Part 1**

**Introduction to**

**Music Teaching Standards**





## **Standards and Credentials for Teachers of Music: Foreword by the Commission on Teacher Credentialing**

One of the purposes of education is to enable students to learn the important subjects of the school curriculum, including music. Each year in California, thousands of students enroll in music classes with teachers who are certified by the Commission on Teacher Credentialing to teach those classes in public schools. The extent to which these students learn to engage creatively in music and respond critically to music depends substantially on the preparation of their teachers in music and the teaching of music.

The Commission is the agency of California government that certifies the competence of teachers and other professionals who serve in the public schools. As a policymaking body that establishes and maintains standards for the education profession in the state, the Commission is concerned about the quality and effectiveness of the preparation of teachers and other school practitioners. On behalf of students, the education profession, and the general public, the Commission's most important responsibility is to establish and implement strong, effective standards of quality for the preparation and assessment of future teachers.

In 1988 and 1992 the Legislature and the Governor enacted laws that strengthened the professional character of the Commission, and enhanced its authority to establish rigorous standards for the preparation and assessment of prospective teachers. As a result of these reform laws (Senate Bills 148 and 1422, Bergeson), a majority of the Commission members are professional educators, and the agency is responsible for establishing acceptable levels of quality in teacher preparation and acceptable levels of competence in beginning teachers. To implement the reform statutes, the Commission is developing new standards and other policies collaboratively with representatives of postsecondary institutions and statewide leaders of the education profession.

To ensure that future teachers of music have the finest possible education, the Commission decided to establish a panel of experts to review recent developments in music education and to recommend new standards for the academic preparation of music teachers in California. The Commission's Executive Director invited colleges, universities, professional organizations, school districts, county offices of education and other state agencies to nominate distinguished professionals to serve on this panel. After receiving nearly 100 nominations, the Executive Director appointed the Music Teacher Preparation and Assessment Advisory Panel (see page ii). These sixteen professionals were selected for their expertise in music education, their effectiveness as teachers and professors of music, and their leadership in the music community. The panel was also selected to represent the diversity of California educators, and included music teachers and curriculum specialists as well as university professors and administrators. The panel met on several occasions from 1991 through 1993 to discuss, draft and develop the standards in this handbook. The Commission is grateful to the panelists for their conscientious work in addressing many complex issues related to excellence in the subject matter preparation of music teachers.

## **The Music Teaching Credential**

The Single Subject Teaching Credential in Music authorizes an individual to teach music classes in departmentalized settings. The holders of this credential may teach at any grade level, and may serve as music specialists in elementary schools, but the majority of departmentalized music classes occur in grades seven through twelve.

An applicant for a Single Subject Teaching Credential must demonstrate subject matter competence in one of two ways. The applicant may earn a passing score on a subject matter examination that has been adopted by the Commission. Alternatively, the prospective teacher may complete a subject matter preparation program that has been approved by the Commission (Education Code Sections 44280 and 44310). Regionally accredited colleges and universities that wish to offer subject matter programs for prospective teachers must submit those programs to the Commission for approval.

In California, subject matter preparation programs for prospective teachers are not the same as undergraduate degree programs. Postsecondary institutions govern academic programs that lead to the award of degrees, including baccalaureate degrees in music. The Commission sets standards for academic programs that lead to the issuance of credentials, including the Single Subject Teaching Credential in Music. An applicant for a teaching credential must have earned a Bachelor's degree from an accredited institution, but the degree may be in a subject other than the one to appear on the credential. Similarly, degree programs for undergraduate students in music may or may not fulfill the Commission's standards for subject matter preparation. Completing a subject matter program that satisfies the standards enables a candidate to qualify for the Single Subject Credential in Music.

The Commission asked the Music Teacher Preparation and Assessment Advisory Panel to create new standards of program quality and effectiveness that could be used to review and approve subject matter preparation programs. The Commission requested the development of standards to emphasize the knowledge, skills and perspectives that teachers must have learned in order to be effective in teaching the subjects that are most commonly included in music courses in the public schools of California.

## **Standards of Program Quality and Effectiveness**

In recent years the Commission has thoroughly redesigned its policies regarding the preparation of education professionals and the review of preparation programs in colleges and universities. In initiating these reforms, the Commission embraced the following principles or premises regarding the governance of educator preparation programs. The Commission asked the Music Teacher Preparation and Assessment Advisory Panel to apply these general principles to the task of creating standards for subject matter programs in music.

- (1) *The status of teacher preparation programs in colleges and universities should be determined on the basis of standards that relate to significant aspects of the quality of those programs. Program quality may depend on the presence or absence of specified features of programs, so some standards require the presence or absence of these features. It is more common, however, for the quality of educational programs to depend on how well the program's features have been designed and implemented in practice. For this reason, most of the Commission's program standards define levels of quality in program features.*

- (2) *There are many ways in which a teacher preparation program can be excellent.* Different programs are planned and implemented differently, and are acceptable if they are planned and implemented well. The Commission's standards are intended to differentiate between good and poor programs. The standards do not require all programs to be alike, except in their quality, which assumes different forms in different environments.
- (3) *The curriculum of teacher education plays a central role in a program's quality.* The Commission adopts curriculum standards that attend to the most significant aspects of knowledge and competence. The standards do not prescribe particular configurations of courses, or particular ways of organizing content in courses, unless professionals on an advisory panel have determined that such configurations are essential for a good curriculum. Similarly, curriculum standards do not assign unit values to particular domains of study unless there is a professional consensus that it is essential for the Commission's standards to do so. Curriculum standards for music teacher preparation are Standards 1 through 10 in Part 2 of this handbook.
- (4) *Teacher education programs should prepare candidates to teach the public school curriculum effectively.* The Commission asked the Music Advisory Panel to examine and discuss the *Visual and Performing Arts Framework for California Public Schools*, as well as other state curriculum documents in music education. The major themes and emphases of subject matter programs for teachers must be congruent with the major strands and goals of the school curriculum. It is also important for future teachers to be in a position to improve the school curriculum on the basis of new developments in the scholarly disciplines, and in response to changes in student populations and community needs. It is indispensable, however, that the Commission's standards emphasize the subjects and topics that are most commonly taught in public schools.
- (5) In California's public schools, *the student population is so diverse that the preparation of educators to teach culturally diverse students cannot be the exclusive responsibility of professional preparation programs in schools of education.* This preparation must begin early in the collegiate experience of prospective teachers. The Commission expects subject matter preparation programs to contribute to this preparation, and asked the Music Advisory Panel to recommend appropriate program standards. Concurring with this request, the panel recommended Standard 7 and incorporated multicultural themes in several other standards in this handbook.
- (6) *The curriculum of a teacher education program should be based on an explicit statement of purpose and philosophy. An excellent program also includes student services and policies such as advisement services and admission policies.* These components of teacher preparation contribute significantly to its quality; they make the program more than a collection of courses. The Commission asked the Music Advisory Panel to include standards related to (a) the philosophy and purpose of music teacher preparation and (b) significant, non-curricular elements of teacher preparation, to complement the curriculum standards. Standards 1 and 11 through 14 are consistent with these policies of the Commission.

- (7) *The Commission is concerned about the high level of attrition among beginning teachers, and has successfully sponsored legislation to improve the conditions in which new teachers work.* Reality-based career exploration is also needed, to ensure that credential candidates are aware of the challenges of teaching before they invest heavily in professional preparation. The Commission considers subject matter preparation programs to be occasions when students should explore the realities of teaching children and adolescents in schools. The advisory panel agreed, and developed Standard 10 in Part 2 of this handbook.
- (8) *The assessment of each student's attainments in a teacher education program is a significant responsibility of the institution that offers the program.* This assessment should go beyond a review of transcripts to verify that acceptable grades have been earned in required and elective courses. The specific form, content and methodology of the assessment should be determined by the institution. In each credential category, the Commission's standards attend to the overall quality of institutional assessment of students in programs. Standard 13 is an assessment standard for music teacher preparation programs.
- (9) *The Commission's standards of program quality allow quality to assume different forms in different environments.* The standards should define *how well* programs must be designed and implemented; they should not define specifically and precisely *how* programs should be designed or implemented.
- (10) *The Commission's standards of program quality are roughly equivalent with each other in breadth and importance.* Each standard is accompanied by a rationale that states briefly why the standard is important to the quality of teacher education. The standards are written in clear, plain terms that are widely understood.
- (11) *The Commission assists in the interpretation of the standards by identifying the important factors that should be considered when a program's quality is judged.* The Commission's adopted standards of program quality are mandatory; each program must satisfy each standard. "Factors to Consider" are not mandatory in the same sense, however. Instead, the factors suggest the types of questions that program reviewers should ask, and the types of evidence they should assemble and consider, when they judge whether a standard is met. Factors to consider are not "mini-standards" that programs must "meet." The Commission will expect the reviewers to weigh the strengths and weaknesses of a program as they determine whether the program meets a standard. The Commission does not expect every program to be excellent in relation to every factor that could be considered.
- (12) *Whether a particular program fulfills the Commission's standards is a judgment that is made by professionals who have been trained in interpreting the standards.* Neither the Commission nor its professional staff make these judgments without relying on music experts who are thoroughly trained in program review and evaluation. The review process is designed to ensure that subject matter programs fulfill the Commission's standards initially and over the course of time.

