

**MUED PD RETREAT SURVEY FEEDBACK**  
**MUSIC EDUCATION PROGRAM DEVELOPMENT COMMITTEE**  
**FACULTY RETREAT SURVEY**  
*CURRICULAR MODEL #1: RARDINBERGER*

<i>Ineffective</i>				<i>Very Effective</i>
<i>I do not support</i>				<i>I support strongly</i>
1	2	3	4	5

In meeting the charge as described, I believe that this curricular model is:

1√ 2 3√√ 4√√√√5√√

Please comment on this model's ability to meet the needs of future P-12 educators with respect to:

Applied music - ensembles

1√√ 2 3√ 4√√√√√ 5√√

COMMENTS:

Applied music - lessons

1√ 2 3√√√ 4√√√ 5√√

COMMENTS:

- *senior recital is important*
- *Taking away lessons and senior recital? You are proposing taking away the one instrument or voice they are most prepared to teach – a comfort zone they need when entering professional life for the first time*
- *Add recital requirement*

Conducting

1 2 3√√√√ 4√√√√ 5√

COMMENTS:

- *more work with stick technique is needed*
- *would rather see two semesters of conducting*

General Education

1 2 3 4√√ 5√√√√√√√

COMMENTS:

Keyboard

1 2 3√√√ 4√√ 5√√√√

COMMENTS:

- *more than one semester of keyboard is needed*
- *2 semesters would be better – do they cover keyboard skills in Theory?*

Music education - classes

1 2 3 4√√√√ 5√√√√

COMMENTS:

- *infuse general music in foundations*

Music education – field experiences

1 2 3√ 4√√√√√ 5√√√

COMMENTS:

- *Yes – secondary methods before student teaching*

Music literature

1 2√ 3√√ 4√√√ 5√√√

COMMENTS:

- *Too many history courses: American Music, Music Hist I & II and Contemp? Let's be practical! After viewing the video do 4 history courses prepare a potential music teacher for real world teaching?*
- *Need more flexibility; need to have electives*

Music theory /musicianship

1 2 3√√ 4√√ 5√√√√

COMMENTS:

- *Need more flexibility; need to have electives*

## MUED PD RETREAT SURVEY FEEDBACK

Professional core 1 2 3√ 4√√√√ 5√√√  
COMMENTS:

Technology 1 2 3√√√ 4√√√ 5√√  
COMMENTS:

- *if possible, more technology would be beneficial*
- *Need more flexibility; need to have electives*

If the decision were yours, which elements of this curricular model would you retain?

- *Portfolio and formalized entry into the major are good*
- *# credits is fine and their pacing and distribution*
- *interview with students*
- *portfolio*
- *ability for instrumental majors to “pass out” of a methods course*
- *Portfolio especially*
- *Portfolio*
- *Check-up point – admission to candidacy – good idea*
- *Keep secondary methods in the schedule before student teaching*
- *I like encouraging the summer courses for GenEds. Students often perform better academically when they are able to focus this intently – possibly better grades than the regular semester.*
- *Lessons for 2 credit hours each semester*
- *Following courses/content areas: Intro Mued, MUED 2xx; General Music (with field work); piano; student teaching seminar; comprehensive portfolio; MUED application process*
- *Mutual support of similar informational material in different classes. Excellent idea. Such as having arranging cover topics germane to MUED majors – or, as Carl mentioned, articulating things helpful to MUED students in music history. There **has not** been enough dialogue about this – and, possibly, through communicating we can bridge gaps and work together!!!*

If the decision were yours, which elements of this curricular model would you discard? What suggestions for modification would you have?

- *The biggest flaw is no required recital. I would like to see a required jr. recital at least (not optional) (Why does a recital need a “credit” attached? The work is covered in lesson credit)*
- *Need evaluative experience – recital – Jr. is OK*
- *One of the music history courses – discard contemporary music or combine with the American History of Music course. The Cont Music course is great for all other music majors but we need to keep it out of Music Ed curriculum*
- *Put lessons back in the senior year. Many of the Towson students that have been accepted are behind technically – I often spend the first year building the student level of facility to that of an entering freshman.*
- *Prep & performance of senior recital – and IMPERATIVE component of any music degree! We cannot rob our students [of] this experience. When they know and experience what it takes to publicly present themselves – the expectations and product they produce will be of a higher quality. We need to encourage that they are playing/singing their instrument/voice for life! The reason most of us entered this profession was because we loved playing – we must foster that love and passion – maybe there would not be such a high dropout rate in music profession!*
- *Not having applied lessons senior fall semester*
- *Not having senior recital*
- *To add guitar instruction to methods classes (upper & lower strings) is really not doable*
- *Field experience (opportunities) **each** semester **each** year*
- *Early childhood added to elementary*
- *Some of the music history classes. There are too many of them.*

