

General Information

GRADUATE ASSISTANT INFORMATION

Assistantship assignments vary according to the needs of the School of Music and the abilities of the graduate assistant. Wherever possible, duties will be assigned in areas of teaching or performance directly related to the student's major area.

Every graduate assistant is assigned to one or more faculty supervisors according to the assigned duties. It is expected that close contact will be maintained between the graduate assistant and the supervisor in a fashion deemed appropriate to the assigned duties. The faculty supervisor will be expected to provide periodic evaluation of the graduate assistant's performance to the director of the School of Music.

In any semester during which a graduate assistant is directly involved in teaching undergraduate students, he or she may register for Music 602: Supervised Experience in College Teaching. Enrollment in this course implies that regular meetings with the faculty supervisor will be held during which teaching skills and other matters appropriate to the graduate assistant's teaching responsibilities will be discussed. The grade for Music 602, to be determined by the supervisor, will be based on the evaluation of any specific assignments required for the course and an evaluation of the assistant's teaching performance. The latter evaluation should include one or more class observations.

Registration in Music 602 may be used to satisfy requirements for full-time registration, but cannot cause an overload and cannot be used to fulfill degree requirements. Ordinarily, registration in this course will be limited to one credit per semester, but in cases where a graduate assistant is involved in teaching in more than one area and with more than one supervisor, registration for 2 credits may be allowed.

GRADUATE TEACHING ASSISTANT'S (GTA's) EVALUATION PROCEDURE

Beginning in the fall of 2004, together with the School of Music, the College of Arts and Architecture Office for Research and Graduate Studies will begin to monitor the classroom and studio performances of new GTAs. The key is immediate assessment of each new GTA's teaching during the first semester of teaching assignments.

Mid-Term Course Evaluation

At mid-term time, first semester GTAs will be required to distribute a mid-term evaluation to all students in their classes, studios and discussion sessions. The GTA will ask an undergraduate student in the class to distribute the forms (see sample on next page), monitor the process, and deliver the completed forms to Lisa Stamm, Graduate staff assistant.

Numbers alone only go so far in evaluating a course and its instructor. They do not indicate what the specific strengths of an instructor/course are nor those areas in need of improvement--hence the prose responses requested for numbers 3 and 4. The Mid-Term Evaluation forms themselves will not be seen by the instructor (to avoid possible identification of handwriting) but will be reviewed confidentially by the unit head and the unit's graduate officer and the results shared with each of the new GTAs. It is important that each new GTA be informed of his/her success in the classroom/studio as well as made aware of any areas of deficiency.

When the unit head and graduate officer are reviewing the four-question forms, they will determine which new GTAs have received a "3" or lower rating in numbers 1 and/or 2 and will notify the Associate Dean of these results. The Associate Dean will then schedule a conference with the unit head and graduate officer to review the results of these unsatisfactory responses, and the courses of those GTAs that have a rating of 3 or lower will be monitored by the unit.

The unit head will assign a faculty mentor who himself/herself is a successful teacher to discuss with the GTA ways to improve the course and/or teaching. The faculty mentor needs to observe the classes/studios of the GTA from time to time and then engage in further dialogue with the GTA to offer constructive criticism on ways to improve teaching, presentation of the course material, testing techniques, etc.

If the results from the official Penn State SRTEs (see below) do not show significant improvement in the instructor and course ratings by the end of the fall semester, the faculty mentor and the GTA must make arrangements to take advantage of assistance provided by the Center for Excellence in Learning and Teaching (CELT) in Schreyer Institute. The four-question Mid-Term Course Evaluation will again be administered, if necessary, at mid-term in the second semester of teaching by an undergraduate student in the course followed by the procedure outlined above.

Final Course Evaluation (SRTEs)

In courses in which GTAs teach lab or discussion sections, one set of SRTEs (Student Rating of Teaching Effectiveness) should be distributed to the students at the end of the course to rate the faculty instructor and another set of SRTEs to rate the graduate assistants' performance in the course. The procedure for distribution should follow that outlined above for the Mid-Term Evaluation.

Mid-Term Course Evaluation of New Graduate Teaching Assistants

Department/School _____

Course Number and Title _____

Section Number _____

Instructor _____

1. Quality of the course to date: 1 2 3 4 5 (1 low; 5 high)

2. Quality of teaching to date: 1 2 3 4 5 (1 low; 5 high)

3. Strengths of the course and instructor: (prose response)

4. Areas in need of improvement: (prose response)

MUSIC EDUCATION ASSISTANTSHIPS
MUSIC 602: Supervised Experience in College Teaching

Description and Purpose of the Course

This course is required for graduate students majoring in music education who are on an assistantship with the department. The purpose is to offer guidance and provide supervision as the student fulfills the assigned duties of his/her assistantship. This course can be either one-credit for students on ¼-time assistantship, or two credits for students on ½-time assistantship. The credit hours are counted as part of each semester load, but may not be used to fulfill any specific credit requirement for an advanced degree. Each student will be assigned one or two faculty supervisors, depending on the assigned duties.