The Commission fulfills one of its responsibilities to the public and the profession by adopting and implementing standards of program quality and effectiveness. While assuring the public that educator preparation is excellent, the Commission respects the considered judgments of educational institutions and professional educators, and holds educators accountable for excellence. The premises and principles outlined above reflect the Commission's approach to fulfilling its responsibilities under the law.

### **Analysis and Adoption of the Music Program Standards**

Over the course of two years, the Music Teacher Preparation and Assessment Advisory Panel drafted the program quality standards and a set of preconditions for program approval. Meeting in public, the Commission then reviewed and discussed the draft standards and preconditions, as well as a draft plan for implementing the standards. The Commission distributed the draft standards, preconditions and implementation plan to music educators throughout California, with a request for comments and suggestions. The draft standards and other policy proposals were forwarded to:

- Academic administrators of California colleges and universities;
- Chairpersons of Music Departments in colleges and universities;
- Deans of Education in California colleges and universities;
- Presidents of professional associations of music teachers;
- Superintendents of county offices of education in California;
- Superintendents of school districts in California; and
- Music teachers and specialists who asked for the draft document.

The Commission asked county and district superintendents to forward the draft policies to music teachers and curriculum specialists for their analysis and comments.

After allowing a period for public comments, the Commission's professional staff compiled the responses to each standard and each precondition, as well as comments about the implementation plan, which were reviewed thoroughly by the Advisory Panel. The panel exercised its discretion in responding to the suggestions, and made several significant changes in the draft standards and preconditions. On March 3, 1994, the Advisory Panel presented the completed standards, preconditions and implementation plan to the Commission, which adopted them on March 4, 1994.

### **New Performance Assessment Implemented in Music**

Since 1970, many applicants have qualified for the Single Subject Credential in Music by passing a standardized exam that was adopted by the Commission: the National Teachers Examination (NTE) in Music. These prospective teachers of music qualified for credentials without completing programs of subject matter study that were approved by the Commission. In 1987 the Commission completed an exhaustive study of the validity of the NTE in Music. Based on the results of this research, the Commission asked the Music Teacher Preparation and Assessment Advisory Panel to develop new specifications for assessing the subject matter competence of future teachers of music.

The Commission asked the Advisory Panel to design a subject matter assessment that would be as parallel and equivalent as possible with the new subject matter program standards in this handbook. The panel developed specifications and model questions for a new exam that assesses the ability to analyze instrumental and choral performances, and the ability to evaluate musical compositions. The Commission disseminated the panel's draft specifications to several hundred music teachers, professors and curriculum specialists throughout California. Following an extensive review of the draft specifications, the panel made several revisions and the completed specifications were adopted by the Commission.

The Commission awarded a contract to Educational Testing Service (ETS) to develop a new Content Area Performance Assessment in Music that would match the Advisory Panel's specifications. On four occasions this new assessment was pilot-tested and field-tested throughout California. Following each test, the panel examined the participants' responses and revised the assessment questions. The panel also developed detailed criteria for scoring candidates' responses, which were also field-tested in practice. In March, 1992, the Commission adopted a plan for implementing the Content Area Performance Assessment (CAPA) in Music. In July, 1992, the Commission adopted a passing standard on this new assessment. After the first administration of the new assessment, the Commission re-examined its passing standard in terms of its impact on examinees.

Since November, 1992, candidates who seek to qualify for the Single Subject Credential in Music by examination have been required to pass the National Teacher Examination in Music *plus* the new two-hour assessment in which they analyze instrumental and choral performances, and they evaluate musical compositions. Meanwhile, the Advisory Panel also completed additional specifications for a new multiple-choice examination of knowledge of music. In October, 1994, the Commission invited leading test-development firms to submit proposals for a new exam to replace the National Teacher Examination in Music. The Commission intends to implement this new exam beginning in November, 1995, when candidates who seek to qualify for credentials by examination will be required to pass it and the CAPA in Music.

The Commission's new specifications for the assessment of subject matter knowledge and competence are included in this handbook (pp. 31-33) to serve as a resource in the design and evaluation of subject matter programs for future teachers of music.

### **Standards for Professional Teacher Preparation Programs**

The effectiveness of music in California schools does not depend entirely on the subject matter preparation of music teachers. Another critical factor is the teacher's ability to *teach* music. To address the *pedagogical* knowledge and effectiveness of music teachers, the Commission adopted and implemented *Standards of Program Quality and Effectiveness for Professional Teacher Preparation Programs*. These thirty-two standards define levels of quality and effectiveness that the Commission expects of pedagogical preparation programs that prospective music teachers are required to complete in schools of education. These standards originated in Commission-sponsored research as well as the published literature on teacher education and teacher effectiveness. Approximately 1,500 educators from all levels of public and private education participated in developing the standards during a two-year period of dialogue and advice. The standards are now the basis for determining the status of professional preparation programs for Single Subject Teaching Credentials in California colleges and universities. The Commission also adopted special standards for future teachers who intend to teach students with limited English skills in the schools. The standards in this handbook have been created for subject matter programs in music, and are designed to complement the Commission's existing standards for pedagogical preparation programs.

## **Subject Matter Standards for Prospective Elementary School Teachers**

In the curriculum of music, elementary teachers are expected to establish foundations of knowledge, skills and attitudes that young students need in order to succeed in more advanced classes in secondary schools. To address the preparation of future classroom teachers in elementary schools, the Commission appointed an advisory panel to develop new *Standards of Program Quality for the Subject Matter Preparation of Elementary Teachers*. Following a thorough process of research, development and consultation, the Commission adopted these standards, which relate to (1) the broad range of subjects (including music) that elementary teachers must learn, and (2) the essential features and qualities of programs offered in liberal arts departments. The Commission appointed and trained two professional review panels, which have examined 72 subject matter programs for prospective elementary teachers, and have recommended 62 of these programs for approval by the Commission. As a result of this initiative, approximately 25,000 prospective elementary teachers are now enrolled in undergraduate programs that meet high standards of quality for subject matter preparation across a broad range of disciplines, including music.

## **Overview of the Music Standards Handbook**

This introduction to the handbook concludes with a statement by the Music Advisory Panel regarding the nature of music education and the preparation of music teachers. Then Part 2 of the handbook includes the fourteen basic standards for music, and the Advisory Panel's *Specifications for the Subject Matter Knowledge and Competence of Prospective Teachers of Music*. Finally, Part 3 of the handbook provides information about implementation of the new standards in California colleges and universities.

## **Contributions of the Music Advisory Panel**

The Commission on Teacher Credentialing is indebted to the Music Teacher Preparation and Assessment Advisory Panel for the successful creation of *Standards of Program Quality and Effectiveness for the Subject Matter Preparation of Prospective Teachers of Music*. The Commission believes strongly that the standards in this handbook will serve to improve the teaching and learning of music in California's public schools.

## **Request for Assistance from Handbook Users**

The Commission periodically reviews its policies, in part on the basis of responses from colleges, universities, school districts, county offices, professional organizations and individual professionals. The Commission welcomes all comments about the standards and other policies in this handbook, which should be addressed to:

Commission on Teacher Credentialing  
Professional Services Division  
1812 Ninth Street  
Sacramento, California 95814-7000

## Music Teaching and Teacher Preparation: Introduction by the Music Advisory Panel

Music has served a significant role in all cultures throughout history, providing individuals with means of creative expression, enjoyment and intellectual and emotional stimulation through contemplating and experiencing the many products of this art. Today, in an increasingly global society, music can affect profound change through its power to unite with common purpose people of widely diverse backgrounds. Because music impacts human experience throughout the world, it provides a powerful link with the past as well as a bridge to the future.

Music educators are aware of the fundamental role that music has in the total educational experience of students. Through study, performance, and appreciation, music enriches the lives of students and contributes in unique ways to their intellectual and creative development. Because of its unique representation of the human experience, music, along with the other arts, should be an integral part of the education of all students.

Music is not for a select few because it touches the lives of everyone. Statements by professional music and educational associations acknowledge the benefits and goals of music education. In the *Visual and Performing Arts Framework for California Public Schools, Kindergarten through Grade Twelve*, the California State Board of Education states that "music plays an essential role in the education of all students."<sup>1</sup> The California Music Educators Association, in its position paper on *Music Education for the 21st Century*, states that "quality music education programs encourage students to know themselves as individuals, to appreciate this form of artistic expression, and to understand their potential to communicate through music."<sup>2</sup> The Music Educators National Conference (MENC), the professional organization for American music educators, believes that the fundamental purpose of teaching music in the schools is to develop in each student, as fully as possible, the ability to perform, to create, and to understand music. Instruction in music should lead to specific skills and knowledge. The elementary and secondary music program should be designed to produce individuals who:

- are able to make music, alone and with others;
- are able to improvise and create music;
- are able to respond to music aesthetically, intellectually, and emotionally;

---

<sup>1</sup> *Visual and Performing Arts Framework for California Public Schools: Kindergarten through Grade Twelve*, (Sacramento, CA; California State Department of Education, 1989), p. 65.

