

Student Work Sample

Exit Portfolio

Music Education

Above Standard



Feinstein School of Education and Human Development

School Analysis Scoring Rubric

Name: [Redacted]

ID#: [Redacted]

Teacher Preparation Program: Secondary Education

Major: music education

Assess the extent that the candidate has achieved the following Rhode Island Beginning Teacher Standards in the school analysis. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness (1)	Developing (2)	Competence (3)	Strength (4)
1.	The school analysis provided evidence of schoolwide data that reflect the school's understanding (or lack of understanding) of how children learn and develop. (RIBTS 3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2.	The school analysis provided evidence of schoolwide data that reflect the school's understanding (or lack of understanding) of how students differ in their approaches to learning. (RIBTS 4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3.	The school analysis provided evidence that an effective learning environment was (or was not) created in the school such that positive social interaction, active engagement in learning, and self-motivation are (are not) evident. (RIBTS 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4.	The school analysis provided evidence of collaboration among teachers, staff, and families to support student learning. (RIBTS 7)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Comments:

Place Comments Here

Well written document pulling from a variety of resources. Clear & concise.

The pictures were a great addition to the analysis!

Evaluator:

Lynne Bennett

Date: 10/23/08

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Denise Guilbault

Description:

██████████ Elementary School is located at ██████████, RI. It is one of two elementary schools in the town of ██████████, offering Pre-kindergarten to fifth grade classes. From 2005-2006, ██████████ had a total of 387 students, and 35 teachers on staff, according to *Information Works!*. Currently, ██████████ has about 350 students, with some fluctuation. Information from InSite stated that the total school expenditure per student was \$15,517 in 2005-2006. According to RIDE 2005-2006, ██████████ was above the target for ELA with 85.6% of all students, and well above the target for mathematics with 84.7% of all students. Their scores for participation rates were 99.5% in mathematics and 99.0% in ELA. The attendance rate during the 2005-2006 school year was 96.1%. ██████████ is classified as a high performing school, meeting nine out of nine targets evaluated. In mathematics and ELA, they scored higher than the average of Rhode Island Elementary schools. However, ██████████ scored well below the state average in writing scores, according to both the 2005-2006 and 2006-2007 reports. Overall, ██████████ met their Annual Yearly Progress for the 2007-2008 school year.

In reviewing the 2005-2006 SALT survey, 100% of teachers stated that their job allows them to use their skills and knowledge, and that other teachers respected each other's ideas and opinions. About 85% of students reported that they felt that teachers took a personal interest in students' learning.

Demographics:

██████████ Elementary serves a community with a small population, but lots of land. ██████████ is a Title 1 school, due to 16% of students being eligible for reduced or free lunch. A breakfast program is also offered at the school. There are about four trailer park communities that ██████████ serves, and many other low-income families in the area. The population of the town of ██████████ is 9,948, with ██████████ Elementary being one of two elementary schools for the district. There is little diversity at ██████████, with the school population being 95% white, 2% African American, 2% Asian, and 1% Hispanic. Because of this lack, the school has no ESL or bilingual education services. In special education, 5% of students receive self-contained special education services, and 11% receive general education with supports. Most students take a school bus to school, with a few students being transported by parents. The school building is surrounded by woods, making it a quiet productive area for learning. The school is a brick building, in the shape of a square, with a courtyard in the middle, accessible only from inside the building. The classrooms are fairly spacious, leaving enough room for the teacher's area, students' desks, a reading area (seated or rugs), and a computer area in each classroom. The hallways host many displays, including specialist teacher's displays such as art and physical education, and many student displays such as art work, murals, and special achievements in the classroom. The courtyard is a place where teachers can bring their class on a nice day to read a book, or do projects. In the courtyard, there are lots of flowers and plants, benches, a gazebo, and a small pond stocked with many types of fish.

Administrative structure:

Dr. [REDACTED] is the principal at [REDACTED] Elementary, while the superintendent, Dr. [REDACTED] is a retired, acting superintendent for the region. There are 59 teachers at the elementary level in [REDACTED], with some teachers traveling from both schools ([REDACTED] Elementary and [REDACTED] School). [REDACTED] is home to 35 teachers, and 21 classrooms including special education rooms, art, library, computer, music, health and physical education. Also on staff at [REDACTED] [REDACTED] are a school psychiatrist, school social worker, and the school nurse. There are two special education teachers, who deal with students that have needs ranging from ADD/ADHD, autism, severe/profound, and downs syndrome. The special education program is strong, and some other districts send their special needs students to [REDACTED] [REDACTED] as a better resource. The school is also home to thirteen aides who work with mainstreamed students that need assistance in the classroom, and in some special activities.

School Policies:

[REDACTED] handbook states that it is the goal of [REDACTED] to create a safe, secure, and happy learning environment, and a maximum opportunity to learn. The discipline policy states that each teacher will implement their classroom discipline plan, and that a school wide discipline plan will govern common areas such as the cafeteria and the playground. The over-arching school policy is loosely: a warning, five minutes, ten minutes, fifteen minutes, and the office. This allows flexibility for each classroom to determine if five minutes is five minutes working alone, or in some cases, sitting out of

an activity. The policy refers to a school as a miniature community, and states that students ought to use self-discipline to observe the school's rules. Students are expected to demonstrate respect to parents, teachers, fellow students, and other adults. Also, students should demonstrate a respect for themselves. "Teachers are responsible for proper and adequate control of students at all times," according to the discipline plan, but also stating that "the ultimate responsibility for children's behavior rests with the parents," giving parents specific roles in accepting responsibility for their child. The school has a zero-tolerance policy regarding weapons and assault, resulting in suspensions and proper authorities. The school maintains a non-smoking area within twenty-five feet of school property. Interventions are sometimes used as methods for problem solving with a student if necessary, meeting with parents and a committee comprised of teachers and administration. Referral forms are available to each teacher for instances that require principal involvement and follow up, including inappropriate language, non-compliance, physical aggression, harassment/bullying, and overt defiance. Only five instances of suspension were reported at ██████████ in 2005-2006, two out of school suspensions for disorderly conduct, and 3 in school suspensions for insubordination.

Parental Involvement:

The 2005-2006 SALT survey stated that 95% of parents reported that they felt the school views parents as important partners, but only about 62% stated that the school did well including parents on school committees. Parent involvement rates, which had been above the Rhode Island average in 2003 and 2004, plunged below the average in 2005

and 2006. However, about 97% of parents still reported that the community supported the school. Many more teachers reported being satisfied with the parent support of the school than the state average. [REDACTED] is average or above average in many parental needs or expectations, except calling home when a student is doing well or improving. In talking to teachers about the community that they serve, many described it as a dedicated community, with lots of summer activities for students. They also referred to the community as having a strong group of parental involvement, with a very supportive PTO. The parents typically are good with communication, and tend to be very receptive of school activities.

Educational Philosophy:

The [REDACTED] Philosophy of Education states that it's primary purpose is to provide an educational environment which gives students a sound basic education. It aims to strive to meet students' individual needs and provide more than basic skills. Local government officials, school committee members, community leaders, parents and staff are responsible for showing respect for one another and demonstrating appropriate behavior for students, according to the philosophy. The [REDACTED] School Department will strive to bring in the best teachers and qualified personnel to assist in each student's development, and establish high standards for their members. The school department also states that it will apply fair treatment to every person inside and outside of the school system. [REDACTED] Elementary School's Mission Statement reads:

“The mission of [REDACTED] Elementary School, in partnership with parents and the community, is to provide a safe environment for an educational program of excellence while guiding all students toward their maximum potential.”

Classroom:

The classroom sizes at [REDACTED] are very manageable. According to guidelines, in kindergarten and 1st grade, there are no more than twenty students; in 2nd and 3rd grades, there are no more than twenty-three students; and in 4th and 5th grades, there are no more than twenty-five students. Although these are the guidelines, the actual numbers are even smaller than this, with about three less in each class. The ethnic diversity in the classroom reflects the diversity of the school, with the overwhelming majority of students being white. Most special education students are mainstreamed into the classroom, but are removed from the class for math and language as needed. Gender in the classroom is fairly even, with the exception of third grade where there are at least two thirds of the classes made up of males. Teachers make an effort to split up boys and girls when doing group work, and even in the arrangements of desks. Aides are in many classrooms, assisting students with special needs and helping to adapt lessons to meet their needs. The special education teachers are very helpful in assisting teachers with gearing lesson plans towards their students' needs also. The academic achievement in the classes range drastically, with the inclusion of mainstreamed students, who typically have low reading and math levels, to high aptitude students, who sometimes will receive additional work or challenges to keep them learning.

Family support:

██████████ does not have any child-care, or parenting classes, although there are some off-site child-care places that are recommended by the school. After school programs vary depending on volunteers, both parent and teachers. A monthly newsletter goes out to all parents during the school year to give information about up-coming meetings and relevant information. Communication between home and school is often found in notices sent home from teachers, and report cards, and parent teacher conferences. According to the SALT survey, about 4% of students reported being unsupervised 3 hours a day, at least 3 times a week.

Curriculum:

For classroom teachers at ██████████, curriculum is unified. Teachers use the same texts, and the same math and reading programs. Every Tuesday afternoon, all of the teachers at ██████████ in one grade meet during “Common Planning Time”. This allows teachers to discuss additional activities that can be done across the same grade, regardless of teacher. This block of time rotates from week to week, giving each grade a chance to meet over the course of five weeks (Kindergarten and Pre-kindergarten are excluded from this). While the teachers meet, their classes are scheduled to have an extra special, and their entire class goes to either art, physical education, music, or library. On Wednesday afternoons, there is another block of time called Enrichment, where the teachers of a specific grade go to the town hall to meet with the teachers from both schools in the district, further unifying their curriculum. During this period, students from each class are given a choice which special they would like to have during this time.

Enrichment, unlike Common Planning Time, continues with the same grade for three weeks at a time, allowing specialty teachers to create a unit for their three weeks. On top of these two weekly occurrences, Professional Development days serve as a periodical opportunity to discuss curriculum across all grades, and to review new programs that the school is utilizing.

Philosophies of Teaching:

In interviewing ██████████ regarding her views on teaching, classroom management and other strategies, she had much insightful information to share. ██████ stated that one of her biggest goals at the beginning of the school year was to learn names as fast as possible. This was quite an accomplishment for a music teacher, in having over 350 students per week, regardless of whether she had some of these students in previous years. This not only allows for establishing a connection with students, but also aids in quick classroom management. ██████ felt that predicting what would happen with a class based on knowledge of the students is very important. This helps to cater lessons more directly towards students' needs, but also avoids potential issues. Setting up the room could be an instance of this, not only having items prepared, but setting up the students themselves. This is extremely important in a room such as the music room, where at ██████████, there are no chairs, but instead an open room with a carpet.

██████ always strives towards keeping a safe learning environment, even verbally, reminding me that there is always a positive way of getting a message across to students. Students, she feels, need things to always feel fresh and new, so varying lesson plans and approaches to subjects can help keep things interesting for students. It can also keep their

awareness and involvement in a lesson, even in slight adjustments like presence and physical movements from the teacher. Varying lesson plans allows for visual, audio, and hands-on approaches to learning, but can also foster critical thinking from the students, giving options on how best to express their ideas. ■■■ keeps the MENC National Standards posted in her classroom, but has slightly modified some of the wording so that the students more easily understand them. This serves as a reminder for students, teachers, and student teachers what our goals are as musicians.