SUMMARY COMMENT: “In considering the undergraduate degree program for the preparation of music educators, I suggest considering/including:”

- *My summary is that this is a good proposal and would have my full support with a recital (junior minimally)*

## MUED PD RETREAT SURVEY FEEDBACK

- *I always like to see even more preparation, but my sense is that the faculty wants a 4 year program. If 4 years is what we're after, this proposal does a great job.*
- *Some kind of synthesizing course – content is less important than integration of learning/experience/life*
- *Is it possible to have these proposals reviews by present experienced K-12 music teachers – choral and instrumental? Might be interesting to hear what they have to say*
- *Loved your presentation – good ideas. Music & color choices very nice! You guys must be artists! ☺*
- *Add senior fall semester lessons and senior recital*
- *We need to leave room for elective courses. Maybe the solution will be to revisit the content of a few classes/lectures.*
- *This plan would not allow students to matriculate [sic] any sooner. Incorporating more experiences in MUSA and MUED courses is recommended.*
- *Reduce credits as follows: general music in foundations and elementary ed (eliminate general music class); infuse contemporary music in music lit, technology, American music, ensembles and lessons (eliminate contemporary music); infuse arranging in methods, using information effectively (eliminate arranging)*
- *Mutual supportiveness. Excellent. Opens lines of communication.*
- *Emphasis should be on the applied music experience. Therefore lessons & ensembles should continue throughout 7 semesters.*

PRELIMINARY RANKING: If I had to decide today, I would rank this curricular model (please circle one):

1<sup>st</sup> choice√√\*\*√\*\*\*√/√/√ 2<sup>nd</sup> choice√/√/√\* 3<sup>rd</sup> choice√

\*close tie, but slightly under

√\*\* I see synthesis of best of this & Crawthenmueller as powerful answer to our needs

√\*\*\* **shared with Limbwatts**

**MUED PD RETREAT SURVEY FEEDBACK**

*CURRICULAR MODEL #2: CRAWTHENMUELLER*

<i>Ineffective</i>		<i>Very Effective</i>
<i>I do not support</i>		<i>I support strongly</i>
1	2	3
		4
		5

In meeting the charge as described, I believe that this curricular model is:

1√√√ 2√√√√ 3√ 4√√ 5

Please comment on this model’s ability to meet the needs of future P-12 educators with respect to:

Applied music - ensembles 1√√√ 2√ 3√ 4√√√√ 5  
 COMMENTS:

- *Credit hour issue*
- *Playing in an ensemble is the one thing our students love – keep for emotional well-being.*
- *Its not clear if this model promotes 2 credits of each applied music and ensembles or 2 total.*

Applied music - lessons 1√√√ 2 3√√√√ 4√√ 5  
 COMMENTS:

- *A more conventional senior recital is needed*
- *Keep lessons, traditional recital and ensemble in senior year, first semester*

Conducting 1√ 2 3√√√√ 4√ 5√√  
 COMMENTS:

- *Doesn't address*
- *2 semesters of conducting – include arranging assignments in 2<sup>nd</sup> conducting course*

General Education 1 2 3 4√√√√√√ 5√√√  
 COMMENTS:

- *Like the spacing of GenEds*

Keyboard 1√ 2√√ 3√ 4√√ 5√√  
 COMMENTS:

- *Yes two semesters of keyboard*

Music education - classes 1 2 3√√ 4√√√√ 5√√√  
 COMMENTS:

- *Like the experience in MuEd freshman year*

Music education – field experiences 1 2 3 4√√√√ 5√√√√√  
 COMMENTS:

- *Good idea, but is this really practical? Are we equipped to [implement] such a program?*

Music literature 1√√√√ 2√ 3 4√ 5√  
 COMMENTS:

- *Innovative ideas: not well defined*
- *This is vague and unclear; same with theory*
- *Hard to tell; some of these categories are difficult to address due to handouts*

Music theory /musicianship 1√√√ 2√ 3√ 4√ 5√  
 COMMENTS:

- *Innovative ideas: not well defined*
- *Cannot possibly meet CHEM and NASM standards; represents a 4-hour drop in current core*
- *This should start the first semester*

Professional core 1√ 2√ 3√ 4√√√√ 5√  
 COMMENTS:

## MUED PD RETREAT SURVEY FEEDBACK

Technology 1 2√ 3√√√√√ 4 5√  
 COMMENTS:

If the decision were yours, which elements of this curricular model would you retain?