<sup>2</sup> *Music Education for the 21st Century: A Position Paper for California Schools*, (California Music Educators Association, 1991), p. 3.

- are acquainted with a wide variety of music, including diverse musical styles and genres;
- understand the role music has played and continues to play in the lives of human beings;
- are able to make aesthetic judgments based on critical listening and analysis;
- have developed a commitment to music;
- support the musical life of the community, and encourage others to do so; and
- are able to continue music learning independently.<sup>3</sup>

Music educators in California schools should be aware of principles espoused in these various documents as well as other relevant publications of the California Department of Education, the California Music Educators Association, and the Music Educators National Conference.

The programs preparing students to teach music in K-12 schools need to be guided by an explicit statement of philosophy and should include the elements of effective coordination, adequate advisement and support to students, and an on-going systematic process of program development and review. These teacher preparation programs should also be characterized by equity and diversity in terms of cultural, ethnic, gender, and special needs factors. Course material presented in the preparation programs should utilize a variety of strategies and modes in order to demonstrate that there are many effective ways of learning and teaching music. Finally, all programs should have a system in place for assessing the subject matter competence of its teacher candidates and should provide opportunities for preprofessional field experience in music classrooms.

Teacher candidates must be prepared to demonstrate competence in all of the areas pertinent to teaching music in elementary and secondary schools, including general music, instrumental music, and vocal music. They must also demonstrate comprehensive knowledge of music theory, music history, and literature in addition to knowledge of the principles of music education, current modes of learning, new technologies, and new thought and research in the field. Each teacher candidate should demonstrate competence in a primary performance area and in conducting, and should also demonstrate proficiency in keyboard, voice, and a secondary performance area.

---

<sup>3</sup> *The School Music Program: Descriptions and Standards*, 2nd edition. (1986), Music Educators National Conference. Reston, Virginia.

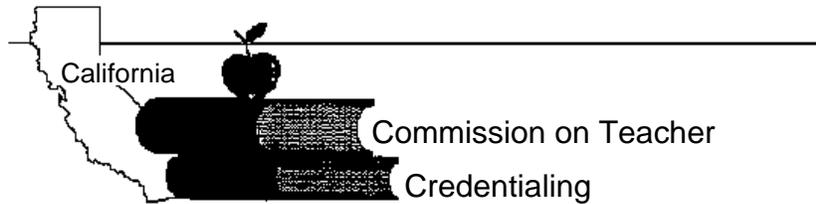
Each teacher should be multiculturally literate in music. Therefore, the preparation program should provide opportunities for prospective teachers to study, analyze and perform the music of diverse cultures, particularly ones that are part of our culturally pluralistic society. Specifically, teachers should develop skills in employing a repertory appropriate to elementary and secondary students that recognizes the cultural diversity of musical forms and experiences.

Well-qualified teachers understand and model the knowledge, attitudes, and skills they want to pass on to students. They demonstrate willingness to work with students of all ability levels and use a variety of methods to motivate students of differing skills and interests to build musical understanding through listening, performing, analyzing and creating. They recognize the contribution music makes to other disciplines, and they see the interrelatedness between music and other curricular areas.

Music has played an important role in California schools for over a century as students in a variety of educational situations have performed, created, analyzed, critiqued and valued music. As we move toward the 21st century, we envision that music will play an increasingly important role as greater recognition occurs of its role in a balanced school curriculum and its value in the overall education of all students. This, then, is the challenge of music education in California: To help all students to embrace the best music of the past within a clear understanding of the present and to develop the tools necessary to bring forth the finest music the future may hold.

## Part 2

# Standards of Program Quality and Effectiveness in Music





## Definitions of Key Terms

### Standard

A "standard" is a statement of program quality that must be fulfilled for initial or continued approval of a subject matter program by the Commission. In each standard, the Commission has described an acceptable level of quality in a significant aspect of music teacher preparation. The Commission determines whether a program satisfies a standard on the basis of an intensive review of all available information related to the standard by a review panel whose members (1) have expertise in music teacher education, (2) have been trained in the consistent application of the standards, and (3) submit a recommendation to the Commission regarding program approval.

The Commission's adopted Standards of Program Quality and Effectiveness for Subject Matter Programs in Music begin on page 17 of this handbook. The Commission's authority to establish and implement the standards derives from Section 44259 (b) (5) of the California Education Code.

### Factors to Consider

"Factors to Consider" guide program review panels in judging the quality of a program in relation to a standard. Within the scope of a standard, each factor defines a dimension along which programs vary in quality. The factors identify the dimensions of program quality that the Commission considers to be important. To enable a program review panel to understand a program fully, a college or university may identify additional quality factors, and may show how the program fulfills these added indicators of quality. In determining whether a program fulfills a given standard, the Commission expects the review panel to consider all of the related quality factors in conjunction with each other. In considering the several quality factors for a standard, excellence on one factor compensates for less attention to another indicator by the institution. For subject matter programs in music, the adopted Factors to Consider begin on page 17.

### Precondition

A "precondition" is a requirement for initial and continued program approval that is based on California state laws or administrative regulations. Unlike standards, preconditions specify requirements for program compliance, not program quality. The Commission determines whether a program complies with the adopted preconditions on the basis of a program document provided by the college or university. In the program review sequence, a program that meets all preconditions is eligible for a more intensive review to determine if the program's quality satisfies the Commission's standards. Preconditions for the approval of subject matter programs in music are on page 16 of this handbook. Details regarding the program review sequence are on pages 41-48.

## **Preconditions for the Approval of Subject Matter Programs in Music**

To be approved by the Commission, a Subject Matter Program in Music must comply with the following preconditions, which are based on California Administrative Code Sections 80085.1 and 80086. The Commission's statutory authority to establish and enforce the preconditions is based on Sections 44259 and 44310 through 44312 of the California Education Code.

- (1) Each Program of Subject Matter Preparation for the Single Subject Teaching Credential in Music shall include (a) at least 30 semester units (or 45 quarter units) of core coursework in music subjects and related subjects that are commonly taught in departmentalized classes in California public schools, and (b) a minimum of 15 semester units (or 22 quarter units) of coursework that provides breadth and perspective to supplement the essential core of the program. These two requirements are elaborated in Preconditions 2 and 3 below.
- (2) The basic core of the program shall include coursework in (or directly related to) subjects that are commonly taught in departmentalized classes of music and related subjects in the public schools, including coursework in music, music theory, music history, instrumental music, and vocal music.

In addition to describing how a program meets each standard of program quality in this handbook, the program document by an institution shall include a listing and catalog description of all courses that constitute the basic core of the program. Institutions shall have flexibility to define the core in terms of specifically required coursework or elective courses related to each commonly taught subject. Institutions may also determine whether the core consists of one or more distinct courses for each commonly taught subject or courses offering integrated coverage of these subjects.

- (3) Additional coursework in the program shall be designed to provide breadth and perspective to supplement the essential core of the program.

A program document shall include a listing and catalog description of all courses that are offered for the purposes of breadth and perspective. Institutions may define this program component in terms of required or elective coursework.

Coursework offered by any appropriate department(s) of a regionally accredited college or university may satisfy the preconditions and standards in this handbook.

# Standards of Quality and Effectiveness

## Category I: Curriculum and Content of the Program

### Standard 1: Program Philosophy and Purpose

The subject matter preparation program in music is based on an explicit statement of program philosophy that expresses its purpose, design and desired outcomes, and that defines the institution's concept of a well-prepared teacher of music. The program philosophy, design and desired outcomes are appropriate for preparing students to teach music in California schools.

#### Rationale for Standard 1

To insure that a subject matter program is appropriate for prospective teachers, it must have an explicit statement of philosophy that expresses the institution's concept of a well-prepared teacher of the subject. This statement provides direction for program design and it assists the faculty in identifying program needs and emphases, developing course sequences and conducting program reviews. The philosophy statement also informs students of the basis for program design, and communicates the institution's aims to school districts, prospective faculty members and the public. The responsiveness of a program's philosophy, design and desired outcomes to the contemporary conditions of California schools are critical aspects of its quality.

#### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The program philosophy, design and desired outcomes are collectively developed by participating faculty; reflect an awareness of recent paradigms and research in the disciplines of music and music education; and are consistent with each other.
- The program philosophy is consistent with the major themes and emphases of the California State Curriculum Frameworks, other state curriculum documents, and nationally adopted guideline and standards for teaching music.
- The statement of program philosophy shows a clear awareness of the preparation that candidates need in order to teach music effectively to the diverse students in California schools.
- Expected program outcomes for students are defined clearly so student assessments and program reviews can be aligned adequately with the program's goals in music.
- The institution periodically reviews and reconsiders the program philosophy, design and intended outcomes in light of recent developments in the discipline, nationally accepted standards and recommendations, and the needs of public schools.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 2

### Breadth of Preparation

Each student in the program receives comprehensive preparation that develops knowledge, understanding, attitudes, and skills necessary to teach the full range of music programs offered in elementary and secondary classrooms.