In discipline, ■■■ said that it is important to be clear with instructions, and to let students know when they have not followed them, but also to praise when they have. In some cases, it may be necessary for the safety of other students, or for the other students' opportunity to learn, to ask a student who is somewhat wound up to sit out for a couple of minutes until they have collected themselves. Ultimately, it is important to have a good administrator, so that when you send a student down to the office for a serious offense, you know that something will be done about it. When a student in such a case is treated lightly regarding a serious issue, it sends the wrong message to the student.

■■■ is a big advocate of being a part of the community; not only with the teachers at the school, but also with the community at large. Something as simple as eating with other teachers in the teacher's lounge is something that she states can foster relationships between your colleagues. This becomes very important when you need the help or support of your colleagues for a multitude of issues. Also, being that teaching is essentially a service to the community, ■■■ is active in events and fundraisers, such as the hoedown that she organized to raise money for a local food bank. Not only does this

serve as a great community service, it brings together the community of families that attend [REDACTED], and the community of faculty.

In conclusion, [REDACTED] goal as a general music teacher is to expose students to as much diversity as possible in the music world. By using music from many cultures, and utilizing many approaches to learning about music, she keeps music learning interesting and worthwhile for her students. She feels that if you enjoy what you are teaching, and can be a good role model for students at the same time, both behaviorally and musically, that the job is very rewarding.

Resources:

SALT Survey 2005-2006 (courtesy of www.infoworks.ride.uri.edu)

Information Works 2005-2006 (courtesy of www.infoworks.ride.uri.edu)

InSite 2005-2006 (courtesy of www.infoworks.ride.uri.edu)

Interview with [REDACTED] (cooperating teacher)

Many informal interviews with other classroom teachers

[REDACTED] Elementary School's Mission Statement (taken 9/22/08)

[REDACTED] Elementary School's Parent Information Handbook (2008-2009 edition)

[REDACTED], RI website ([www.\[REDACTED\].ri.org](http://www.[REDACTED].ri.org))

[REDACTED] Elementary website ([www.ri.net/schools/\[REDACTED\]/home.html](http://www.ri.net/schools/[REDACTED]/home.html))

[REDACTED] School Department Handbook (taken 9/18/08)

Titles including:

- Student conduct, behavior and discipline
- Zero tolerance
- Suspension
- Parental involvement
- Anti-tobacco/smoking
- Interventions/Office Referrals



Feinstein School of Education and Human Development

Student Case Study and Assessment Scoring Rubric

Name: [Redacted]

ID#: [Redacted]

Teacher Preparation Program: Secondary Education

Major: *music education*

Assess the extent that the candidate has achieved the following Rhode Island Beginning Teacher Standards in the student case study and assessment. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness (1)	Developing (2)	Competence (3)	Strength (4)
1.	The case study demonstrated an understanding ho how children learn and develop. (RIBTS 3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2.	The case study demonstrated an understanding of how students differ in the approaches to learning. (RIBTS 4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3.	The case study provided evidence of student's critical thinking, problem solving, and performance skills. (RIBTS 5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4.	The case study was implemented in an appropriate learning environment where positive social interaction, active engagement in learning, and self-motivation were evident. (RIBTS 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5.	The candidate demonstrated collaboration with colleagues an/or families during the case study to support student learning. (RIBTS 7)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6.	Formal and informal assessment strategies were integrated in the case student to support student learning. (RIBTS 9)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7.	The case study provides evidence of the candidate's self-evaluation and responsibility for continued professional growth. (RIBTS 10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Comments:

Place Comments Here

Case study shows an indepth understanding of children involved and different techniques used in classroom approach.

Evaluator:

Wynn Bennett

Date: 10/23/08

ID#:

Denise Guilbault

Description of Students:

Student #1 is an eleven-year-old boy in fifth grade at [REDACTED] Elementary.

One of his biggest hobbies is drawing, and spends much of his time creating pictures when he is able. He enjoys music in general, but at times can be very sensitive to noise.

Early history for Student #1 shows that his mother was in labor with him for three days, during which time he had limited oxygen. After the three days, his mother had an emergency cesarean section. In his young childhood, this student suffered two traumatic brain injuries, which sometimes still results in memory lapses.

Student #1 works well with familiar patterns and structure, and learns best with a "hands on" method. His reading skills still need much developing, so many teachers and aides assist him in reading necessary materials. His IEP includes giving additional time for testing, and typically this student needs directions restated. Student #1 needs help breaking down information, and with organizing. He usually has a hard time expressing himself with words, which does affect his testing abilities, even with assistance from an aide. His love for drawing serves as an outlet for this, especially when this difficulty turns to frustration. This student's case files show a diagnosis of ADHD, bipolar disorder, and a cognitive disorder. Overall, he has a hard time focusing, and tends to have hyperactive and impulsive behavior. His history includes frustration, aggressive/emotional outbursts, and instances of self-stimulating behavior. Student #1 is getting to an age where his issues are becoming apparent to himself, which adds to his frustration.

Student #1's early years in the music room were always accompanied by an aide. At many times, the open environment of the music room proved to be too much, and the

aide would remove him from the room. In some of these cases, he would take a walk for a few minutes and return, but most of the time, he would leave half way through class and not return. He has some peers that typically help him with reading, especially now that he works without an aide in the music room. Many teachers would describe Student #1 as intense, and say that he has come a long way. He currently has a first grade reading level, and a first grade math level.

I was instantly drawn to Student #2 as a choice for my case studies, since he was obviously very excited in my first music class, but showed lots of difficulty expressing his ideas. On some days, he would come into school looking happy and excited, and other days, he would hardly greet me as he walked by. I knew that catering to Student #1's needs would be difficult, but definitely would be appreciated by him, as he was very proud and happy to be a part of our discussion during my first lesson. As a student, he needs assistance breaking down lesson material, and lots of reinforcement.

Student #2 is a fifth grade student at [REDACTED]. Like Student #1, Student #2 is eleven years old. His hobby is very apparent; he likes to make people laugh. It is easy to say that Student #2 is the "class clown", but not necessarily in the silly sense. His humor is beyond his years, and with this sense of maturity, he definitely commands much respect from his peers. He has two other brothers at [REDACTED] currently, and comes from a family of five siblings, most being boys. This gives him a bit of the rough and tough image.

Student #2's history stems from a bout with appendicitis in first grade, and was out of school for three weeks. Upon returning, his achievement suffered greatly, and never seemed to catch up. Because of this, he was retained in first grade, but this ended

up beginning to reveal his learning disabilities. While he manages to keep up in his math work for the most part, Student #2 needs remedial reading with a specialist, and because of his low reading level, second grade, he avoids reading during most of the day. In these cases, where reading proves to be too difficult, aides help him, or read tests to him. Due to the lack of reading on his own, his oral skill level is also low. His learning disabilities are still somewhat undefined, although he has been labeled with delays in fine motor skills.

What drew my attention about Student #2 is that he seemed like a very kind student, who just always happened to get caught up in behavioral issues. It's not that he was rude or disrespectful, because that is just not his character; he always needed redirecting. Whether he was off doing something else, or just daydreaming, his name was always on the teacher's lips, regardless of what classroom he was in. The interesting part of this however, was that he was always following along with the class, even when it didn't seem like he was. This was a student that needed desperately to be drawn into the lesson and hold his attention, before he had the opportunity to wander off, even if it was just what he appeared to be doing. As a student, he needs reinforcement for good listening skills, and assistance with reading material.

Student #3 is a ten-year-old girl in the fifth grade at [REDACTED] Elementary. She enjoys singing, and is a part of her church choir. She is also becoming very involved with musical theatre, currently auditioning for a local theatre company.

Student #3 excels in her class work, having a high math and reading level. One of her roles in the classroom is as a mentor to Student #1. She is very patient, and typically has time to devote to this since she is capable of finishing her work quickly. In group

work, she is excellent at helping Student #1 towards group goals, as opposed to doing all of the work for him. She is not only a good partner for Student #1, she is a friend, and is someone that he feels comfortable confiding in when work gets frustrating. Student #3 is excellent at this position, genuinely enjoying helping Student #1 not in a condescending manner, but in a purely kind way. Although only in fifth grade, she shows promise of making a great teacher someday. She is definitely a child older than her years.

Student #3 serves as an interesting choice when planning and implementing instruction. While having another job besides her own education helps to keep her from getting bored from the average level of learning, I strive to keep her critically thinking, and advancing as a learner. Student #3 has a good knowledge of music from her activities outside of the music classroom, so often she is given music to take and work on her own outside of class. With this music she will often come before school starts to demonstrate her work with it. She learns best by critically thinking, and approaching music from a reading and basic theoretical standpoint. She rarely struggles with concepts or activities in class. As a student, she needs extra challenges to foster extended learning.

Student #4 is a ten-year-old boy in fifth grade at [REDACTED] Elementary. He is an average student in his class who is a hard worker. His math and reading scores are average, at a fifth grade level, and occasionally struggles with learning new material. His hobbies include video games and riding his bicycle. Overall, he is a well-behaved student, but is very quiet, even when called on in class.

I selected Student #4 for my case studies because he is a good example of an average student in his class, but because of his quiet nature, he tends to get lost in the mix at times. He is not necessarily the type of student to raise his hand to ask or answer a

question, so he needs prompting when questions are asked. He does have a lot to offer in a group discussion, but needs to be called on for reinforcement. When it comes to music, Student #4 is interested, having some natural abilities, but has a limited understanding of the subject. This also provides a good average of the general class understanding of fundamental musical concepts, since I am coming into a school music program that I am still getting a feel for. Overall, this student needs to be called on once in a while to ensure that he is a part of the lesson, and to foster his ideas.

Description of Curriculum and Assessments:

My goal for this four-week unit was to introduce orchestral instruments to students, relating them to one another and placing them into the appropriate families. For some students this meant learning instruments, matching names to pictures, and for other students, it meant seeing similarities between instruments.

In my first lesson, students listened to examples of instrument families, and attempted to name instruments that they already knew. In doing so, common misnomers were brought to attention, and gave a chance to discuss them, while giving students a chance to compare instruments in a specific family. Instrument family traits were discussed, and students viewed pictures of these instruments on the wall of the classroom, and in a book. At the end of the lesson, students had a chance to see the guitar and violin as examples of the strings family. This, and future examples, serve as reinforcement for family characteristics and fundamentals of how instruments work.

To assess students learning of instrument families, and ability to relate characteristics of each family, each student was given two cards with a picture of an instrument and its name. Students were then asked to place the cards in the corner of the room that was labeled with one of the four families that their instrument belonged in. As a class, we reviewed the instruments left in each family, and students reminded me why each instrument fit into the family, or why it did not fit into the family. This activity catered to Students 1 and 2, giving an opportunity for a somewhat hands on activity. The instrument cards allowed these students to use the picture to figure out the name of the instrument, when the spelling proved to be difficult for them. With Student #1, I gave assistance in finding the instrument family, helping him to read each instrument family

name, having him tell me what the family had in common, and then whether his instrument fit those characteristics. This assisted with Student #1's known difficulty with breaking down information, since this assessment can be a multi-stage thinking process.