Objectives of the Course

Objectives of this course include providing opportunities to:

- enhance administrative skills in fulfilling professional responsibilities
- prepare lesson plans for and execute instruction in music education courses
- interact with faculty and students, and cultivate professional relationships
- further understanding of course subjects and research related topics

Expectations and Grading

Expectations of this course include:

- attending and teaching all assigned classes (notification of supervising faculty at least one day prior to approved absences is required)
- meeting with supervising faculty member(s) regularly to plan and discuss important issues (minimum of four times during semester)
- fulfilling teaching duties with appropriate professional attire and demeanor, and providing students with valuable and relevant educational experiences
- allowing formal observations by supervising faculty for evaluation purposes (minimum of two times during semester)
- completing faculty requests for administrative support, and assisting in class when faculty are leading instruction

Students will receive a grade based on how well they fulfill the expectations of this course. The assigned supervising faculty member will determine the grade based on various sources of evidence, including formal observations and feedback from student SRTEs. The grade will appear on the transcript, but will not be used to calculate the overall grade point average.

GRADUATE SCHOOL TEACHING CERTIFICATE

Graduate students wanting recognition of their commitment to college teaching may now earn the Graduate School Teaching Certificate. This certificate was developed to provide graduate students with an avenue to enhance their teaching skills. The certificate is self-directed and available to all Penn State graduate students who fulfill the following requirements:

1. Attend the Schreyer New Instructor Orientation or an equivalent teaching orientation that includes lesson planning, teaching methods and strategies to encourage student participation.

The Schreyer New Instructor Orientation Program is offered prior to fall and spring semesters as a single 3.5-hour session. For details on this program, see the Schreyer Institute's Web site, found at www.schreyerinstitute.psu.edu/

2. Complete one semester of SUBJ 602, *Supervised Experience in College Teaching* under the direction of a mentor.
3. Complete the Schreyer Institute Penn State Course in College Teaching or HI ED 546, *College Teaching*.
4. Complete another semester of SUBJ 602, to include either a block of lectures prepared and presented by the student, or total responsibility for a lab or recitation section.
5. Develop a Web site that includes a statement of teaching philosophy and demonstration of the ability to develop a PowerPoint presentation. To help students complete this requirement, Quick Skills courses are available through Information Technology Services' Web-Based Training Web site. These free courses are not required for the Teaching Certificate, but are available if needed.

It is recommended that the Penn State Course in College Teaching precede the second semester of SUBJ 602. A grade of B or higher is required.

In order for the certificate to be issued, the program chair or department head, in consultation with the student's adviser, must verify completion of the requirements in a letter to the Graduate School. Notice of completion of the Graduate School Teaching Certificate will not appear on the student's transcript.

Graduate students wanting recognition of their commitment to college teaching are encouraged to speak to their advisers about this opportunity. Questions about the program should be directed to Rhonda Perryman, at rdp3@psu.edu. Additional information is available at www.gradsch.psu.edu/current/tacert.html. Please note that this is not a teacher certification program.

STUDENT AID

A complete description of student aid programs applicable to graduate students is found in the current Graduate Degree Programs Bulletin, found at <http://bulletins.psu.edu/bulletins/whitebook>. Your attention is called to the following program of particular importance. Further information is available from the Office of Graduate Fellowships and Awards Administration, 209 Kern Building.

Summer Tuition Grants-in-Aid are generally made available for a specific number of credits to students who have been graduate assistants or fellows during the preceding year and who will not be the recipients of such aid during the summer.

OPPORTUNITIES FOR FINANCIAL SUPPORT FOR STUDY AND EDUCATION ABROAD

There are a number of opportunities for study abroad available to graduate students. Principal among them is Fulbright grants and Rotary Ambassadorial Scholarships. For the Fulbright awards, there is a September deadline for applications for study during the following academic year. Applications for the Rotary Scholarships are made through the State College Rotary Club or the club in the applicant's hometown. Deadlines vary from March to July 15 of the calendar year before the grant period. Rotary Scholarships can be supplemental to Fulbright grants.

Information about these opportunities is available from William Doan, Associate Dean for Administration, Research and Graduate Studies, College of Arts and Architecture, 102 Borland Building. Information specific to Fulbright grants for graduate students is available from the Office of Graduate Fellowships and Awards Administration, 209 Kern Building.