### Rationale for Standard 2

The music curriculum in elementary and secondary schools is one of great diversity, and requires the student to be prepared to teach instrumental, vocal, and general music at both elementary and secondary levels.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The study of music history, theory, and literature develops in students an appreciation for all music and music-making.
- Students develop a philosophy and understanding of music that enable them to make informed musical judgments.
- Students in the program develop keyboard proficiency, and instrumental, vocal, and choral competence.
- Students understand relationships between music and the other arts, and between music and disciplines outside the arts.
- Students develop attitudes that foster critical and creative thinking, and a commitment to life-long learning and problem solving.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

### Standard 3

#### Music Education Foundations

The program introduces each student to the foundations of music education and various approaches to teaching and learning.

#### Rationale for Standard 3

Teachers need to understand and apply a variety of teaching and learning methodologies to appropriately address the developmental levels of the learner. Prospective teachers should examine ways in which music is perceived, produced and organized for instruction and have opportunities to reflect upon their own experiences as teacher and learner.

#### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The program includes the study of and participation in music education approaches such as: demonstrations, individual and group projects, discussions, laboratory experiences, simulations, cooperative learning situations, peer coaching and other effective and content-appropriate approaches to teaching, during coursework in the program.
- The program includes study of the developmental levels of learners.
- The program includes the use of varied kinds of contemporary technology that are appropriate to the study of music.
- Students in the program develop an eclectic perspective as they study various approaches to music education.
- Students in the program have opportunities to observe and analyze music teaching and learning for elementary and secondary students at a variety of developmental levels.
- Students in the program study various approaches to the assessment and evaluation of student learning in music.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## **Standard 4**

### **Performance**

Each student in the program must demonstrate technical proficiency and musical sensitivity in a primary performance area and in conducting as well as functional knowledge and skills in voice, keyboard, and wind, string, and percussion instruments.

### **Rationale for Standard 4**

The performance qualifications of teachers influence the quality and effectiveness of the music program, and, eventually, the profession. Teachers serve as role models for their students, and must have the capability to demonstrate performance in an effective, accurate, and stylistically appropriate manner.

### **Factors to Consider**

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The program requires and assesses technical proficiency in a primary performance area (instrument or voice).
- The program requires and assesses technical proficiency in choral and instrumental conducting.
- The program requires and establishes proficiency levels for keyboard, voice, woodwind, brass, percussion, strings and guitar.
- The program requires performance in traditional, world music, and jazz ensembles.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 5

### Theoretical, Historical, and Cultural Foundations

Students in the program demonstrate a comprehensive knowledge of music theory, history, literature and the cultural context of the Euro/American tradition, and of selected traditions that represent other musical styles and systems.

### Rationale for Standard 5

The understanding of and application of Euro-American music theory, music history and literature are essential for the understanding of music. Knowledge of other selected systems and styles is needed to develop a global perspective.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- Students in the program demonstrate knowledge and conceptual understanding of Euro/American and contemporary music theories, including structural and compositional styles.
- Students in the program demonstrate knowledge and conceptual understanding of the structural, tonal, and rhythmic organization of the music of selected representative cultures.
- Students in the program demonstrate skills in ear training, sight-singing, aural comprehension, analyzing, critical listening, arranging, composing, and improvising.
- Students in the program demonstrate knowledge and conceptual understanding of the music history and literature of diverse cultures, genres, and styles.
- Students in the program develop a philosophy and understanding of music that enables each student to make informed musical judgments.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## **Standard 6**

### **Repertory**

Students in the program develop a repertory for listening and performance that represents a variety of genres, cultures, and style periods, selected according to appropriate aesthetic and developmental criteria.

### **Rationale for Standard 6**

Music teachers must be equipped to select accessible and meaningful literature performance repertory for choral, general, and instrumental music classes. This literature should represent a variety of genre, stylistic periods, and cultural origins. The literature should also be appropriate to the student's level of musical development.

### **Factors to Consider**

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The program helps students develop criteria for selection of music literature and repertory for learners at varying developmental levels.
- Students in the program are introduced to a repertory that includes historical and contemporary works from several musical traditions.
- Students in the program are introduced to sequential and developmental factors in selecting music literature for instruction.
- Students in the program review and evaluate representative music literature for school use.
- The program presents criteria for selection of music literature and repertory to enhance other curricular areas.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 7

### Diversity and Equity in the Program

Each student in the music teacher preparation program acquires knowledge, understanding and appreciation of the perspectives and contributions of diverse cultural, ethnic and gender groups to music and musical heritage. The program promotes educational equity by utilizing instructional, advisement and curricular practices that offer equal access to program content and career options for all students.

### Rationale for Standard 7

Students who attend California schools are increasingly diverse. They live in a society that has benefited from the perspectives and contributions of men and women from many cultural and ethnic groups. Prospective teachers must understand and appreciate the cultural perspectives and academic contributions of these groups. They must also be aware of barriers to academic participation and success, and must experience equitable practices of education during their preparation.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The program provides knowledge and enhances understanding and appreciation of the cultural dimensions and context of music and musical expression.
- Each student learns about the contributions of diverse cultural, ethnic and gender groups to music within the United States and in other regions/nations.
- Students examine ways to include and provide access for various cultural, ethnic, gender and handicapped groups to participate in musical experiences.
- Coursework in the program fosters understanding, respect and appreciation of human differences, including cultural, ethnic, gender and language variations.
- In the course of the program, students experience classroom practices and use instructional materials that promote educational equity among diverse learners.
- The faculty includes men and women who are concerned about, sensitive to, and representative of diverse cultural and ethnic groups, including individuals with exceptional needs.
- The institution encourages men and women students from all ethnic backgrounds to enter and complete the subject matter program and to pursue careers in music education.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 8

### Technology and the Science of Music

Each student in the program develops knowledge, understanding, and skill in the use of music technology, and an understanding of musical acoustics.

### Rationale for Standard 8

The impact of ever-changing technology on music should not be underestimated. Technology plays a significant role in creating and communicating music. Also, many forms of technology can be used as tools of instruction and to alter the acoustic environment. The prospective music teacher should have experience in creating music using not only traditional but the newer forms of technologies. Teachers must understand the capabilities of current music technologies such as computers, synthesizers, MIDI, and electronic technology in order to use them effectively in the classroom.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- Students in the program use appropriate technological tools as they study, learn, and create music.
- Each student has opportunities to use currently recognized music technology, such as computers, synthesizers, MIDI, and electronic technology.
- The student's experiences with technology are designed to contribute to the student's competence in using technological tools for music study and performance.
- Students develop an understanding of acoustics in the creation and performance of music.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 9

### Music Teaching and Assessment

The program employs multiple strategies, activities and materials that are appropriate and effective for teaching and assessing competence in music history, theory, and performance.

### Rationale for Standard 9

There are many effective ways to learn and teach music, and to assess the competence of music students. An institution's use of varied teaching and assessment strategies recognizes the variety of effective learning styles, and enhances the accomplishments of students in a subject matter program. Future teachers of music are most likely to use a variety of pedagogical methods if they have encountered these alternatives while learning music. First-hand acquaintance with a variety of instructional and assessment strategies, activities and materials creates many possibilities for a prospective teacher's own pedagogical style, and establishes an essential foundation for the subsequent study and supervised use of effective music teaching methods.

#### Special Note

Music departments are expected to use their discretion in fulfilling this standard, which does *not* require the use of particular teaching or assessment methods in any given course.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- Students in the program encounter a variety of appropriate strategies for teaching music effectively, such as peer instruction, collaborative learning groups, lectures, demonstrations, technology-based instruction, attendance at and discussions of musical performances, and discussions facilitated by students as well as instructors.
- Students in the program encounter a variety of appropriate strategies for assessing their own performance, such as written examinations, video taping, evaluations of musical performances by groups and individuals, research exercises, oral interviews, portfolio assessments, and other forms of authentic assessment.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 10

### Preprofessional Field Experience

Students in the program engage in guided observations and directed field experiences in school music classrooms as early as possible in their subject matter preparation program.

### Rationale for Standard 10

Early field experiences will provide candidates with knowledge and understanding of school music education. These experiences help to establish the relationship between theory and practice. In addition, these experiences provide the candidates with preliminary information to assist them in making informed judgments on whether to continue pursuing the teaching credential.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- Students in the program observe music instruction in all areas (classroom/general, choral, instrumental) in both elementary and secondary schools, no later than their junior year.
- The program requires observations in music classrooms that include students from diverse ethnic, racial, cultural and economic backgrounds.
- Students in the program reflect on their field observations and experiences in relation to the content of the music teacher education program.
- The program provides for written and oral evaluations of the early field experience.
- The program provides a set of standards for the selection of classrooms and teachers to participate in the early field experience.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Category II: Essential Features of Program Quality

### Standard 11: Coordination of the Program

The music program is coordinated effectively by one or more persons who are responsible for program planning, implementation and review.