In lesson two, students were asked to be a member of a percussion ensemble. This served two purposes; not only for students to review the percussion family and see different percussion instruments in action, but also experience being a member of an ensemble. Students were split into four groups and given a percussion instrument and a demonstrated rhythm to play. Then students would layer their rhythms on top of one another, adding until all four instruments were playing.

In choosing groups, I chose students who I thought would work together well, especially students that would be supportive and help Students 1 and 2. Students not only helped Students 1 and 2, they were supportive in general of one another. Their group assisted anyone who had trouble with keeping their rhythm, clapping and moving to show when to play. As some students had a very easy time with keeping their rhythm, and playing with the ensemble, an extra layer was offered with the glockenspiel. As I noticed students who were competent with their rhythms, I offered turns for students to improvise a melody using the pentatonic scale on the glockenspiel. This activity offered hands-on experience with percussion instruments, further instilling that percussion instruments had to be struck to be played, especially helpful for Student #1. This lesson also required me to be observant of Student #1's behavior, ensuring that the noise level wasn't becoming too overwhelming for him.

Lesson three combined the woodwind family and the brass family in a means of comparing the two families. Visuals included a trumpet, trombone, and oboe, all of

which I played for the class. Students observed how the instruments worked, and made educated guesses on how certain changes would affect the pitch and sound of the instrument. Having both families at the same time allowed for students to see similarities between the two, but also to point out the major differences. Students were then asked to use what they had learned regarding wind instruments, embouchures, and ways to affect the sound of an instrument to approach their own double reed instrument: the straw oboe.

While the first part of the lesson served as the informational piece, it was important to keep Students 1 and 2 involved. Perking their curiosity with how instruments worked, and what they were capable of doing was key. Allowing Student #1 space from the instruments as needed so as not to overwhelm him with noise levels was also very important. I made an effort to distance myself from Student #1 while I was playing, but to make sure to demonstrate key pieces of the instruments close to Students 1 and 2 as much as possible to keep them involved. The straw oboe component allowed more hands on opportunities for students in general, and sparked many good observations from Students 1 and 2.

The fourth lesson's purpose was to evaluate students understanding of how the instruments fit into each instrument family. Students were given a one-page paper to answer questions about characteristics of each family, and place instruments into their appropriate families. This lesson also was used to meet the school wide writing prompt, which was instated as an effort to boost the school's low writing scores. The prompt for the writing asked students to decide which instrument they would be if they could turn themselves into an instrument, and to explain their choice.

In dealing with two written evaluations, my focus in the classroom was very much dedicated towards Students 1 and 2. While Student #2 understood the layout of the paper quite well, Student #1 was having much difficulty following it. My biggest role in assisting Student #2 was redirecting his attention towards the assessment, since he was often staring off into space. Student #1 was having much difficulty not only with reading the directions on the paper, but also organizing his thoughts and expressing himself clearly on his paper. I verbalized much of the paper to Student #1, and once he verbalized an answer back to me, I would ask him to write it. In doing so, Student #1 was able to formulate an answer without the second stage, and difficulty of writing to affect his answers. In correcting these papers, I did not take off credit for wrong spelling. When approaching the writing prompts, I assisted students much in the same manner. With both Students 1 and 2, I would redirect their attention back towards the assignment by prompting their responses. I often reformulated the original question, getting them to think about different aspects of turning into an instrument. Once the students gave me a verbal response, I assisted them in getting it down on paper by continuing to direct their attention towards the assignment. This proved to be especially important for Student #1 who would sometimes forget what he was writing mid-sentence.

Na Student #1



#13

Name two instruments that belong in the:

Woodwind Family

oboe oboe
flute flute

Brass Family

slide trombone
trumpet trumpet

Strings Family

guitar guitar
cello cello

Percussion Family

drum drum
base bass drum

Name a characteristic of the:

Woodwind Family: C YOU BLOW (wooden reed)

Brass Family: C YOU BLOW (mouthpiece)

Strings Family: C they both have strings

Percussion Family: C WITH STICK (hit to play)

Which instrument that you saw was your favorite, and why?

(2 sentences)

guitar has strings I
like cello cause
they play the guitar.



Name: Student #2

#8

Name two instruments that belong in the:

Woodwind Family

x Flute, oboe

x Clarinet - percussion

Brass Family

Trumpet ^{Side Trombone}

trombone

Strings Family

Cello guitar

Violin

Percussion Family

Hand piano

x Horn

Name a characteristic of the:

Woodwind Family: It is made of wood (reed)

Brass Family: It is made of brass

Strings Family: It is strung

Percussion Family: It is hit to play

Which instrument that you saw was your favorite, and why?
(2 sentences)

The violin is my favorite because it sounds so good.

#9

Name Student #3

0/10/5

Name two instruments that belong in the:

#13

Woodwind Family

Piccolo
Flute

Brass Family

Trumpet
Trumpone



Strings Family

Harp
Viola

Percussion Family

Cast drum
Clavas

Name a characteristic of the:

Woodwind Family: They are made of wood

Brass Family: They are made of metal

Strings Family: They have strings

Percussion Family: You have to bang on them to make a sound

Which instrument that you saw was your favorite, and why?
(2 sentences)

I liked the violin from
the strings family because
you use your ear and not
your eyes and I like it
when I play the violin that I
have to use my feet

Student #4



#13

Name two instruments that belong in the:

Woodwind Family

flute

oboe

Brass Family

trumpet

trombone

Strings Family

harp

spanish guitar

Percussion Family

piano

gong

Name a characteristic of the:

Woodwind Family: ^{bass needs} you need ^{air to} blow into the instrument to work

Brass Family: ^{brass} they all have tubes and they're made out of

Strings Family: they all have strings

Percussion Family: you need to hit something or push a key in order for it to work

Which instrument that you saw was your favorite, and why?
(2 sentences)

The oboe because it makes really high notes

The trombone because it makes all sorts of different notes

Student #1

a gitarre is something
that has strings. my strings
are on my chest. I am red
and electric. I would have
a wameydrar

Student #2

I would do it
since I would be
that because my Dad
told me that you I don't
be that way, I will
put it up with me I will
be a pine tree I will
tell when the of the tree
way.

Student #4

I would love and like to be temple blocks because they make cool noises and they look cool, and the sound they make is awesome. I would like the bam bam bam sound. It almost sounds like banging two hollow sticks together, and it reminds me of a clock because if you play the temple blocks slow, it sounds like a tick, tock, tick, tock sound. You can play different notes, and I like the fact that the temple blocks were made out of wood. When you play the temple block fast, it sounds like a clock is ticking and tocking like crazy! The temple blocks can be shaped weirdly! Some can be shaped like rectangular prisms, and some can be shaped like 3-D ovals! Also, the stands that hold up the temple blocks, the stands look like sticks with legs on it!

Student #3

10/10/08

I would be a harp because
I like to be soft and loud and
and have a weird shape and it all
was by its self even though I
think it would hurt to be pluck
ed all over

BHS: SCHOOL WIDE RUBRIC
EXPECTATIONS FOR STUDENT LEARNING



Bellingham students will:

- I. learn to **WRITE**, read and speak effectively
- II. demonstrate critical and creative thinking in problem-solving situations
- III. organize and evaluate information to reach informed conclusions in collaboration with others
- IV. utilize technology as a tool for learning

Excellent work!

	4	3	2	1
CONTENT: FOCUS	Topic/subject is clear, though it may/may not be explicitly stated.	Topic/subject is generally clear though it may not be explicitly stated.	Topic/subject may be vague.	Topic/subject is unclear or confusing.
ORGANIZATION	Organization is a logical progression of ideas/events and is unified and complete.	There is a logical progression of ideas/events and is reasonably complete, although minor lapses may be present.	One or more major lapses in the logical progression of ideas/events is evident.	Ideas/events are presented in a random fashion.
SUPPORT	Support information is related to and supportive of the topic/subject.	Support information has minor weaknesses in relatedness to and/or support of the topic/subject.	Support information has major weaknesses in relatedness to and/or support of the topic/subject.	An attempt has been made to add support information, but it was unrelated or confusing.
STYLE -SENTENCE FLUENCY	Demonstrates skillful sentence fluency (varies length, good flow rhythm, and varied structure).	Demonstrates reasonable sentence fluency.	Demonstrates minimal sentence fluency.	Sentence fluency is lacking.
ELABORATION	Elaboration consists of specific, developed details.	Elaboration consists of some specific details.	Elaboration consists of general and/or undeveloped details, which may be presented in a list-like fashion.	Elaboration is sparse; almost no details.
CONVENTIONS	Conventions scale is 1-3	Exhibits REASONABLE CONTROL of grammatical conventions appropriate to the writing task: sentence formation; standard usage including agreement, tense, and case; and mechanics including use of capitalization, punctuation, and spelling.	Exhibits MINIMAL CONTROL of grammatical conventions appropriate to the writing task: sentence formation; standard usage including agreement, tense, and case; and mechanics including use of capitalization, punctuation, and spelling.	LACKS CONTROL of grammatical conventions appropriate to the writing task: sentence formation; standard usage including agreement, tense, and case; and mechanics including use of capitalization, punctuation, and spelling.

Sousa how their son had marched in a parade honoring the Liberty Bell. After these two events Sousa name his newly created march "The Liberty Bell", and it has been played recently at the 1993 inauguration of President Clinton and the 2005 inauguration of President Bush. The Liberty Bell stands as a symbol of freedom and unity, and the song captures that essence of the bell itself. The coherent blend of the instruments throughout the piece represents the unity of our country. The uniqueness of the trio is defined by the bells tones recognized throughout, representing the liberty bell ringing and the fanfare like melody. The trio is a symbol of freedom, uniqueness which is also a symbol of the Liberty Bell itself.

- good example

Bibliography

- [http://en.wikipedia.org/wiki/Liberty_Bell_\(march\)](http://en.wikipedia.org/wiki/Liberty_Bell_(march))
- <http://www.ushistory.org/libertybell/>
- <http://www.ushistory.org/libertybell/>



Mrs. Forte

1 December 2008

Liberty Bell Writing Assignment

Liberty Bell Monument, which is located in Philadelphia Pennsylvania, is a historic symbol of freedom in our country. In 1751 the Pennsylvania Assembly commissioned the bell to commemorate the fifty year anniversary of Pennsylvania's first constitution. The Liberty Bell was originally cast in 1752 in London, England. The bell cracked for the first time in 1753 during a test ringing, after which the bell was recast. It is assumed that the first official time the bell was rung was when the Declaration of Independence was read for the first time on July, 8, 1776. The official crack however is agreed to have occurred on George Washington's Birthday 1846. This is when the bell was officially considered out of commission. The bell stood as a national symbol of freedom, the original ideals of William Penn. The bell also took the role as a symbol of the abolitionist's movement. It was the abolitionists that gave it the name the Liberty Bell. Since the civil war the Liberty Bell has remained a symbol of freedom and unity in our country.