RECITALS AND CONCERTS

Recitals and concerts available to Penn State music students are of several types as follows:

Common Hour Recitals: Scheduled in Esber Recital Hall during seventh period on Friday. These times can be scheduled for various events and performances involving undergraduates, graduates, faculty or visitors, including graduate student lecture-recitals.

Student Recitals: Full recitals by music majors, either as part of the graduation requirements for their degree or as an extra recital experience. Scheduled in Esber Recital Hall or 122 Music Building II in afternoons or evenings.

Faculty Recitals: Full recitals by members of the faculty. Scheduled in Esber Recital Hall.

Major Ensemble Concerts: Concerts by the major performing ensembles of the School of Music in Schwab Auditorium, Esber Recital Hall or Eisenhower Auditorium.

Special Department-Sponsored Concerts: From time to time the department sponsors concerts or lectures by visiting performers or scholars.

Center for the Performing Arts: A series of about twenty events per year featuring outstanding artists in music, theatre, and dance. See Center for the Performing Arts brochure or visit www.cpa.psu.edu for more information.

RECITALS AND CONCERTS

Although the School of Music does not systematically check graduate student recital attendance, the music faculty strongly believes that all music students should attend the majority of recitals and concerts presented on campus. The experience gained as a participant (listener) is not available by any other means and forms an important part of the total education the school is set up to provide. In the case of School of Music recitals and concerts, providing a critical audience for colleagues is a responsibility of graduate students.

FACILITIES

The School of Music is housed in two buildings that contain teaching studios, practice rooms, classrooms, rehearsal rooms, and administrative offices.

The three primary concert halls on campus are Eisenhower Auditorium, which seats about 2,600; Schwab Auditorium, 900; and the Esber Recital Hall in Music Building, 421.

POLICIES CONCERNING USE OF FACILITIES

Practice Rooms

1. Practice rooms and the instruments therein are for the use of students registered for credit courses in music. Students may reserve practice room time at the beginning of each semester. Assignments are made on a priority basis by class rank; the number of hours permitted depends on the number of credits enrolled in applied music courses.
2. BEVERAGES, FOOD, AND SMOKING ARE NOT PERMITTED IN THE PRACTICE FACILITIES. Students violating this rule will be financially responsible for any resulting damage. The same applies to any student who defaces the walls or equipment therein.
3. Amplifiers may not be used in practice rooms.
4. Valuables should not be left unattended in practice rooms.

Esber Recital Hall (122 Music Building I)

Use of the Esber Recital Hall is restricted and must be scheduled with Russell Bloom, Recital Hall coordinator, 107 Music Building I. Students giving degree recitals are entitled to dress rehearsal time in the hall prior to the recital not to exceed 1 1/2 hours. Students who are taking part in informal recitals may practice in the hall, subject to availability. The Recital Hall is NOT to be used for general rehearsals or practices.

Keys to the piano and the organ may be signed out with permission of the student's instructor. See Camille Selden in the Music Office, 233 Music Building I, for the piano and organ keys.

Beverages, food, and smoking are not permitted in the Esber Recital Hall. Students who violate this rule will be financially responsible for any resulting damage.

POLICIES CONCERNING USE OF FACILITIES

Technology Rooms (Rooms 15, 17, and 18 Music Building II)

Use of the Mac Lab and technology laboratories is restricted to students enrolled in the appropriate School of Music courses, and who have permission of the course instructor. No equipment may be removed from the electronic studio unless authorized by the faculty member in charge.

Lockers

Lockers are available to students in the School of Music on a first-come, first-served basis. Students must see Irene Kohute, staff assistant, in 234 Music Building I, for a locker. Lockers are to be used primarily for the storage of instruments. There may not be room to store textbooks and personal items.

Equipment

All university instruments and equipment such as music stands, chairs and other university property may not be removed from the buildings without the permission of the director, except for School of Music-sponsored events. In these cases, adequate investigations should be made to determine if a faculty member or organization would need the equipment.

Students using School of Music-owned instruments on a regular basis must sign for such instruments and are financially responsible for the instrument in case of damage or loss.

PERFORMING ENSEMBLES

School of Music ensembles are open to all Penn State students. Admittance is based on auditions at the beginning of each semester. To audition or to receive more information regarding the time and locations of auditions, come to the lobby of Music Building I during orientation week. All ensembles earn one academic credit. Ensembles with either a 400 or 500 number, listed below, are available for graduate credit.