#### Rationale for Standard 11

The accomplishments of students in a subject matter preparation program depend in part on the effective coordination of the program by responsible members of the institution's administrative staff and/or academic faculty. For students to become competent in the subjects they will teach, all aspects of their subject matter preparation must be planned thoughtfully, implemented conscientiously and reviewed periodically by designated individuals.

#### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- There is effective communication and coordination among the academic program faculty; and between the faculty and local school personnel, local community colleges, and the professional education faculty.
- One or more persons are responsible for overseeing and assuring the effectiveness of student advisement and assessment in the program (refer to Standards 12 and 13), and of program review and development by the institution (refer to Standard 14).
- The institution ensures that faculty who teach courses in the music teacher education program have backgrounds of advanced study or professional experience and currency in the areas they teach.
- Sufficient time and resources are allocated for responsible faculty and/or staff members to coordinate all aspects of the program.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 12

### Student Advisement and Support

A comprehensive and effective system of student advisement and support provides appropriate and timely program information and academic assistance to students and potential students, and gives attention to transfer students and members of groups that traditionally have been underrepresented among teachers of music.

### Rationale for Standard 12

To become competent in a discipline of study, students must be informed of the institution's expectations, options and requirements; must be advised of their own progress toward academic competence; and must receive information about sources of academic and personal assistance and counseling. Advisement and support of prospective teachers are critical to the effectiveness of subject matter preparation programs, particularly for transfer students and members of groups that traditionally have been underrepresented in the discipline. In an academic environment that encourages learning and personal development, prospective teachers acquire a student-centered outlook toward education that is essential for their subsequent success in public schools.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- Advisement and support in the program are provided by qualified individuals who are assigned those responsibilities, and who are available and attentive when the services are needed.
- Advisement services include information about course equivalencies, financial aid options, admission requirements in professional preparation programs, state certification requirements, field experience placements, and career opportunities.
- Information about subject matter program purposes, options and requirements is available to prospective students and distributed to enrolled students.
- The institution encourages students to consider careers in teaching, and attempts to identify and advise interested individuals in appropriate ways.
- The institution actively seeks to recruit and retain students who are members of groups that traditionally have been underrepresented in music teaching.
- The institution collaborates with community colleges to articulate academic coursework and to facilitate the transfer of students into the subject matter program.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 13

### Assessment of Subject Matter Competence

The program uses multiple measures to assess the subject matter competence of each student formatively and summatively in relation to the content of Standards 1 through 8. Formative assessments serve as the basis for granting equivalence for coursework completed at other institutions. Each student's summative assessment is congruent in scope and content with the studies the student has completed in the program.

### Rationale for Standard 13

An institution that offers content preparation for prospective teachers has a responsibility to verify their competence in the subject(s) to be taught. It is essential that the assessment in music use multiple measures, have formative and summative components, and be as comprehensive as Standards 1-8. Its content must be congruent with each student's core, breadth and perspective studies in the program (see Preconditions 2-3). Course grades and other course evaluations may be part of the summative assessment, but may not comprise it entirely.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- The assessment process includes an audition of the student's performance, as well as student presentations, projects, observations and interviews, in addition to oral and written examinations based on criteria established by the institution.
- The assessment encompasses the content of Standards 1-8, and is congruent with each student's core, breadth and perspective studies in the program.
- Each student's summative assessment is congruent in scope and content with the studies the student has completed in the program.
- Formative assessments serve as the basis for granting equivalence for coursework completed at other institutions.
- The assessment encompasses knowledge and competence in music theory, music history and literature, and music technology, consistent with Standards 5 through 7.
- The assessment process is valid, reliable, equitable, and fair, and includes provisions for student appeals.
- The assessment scope, process and criteria are clearly delineated and made available to students.
- The institution makes and retains thorough records regarding each student's performance in the assessment.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

## Standard 14

### Program Review and Development

The music teacher education program has a comprehensive, ongoing system of review and development that involves faculty, students and appropriate public school personnel, including music teachers, and that leads to continuing improvements in the program.

### Rationale for Standard 14

The continued quality and effectiveness of subject matter preparation depends on periodic reviews and improvements of the programs. Program development and improvement should be based in part on the results of systematic, ongoing reviews that are designed for this purpose. Reviews should be thorough, and should include multiple kinds of information from diverse sources.

### Factors to Consider

*When reviewers judge whether a program meets this standard, the Commission expects them to consider the extent to which:*

- Systematic and periodic reviews of the subject matter program reexamine its philosophy, purpose, design, curriculum and intended outcomes for students (consistent with Standard 1).
- Information is collected about the program's strengths, weaknesses, and needed improvements from participants in the program, including faculty, students, recent graduates, and employers of recent graduates, and from other appropriate public school personnel, including teachers of music.
- Program development and review involves consultation among departments that participate in the program (including the Music and Education Departments) and includes a review of recommendations by elementary, secondary and community college educators.
- Program improvements are based on the results of periodic reviews, the implications of new developments in music teaching, the identified needs of program students and school districts in the region, and recent music curriculum policies of the State.
- Assessments of students in the program (pursuant to Standard 13) are also reviewed and used for improving the philosophy, design, curriculum and/or outcome expectations of the program.
- The program has other qualities related to this standard that are brought to the reviewers' attention by the institution.

# **Specifications for the Assessment of Subject Matter Knowledge and Competence for Prospective Teachers of Music**

## **Music Teacher Preparation and Assessment Advisory Panel Commission on Teacher Credentialing 1994**

A student who seeks to earn the Single Subject Teaching Credential in Music should have basic knowledge of music theory, music history, music repertory, multicultural music, and principles of music teaching and learning. The student should also be competent in performing music (instrumental and vocal), in analyzing and evaluating musical performance, and in designing plans for the development of music appreciation and musical competence among younger learners.

To verify that these expectations have been attained, the Commission's standardized assessment of music competence consists of two sections: a two-hour knowledge examination and a two-hour performance assessment. Both sections emphasize comprehension and application of concepts, principles, and practices, rather than the recall of isolated facts. For the two sections of the assessment, the Music Teacher Preparation and Assessment Advisory Panel drafted the following specifications of the knowledge, abilities and perspectives needed by teachers of music. Adopted by the Commission, the specifications illustrate the scope and content of what students should learn in a subject matter program for prospective teachers of music.

### **Section I: Knowledge of Music**

Section I is designed to verify that the student has gained a broad understanding of the theoretical, historical, and cultural foundations of music, is able to assess performance by other musicians, understands basic principles of music teaching and learning, and can develop an appropriate repertory for K-12 students. The questions in Section I include knowledge of the areas outlined below. Approximately one-third of the questions are based on taped musical excerpts. The remaining questions, refer to printed musical excerpts or diagrams. The percentages (below) show what portions of the multiple-choice questions are devoted to each broad content area.

#### **I. Theoretical, Historical, and Cultural Foundations (35%)**

- Euro/American and contemporary music theories, including structural and compositional styles.
- Euro/American and contemporary music history and literature, with emphasis on the 18th-20th centuries (e.g. composers, genres, styles).
- Compositional elements such as pitch, scales, rhythm, harmony, texture, form and expression.

- Ear training, sight-singing, aural comprehension, analyzing, critical listening, arranging and creating.
- Relationships between music and the other arts, and between music and other disciplines.
- The structural, tonal, and rhythmic organization of representative music of selected world cultures.
- The cultural dimensions and contexts of music and musical expression.
- The contributions of diverse cultural, ethnic and gender groups to music within the United States and in other regions and nations.

## **II. Performance (35%)**

- Choral and instrumental conducting techniques.
- Functional knowledge and skills in voice, keyboard, and guitar.
- Functional knowledge and skills in brass, woodwind, strings, and percussion instruments.
- Individual and ensemble performance techniques in traditional music, world music, and jazz ensembles.
- Score reading.
- Improvisational techniques.
- Performance error recognition (rhythmic, pitch, harmonic, dynamic, interpretational).
- Acoustics in the creation and performance of music.

## **III. Music Teaching and Learning (20%)**

- Developmental level of the music learner as related to age, skill, and conceptual understandings.
- Appropriate strategies for teaching music effectively, such as peer instruction, collaborative learning groups, lectures, demonstrations, technology-based instruction, attendance at and discussions of musical performances.
- Appropriate strategies for assessing musical performance, such as pencil and paper assessments, videotaping, evaluations of musical performances, portfolio assessments, research exercises, oral interviews and other forms of assessment.
- Approaches and methodologies appropriate to the study of music (e.g., Suzuki, Orff/Schulwerk, Comprehensive Musicianship).
- Current technologies applied to the study of music education, such as CD-ROM, computers, synthesizers, MIDI, and electronic technology.

- Familiarity with ways to provide inclusion and access for various cultural, ethnic, gender and handicapped groups to participate in musical experiences.

#### **IV. Repertory for Listening and Performance (K-12) (10%)**

- Criteria for selection of music literature and repertory for learners at varying developmental levels.
- Familiarity with historical and contemporary works from several musical traditions.
- Familiarity with sequential and developmental factors used in selecting music literature for instruction.
- Background knowledge and criteria for selection of representative music literature for school use.
- Criteria for selection of music literature and repertory to enhance instruction in other curricular areas.