John Phillip Sousa wrote the Liberty Bell March in 1893, and it is considered one of his finest works. Sousa's march was originally supposed to be called "The Devil's Deputy", but due to financial disputes Sousa decided against the title. It was when Sousa and his band director, George Hinton, were touring Chicago they came to a large back-drop depicting the Liberty Bell. This was when Sousa first started to considering the "Liberty Bell" as the name of his march. The second factor that contributed to his decision was a letter from his wife, in which she told



Feinstein School of Education and Human Development

Implemented Unit Plan Scoring Rubric

Name: [REDACTED]

ID#: [REDACTED]

Teacher Preparation Program: Secondary Education

Major: *music education*

Assess the extent that the candidate has achieved the following Rhode Island Beginning Teacher Standards in the implemented unit plan. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

	Weakness (1)	Developing (2)	Competence (3)	Strength (4)
1. The implemented unit plan demonstrated a knowledge base that reflects an understanding of the nature of the world in which we live. (RIBTS 1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2. The implemented unit plan demonstrated an understanding of central concepts, structures, and tools of the disciplines the candidates teach. (RIBTS 2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3. The implemented unit plan demonstrated an understanding of how children learn and develop. (RIBTS 3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4. The implemented unit plan demonstrated an understanding of how students differ in their approaches to learning. (RIBTS 4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
5. The implemented unit plan provided evidence of student's critical thinking, problem solving, and performance skills. (RIBTS 5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6. The unit plan was implemented in an appropriate learning environment where positive social interaction, active engagement in learning, and self-motivation were evident. (RIBTS 6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7. The candidate demonstrated collaboration with colleagues and/or families in the implemented unit plan to support student learning. (RIBTS 7)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
8. The candidate used effective communication in implementing the unit plan such that students explored, conjectured, discussed, and investigated new ideas. (RIBTS 8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
9. Formal and informal assessment strategies were integrated in the unit plan to support student learning. (RIBTS 9)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Comments:

Place Comments Here

I am very pleased with Bill's holistic approach when teaching choral music. Students are learning much more than notes on a page. - They have learned art, history + teamwork

Evaluator: *William Makar*

Date: *12-2-07*

ID#:

Denise Gullbault

Council of Rhode Island College
Friday, March 11, 2011
SU 307 – 2:00 p.m.-3:30 p.m.

Meeting Agenda

1. Call to Order
2. Approval of the Minutes of the December 10, 2010 Council Meeting
3. Chair's Announcements
4. Report on January Cancellations – Make-Up Day and Faculty Survey – Ron Pitt

Old Business

5. Second Vote on a Proposed Amendment to Article XII of the Council By-Laws concerning the Committee on College Mission and Goals

New Business

6. Proposals from the Committee on Academic Policies and Procedures (via the Undergraduate Admissions Advisory Committee) concerning Transfer Credits and Freshman Admissions Guidelines
7. Proposal from the By-Laws Committee re-writing Article III of the Council By-Laws on Elections
8. Remarks by President Carriuolo
9. Adjournment

SUBJECT: Proposed Revision to *Article XII, Section B*, Charter and By-Laws of the Council of Rhode Island College
TO: [REDACTED] Chair, Executive Committee
FROM: [REDACTED] Chair, Committee on Missions and Goals
DATE: November 23, 2010

Statement:

The Committee on Mission and Goals respectfully submits the proposed revision to *Article XII, Section B* to the Executive Council for review on December 3, 2010 and Council review on December 10, 2010.

Rationale:

In view of the change in the purview of the Graduate Committee to include approval of graduate curriculum changes, the Committee on Missions and Goals views inclusion of the Chair of Graduate Committee as beneficial to its work for the institution. Just as the Chair of the now Undergraduate Curriculum Committee serves as ex-officio on Missions and Goals and brings the related perspectives/information, so too shall the Chair of the Graduate Committee.

Proposed Revisions to the By-Laws to the Charter of the Council of Rhode Island College

Additions are in *bold. Italic.*

Deletions are in ~~bold-strike-through~~.

XII. Article on the COMMITTEE ON COLLEGE MISSION AND GOALS

A. Powers and Duties

The Committee shall:

1. Serve on a continuing basis through Council as an advisory committee to the President of Rhode Island College. It shall have as its principal duties the following:
 - a. To review the mission and purpose of Rhode Island College; to review the major goals of the College established to achieve its mission and purpose; and to initiate recommendations for changes in the College's mission and purpose and in its goals.
 - b. To ensure that Council and other College committees are informed about changes in the mission, purpose, and goals of the College and the impact such changes may have on their work and responsibilities.

- c. Every three to five years, Rhode Island College will convene representatives of the College community, under leadership of the Vice President for Academic Affairs, in order to engage in strategic planning. This planning process will begin with the review and revision, as needed, of the mission and vision statements. The Committee on Mission and Goals of the Council of Rhode Island College will be invited to participate in the review (and any necessary revision) of the mission statement.
2. Be empowered to establish such subcommittees as may be useful in the performance of its responsibilities. Membership on such subcommittees is open to persons other than those serving on the full Committee. The full Committee shall choose such subcommittee members.

B. Membership

The Committee shall consist of ~~nine~~ **ten** members:

1. Three faculty, appointed by the Committee on Committees to serve staggered three-year terms.
2. The Chair of the *Undergraduate* Curriculum Committee, *ex-officio*.
3. *The Chair of the Graduate Committee, ex-officio.*
4. One student, selected by the President of the College after consultation with the President of Student Community Government, Inc.
5. One professional staff member, appointed by the Committee on Committees for a two-year term.
6. One administrator, appointed by the President of the College.
7. One representative of the public, selected by the President of the College.
8. The President of the College, *ex-officio*, non-voting.

PROPOSAL TO AMEND TRANSFER ADMISSION GUIDELINES

Approved by the Advisory Committee on Undergraduate Admissions Policy – 12/10/2010

Approved by the Committee on Academic Policies and Procedures – 02/04/2011

Rationale

1. **Requirements (II), items 6 & 7.** Add sentence stating “Students academically dismissed from RIC must fulfill requirements for readmission”: We have had several recent instances where students who were academically dismissed from RIC have tried to gain readmission through our articulation agreements with other schools. This would close that loophole.
2. **Add “Transfer of Credit” (V):** This clarifies our transfer credit policy and also proposes that the maximum # of accepted transfer credits be changed from 90 to 75. Several years ago the “credit residency” requirement for RIC was increased from 30 to 45, but the corresponding decrease in transferrable credits was never made. I believe this makes more sense.

PROPOSED

RHODE ISLAND COLLEGE

ADMISSION REQUIREMENTS FOR TRANSFER APPLICANTS

Transfer applicants are reviewed based solely upon credit and grade point average requirements. They are not required to submit SAT scores, essay or recommendations (unless requesting Honors consideration). An applicant may fulfill the college’s mathematics requirement if he/she submits SAT scores and has a minimum score of 480 on the quantitative section.

I. MATERIALS FOR APPLICATION

To apply to Rhode Island College as a transfer applicant, students must submit the following:

1. Completed application and \$50 application fee
2. Official transcript(s) from all colleges attended whether the student desires or expects credit to be awarded.

II. REQUIREMENTS:

To be considered for transfer admission, students must meet the following requirements:

1. Minimum of 24 earned college credits in a diversified program of study from a regionally accredited college or university.
2. Minimum grade point average of 2.25 with 24 to 29 earned college credits or 2.0 with 30 or more earned credits (credits reviewed include all attempted credit, not just credits with grades of "C" or better).
3. Credits must be completed by June 1 prior to the September semester or by September 1 prior to the January semester for January admission.
4. Official transcripts of all college coursework completed prior to application to RIC must be submitted before an admissions decision can be made.
5. Transfer credit earned prior to matriculation at RIC but not listed on the student's original application will not be evaluated or posted to the student's record.
6. Students graduating from CCRJ with a specified associate degree (liberal arts, general studies, business administration, computer science, radiography) and a cumulative grade point average of 2.4 or higher will be guaranteed admission to the college. Students who have been academically dismissed from RIC must fulfill RIC's requirements for readmission.
7. Students with an earned associate degree and 2.4 GPA from community colleges with whom the College has articulation agreements are guaranteed admission to the college (certain degree programs apply). Students who have been academically dismissed from RIC must fulfill the requirements for readmission.
8. Students with fewer than 24 attempted credits must apply and be evaluated as a freshman, including submission of all materials required of freshman candidates. Any earned credits will be evaluated for transfer if the student is offered admission.
9. In making transfer admission decisions, we recalculate a GPA based on all college work attempted/earned (quality points and credits). If the cumulative recalculated GPA meets RIC's minimum requirement, the student will be offered acceptance. Students with less than a 2.0 cumulative recalculated GPA will be refused.

III. ADMISSION CONSIDERATION

Applicants who apply as transfer students for fall who have completed one full semester (12 or more credits) with a GPA of 2.5 or higher and who are registered full time for spring at their current institution will be offered admission rather than waiting for spring grades or being sent a "too few credits" letter. This enables students likely to finish with a 2.25 or higher access to early transfer orientation and registration.

IV. OFFICIAL TRANSCRIPTS

NACAC Guidelines require that only official transcripts may be accepted for review - transcripts which come directly from the counseling, guidance, or registrar's offices of the institution(s) the candidate attends or has attended or from other appropriate agencies (from the 2006 NACAC Statement of Principles of Good Practice).

V. TRANSFER OF CREDIT

Evaluation of transfer credit is done by the Office of Undergraduate Admissions. Transfer credit from a regionally accredited college or university is normally granted for those courses in a grade of C or higher was earned, if the coursework is comparable to that which is taught at Rhode Island College. Courses taken Pass/Fail may be evaluated for transfer credit provided a student can offer official documentation of a grade of C or higher in the course. Noncredit courses and continuing education units will not transfer. Students may transfer in a maximum of 75 credits.

VI. RIBGHE TRANSFER GUIDELINES

The purpose of the *Transfer Guide* is to provide students, faculty and advisors at the University of Rhode Island (URI), Rhode Island College (RIC), and the Community College of Rhode Island (CCRI), with the information needed to transfer efficiently among the institutions. The material included in the guide is based upon the policy of the RI Board of Governors for Higher Education (RIBGHE) for articulation/transfer and on the agreements developed among academic department chairs, or their representatives, from the three institutions. Transfer credit from URI and CCRI will be awarded based on the specific designation that is listed in the Course Transfer Agreement; Section II of the RIBGHE Transfer Guide in effect at the time the student was admitted.

VII. OUTSTANDING FINANCIAL OBLIGATION

Students with any financial obligation to another college or university may not be considered for admission until such obligation is satisfied. This fair practice is expected of all colleges and universities. We do not knowingly admit students who owe money to any other institutions. An offer of acceptance may be rescinded if the student knowingly omitted information which could have affected the decision.

VIII. DISCIPLINARY ISSUES

Rhode Island College reserves the right to deny admission to any student who has been suspended, expelled, or convicted of a felony.

CURRENT

RHODE ISLAND COLLEGE

ADMISSION REQUIREMENTS FOR TRANSFER APPLICANTS

Transfer applicants are reviewed based solely upon credit and grade point average requirements. They are not required to submit SAT scores, essay or recommendations (unless requesting Honors consideration). An applicant may fulfill the College's mathematics requirement if he/she submits SAT scores and has a minimum score of 480 on the quantitative section.