INSTRUMENTAL PERFORMING ENSEMBLES

CHAMBER ORCHESTRA (Music 508) Gerardo Edelstein, conductor; 104 Music Building II, gfe1@psu.edu. This ensemble numbers 35 members and presents traditional and new music written especially for chamber orchestra.

PHILHARMONIC ORCHESTRA (Music 507) Gerardo Edelstein, conductor; 104 Music Building II, gfe1@psu.edu. Large orchestra of strings, winds, and percussion instruments. The 70-80 member orchestra performs 5-6 on- and off-campus concerts annually.

EARLY MUSIC ENSEMBLE (Music 502) Robert Nairn, director; 207 Music Building II, rcn3@psu.edu. Dedicated to the historically accurate performance of music from essentially the baroque period. A mixture of faculty and students, the ensemble provides baroque bows to string players and is regularly coached by visiting international and national early music groups.

SYMPHONIC WIND ENSEMBLE (Music 505) Dennis Glocke, conductor; 103 Music Building II, drg8@psu.edu. The Symphonic Wind Ensemble is the premier wind/percussion ensemble in the School of Music. A 40-member group that is comprised of the finest wind and percussion instrumentalists on campus, it performs a variety of repertoire ranging from chamber music to literature for the full ensemble.

SYMPHONIC BAND (Music 506) Dennis Glocke, conductor, 103 Music Building II, drg8@psu.edu. This is a select 80-piece ensemble that utilizes the full resources of the large wind/percussion ensemble to perform outstanding works from the concert band repertoire. The Symphonic Band presents concerts in Eisenhower Auditorium.

CENTRE DIMENSIONS (Music 509) Dan Yoder, conductor; 105 Music Building II, mdy3@psu.edu. The rehearsal and performance of large jazz band literature (“charts”) along with individualized formal study of jazz improvisation.

PERCUSSION ENSEMBLE (Music 511) Dan Armstrong, conductor; 114 Music Building II, dxa5@psu.edu. Ensemble of 6-12 percussionists who perform contemporary works and transcriptions of standard repertoire. Auditions are open to all students.

BRASS CHAMBER MUSIC (Music 522) Velvet Brown, coordinator; 120 Music Building II, vmb10@psu.edu. These groups, range from the 25-member Brass Choir to Brass Trios. Also included are specialty groups such as Horn Ensemble, Trumpet Ensemble, Tuba-Euphonium Ensemble, and Trombone Choir.

STRING CHAMBER MUSIC (Music 520) Robert Nairn, coordinator; 207 Music Building II, rcn3@psu.edu. These groups include trios, quartets, and other string ensembles. Performances include formal concerts and appearances at Common Hour.

WOODWIND CHAMBER MUSIC (Music 521) Daryl Durran, coordinator; 212 Music Building II, dwd3@psu.edu. These groups include trios, quartets, and quintets for mixed instruments and saxophone quartets. Also included are specialty groups such as Flute Ensemble, Clarinet Ensemble, Saxophone Ensemble, and Double Reed Ensemble. Performances include formal concerts, as well as appearances at Common Hour and Bach’s Lunch concert series.

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CHORAL/VOCAL PERFORMING ENSEMBLES

CONCERT CHOIR (Music 503) Lynn Drafall, conductor; 106 Music Building I, led5@psu.edu. The premiere choir of 45-50 mixed voices. Mainly of upper-class students which performs on campus. The choir has performed off-campus within the Commonwealth, in eastern North America, and in Europe. Repertoire includes works from the choral literature of all periods for unaccompanied and accompanied mixed choir.

CHAMBER SINGERS (Music 504) Christopher Kiver, conductor; 105 Music Building I, cak27@psu.edu. Comprising 24 singers, the Chamber Singers performs a variety of repertoire from all historical periods, with a focus on works from the Renaissance period, the twentieth and twenty-first centuries.

ORIANA SINGERS (Music 497X) Lynn Drafall, conductor, 106 Music Building I, led5@psu.edu. This 60-75 select women's choir performs music written for treble voices. Repertoire includes three- and four-part music written between the sixteenth and twentieth centuries and includes sacred and secular compositions. The group performs regularly on campus, and also accepts invitations to perform off-campus.

OPERA THEATRE (Music 467) Ted Christopher, director; 113 Music Building I, euc11@psu.edu. Study and performance of opera scenes and full works from the 17th century to the present. Some performances offered in collaboration with other School of Music choral and orchestral ensembles, and with guest artists for the annual Opera Gala.

STUDENT ORGANIZATIONS

The Graduate Student Association is the legislative body that represents the interests of all graduate students at Penn State. Graduate students in the School of Music are encouraged to participate. The School of Music is entitled to send two voting delegates to the GSA Assembly. They can be selected either by appointment or by election. The GSA is actively involved in many important decisions involving graduate students and sponsors many informative and recreational workshops and activities.