### **Section II: Content Area Performance Assessment (CAPA) in Music**

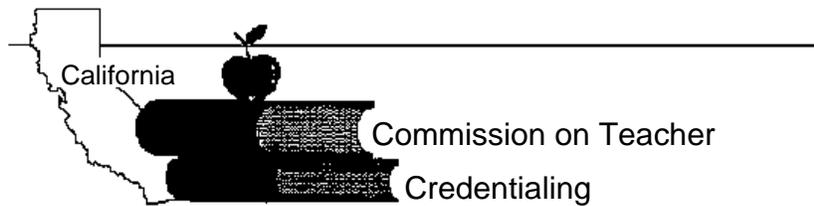
The CAPA in Music consists of a series of musical problems, to which the candidates construct their own responses. In the course of doing so, each candidate prepares at least one response related to instrumental music, at least one relating to choral music, and at least one relating to general music.

- I. One essay question is designed to assess (a) understanding of developmental learning processes in music and (b) the ability to organize and describe a learning sequence pertaining to one of these processes. (Suggested Time: 30 Minutes.)
- II. One essay question on general music is designed to assess the candidate's ability to design and describe a step-by-step plan focusing on a music concept. (Suggested Time: 30 Minutes.)
- III. An exercise is based on an instrumental performance heard on audiotape in the test center. The performance contains no note errors but is flawed in technical interpretation. The candidate, using the musical score for reference, is asked to locate the errors by measure number and to describe the errors. (Suggested: 15 Minutes.)
- IV. An exercise is based on a choral performance heard on audiotape in the test center. The performance contains no note errors but is flawed in technical interpretation. The candidate, using the musical score for reference, is asked to locate the errors by measure number and to describe the errors. (Suggested Time: 15 Minutes.)
- V. One essay question is based on music scores printed in the test book and is designed to assess the candidate's ability to (a) evaluate the appropriate age-group level or level of difficulty of each score and (b) conceptualize the essential characteristics of the music and to make conclusions about the pieces as a whole based on these observations. (Suggested Time: 30 Minutes.)



## Part 3

# Implementation of Music Teaching Standards





## **Implementation of Program Quality Standards for Subject Matter Preparation in Music**

The Program Quality Standards for Subject Matter Preparation in Music are part of a broad shift in the policies of the Commission on Teacher Credentialing related to the preparation of professional teachers and other educators in California colleges and universities. The Commission initiated this broad policy change to foster greater excellence in educator preparation, and to combine flexibility with accountability for institutions that educate prospective teachers. The success of this reform depends on the effective *implementation* of program quality standards for each credential.

Pages 37 through 40 of the handbook provide general information about the transition to program quality standards for all teaching credentials. Then the handbook offers detailed information about implementing the music standards (pp. 41-48).

### **Transition to Quality Standards for All Teaching Credentials**

The Commission is gradually developing and implementing Standards of Program Quality and Effectiveness for all teaching credentials. The overall purpose of the standards is to provide the strongest possible assurance that future teachers will have the expertise and abilities they will need for their critically important roles and responsibilities. Among the most significant knowledge and abilities for teaching are those associated with the subjects of the school curriculum.

The Commission began to develop new standards for the subject matter preparation of teachers in 1986. That year the Commission appointed an expert advisory panel in elementary education, which developed *Standards of Program Quality for the Subject Matter Preparation of Elementary Teachers*. Following an extensive process of consultation with elementary educators, the Commission adopted the subject matter program standards for the Multiple Subject Teaching Credential. The standards have now been implemented in 62 colleges and universities, which offer a total of 72 programs.

In 1989, the Commission established expert subject matter advisory panels to develop standards for the subject matter preparation of prospective secondary teachers in English, mathematics, science and social science. The panels consisted of K-12 teachers of the subjects, public school curriculum specialists, university professors of the subjects, and other subject matter experts in California. Following extensive consultation with colleges, universities, professional organizations, and local and state education agencies, the Commission adopted the standards in 1992. In a similar manner, in 1991 the Commission established expert panels to develop subject matter standards in music, art, physical education, and languages other than English. These standards were adopted by the Commission in 1994.

In 1995, the Commission will appoint advisory panels to develop program standards in agriculture, business education, health education, home economics, and industrial technology education. Initial drafts of standards in these subjects will be distributed widely for discussion and comment before they are completed by the panels and adopted by the Commission.

### Improvements in the Review of Subject Matter Programs

The last occasion when the Commission reviewed subject matter programs in music was 1983. There are relatively few similarities between the program guidelines and review procedures that were used in 1983, and the Commission's plan for implementing the new standards in this handbook. In reviewing programs according to the new standards, several major improvements are anticipated.

- (1) The *standards are much broader* than the prior guidelines for subject matter programs. The standards provide considerably *more flexibility to institutions*.
- (2) As a set, the standards are *more comprehensive* in addressing the *quality* of subject matter preparation. They provide a stronger assurance of excellent preparation.
- (3) The new Program Review Panels will conduct *more intensive reviews* that will focus on *program quality issues* rather than course titles and unit counts.
- (4) The new panels will have *more extensive training* because the standards require that they exercise more professional discretion about the *quality* of programs.
- (5) Institutional representatives will have opportunities to meet with the Review Panels to discuss questions about programs and standards. Improved communications should lead to better decisions about program quality.

### Alignment of Program Standards and Performance Assessments

The Teacher Preparation and Licensing Act of 1970 established the requirement that candidates for teaching credentials verify their competence in the subjects they intend to teach. Candidates for teaching credentials may satisfy the subject matter requirement by completing approved subject matter programs or by passing subject matter assessments that have been adopted by the Commission. The Commission is concerned that the scope and content of the subject matter assessments be aligned and congruent with the program quality standards in each subject.

To achieve this alignment and congruence in music, the Commission asked the Music Advisory Panel to develop subject matter assessment specifications that would be consistent in scope and content with the program quality standards in this handbook. Following extensive discussion and review by subject matter experts throughout the state, the Commission adopted a detailed set of *Specifications for the Assessment of Subject Matter Knowledge and Competence of Prospective Teachers of Music*. These specifications, which are included in this handbook (pp. 31-33), now govern the assessment of subject matter competence among students who do not complete approved subject matter programs.

The Commission is pleased that the *Specifications* for subject matter assessments are as parallel as possible with the scope, content and rigor of the standards for subject matter programs. To strengthen the alignment between subject matter assessments and programs, college and university faculty and administrators are urged to examine the *Specifications* as a source of information about content that is important to include in subject matter programs for prospective teachers of music.

### **Validity and Authenticity of Subject Matter Assessments**

The Commission is also concerned that the subject matter assessments of prospective teachers address the full range of knowledge, skills and abilities needed by teachers of each subject. For fifteen years the Commission relied on subject matter examinations that consisted entirely of multiple-choice questions. In 1987-88, the Commission evaluated fifteen of these subject matter exams comprehensively. More than 400 teachers, curriculum specialists and university faculty examined the specifications of these tests, as well as the actual test questions. An analysis of the reviewers' aggregated judgments showed that (1) particular changes were needed in each multiple-choice test, and (2) each multiple-choice test should be supplemented by a *performance assessment* in the subject.

Since 1989, the Commission's subject matter advisory panels have created Content Area Performance Assessments (CAPAs) for each of ten Single Subject Credentials. The CAPAs consist of problems, questions and exercises to which examinees construct complex responses, instead of selecting an answer among four given answers. Examinees' responses are scored on the basis of specific criteria that were created by the advisory panels and are administered by subject specialists who are trained in the scoring process. Candidates for the ten Single Subject Credentials must pass a CAPA as well as a multiple-choice test of their subject matter knowledge, unless they complete an approved subject matter program. Meanwhile, for the Multiple Subject Credential, the Commission has developed and adopted a new exam (the MSAT) that consists of a Breadth of Knowledge Examination (2 hours) and a Content Skills Assessment (3 hours). By developing and adopting the CAPA and MSAT assessments, the Commission has committed itself to assessing the subject matter knowledge and competence of prospective teachers as validly and comprehensively as possible.

### **New Terminology for "Waiver Programs"**

In 1970 the Legislature clearly regarded the successful passage of an adopted examination as the principal way to meet the subject matter requirement. However, the 1970 law also allowed candidates to complete Commission-approved subject matter programs to "waive" the examinations. Because of this terminology in the 1970 statute, subject matter programs have commonly been called *waiver programs* throughout the state.

In reality, the law established two alternative ways for prospective teachers to meet the subject matter requirement. An individual who completes an approved subject matter program is not required to pass the subject matter examination, and an individual who achieves a passing score on an adopted exam is not required to complete a subject matter program. Overall, the two options are used by approximately equal numbers of candidates for initial teaching credentials. Subject matter programs are completed by more than half of the candidates for Single Subject Credentials, but the adopted examination is the preferred route for more than half of all Multiple Subject Credential candidates.