I. MATERIALS FOR APPLICATION

To apply to Rhode Island College as a transfer applicant, students must submit the following:

1. Completed application and \$50 application fee
2. Official transcript(s) from all colleges attended whether the student desires or expects credit to be awarded.

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To be considered for transfer admission, students must meet the following requirements:

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2. Minimum grade point average of 2.25 with 24 to 29 earned college credits or 2.0 with 30 or more earned credits (credits reviewed include all attempted credit, not just credits with grades of "C" or better).
3. Credits must be completed by June 1 prior to the September semester or by September 1 prior to the January semester for January admission.
4. Official transcripts of all college coursework completed prior to application to RIC must be submitted before an admissions decision can be made.
5. Transfer credit earned prior to matriculation at RIC but not listed on the student's original application will not be evaluated or posted to the student's record.
6. Students graduating from CCRI with a specified associate degree (liberal arts, general studies, business administration, computer science, radiography) and a cumulative grade point average of 2.4 or higher will be guaranteed admission to the College.

7. Students with an earned associate degree and 2.4 GPA from community colleges with whom the College has articulation agreements are guaranteed admission to the College (certain degree programs apply).

8. Students with fewer than 24 earned or transferable credits must apply and be evaluated as a freshman, including submission of all materials required of freshman candidates. Any earned credits will be evaluated for transfer if the student is offered admission.

9. In making transfer admission decisions, we recalculate a GPA based on all college work attempted/earned (quality points and credits). If the cumulative recalculated GPA meets RIC's minimum requirement, the student will be offered acceptance. Students with less than a 2.0 cumulative recalculated GPA will be refused.

III. ADMISSION CONSIDERATION

Applicants who apply as transfer students for fall who have completed one full semester (12 or more credits) with a GPA of 2.5 or higher AND who are registered full time for spring at their current institution will be offered admission rather than waiting for spring grades or being sent a "too few credits" letter. This enables students likely to finish with a 2.25 or higher access to early transfer orientation and registration.

IV. OFFICIAL TRANSCRIPTS

NACAC Guidelines require that only official transcripts may be accepted for review - transcripts which come directly from the counseling, guidance, or registrar's offices of the institution(s) the candidate attends or has attended or from other appropriate agencies (from the 2006 NACAC Statement of Principles of Good Practice).

V. OUTSTANDING FINANCIAL OBLIGATION

Students with any financial obligation to another college or university may not be considered for admission until such obligation is satisfied. This fair practice is expected of all colleges and universities. We do not knowingly admit students who owe money to any other institutions. An offer of acceptance may be rescinded if the student knowingly omitted information which could have affected the decision.

VI. DISCIPLINARY ISSUES

Rhode Island College reserves the right to deny admission to any student who has been suspended, expelled, or convicted of a felony.

PROPOSAL TO AMEND ADMISSION GUIDELINES FOR FRESHMAN APPLICANTS

Approved by the Advisory Committee on Undergraduate Admissions Policy – 12/10/2010

Approved by the Committee on Academic Policies and Procedures – 02/04/2011

Rationale

It has become the trend for highly competitive high schools (90% or more of its seniors attend 4 year colleges) and competitive high schools (60% or more of its seniors attend 4 year colleges) to no longer rank their students. In lieu of class rank, these schools submit their students' weighted GPAs to support their college applications. In response to this emerging trend, the admissions staff is requesting approval of the attached revisions to the freshman admission guidelines. If approved, the revisions will allow us to offer admission to better prepared students from academically rigorous schools and deny admission to low performing students who meet the current rank requirements (top 50 or 60 percentile), but are underprepared to begin their studies at RIC.

While our public response will be that we require a "B" or better weighted GPA (3.0 on a 4.0 scale), we will continue to apply our current internal guidelines to select high schools (see section III. of the guidelines). We will also continue the practice of making admission exceptions at the recommendation of the freshman review committee.

Students from highly competitive and competitive high schools with a "B" or better GPA (3.0 on a 4pt scale) and a rigorous program of study will be admitted without regard to standardized test scores. In all other instances, the student's weighted GPA, standardized test scores and academic achievement within their program of study will determine admissibility.

PROPOSED

III. GPA, CLASS RANK & ADMISSION DECISIONS

Confidential and internal information:

In reviewing GPA or class rank, it is important to know the relative competitiveness of the high school. This is determined by a number of factors including breadth of academic offerings, rigor of the curriculum, and the percentage of its seniors going on to four-year colleges and universities.

Admission guidelines require 18 college preparatory units and competitive GPA or class rank. The student's transcripts and grades in required courses must be reviewed carefully. It is possible for a student to rank in the top half of his/her class with poor grades in required academic subjects.

1. **Students from highly competitive high schools** (sends 90% or more of its seniors to four-year colleges) with a "B" (3.0 on a 4pt scale) average or higher may be admitted without regard to class rank or test scores. Students with a weighted GPA equivalent to "C+" (2.33 on a 4pt scale) or better with a minimum combined SAT score of 970 or ACT equivalent will be accepted. A decision to admit may be made without senior grades.
2. **Students from competitive high schools** (sends 60% or more of its seniors to four-year colleges) that do not rank will be required to submit their GPA. Students with a weighted GPA equivalent to a "B" (3.0 on a 4pt scale) or better may be offered admission without regard to class rank or test scores. Students with a 970 or higher SAT or ACT equivalent who are ranked in the 7th decile or above with a "C+" (2.33 on a 4pt scale) or better and no failing grades may be offered admission.
3. **Students from non-competitive high schools** ranked in the top half of their class will generally be accepted. Students with a weighted GPA equivalent to a "B-" (2.67 on a 4pt scale) or better who are ranked in the 6th decile with a minimum combined SAT score of 970 or ACT equivalent, may be accepted. In certain instances, the student may be brought to the freshman committee for consideration. Admission decisions for high schools that do not provide GPA, traditional letter grades, or class rank, will be based primarily on the strength of the academic record and standardized test scores (SAT or ACT).

A student in the 8th decile with SAT scores of 1000 or higher with no "D" grades may be considered by the freshman committee. Students in the 7th and 8th decile from non-competitive high schools will normally be refused admission. Students in the 9th and 10th decile will be refused traditional admission

Note: Exceptions to guidelines should be brought to the freshman committee

Section III of the Undergraduate Admissions Guidelines approved as amended by the Advisory Committee on Undergraduate Admissions (approved in 2009)

CURRENT

III. CLASS RANK & DECISIONS

Rank guidelines assume the student has the required 18 college preparatory units. Student transcripts and grades in required courses must be reviewed carefully. It is possible for a student to rank in the top half of his/her class with poor grades in required academic subjects.

In reviewing class rank, it is important to know the relative competitiveness of the high school. This is determined by a number of factors including breadth of academic offerings, rigor of the curriculum, and the percentage of its seniors going on to four-year colleges and universities. This information is available on the school profile sheet, or, in lieu of a profile, from a guidance official of the high school.

Confidential and internal information:

A competitive high school is one that regularly sends at least 60% of its seniors to four-year colleges. For office use only, a confidential list of competitive Rhode Island high schools will be updated annually (out-of-state schools to be determined with profiles).

Students from highly competitive high schools (sends 90% or more of its seniors to four-year colleges)

Students from a highly competitive high school with a B average or higher will be considered without regard to class rank or test scores).

Students ranking in the upper half of the class

The student from a competitive high school is raised one decile in class rank when reviewed for a decision.

1. Students in the top four decile of their class will be reviewed without serious consideration of test scores. A decision to admit may be made without 1st quarter senior grades.
2. Students in the top half of their class will be reviewed without serious consideration of test scores. In most cases, a decision to admit may be made with 1st quarter senior grades. If a student's 1st quarter grades show any weaknesses in required units, a decision to admit may require mid-year grades.

Students ranking in the bottom half of the class

Decisions should not be made until mid-year grades have been received, and in some cases, third quarter grades.

The student from a competitive high school is raised one decile in class rank when reviewed for a decision.

1. Students in the 6th decile with a minimum combined SAT score of 970 (mean of three most recent years of RIC admissions data) or ACT equivalent will generally be accepted. Final SAT data may change the minimum required score each year.

2. Students in the 6th & 7th decile from non-competitive schools or 7th decile from competitive schools without the total will generally be refused. -In certain instances, the student may be brought to the freshman committee for consideration.

3. Students in the 7th and 8th decile from non-competitive high schools will normally be refused admission. However, a student in the 7th decile with SAT scores of 1000 or higher with no "D" grades may be considered by the freshman committee.

4. Students in the 9th and 10th decile will normally be refused admission

Exceptions to guidelines should be brought to the freshman committee.

Proposed By-Laws Change

III. Article on ELECTIONS AND REFERENDA

A. Election of Representatives to Council

1. Faculty Representatives

- a. Faculty representatives to the Council shall be selected from among those eligible under Sections I.B. and III.C. of the Charter who hold full-time appointments at the College.
 - i. For the purpose of selecting both departmental and at-large representatives, a faculty member holding appointments in more than one department shall be considered a member of the department that is his or her primary appointment according to College records.
 - ii. A person on a leave of absence that is scheduled to end before the beginning of the term of office is eligible for election.
- b. The qualifications for voting for faculty representatives to Council shall be identical with the qualifications necessary to be elected as the same, with the following qualifications and exceptions:
 - i. Departmental representatives shall be elected by the members of the department or school that they represent.
 - ii. Faculty members are eligible to vote in their first year of full time service.

2. Professional Staff Representatives

- a. Representatives to the Council from the professional staff shall be selected from among those employees of the College, excluding top-level supervisory personnel, who are non-classified employees in full-time continuing or limited term positions, and who have served the College for at least one full academic year prior to the beginning of the term being filled in the election.
- b. The qualifications for voting for professional staff representatives to Council shall be identical with the qualifications to serve as the same, except that members are eligible to vote in their first year of full time service

3. Student Representatives

- a. The president of Student Community Government, Inc. shall serve as one of the two student representatives specified by the Charter, and shall appoint the other student representative.

B. Voting on Charter Amendments and Council Referenda

1. The qualifications for voting on amendments to the Charter, and in referenda under Section III.B.8 of the Charter, shall be identical with the qualifications for voting for faculty representatives on the Council, with the following exception:
 - a. The following persons may vote in Council referenda called under Section III.B.8 of the Charter:
 - i. All Vice Presidents and Assistant Vice Presidents
 - ii. All Deans and Associate Deans
 - iii. Director of the Adams Library
 - iv. Assistant to the President

D. Conduct of Elections of Council Members

1. Elections of Council members shall be conducted by the Elections Committee and held in February of each year. By-elections to fill unexpired terms, under Section III. G. of the Charter, shall be held no less than seven calendar days after official notification of a vacancy has been received by the Elections Committee, unless directed otherwise by the Executive Committee of Council.
2. The Elections Committee shall compile, and make available to all concerned, a list of eligible voters. The Committee shall make provisions for absentee balloting by persons on leave, with or without pay. The Committee shall submit such decisions to the Executive Committee of Council before the election.
3. Ballots shall carry the names of all members of the faculty who are eligible for election and who have submitted their names as willing candidates to the chair of the Elections Committee.
4. If there is only one candidate for the office, no election will be required.
5. Ballots shall be secret and shall be distributed to the persons eligible to vote. Within the limits specified by the Charter and in accordance with any instructions from the Council, the Elections Committee shall set dates and times for the distribution of ballots and closing of polls, and designate the places where ballots may be deposited.
6. Elections shall be determined by a plurality of the votes cast. Instructions for the procedures of voting shall appear on each ballot. Voters shall be instructed to vote for one candidate for each contested office. Any other marking shall render the ballot void unless, in the judgment of the tellers, the intent is clear and does not vitiate the secrecy of the ballot.