- Little
- *The underlying goals of helping the student move from “dependency” to “independency,” and helping students connect learning*
- *\*\*\*I LOVE the idea of majors doing professional observations along with (and even in place of some) recital attendance*
- *(The charter school idea is wonderful – but I think it may not be practical and could at times be more problematic than it’s worth)*
- *Experience in MuEd; maybe this could be a one-credit class that only met 4-5 times during the semester?*
- *The flexibility to rearrange the content of lectures/ensembles, etc. (very good idea)*
- *Following courses/content areas: charter/lab school concept; interdisciplinary MUSI ; MUED application end sophomore year, along with portfolio; field experiences each year, esp. observations; early childhood additions; piano/keyboard; teaching recital*
- *I am fond of the hands-on approach to supervision. I believe that students will gain immensely from studying directly from our MUED faculty*
- *I like the ability to be creative and to join forces – to an extent (see below)*
- *The field experience is good*
- *The elements which are identical with the present model*

If the decision were yours, which elements of this curricular model would you discard? What suggestions for modification would you have?

- *It’s a problem that this model will completely impact (destroy?) the idea of a core*
- *The “0” credit for ensembles will become a sticky and thorny issue*
- *Problematic that students won’t start intensive theory/musicianship til spring*
- *Despite the creative innovations, I think that this model will not prepare the students musically for what they have to do (just professionally)*
- *A performance recital should be required*
- *Music lit is not adequate*
- *No recital during student teaching semesters – these folks are not used to putting in a full work day*
- *Adding the additional pressure of a “teaching recital” not practical or realistic*
- *There is no curricular model here – we were presented with basic ideas on how to build one – how we need to teach in terms of content/division of credits/faculty load & student need – there is a lot still to be done in this proposal*
- *Add senior recital*
- *This proposal seems to be weak in theory and m. history also*
- *Field experiences (opportunities) **each** semester **each** year*
- *Early childhood; continual addition*
- *Senior or junior/senior recital addition*
- *I have deep concerns about fulfilling NASM and CHEM requirements in this model. How will theory, musicianship, history, and arranging be able to cover all of the necessary concepts in such a reduced, compiled, and compressed time span?*
- *Logistically, this bodes to be a nightmare. If theory/musicianship/history/arranging are conflated, how many teaching credits will an academic faculty get per class? One? Will academic faculty have to teach 9 or 12-credit loads?*
- *Where is arranging? How can a music educator be prepared to write an effective, principal-pleasing arrangement for 12 clarinets, 5 flues and snare drum if they are not equipped with sufficient knowledge to do so? Arranging is a separate discipline from theory/musicianship/history.*
- *Much of this proposal assumes that a charter school will be secured.*
- *How can we conflate 3 (or 4) separate curricula into one “theory/musicianship/history/arranging” course after our curricula are already jam-packed?*
- *Theory and musicianship need to begin the freshman year*

## MUED PD RETREAT SURVEY FEEDBACK

- *I would discard Exp in Mus Ed, Fresh Seminar, Music Discovery, Teaching Recital*

SUMMARY COMMENT: "In considering the undergraduate degree program for the preparation of music educators, I suggest considering/including:"

- *Much more musical training, and more connectedness to our other music degrees (too difficult to switch between majors). Also, it would be too difficult to enter this program as a transfer.*
- *Must have large concert attendance requirement.*
- *Michael;s presentation was very good – what an effective speaker!*
- *These hand-outs not as easy to follow – sorry!*
- *Add the traditional recital – senior year, semester before student teaching*
- *The applied area and ensembles need strengthening. Basic musicianship is learned mostly in the applied lessons.*
- *This plan departs from tradition and likely does not address accreditation.*
- *The program must emphasize applied & ensemble experience, therefore the number of credits should be revised to accommodate 1 hour of private lessons for 7 semester as well as small large ensemble throughout 7 semesters. Should be 2 credits for applied, 7 semesters of orchestra, 7 (semesters) of small ensembles*

PRELIMINARY RANKING: If I had to decide today, I would rank this curricular model (please circle one):

1<sup>st</sup> choice√      2<sup>nd</sup> choice√√\*      3<sup>rd</sup> choice√√√√\*\*√√\*\*\*