ACDA - The Penn State student chapter of the American Choral Directors Association was formed in 1998. The central purpose of this music education organization is to promote excellence in choral music through performance, composition, publication, research, and teaching. The Penn State chapter of ACDA assists with various service projects during the year such as providing technical support for choral performances and hosting the annual "Celebration of African-American Spirituals." Members receive The Choral Journal and can also attend division and national conferences of the American Choral Directors Association. The faculty adviser is Lynn Drafall.

ASTA - The Penn State student chapter of the American String Teachers Association is open to all Penn State students with an interest in playing or teaching stringed instruments. Combined national and local dues are \$23. Members receive the American String Teacher, Stringboard, and Notes and Quotes. Members are eligible to attend and participate in state and national conventions and competitions, and have access to a range of publications and information, including the ASTA Publications Library and the Media Resource Center, a job referral service, as well as low-cost instrument insurance. The Penn State chapter also sponsors workshops and demonstrations, field trips, and other activities related to string playing and teaching. The faculty adviser is Robert Gardner.

IAJE - The International Association of Jazz Educators is a worldwide organization dedicated to the enhancement and continuation of jazz education in over 17 countries. The Penn State chapter was formed in 1998 with the purpose of providing opportunities for Penn State students and members of the community to experience jazz music and culture. The PSU-IAJE sponsors clinics, concerts, monthly meetings, teaching opportunities, and community outreach to accomplish this goal. The faculty adviser is Dan Yoder.

PCMEA - Pennsylvania Collegiate Music Educators Association is the student chapter of the Pennsylvania Music Educators Association (PMEA) and the National Association for Music Education (MENC). Membership is open to all students in the School of Music upon payment of nominal dues. Music education majors are strongly urged to join. Members receive the Music Educators Journal, Teaching Music, and the PMEA News and are eligible to attend state and national conventions for reduced registration fees. The organization also sponsors workshops and demonstrations on topics of interest to musicians and educators and assists with activities such as the PMEA Elementary Song Fest, the Pennsylvania Special Olympics State Games, and the School of Music auditions. The faculty adviser is Ann Clements.

Phi Mu Alpha Sinfonia is a professional fraternity dedicated to excellence in the pursuit of musical endeavors and the advancement of American music. The Penn State chapter, Alpha Zeta, sponsors a dance band, German band, Dixieland band, brass quintet, The Dreamers vocal ensemble, and a barbershop quartet. This is in addition to the W. Paul Campbell Scholarship and annual service projects offered to the School of Music and its students. The Alpha Zeta Chapter has the largest alumni group of any chapter in the country and a national reputation for excellence. The faculty adviser is Mark Lusk.

Pi Kappa Lambda is a national music honor society now comprising 200 chapters. It was established in 1918 by Peter Christian Lutkin whose initials, PCL, were used in their Greek equivalents as the name of the organization. Each spring, undergraduate and graduate students are elected to this society by the faculty on the basis of their outstanding academic achievements. The Penn State Pi Kappa Lambda Zeta Iota chapter was established in 1988. Chapter president is Jennifer Trost.

PMTA - Pennsylvania Music Teachers Association is the student chapter of the Music Teachers National Association. Membership is open to all students enrolled in the University; dues are \$14. The organization sponsors field trips, seminars, competitions, student recitals, and supports activities pertinent to independent music teaching. Members receive the American Music Teacher and six state newsletters throughout the year. The faculty adviser is Timothy Shafer.

SAI - Sigma Alpha Iota is an international music fraternity for women. It is an organization whose purposes are to foster interest in music and to promote social contact among persons having an interest in music. The Eta Phi chapter at Penn State offers an annual scholarship for School of Music students, participates in community service projects, sponsors receptions for recitals and concerts, and is actively involved with the Common Hour process. The faculty adviser is Daryl Durran.

SNATS - The National Association of Teachers of Singing has fostered the formation of student chapters in order to advance knowledge about the Association and the professions of teaching and singing. A Student NATS (SNATS) chapter is an organization of undergraduate and graduate students that meets regularly to hold events and discussions relating to voice teaching as a profession. Any student interested in the voice, whether a voice emphasis student or not, may join. Since SNATS members are not members of NATS, there are no dues to pay to the national office, though our Penn State chapter does ask for local dues in the amount of \$10 every year in order to pay for costs associated with workshops and programs we sponsor. SNATS members enjoy many benefits, one of which is a reduced student rate on subscriptions to the *Journal of Singing*. The faculty adviser is Norman Spivey.