7. Ballots shall be counted within three days on which classes are held, Saturdays excepted, of the close of the polls. Ballots shall be counted by the Elections Committee or by tellers designated by the Elections Committee. Faculty shall be notified of the date, time, and place of the tabulation. Any faculty member shall be permitted to observe the tabulation. The Committee shall decide cases in which the interpretation of the above rules is obscure or inconclusive.
8. The Committee shall decide cases in which the interpretation of the above rules is obscure or inconclusive.

11/12/08

35 Minute Lesson
6th Grade Chorus

Teacher: [REDACTED]

Lesson #1

Goals:

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
5. Reading and notating music.
9. Understanding music in relation to history and culture.

RIBTS:

- 1.2 – Use broad knowledge base to create interdisciplinary learning experiences
- 2.2 – Design instruction that addresses the core skills, concepts, and ideas of the disciplines to help students meet the goals of the Rhode Island Common Core of Learning.
- 2.3 – Select instructional materials and resources based on their comprehensiveness, accuracy, and usefulness for representing particular ideas and concepts.
- 6.1 -- Use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained.

Objectives:

- Warm up in preparation for work on repertoire
- Practice Sight Singing
- Introduce Sing and Dance, It's Hanukkah
- Learn about basic historical value of Hanukkah and Hava Nagila
- Demonstrate proper singing posture and technique

Prerequisites:

- None

Materials:

- Sing and Dance, It's Hanukkah
- The Sight Singer Vol. 1
- Lesson Plan
- Guitar
- Piano

Lesson Description: The focus of this lesson is:

- 1) Warm up in preparation for work on repertoire,
- 2) Practice Sight Singing,
- 3) Introduce Sing and Dance, It's Hanukkah,
- 4) Learn about basic historical value of Hanukkah and Hava Nagila,
- 5) Demonstrate proper singing posture and technique

Lesson Procedure:

Warm-ups: (5 minutes)

1. Greet students
2. Sing *mi, ra, do* on loo to prepare students for Hava Nagila
 - a. Move by half step
 - b. Add text: Na-gi-la
3. Sss (x4), fff (x4) to build breath support for long phrases of Hava Nagila

Sight Reading: (5 minutes)

1. Page 9, Line 4
2. Work on problems, give practice tips
 - a. Practice eighth notes to reinforce feel of moving forward
 - b. Work on holding dotted half for a full three beats
3. Ask students to work on Line 4 at home for next class

Sing and Dance, It's Hanukkah: (25 minutes)

1. Start with m. 25; sing Hava Nagila for the class
 - a. Remind students of warm-up
 - b. Have class sing m. 25 – 32 on doo
 - c. Add text, one phrase at a time
 - d. Give special attention to *venis m'cha*
 - i. Pronounce for the class
 - ii. Have class echo back
 - iii. Explain that *cha* is like a *k* sound, not *ch*
 - e. Sing from m. 25 – 32 with text
 - f. Ask students to notice a difference in the last note of the next section of Hava Nagila (now *D*, not *F#*)
 - g. Have students sing m. 33 – 40, reinforce last note moving down
 - h. Sing from m. 25 – 40, three times, reminding different ending notes
2. Explain partner song, introducing Sing and Dance, It's Hanukkah
 - a. Starting from m. 5, sing to measure 12 twice for the class
 - b. Have class sing m. 5 – 12
 - c. Sing m. 9 – 12 slower
 - d. Bring up to speed
 - e. Sing m. 13 – 20 twice, have class repeat
 - f. Sing m. 21 slowly, reinforcing the *mi, ra, do* at the end of the phrase
3. Sing from m. 5 to m. 40
 - a. Have Mr. Maker play m. 1 – 4 so students will know when to come in
 - b. Sing twice, reminding students of what we had worked on previously

Individualized Instruction:

1. If a student is having difficulty matching pitch, move their seat next to a strong singer
2. If a student is not demonstrating correct singing posture or vowel shape, address their section to reinforce good habits

Closure/Conclusion: (5 minutes)

1. Sing through m. 5 – 40
2. Thank students for their singing

Follow Up Lesson:

1. Reinforce mi, ra, do
2. Address breath marks in the music
3. Clean up cut offs

Assessment:

1. Students will sing using appropriate posture
 - a. If students sing using appropriate posture, mark a check on the roster
 - b. If students do not sing with appropriate posture, mark a dot on the roster
2. Students will sing using appropriate vowel shapes
 - a. If students sing using appropriate vowel shapes, mark a check on the roster
 - b. If students do not sing with appropriate vowel shapes, mark a dot on the roster

11/13/08

35 Minute Lesson
6th Grade Chorus

Teacher: [REDACTED]

Lesson #2

Goals:

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
5. Reading and notating music.
9. Understanding music in relation to history and culture.

RIBTS:

- 1.2 – Use broad knowledge base to create interdisciplinary learning experiences
- 2.2 – Design instruction that addresses the core skills, concepts, and ideas of the disciplines to help students meet the goals of the Rhode Island Common Core of Learning.
- 2.3 – Select instructional materials and resources based on their comprehensiveness, accuracy, and usefulness for representing particular ideas and concepts.
- 6.1 – Use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained.

Objectives:

- Warm up in preparation for work on repertoire
- Practice Sight Singing
- Work on breaths on Sing and Dance, It's Hanukkah
- Demonstrate proper singing posture and technique
- Address vowel shapes

Prerequisites:

- None

Materials:

- Sing and Dance, It's Hanukkah
- The Sight Singer Vol. 1
- Lesson Plan
- Guitar
- Piano

Lesson Description: The focus of this lesson is:

- 1) Warm up in preparation for work on repertoire,
- 2) Practice Sight Singing,
- 3) Work on breaths on Sing and Dance, It's Hanukkah,
- 4) Demonstrate proper singing posture and technique,
- 5) Address vowel shapes

Lesson Procedure:

Warm-ups: (5 minutes)

4. Greet students
 - a. Sing do, re, mi, re, do on aaah
 - b. Remind students of tall vowel shape
 - c. Move by half steps
5. P, T, Ch, K, Sssss to build breath support for long phrases of Hava Nagila

Sight Reading: (5 minutes)

4. Review Page 9, Line 4
5. Sight Read Page 9, Line 5
6. Work on problems, give practice tips
 - a. Practice eighth notes to reinforce feel of moving forward
 - b. Reinforce repeat sign
7. Ask students to work on Line 5 at home for next class

Sing and Dance, It's Hanukkah: (25 minutes)

1. Sing from m. 5 – 40
 - a. Fix any spots that are incorrect from previous class
2. Sing m. 5 – 6
 - a. Remind students that the word “dance” is only one beat
 - b. Make sure that dance isn't accented, but instead has a bounce
 - c. No breath between m. 6 and 7
3. Sing m. 8 – 12
 - a. Sing 8 – 12 in one breath a few times
 - b. Sing m. 5 – 12, reminding students to breathe during the rests
 - c. Ask students how our work on m. 5 – 12 will affect the rest of the piece (same breath, bounce etc. in m. 13 – 16)
4. Sing m. 13 – 20 using same phrasing as m. 5 – 12
5. Review m. 21 – 24
6. Sing m. 25 – 40
 - a. 4 measure phrases
 - b. Practice taking good breaths, especially on quarter note rests
7. Sing from m. 5 – 40, reminding students of the work we have done
8. Sing m. 61 – 76
 - a. Have students sing part I, I sing part II
 - b. Remind students of repeat sign
 - c. Tell students that the same breath marks apply to this section
9. Sing from m. 5 – 76

Individualized Instruction:

3. If a student is having difficulty matching pitch, move their seat next to a strong singer
4. If a student is not demonstrating correct singing posture or vowel shape, address their section to reinforce good habits
5. Address student's posture as needed, first using visual cues, then verbally addressing

Closure/Conclusion: (5 minutes)

3. Sing through m. 5 – 76
4. Thank students for their singing

Follow Up Lesson:

4. Work on the ending of Sing and Dance, It's Hanukkah
5. Add altos on part II of partner song
6. Add in own dynamics
7. Clean up cut offs

Assessment:

3. Students will sing using appropriate posture
 - a. If students sing using appropriate posture, mark a check on the roster
 - b. If students do not sing with appropriate posture, mark a dot on the roster
4. Students will sing using appropriate vowel shapes
 - a. If students sing using appropriate vowel shapes, mark a check on the roster
 - b. If students do not sing with appropriate vowel shapes, mark a dot on the roster

11/19/08

25 Minute Lesson
6th Grade Chorus

Teacher: [REDACTED]

Lesson #3

Goals:

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
5. Reading and notating music.
9. Understanding music in relation to history and culture.

RIBTS:

- 1.2 -- Use broad knowledge base to create interdisciplinary learning experiences
- 2.2 – Design instruction that addresses the core skills, concepts, and ideas of the disciplines to help students meet the goals of the Rhode Island Common Core of Learning.
- 2.3 -- Select instructional materials and resources based on their comprehensiveness, accuracy, and usefulness for representing particular ideas and concepts.
- 6.1 – Use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained.

Objectives:

- Warm up in preparation for work on repertoire
- Practice Sight Singing
- Work on ending of Sing and Dance, It's Hanukkah
- Demonstrate proper singing posture and technique
- Address vowel shapes

Prerequisites:

- None

Materials:

- Sing and Dance, It's Hanukkah
- The Sight Singer Vol. 1
- Lesson Plan
- Guitar
- Piano

Lesson Description: The focus of this lesson is:

- 1) Warm up in preparation for work on repertoire,
- 2) Practice Sight Singing,
- 3) Work on ending of Sing and Dance, It's Hanukkah,
- 4) Demonstrate proper singing posture and technique,
- 5) Address vowel shapes

Lesson Procedure:

Warm-ups: (5 minutes)

6. Greet students
 - a. Sing vocal sigh on aaah
 - b. Remind students of tall vowel shape
7. Ha-va with tall vowel shape, single pitch, moving by half steps
 - a. Have students place their palms on the sides of their jaw to reinforce jaw dropped

Sight Reading: (5 minutes)

8. Review Page 9, Line 5
9. Sight Read Page 9, Line 6
10. Work on problems, give practice tips
 - a. Have students hold dotted half note for full three beats
 - b. Make sure students breath before beat one of the repeat, so as not to be late on their entrance
 - c. Reinforce repeat sign
11. Ask students to work on Line 6 at home for next class

Sing and Dance, It's Hanukkah: (15 minutes)

1. Sing m. 89 – end for the class
 - a. Part I
 - b. Have everyone sing part I
 - c. Sing part II
 - d. Have everyone sing part II
 - e. Remind students where these parts come from (earlier in the song)
2. Have sopranos sing part I, altos sing part II
 - a. Sing separately
 - b. Sing together
 - c. Work on breath in end of m. 94 (both parts)
 - d. Work on cut-off
 - e. Sing m. 89 to end with both parts
3. Work on m. 61 – 76 with both parts
4. Sing entire piece
 - a. Work any sections needed as time allows

Individualized Instruction:

6. If a student is having difficulty matching pitch, move their seat next to a strong singer
7. If a student is not demonstrating correct singing posture or vowel shape, address their section to reinforce good habits
8. Address student's posture as needed, first using visual cues, then verbally addressing

Closure/Conclusion: (5 minutes)

5. Sing through entire piece
6. Thank students for their singing

Follow Up Lesson:

8. Work on diction in Sing and Dance, It's Hanukkah
9. Add in own dynamics
10. Clean up cut offs

Assessment:

5. Students will sing using appropriate posture
 - a. If students sing using appropriate posture, mark a check on the roster
 - b. If students do not sing with appropriate posture, mark a dot on the roster
6. Students will sing using appropriate vowel shapes
 - a. If students sing using appropriate vowel shapes, mark a check on the roster
 - b. If students do not sing with appropriate vowel shapes, mark a dot on the roster

11/20/08

25 Minute Lesson
6th Grade Chorus

Teacher: [REDACTED]

Lesson #4

Goals:

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
5. Reading and notating music.
9. Understanding music in relation to history and culture.