Because of the significant efforts of the Commission and its expert advisory panels, subject matter programs and examinations are being made as parallel and equivalent to each other as possible. The term *waiver programs* does not accurately describe a group of programs that are alternatives to subject matter examinations. For this reason, the Commission uses the term *subject matter programs* instead of *waiver programs*, which is now out of date.

### **Ongoing Review and Approval of Subject Matter Programs**

After the Commission approves subject matter programs on the basis of quality standards, the programs will be reviewed at six-year intervals, in approximately the same way as the Commission reviews professional preparation programs in California colleges and universities. Periodic reviews will be based on the Standards of Program Quality and Effectiveness. Like professional preparation programs, subject matter programs will be reviewed on-site by small teams of trained reviewers. Reviewers will obtain information about program quality from institutional documents and interviews with program faculty, administrators, students, and recent graduates. Prior to a review, the Commission will provide detailed information about the scope, methodology and potential benefits of the review, as well as other implications for the institution.

### **Review and Improvement of Subject Matter Standards**

Beginning in 1997-98 the Commission will begin a cycle of review and reconsideration of the *Standards of Quality and Effectiveness for Subject Matter Programs in Music* and other subjects. The standards will be reviewed and reconsidered in relation to changes in academic disciplines, school curricula, and the backgrounds and needs of California students (K-12). Reviews of program standards will be based on the advice of subject matter teachers, professors and curriculum specialists. Prior to each review, the Commission will invite interested individuals and organizations to participate in it. If the Commission modifies the music standards, an amended handbook will be forwarded to each institution with an approved program.

## Music Teacher Preparation: Timeline for Implementation of Standards

Dates	Steps in the Implementation of Standards
1994	The Commission adopts the Standards of Program Quality and Effectiveness that are on pages 17-30 of this handbook. The Preconditions on page 16 and this Implementation Timeline are also adopted. The Executive Director disseminates the handbook. The Commission's staff conducts regional workshops to answer questions, provide information, and assist colleges and universities.
May to July, 1995	The Commission selects, orients and trains a Program Review Panel in Music. These qualified content experts begin to review programs in relation to the standards beginning in 1995-96.
July 1, 1995	Review and approval of programs under the new standards begins. No new subject matter programs in music will be reviewed in relation to the Commission's "old" guidelines of 1983.
1995-96	Institutions may submit programs for preliminary or formal review on or after July 1, 1995. Once a "new" program is approved, all students who were not previously enrolled in the "old" program (i.e., all new students) should enroll in the new program. Students may complete an old program if they enrolled in it either (1) prior to the commencement of the new program at their campus, or (2) prior to September 1, 1996, whichever occurs first.
September 1, 1996	"Old" programs that are based on the 1983 guidelines must be superseded by new approved programs. After September 1, 1996, no new students should enroll in an old program, even if a new program in music is not yet available at the institution.
1996-97 1997-98	The Commission continues to review program proposals based on the standards and preconditions in this handbook.
September 1, 1999	The final date for candidates to complete subject matter preparation programs that were approved under the 1983 guidelines. To qualify for credentials based on an "old" program, students must (1) have entered that program prior to either (a) the implementation of a new program at their institution, or (b) September 1, 1996, whichever occurred first; and they must (2) complete the old program by September 1, 1999. Students who do not do so may qualify for credentials by passing the Commission's adopted examinations.

## **Implementation Timeline: Implications for Prospective Teachers**

Based on the implementation plan that has been adopted by the Commission (prior page), candidates for Single Subject Credentials in Music who do not plan to pass the Commission-adopted subject matter examinations should enroll as early as feasible in subject matter programs that fulfill the standards in this handbook. After a “new” program begins at an institution, no students should enroll for the first time in an “old” program (i.e. one approved under the “old” guidelines that were adopted in 1983).

Candidates who enrolled in programs that were approved on the basis of the “old” guidelines (“old” programs) may complete those programs provided that (1) they entered the old programs either before new programs were available at their institutions, or before September 1, 1996, whichever comes first, *and* (2) they complete the old programs before September 1, 1999.

Regardless of the date when new programs are implemented at an institution, no new students should enroll in an old program after September 1, 1996, even if a new program is not yet available at the institution. These students may qualify for Single Subject Teaching Credentials by passing the subject matter examinations that have been adopted for that purpose by the Commission.

Ordinarily, students are not formally “admitted” to a subject matter program on a specified date. Rather, students begin a subject matter program when they initially enroll in courses that are part of the program. The Commission offers the following clarification of the timeline on the prior page.

- (1) Students who have completed one or more courses in an old subject matter program by September 1, 1996, may complete that program and be recommended for a credential provided that these students also complete all requirements for the subject matter program (not necessarily the credential) by September 1, 1999.
- (2) Students who have not completed any courses in an old program by September 1, 1996, should be advised that after that date they should not take courses that are part of the old program (unless those courses are also part of a new program). Instead, they should enroll in courses which are a part of the new program. In some cases, the two programs may have some courses in common.
- (3) It may be necessary for some students to enroll in “new program courses” prior to the approval of the new program. Institutions may recommend these students for Single Subject Teaching Credentials even if the students have completed part of a new program prior to Commission approval of that program.

Once the Commission approves a new subject matter program, students who have already taken courses that are part of that program may continue to take courses in the program and complete the program even though they started taking courses before the program was approved by the Commission. Because of the flexibility of this policy, institutions should not expect to see any change in the September 1, 1996, date for the implementation of subject matter programs under the standards in this handbook.

## Implementation Timeline Diagram

**July 1995**

Colleges and universities may begin to present program proposals for review by the Commission's Subject Matter Program Review Panel.

**1995-96**

Once a program is approved under the standards, students who were not previously enrolled in the old program should enroll in the new program.

**September 1, 1996**

After this date, no new students should enroll in an old program, even if a new program in music is not yet available at the institution.

**1996-97 and 1997-98**

The Commission will continue to review program proposals. Prior to the approval of new programs, students may enroll in "new program courses" that meet the standards.

**September 1, 1999**

Final date for candidates to complete subject matter programs that were approved under the Commission's old guidelines (adopted in 1983).

## **Implementation Handbook: Review and Approval of Subject Matter Programs in Music**

A regionally accredited institution of postsecondary education that would like to offer (or continue to offer) a Program of Subject Matter Preparation for the Single Subject Credential in Music may present a program proposal that responds to the standards and preconditions in this handbook. The submission of programs for review and approval is voluntary for colleges and universities; candidates can qualify for the Single Subject Credential by passing the standardized assessment of their knowledge and competence in music.

For a subject matter program in music to be approved by the Commission, it must satisfy the preconditions and standards in this handbook. If an institution would like to offer two or more distinct programs of subject matter preparation in music, a separate proposal should be forwarded to the Commission for each program. For example, one program in music might have a concentration in technology, while a second program at the same institution could be a more general program without a concentration.

The Commission is prepared to review subject matter program proposals beginning on July 1, 1995. Prior to that date, the Commission's professional staff is available to consult with institutional representatives, and to do preliminary reviews of draft proposals (see page 45 for details).

### **Initial Statement of Institutional Intent**

To assist the Commission in planning and scheduling reviews of program proposals, each institution is asked to file a Statement of Intent at least four months prior to submitting a proposal. Having received a timely Statement of Intent, the Commission will make every effort to review a proposal expeditiously. In the absence of a timely statement, the review process will take longer.

The Statement of Intent should be signed by the individual with chief responsibility for academic programs at the institution. It should provide the following information:

- The subject for which approval is being requested (music).
- The contact person responsible for each program (include phone number).
- The expected date when students would initially “enroll” in each program.
- An indication as to whether or not the institution expects to submit a program for "informal" review (defined below).
- The date when each program will be submitted for formal review and approval.

If an institution plans to submit proposals for two or more programs in music, the Statement of Intent should include this essential information for each program, and should indicate whether or not the programs will have distinct emphases.

## The Program Proposal Document

For each program, the institution should prepare a program proposal that includes a narrative response to each precondition and standard on pages 16-30. Please provide six (6) copies of each program document.

Preconditions. A narrative section of the proposal should explain how the program will meet each precondition on page 16. In responding to the preconditions, the proposal must show the title and unit value of each required and elective course in the basic core of the program (Precondition 2) and in the breadth and perspective component (Precondition 3). The document must also include brief course (catalog) descriptions of the required and elective courses.

Standards. In the major part of the program proposal, the institution should respond to each Standard of Program Quality and Effectiveness on pages 17-30. It is important to respond to each element of a standard, but a lengthy, detailed description is not necessary. Examples of how particular elements of the standard are accomplished are particularly useful. An institution's program document should include syllabi of required and selected elective courses, along with other supporting documentation to serve as "back-up" information to substantiate the responses to particular standards.

Factors to Consider. A program proposal must show how the program will meet each standard. The purpose of Factors to Consider is to amplify specific aspects of standards, and to assist institutions in responding to all elements of a standard. The Commission considers the factors to be important aspects of program quality, but it is not essential that the document respond to every factor. The factors are *not* "mini-standards," and there is *no expectation* that a program must "meet" all the factors in order to fulfill a standard. (For added information about factors to consider, please see pages 6 and 15.)