*\*tie w/ Rardinberger*

*\*\*"I would rank this #1 if more is presented that resembles a curriculum*

*\*\*\*tie*

**MUSIC EDUCATION PROGRAM DEVELOPMENT COMMITTEE  
FACULTY RETREAT SURVEY**

## MUED PD RETREAT SURVEY FEEDBACK

### CURRICULAR MODEL #3: LIMBWATTS

	<i>Ineffective</i>			<i>Very Effective</i>	
	<i>I do not support</i>			<i>I support strongly</i>	
	1	2	3	4	5
In meeting the charge as described, I believe that this curricular model is:	1√√	2√√	3√	4√√	5√√

Please comment on this model's ability to meet the needs of future P-12 educators with respect to:

Applied music - ensembles COMMENTS:	1	2√	3√√	4√√√	5√√√√
Applied music - lessons COMMENTS: ○ <i>Credit hour issue</i>	1√	2√√	3	4√√√	5√√√√
Conducting COMMENTS:	1	2	3√√	4√√√	5√√√√
General Education COMMENTS: ○ <i>Too many GenEds senior year.</i>	1	2	3√√	4√√	5√√√√√
Keyboard COMMENTS: ○ <i>I support even more keyboard training.</i>	1	2	3√	4√√√√√	5√√
Music education - classes COMMENTS:	1	2	3√√√√	4√√√	5√√
Music education – field experiences COMMENTS:	1	2	3√√√√	4√√√	5√√
Music literature COMMENTS: ○ <i>Too many!</i>	1	2√	3√√√	4√√	5√√√√
Music theory /musicianship COMMENTS:	1	2	3√	4√√√√	5√√√√
Professional core COMMENTS:	1	2	3	4√√√√√	5√√
Technology COMMENTS: ○ <i>Greater technology would be helpful.</i>	1	2√	3√√	4√√√	5√√

If the decision were yours, which elements of this curricular model would you retain?

- *Mostly everything.*
- *Field experience in junior year*
- *Traditional recital*

## MUED PD RETREAT SURVEY FEEDBACK

- Like the guitar class – very popular in public schools – this is being practical for MuEd major
- Applied lesson and ensemble in the senior fall semester
- A music business class would be excellent
- The ability to effectively combine dependent parts in a curriculum which has minimal cuts to **any** area
- Insistence on a thorough academic component
- Following course/content areas: improvisation, American Music, Career Orientation, Soph/Jr field/teaching experience, keyboard
- Emphasis on applied music; lessons & ensembles; elements which are now present; improvisation

If the decision were yours, which elements of this curricular model would you discard? What suggestions for modification would you have?

- The “Orientation to Careers” course could be omitted. Our dept. should consider weekly or biweekly required convocations. Ifo, like what would come from this course, can be effectively delivered in a convocation venue.
- I think a lesson should be called 2 credits. There will be far too many problems calling it “1 cr.”
- (Can (1 cr) “improv” substituted for 1 semester of applied, since the recital is in senior year?)
- Improvisation: I know it would be great but some credits need to go
- Contemporary music – discard – does this prepare teachers? There are 3 other music [history] class[es] as it is
- Try to avoid adding new courses
- Eliminate marching band requirements for string players
- Too much music literature included
- Arranging/Contemporary Music/General Music: infuse into other classes and eliminate
- Field experiences **each** semester **each** year
- Early Childhood added to elementary
- Marching Band – for strings should be out; sophomore field experience; junior student teaching

SUMMARY COMMENT: “In considering the undergraduate degree program for the preparation of music educators, I suggest considering/including:”

- The problem of calling an hour lesson “1 credit” (but then, calling it 2 will push up the total credit #).”
- Thank you for speaking as ‘musicians first’!
- GenEds have to be spread out more; too many GenEds during semester one senior year – GPAs might possibly drop due to heavy homework load.
- Need to keep master class in the schedule (most of us cover pedagogical topics that will be useful during a teaching career)
- Two credit hours for the lessons each semester
- More electives
- More flexibility for future changes in content of courses
- Students will take 6 or 7 years, not five, to matriculate [sic] in this plan.
- Applied lessons need to be given 2 credits.

PRELIMINARY RANKING: If I had to decide today, I would rank this curricular model (please circle one):

1<sup>st</sup> choice√√√\*      2<sup>nd</sup> choice√√√      3<sup>rd</sup> choice√√√√\*\*  
\* tie with Rardinberger    \*\* tie