RIBTS:

- 1.2 – Use broad knowledge base to create interdisciplinary learning experiences
- 2.2 – Design instruction that addresses the core skills, concepts, and ideas of the disciplines to help students meet the goals of the Rhode Island Common Core of Learning.
- 2.3 – Select instructional materials and resources based on their comprehensiveness, accuracy, and usefulness for representing particular ideas and concepts.
- 6.1 – Use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained.

Objectives:

- Warm up in preparation for work on repertoire
- Practice Sight Singing
- Work on diction of Sing and Dance, It's Hanukkah
- Demonstrate proper singing posture and technique
- Address vowel shapes

Prerequisites:

- None

Materials:

- Sing and Dance, It's Hanukkah
- The Sight Singer Vol. 1
- Lesson Plan
- Guitar
- Piano

Lesson Description: The focus of this lesson is:

- 1) Warm up in preparation for work on repertoire,
- 2) Practice Sight Singing,
- 3) Work on diction of Sing and Dance, It's Hanukkah,
- 4) Demonstrate proper singing posture and technique,
- 5) Address vowel shapes

Lesson Procedure:

Warm-ups: (5 minutes)

8. Greet students
9. P, T, Ch, K, Sssss getting gradually faster
 - a. Have students try to keep consonants forward, and use as little jaw movement as possible
10. Ve-nis m'cha (excerpt from m. 75 ~ 76)
 - a. Reminding students that cha is a k sound
 - b. Make sure there is enough attack on cha

Sight Reading: (5 minutes)

12. Review Page 9, Line 6
13. Sight Read Page 9, Line 7
14. Work on problems, give practice tips
 - a. Have students tap the beat on their side to feel the half notes to eighth notes cleanly
 - b. Make sure students breath before beat one of the repeat, so as not to be late on their entrance
 - c. Reinforce repeat sign
15. Ask students to work on Line 7 at home for next class

Sing and Dance, It's Hanukkah: (15 minutes)

5. Sing m. 9 – 12
 - a. Sing slower to allow for diction
 - b. Keep tall space
 - c. Work on "l"
 - i. Tip of the tongue
 - ii. Keeping mouth open
 - d. Bring up to speed
 - e. Sing from m. 5 – 12
6. Sing m. 17 – 20
 - a. Keep lively feel throughout
 - b. Demonstrate pronunciation for menorah and hora, using proper vowel space
 - c. Have class repeat
 - d. Sing m. 13 – 20
7. M. 25 – 40
 - a. Remind students of warm-up
 - b. Keep tall space on Ha-va Na-gi-la
 - c. Sing from m. 5 – 40
8. Review ending
 - a. M. 77 – end
 - b. Reinforce breaths
 - c. Tell students that we sing the line 2 ½ times
 - d. Reinforce breath in m. 90 for long phrase to come

9. Sing entire piece
 - a. Work on additional sections as time allows

Individualized Instruction:

9. If a student is having difficulty matching pitch, move their seat next to a strong singer
10. If a student is not demonstrating correct singing posture or vowel shape, address their section to reinforce good habits
11. Address student's posture as needed, first using visual cues, then verbally addressing

Closure/Conclusion: (5 minutes)

7. Sing through entire piece
8. Thank students for their singing

Follow Up Lesson:

11. Work on dynamics in Sing and Dance, It's Hanukkah
12. Clean up cut offs

Assessment:

7. Students will sing using appropriate posture
 - a. If students sing using appropriate posture, mark a check on the roster
 - b. If students do not sing with appropriate posture, mark a dot on the roster
8. Students will sing using appropriate vowel shapes
 - a. If students sing using appropriate vowel shapes, mark a check on the roster
 - b. If students do not sing with appropriate vowel shapes, mark a dot on the roster

11/26/08

25 Minute Lesson
6th Grade Chorus

Teacher: [REDACTED]

Lesson #5

Goals:

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
5. Reading and notating music.
9. Understanding music in relation to history and culture.

RIBTS:

- 1.2 – Use broad knowledge base to create interdisciplinary learning experiences
- 2.2 – Design instruction that addresses the core skills, concepts, and ideas of the disciplines to help students meet the goals of the Rhode Island Common Core of Learning.
- 2.3 – Select instructional materials and resources based on their comprehensiveness, accuracy, and usefulness for representing particular ideas and concepts.
- 6.1 – Use principles of effective classroom management to establish classrooms in which clear rules and standards of behavior are maintained.

Objectives:

- Warm up in preparation for work on repertoire
- Practice Sight Singing
- Work on dynamics and cut-offs in *Sing and Dance, It's Hanukkah*
- Demonstrate proper singing posture and technique
- Address vowel shapes

Prerequisites:

- None

Materials:

- *Sing and Dance, It's Hanukkah*
- *The Sight Singer Vol. 1*
- Lesson Plan
- Guitar
- Piano

Lesson Description: The focus of this lesson is:

- 1) Warm up in preparation for work on repertoire,
- 2) Practice Sight Singing,
- 3) Work on dynamics and cut-offs in *Sing and Dance, It's Hanukkah*,
- 4) Demonstrate proper singing posture and technique,
- 5) Address vowel shapes

Lesson Procedure:

Warm-ups: (5 minutes)

11. Greet students
12. Sol, fa, mi, re, do on oooo
 - a. Crescendo to last note, moving by half steps
 - b. Decrescendo to last note, moving by half steps
13. Have sopranos sing do, altos sing mi
 - a. Watch for cut-offs
 - b. Use different chords, perhaps minor

Sight Reading: (5 minutes)

16. Review Page 9, Line 7
17. Introduce Fa, right above mi
18. Sight Read Page 10, Line 1
19. Work on problems, give practice tips
 - a. Have students sing mi, fa, while playing I, IV chords
 - b. Allow students to hear the penta scale to further solidify the role of fa
20. Ask students to work on Line 1 at home for next class

Sing and Dance, It's Hanukkah: (15 minutes)

10. Sing m. 25 – 40
 - a. Sing forte
 - b. Work on taking a good breath to sing forte through 4 measure phrases
11. Sing m. 5 – 24
 - a. Sing mf
 - b. Make sure dance isn't accented
12. Sing m. 53 – 60
 - a. Gradual crescendo, starting from p
 - b. Building up to partner song
13. M. 77 to end
 - a. Terraced dynamics: 1st phrase mp, 2nd phrase mf, 3rd phrase f to end
14. Sing through song using new dynamics
15. Work on cut-offs on last page
 - a. M. 86 – surprise for audience
 - b. M. 90 – for breath
 - c. M. 98 -- Final cut-off
 - d. Have students watch for cut-offs through entire piece
16. Sing entire piece without music in preparation for concert
 - a. Let students hear accompaniment introduction
 - b. Work on solid entrance
 - c. Work on additional spots as time allows

Individualized Instruction:

12. If a student is having difficulty matching pitch, move their seat next to a strong singer
13. If a student is not demonstrating correct singing posture or vowel shape, address their section to reinforce good habits
14. Address student's posture as needed, first using visual cues, then verbally addressing

Closure/Conclusion: (5 minutes)

9. Sing through entire piece
10. Thank students for their singing

Follow Up Lesson:

13. Continue work on memorizing Sing and Dance, It's Hanukkah
14. Address from audiences stand point, visuals – posture, energy, expression

Assessment:

9. Students will sing using appropriate posture
 - a. If students sing using appropriate posture, mark a check on the roster
 - b. If students do not sing with appropriate posture, mark a dot on the roster
10. Students will sing using appropriate vowel shapes
 - a. If students sing using appropriate vowel shapes, mark a check on the roster
 - b. If students do not sing with appropriate vowel shapes, mark a dot on the roster

Sing and Dance, It's Hanukkah

Background Information

Composer/Arranger:

Ruth Elaine Schram -- information taken from her biography on <http://choralmusic.com/bio.htm>

Ruth Elaine Schram wrote her first song at the age of twelve, and her first octavo was published twenty years later, in 1988. In 1992, she became a full-time composer and arranger and now has over 1,500 published works. Over twelve million copies of her songs have been purchased in their various venues, and she has been a recipient of the ASCAP Special Award each year since 1990. In addition to her choral music for church and school choirs, her songs appear on thirty albums (four of which have been Dove Award Finalists) and numerous children's videos, including sixteen songs on four gold videos, and four songs on one multi-platinum video. Her songs have also appeared on such diverse television shows as "The 700 Club" and HBO's acclaimed series "The Sopranos."

Ruthie began piano and theory lessons at the age of five. She studied music at Lancaster Bible College and Millersville State College and taught Elementary Music in Pennsylvania for several years. She now lives in Birmingham, Alabama with her husband, Scott Schram (his site, not music related), and they have two grown daughters, Crystie and Celsie.

Hava Nagila:

- Originated in 20th Century Palestine
- Common at Jewish weddings and bar and bat mitzvahs
- Started as a Hasidic melody in Eastern Europe
- Tune made its way to Jerusalem
- Avraham Zvi Idelsohn, the father of Jewish musicology, added Hebrew text derived from the book of Psalms
- Written in 1918, first published in 1922

Important Terms:

Partner Song: independent melodies that when performed together create polyphony.

Menorah: a candelabrum having nine branches, for use on the Jewish festival of Hanukkah.

Feast of Lights: Hanukkah

The Hora: a traditional Romanian and Israeli round dance.

Sources:

www.hebrewsongs.com

<http://www.myjewishlearning.com/culture/Music/IsraeliMusicTO/IsraeliFolkMusic/Hava.htm>

<http://choralmusic.com/bio.htm>

Grove Dictionary of Music

Webster Dictionary

Name: _____

Create Your Own Warm-ups

Create two warm-ups using the following guidelines:

- Each warm-up should be two measures long, in 4/4 meter
- Mark solfege above notes
- Write text to sing warm-ups on underneath each warm-up (vowels or syllables)
- Create two different warm-ups! (could utilize dynamics, different solfege patterns, different text/vowels)
- Keep them simple: For #1, use quarter notes only; for #2 choose from quarter notes, half notes and one whole note

1)



2)



Name: _____

Hava Nagila Questions

- 1.) What do the words of Hava Nagila mean?