Institutions are urged to *reflect on* the factors to consider, which may or may not be used as the "organizers" or "headings" for responding to a standard. Institutions are also encouraged to describe all aspects of the program's quality, and not limit their responses to the adopted factors in this handbook. The quality of a proposal may be enhanced by information about "additional factors" that are related to the standards but do not coincide with any of the adopted factors.

## Steps in the Review of Programs

The Commission is committed to conducting a program review process that is objective, authoritative and comprehensive. The agency also seeks to be as helpful as possible to colleges and universities throughout the review process.

Preliminary Staff Review. Before submitting program proposals for formal review and approval, institutions are encouraged to request preliminary reviews of *draft* documents by the Commission's professional staff. The purpose of these reviews is to assist institutions in developing programs that are consistent with the intent and scope of the standards, and that will be logical and clear to the external reviewers. Program documents may be submitted for preliminary staff review at any time; the optimum time is at least one month after submitting the Statement of Intent and at least two months prior to the expected date for submitting a completed document. Preliminary review is voluntary; its purpose is to assist institutions in preparing program proposals that can be reviewed most expeditiously in the formal review process.

Review of Preconditions. An institution's response to the preconditions is reviewed by the Commission's professional staff because the preconditions are based on state laws and regulations, and do not involve issues of program quality. If the staff determines that the program complies with the requirements of state laws and administrative regulations, the program is eligible for a quality review (based on the standards) by a panel of subject matter experts. If the program does not comply with the preconditions, the staff returns the proposal to the institution with specific information about the lack of compliance. Such a proposal may be resubmitted once the compliance issues have been resolved. In a few circumstances, the staff may seek the advice of the Subject Matter Program Review Panel concerning the appropriateness of proposed coursework to meet a particular precondition.

Review of Program Quality Standards. Unlike the preconditions, the standards address issues of program quality and effectiveness, so each institution's response to the standards is reviewed by a small Program Review Panel of subject matter experts. During the review process, there is an opportunity for institutional representatives to meet with the panel to answer questions or clarify issues that may arise. Prior to such a discussion, the panel will be asked to provide a preliminary written statement of the questions, issues or concerns to be discussed with the institutional representative(s).

If the Program Review Panel determines that a proposed program fulfills the standards, the Commission's staff recommends the program for approval by the Commission during a public meeting no more than eight weeks after the panel's decision.

If the Program Review Panel determines that the program does not meet the standards, the proposal is returned to the institution with an explanation of the panel's findings. Specific reasons for the panel's decision are communicated to the institution. If the panel has substantive concerns about one or more aspects of program quality, representatives of the institution can obtain information and assistance from the Commission staff. With the staff's prior authorization, the college or university may also obtain information and assistance from one or more designated members of the panel. After changes have been made in the program, the proposal may be re-submitted to the Commission's staff for reconsideration by the panel.

If the Program Review Panel determines that minor or technical changes should be made in a program, the responsibility for reviewing the re-submitted proposal rests with the Commission's professional staff, which presents the *revised* program to the Commission for approval without further review by the panel.

Appeal of an Adverse Decision. An institution that would like to appeal a decision of the staff (regarding preconditions) or the Program Review Panel (regarding standards) may do so by submitting the appeal to the Executive Director of the Commission. The institution should include the following information in the appeal:

- The original program proposal, and the stated reasons of the Commission's staff or the review panel for not recommending approval of the program.
- A specific response by the institution to the initial denial, including a copy of the resubmitted document (if it has been resubmitted).
- A rationale for the appeal by the institution.

The Executive Director may deny the appeal, or appoint an independent review panel, or present the appeal directly to the Commission for consideration.

## Responses to Six Common Standards

The Commission adopted six standards for programs in *all* single subject disciplines.

Standard 1.	Program Philosophy and Purpose.
Standard 7.	Diversity and Equity in the Program.
Standard 11.	Coordination of the Program.
Standard 12.	Student Advisement and Support.
Standard 13.	Assessment of Subject Matter Competence.
Standard 14.	Program Review and Development.

These six standards are referred to as “common standards” because they are essentially the same in all subject areas.

An institution’s program proposal in music should include a subject-specific response to Standards 1 and 7, along with subject-specific responses to the other curriculum standards in Category I (see pp. 17-26). An institution’s program proposal in music *may* also include a unique response to Standards 11, 12, 13 and 14. Alternatively, the institution *may* submit a “generic response” to these four common standards. In a generic response, the institution should describe how subject matter programs in all subjects will meet the four standards. A generic response should include sufficient information to enable an interdisciplinary panel of reviewers to determine that the four common standards are met in each subject area. Once the institution’s generic response is approved, it would not be necessary to respond to the four standards in the institution’s program proposal in music, or in any other subject.

## Selection, Composition and Training of Program Review Panels

Review panel members are selected because of their expertise in music and their knowledge of music curriculum and instruction in the public schools of California. Reviewers are selected from institutions of higher education, school districts, county offices of education, organizations of music educators, and other professional associations. Members are selected according to the Commission's adopted policies that govern the selection of panels. Members of the Commission's former Single Subject Waiver Panels and Subject Matter Advisory Panels may be selected to serve on Review Panels.

In music, each program proposal will be reviewed by at least one professor of music, at least one high school teacher of music, and a third Review Panel member who is either another professor, or another teacher, or a curriculum specialist in music.

The Program Review Panel is trained by the Commission's staff. Training includes:

- The purpose and function of subject matter preparation programs.
- The Commission's legal responsibilities in program review and approval.
- The role of the review panel in making program determinations.
- The role of the Commission's professional staff in assisting the panel.
- A thorough analysis and discussion of each standard and rationale.
- Alternative ways in which the standard could be met.
- An overview of review panel procedures.
- Simulated practice in reviewing programs.
- How to write program review panel reports.

The training also includes analysis of the Common Standards. The reviewers of music programs are trained specifically in the consistent application of the subject-specific standards in music.

### **Subject Matter Program Review Panel Procedures**

The Subject Matter Program Review Panel meets periodically to review programs that have been submitted to the Commission during a given time period. Whenever possible, Review Panels in more than one subject meet at the same time and location. This enables institutional representatives to meet with reviewers in more than one subject area, if necessary.

Review Panel meetings usually take place over three days. Meetings typically adhere to the following general schedule:

- First Day - Review institutional responses to common standards. Preliminary discussion of responses to curriculum standards.
- Second Day - Thorough analysis of responses to curriculum standards. Prepare preliminary written findings for each program, and FAX these to institutions.
- Third Day - Meet with representatives of institutions to clarify program information, discuss preliminary findings and identify possible changes in programs. Prepare written reports that reflect the discussions with institutions.

### **Subject Matter Program Review Panel Reports**

Normally, the Review Panel's written report is mailed to the institution within two weeks after the panel meeting. If the report is affirmative, the Commission's staff presents the report to the Commission during a public meeting no more than eight weeks after the panel's decision.

If the Review Panel report indicates that the program does not meet the standards, specific reasons for the panel's decision are included in the report. The institution should first discuss such a report with the Commission's staff. One or more designated members of the panel may also be contacted, but only after such contacts are authorized by the staff.

If the report shows that minor or technical changes are needed in a program, the Review Panel gives responsibility for reviewing the re-submitted document to the staff.

## **Further Information and Communications Related to Standards, Programs and Program Reviews**

### **Regional Workshops for Colleges and Universities**

Following publication of this handbook, the Commission will sponsor three regional workshops to assist institutions in understanding and implementing the new standards. The agenda for each workshop will include:

- Explanation of the intended meaning of the standards, according to a member of the Music Teacher Preparation and Assessment Advisory Panel.
- Explanation of the Commission's implementation plan, and description of the program review process.
- Answers to questions about the standards, and examples presented by panel members and others who are experienced in implementing standards.
- Opportunities to discuss subject-specific questions in small groups.

All institutions that plan to submit program proposals (or are considering this option) are welcome to participate in the workshops. Specific information about the workshop dates and locations is provided separately from this handbook.

### **Communications with the Commission's Staff and Program Review Panel**

The Commission would like the program review process to be as helpful as possible to colleges and universities. Because a large number of institutions prepare teachers in California, representatives of an institution should first consult with the Commission's professional staff regarding programs that are in preparation or under review. The staff responds to all inquiries expeditiously and knowledgeably. Representatives of colleges and universities should contact members of a Subject Matter Program Review Panel only when they are authorized to do so by the Commission's staff. This restriction must be observed to ensure that membership on a panel is manageable for the reviewers. If an institution finds that needed information is not sufficiently available, please inform the designated staff consultant. If the problem is not corrected in a timely way, the Executive Director of the Commission on Teacher Credentialing should be contacted.

### **Request for Assistance from Handbook Users**

The Commission welcomes comments about this handbook, which should be addressed to:

Commission on Teacher Credentialing  
Professional Services Division  
1812 Ninth Street  
Sacramento, California 95814-7000