- 2.) Knowing the meaning of the song, describe the mood that we should sing this with (in a few words)

- 3.) Where (geographically) does this song come from?

- 4.) About how old is this song?

Possible Sources:

Encyclopedias

Online – Home or School Computer

<http://www.hebrewsongs.com/song-havanagila.htm>

<http://www.myjewishlearning.com/culture/Music/IsraeliMusicTO/IsraeliFolkMusic/Hava.htm>



Feinstein School of Education and Human Development Professional Development Reflection Scoring Rubric

Name: [Redacted]

ID#: [Redacted]

Teacher Preparation Program: Secondary Education

Major: Music Education

Assess the extent that the candidate has achieved the following Rhode Island Beginning Teacher Standards in the Professional Development Reflection. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness (1)	Developing (2)	Competence (3)	Strength (4)
1.	The professional development reflection provided evidence of the candidate's self-awareness of his/her strengths and weaknesses. (RIBTS 10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2.	The professional development reflection provided evidence of an informal plan for professional development where the candidate reflected on his/her initial education, and assumed responsibility for his/her own professional growth. (RIBTS 10)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3.	The professional development reflection provided evidence of the candidate's awareness of ethical, legal, and professional standards and the need to maintain these standards in his/her practice. (RIBTS 11)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Comments:

Place Comments Here

Bill has conducted himself as a professional both in and out of the classroom. He is constantly building upon past experiences to improve his classroom teaching.

Evaluator: William Makor

Date: 12-2-08

ID#: Denise Guilbault

Reflections

In general, I was very pleased with the experience of working with the 6th grade chorus. Overall, they were enthusiastic and energetic, which showed in their singing. They were very receptive to criticism and suggestions, and worked hard to make corrections immediately.

During the first lesson, the students were somewhat skeptical of this new piece. They were definitely intimidated by the language, but quickly realized that it wasn't that difficult. It was very impressive that the students were able to sing the "mi, ra, do" section. As soon as they realized that this was the same thing that we had done in warm-ups, there was no preconceived notion that this was supposed to be difficult. The one spot in this first lesson that proved to be more difficult than expected was the "cha" in venis m'cha. A handful of students seemed to be either on autopilot or were so caught up in the visual text that this continually came out as "ch" instead of a k sound. Eventually, I asked students to put their music down so that they could practice speaking the text correctly without the visual distraction, which helped for the most part.

Lesson #2 was the day following Lesson #1, which helped drastically for reinforcing sections that were learned the day prior. There was very little that had been lost from the first lesson, except for the ch/k issue, which had managed to sneak back in. Thankfully, after a quick reminder, students fixed this, and were also able to sing it correctly while holding their music. I had expected that the bounce feel of the word dance, cutting off correctly, would be a difficult task to accomplish in this class, but I was very wrong. The energy that this class sang with made this an easy task, and continued to

be great throughout the entire piece. The difficulty for this lesson ended up being the four measure phrases. This undoubtedly was something foreign to these 6th graders, having little experience with exact phrasing. Even as students could tell me where they were supposed to breathe, they would subconsciously breath in wrong places. This took much reinforcement, and was not perfect at the end of the lesson, but was better.

The third lesson was focused on adding the two parts together, which I thought was going to take more time than it did. The concept of polyphony was not unfamiliar since they had other pieces that included it. Once the class realized that their individual parts during the partner song were parts that they already knew layered, they approached it full force, and did a great job with it. This allowed us to work a bit more in depth, making sure that the “mi, ra, do” of venis m’cha was intact, even while other parts were being sung over it. This work also transferred throughout the piece, during other cadences that used this progression. The end of the piece seemed to flow easily, with students eager to get to the end of the piece, accomplishing the entire song.

Lesson #4 worked mostly on diction, vowel shapes, and reinforcing other aspects that we had already worked on. Again, this 6th grade chorus demonstrated how well they were willing to work on being better singers, and their lack of preconceived notions or typical middle school embarrassment to try something foreign. This lesson seemed to go just about as planned, working on the feel of singing with tall space, and using the tip of the tongue to pronounce l's. There was little to no concern from anyone regarding how they looked, practicing these foreign mouth movements in front of their peers. By the end of this lesson, the students were ready to sing the entire piece comfortably.

The last lesson, lesson #5, set out to give this piece some shape and to demonstrate to the students how much fun singing with dynamics can be. The students were able to work well in small sections utilizing dynamics, but once the piece was run, the variety of these sections began to fade. Since we were already working on cleaning up cut-offs as well, I tried to use the visual of conducting to reinforce their dynamic changes. Though this worked better, I felt that the dynamics were not internal, rather that students would catch on to my conducting a bit late. In future lessons, this will definitely need some reinforcing, and after practicing it a few more times, will become more natural.

If I could change my unit plan, and teach some things differently, I would definitely try to incorporate more of the dynamics that I wanted earlier in the unit. This class was not only bright enough, but was enthusiastic enough to want to do well, and surely could have learned dynamics as a fundamental aspect of the music. I would also like to have prepared the students more for phrasing and breathing, in seeing how difficult it was for students to catch on to. I will also pay more attention to the way that I demonstrate phrases for students, even when first teaching them, to ensure that I sing with proper phrasing as I am asking students to do.

Professionalism

Professionalism is a necessity in the field of teaching. Whether standing in front of a class teaching a lesson, or in a more social environment, teachers are always in some way demonstrating proper behaviors to their students. In seeing their teachers work with one another, and demonstrate courtesy towards each other, students pick up on how to manage their behavior appropriately.

In the area of working with colleagues, I have spent much time this semester either bouncing ideas off of my cooperating teachers, or sitting down and writing lesson plans with them. In some opportunities, especially at ██████ Middle School, I was able to work with my cooperating teacher on a conductor/accompanist level. This allowed not only for the ability to discuss musical interpretation outside of the lesson, but also demonstrated for the students the ability for colleagues to work together musically towards a common goal. Working with colleagues also took the form of many Common Planning Times, at ██████ Middle School, where this took place. The entire music faculty in the building would meet to discuss their lesson plans to create cross curricular opportunities, especially in the realm of general music since both teachers taught this course. Time was also set aside for music grading, creating a database of music by level. This was especially poignant since it required us to play through much of it together, sharing ideas and interpretations of the music, furthering our roles as musicians.

Student advocacy was extremely commonplace, especially at the elementary level. Between aides in the classroom for specific individuals, or conferences with the special education teacher, I felt well equipped to meet the needs of individuals within my

classroom. The student case studies that I researched at [REDACTED] Elementary proved to be extremely useful, allowing me to plan lessons with individual needs in mind, and also regarding approaches to students in and out of the classroom. At [REDACTED] Middle School, the opportunity to speak with students individually to address their classroom behavior or achievement allowed for planning to meet different students' needs. In teaching special needs students in the chorus and general music setting, I was able to grade students based on their own achievement potentials, knowing their backgrounds and IEP's.

I was pleased to have the opportunity to work with families, even if for a brief period, while at [REDACTED] Middle School. During the annual performance of the middle school chorus at the Dunkin Donut Center, singing the National Anthem and God Bless America, I had a chance to meet many student's parents. As there were parent volunteers helping to guide students to the correct area to warm up and to perform, I also had the opportunity to work along with parents to ensure that this outing was a success. Also, at both placements, I had the opportunity to work with student's parents who also were teachers at the school. This proved to be an interesting dynamic, where I was able to communicate more frequently with these student's parents, but it always managed to be on a positive note.

In engaging the profession of teaching, I worked towards maintaining clear and organized records, attending professional development sessions, maintaining professional ethics, following school, state and federal policies, and continually reflecting upon my teaching. With my organization of records, I found very quickly that 3-hole binders worked very well for me. I quickly amassed many binders, and made a point to place the

daily accumulation of papers into the correct binder. I also worked towards keeping electronic documents organized, typing documents for my portfolios, and creating documents for use at my teaching placements.

For the purpose of building my knowledge as a teacher and professional, I attended several professional development sessions during this semester as a student teacher. My very first day at [REDACTED] Elementary was a professional development session, discussing new school procedures, introducing new learning programs, and working out kinks in the newly revamped teachers' contracts. Other morning meetings would continue to address current issues within the school, and ways to improve teaching. At [REDACTED] Middle School, I also attended professional development sessions, preparing documents to be read regarding teaching styles, and discussing them with the faculty of teachers. During this semester, I also attended the Fall RIMEA In-service, which added to my knowledge of approaches to teaching. Amongst all of this, I have continued my reading of music topics, including music education, approaches to musical interpretation and styles, instrument reviews and other discussions, and music technology.

In regards to professional ethics, I have worked towards maintaining myself as a professional. Being prompt to school, dedicating my time at the school, and outside, to becoming a better teacher, and promoting education accessible to all in my classroom have been the focus of my two teaching placements. Although everything I have seen, and everything that I may have done, has not been always perfect, I have strived towards improving my skills, and always questioning if my approach to a situation is the best, especially for the sake of the students.

Following school, state, and federal policies has been of importance even before I stepped foot in my first placement. The town of [REDACTED] required that I have a criminal background check before I student taught at their school, which I gladly complied with. While at [REDACTED] Elementary, I researched the [REDACTED] school handbook as part of my student teaching portfolio, and to accustom myself with school policies. I also took on the school behavior policy and student reminders of Respect and Responsibility, utilizing it within my classroom. The school mission statement served as a reminder of the role of the school in the community, and what my role was specifically within the school. While at [REDACTED] Middle School, I have been active in inquiring about pertinent school policies regarding discipline and grading.

While reflecting on teaching was always something I did more informally, this semester brought about a greater deal of reflection. I spent much time with each of my cooperating teachers, and with Dr. [REDACTED], regarding their views of my teaching, and my observations of my own teaching. In doing so, I would set goals for myself, or following suggestions from other teachers, and work towards achieving those goals in future lessons. This allowed me to improve on single aspects of my teaching, focusing on building my abilities. I would often also look to the students as a reflection on my teaching. When I created comprehensive evaluations for students, I would gage their understanding of my teaching to determine my clarity and multiple angles on teaching a topic.

As a professional, I need to work more towards understanding school, state, and federal policies. As this material can often be difficult to understand, I need to spend more time reviewing and better grasping these topics. It is also important in some cases

for the safety of the community within the school that I better learn these policies, especially when dealing with a new school community. I also believe that I can always use more improvement in the areas of student advocacy and professional development. With student advocacy, the more that I can learn about a student, the better that I can assist them in their learning, give more opportunities for learning styles that work best for them, and better teach them as a whole. In professional development, new ideas regarding teaching can always be in my grasp, keeping learning fresh and new for students, and allowing me to find what works best for myself. This also helps me keep up to date in the world of the arts, so as better to inform my students about current events. In general, there is always more that I can discover as a life-long learner that will in turn allow me to be a better educator for the future education of my students.