

OAKE Program Endorsement Checklist

Checklist/Rubric – Revised March 2015

This Checklist is for the applicant to keep and does not have to be submitted with the application.

In areas of checklist where scores “4 3 2 1 0” are required, use the following scoring:

4 = Clear, thorough evidence; high quality

3 = Clear evidence, but could be more thorough; scorer may suggest areas for improvement

2 = Statement lacks clarity or thoroughness but evidence is given; needs work

1 = Insufficient evidence in given answer

0 = No evidence given/ no answer

Materials to be included with application submission - Checklist

1. Brief history of certificate program, indicating growth and changes to present.	
2. List of courses by level and total contact hours per each course for the certificate course.	
3. A syllabus for each course on each level.	
4. Total number of graduate credits offered at each level and crediting institution(s).	
5. A copy of all publicity print materials for the last three years.	
6. Resumes of all core faculty member* (for the last three years) and their teaching assignments.	

Course Hours

Evidence is given that each student meets a minimum of 225 contact hours:

___ Musicianship: 50-70 hours

___ Conducting: 30-45 hours

___ Choral Ensemble: 30-45 hours

___ Music Literature: 30-60 hours (Folk Song Analysis & Art Music Research),

___ Pedagogy/Teaching Process & Skills: 50-70 hours

___ Special Topics/Electives: 10-15 hours

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Musicianship Evidence of teaching/learning of these skills & materials are found in syllabi and supporting materials. Not all outcomes need to be covered in each level, but evidence must show that they are completed by the end of the three levels.

SKILL/MATERIALS	LEVEL I	LEVEL II	LEVEL III
sight singing			
ear training			
inner hearing			
rhythm reading			
part singing			
harmony			
memory training			
transposition			
intonation			
analysis of form			
improvisation			
dictation with relative solfa including la based minor			
rhythm syllables			
absolute pitch singing			
Art music			
folk songs			
Solfa exercises from the Kodály publications			
Pentatonic exercises			
modal exercises			
diatonic exercises			
chromatic exercises			

Musicianship syllabus will contain:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, web sites, etc. (list)	4 3 2 1 0

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Conducting

Evidence of teaching/learning of these topics are found in syllabi and supporting materials per level. Not all outcomes need to be covered in each level, but evidence must show that they are completed by the end of the three levels.

MATERIALS/TOPICS	LEVEL I	LEVEL II	LEVEL III
conducting gesture and technique			
score analysis and score preparation			
rehearsal strategies based on Kodaly's principles			
a cappella singing			
role and function of the tuning fork			
literature for children's, youth, and/or adult choirs			
lab work=conducting a choral ensemble			

Conducting syllabus will contain:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives ("students who successfully complete this course will demonstrate...")	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. . (list)	4 3 2 1 0

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Choral Ensemble

Evidence of teaching/learning of these topics are found in syllabi and supporting materials per level. Not all outcomes need to be covered in each level, but evidence must show that they are completed by the end of the three levels.

MATERIALS/TOPICS	LEVEL I	LEVEL II	LEVEL III
repertoire with high artistic merit			
repertoire appropriate for an adult choral ensemble: repertoire for unchanged voices			
wide variety of musical style periods			
wide variety of musical genres			
relative solmization used for reading			
focus on pure intonation			
public performance by ensemble			

Ensemble syllabus will contain:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. . (list)	4 3 2 1 0

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Music Literature

Evidence of teaching/learning of these materials are found in syllabi and supporting materials per level. Not all outcomes need to be covered in each level, but evidence must show that they are completed by the end of the three levels.

MATERIALS/TOPICS	LEVEL I	LEVEL II	LEVEL III
American folk music			
traditional children's songs and games			
folk music from multiple countries			
folk music from multiple cultures			
art music			
folk song study--context and styles			
researching songs			
collecting songs			
analyzing songs			
transcribing songs			
classification by age and skill level			
discussion of retrieval systems			
personal music literature collection	<i>Beginning</i>	<i>In Process</i>	<i>Completed</i>
cross-referenced retrieval system	<i>Beginning</i>	<i>In Process</i>	<i>Completed</i>

Music Literature syllabus will contain:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
required texts, materials, and other resources such as supplementary reading material, Web sites, etc. . (list)	4 3 2 1 0

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Pedagogy/Teaching Process and Skills

Evidence of teaching/learning of these principles are found in syllabi and supporting materials per level. Not all outcomes need to be covered in each level, but evidence must show that they are completed by the end of the three levels.

PRINCIPLES/TOPICS	LEVEL I	LEVEL II	LEVEL III
historical principles			
philosophical principles			
pedagogical practices			
scope and sequence lower elementary			
scope and sequence intermediate elem			
scope and sequence upper elementary			
selection of appropriate pedagogic songs			
methodology			
techniques for teaching music curriculum content and skills			
curricular objectives			
lesson designs			
assessment			
peer teaching			
electronic submission of example teaching	<i>Optional</i>	<i>Between I & II</i>	<i>Between II & III</i>

Pedagogy syllabus will contain:

name of institution	
course title and number	
course dates and name of instructor	
course credits (graduate/undergraduate)	
contact hours	
course description (from university catalog, if appropriate)	4 3 2 1 0
course objectives (“students who successfully complete this course will demonstrate...”)	4 3 2 1 0
course requirements (assignments/projects)	4 3 2 1 0
course assessment/evaluation (grading procedures and standards)	4 3 2 1 0
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Special Topics / Electives

Special topics may include subjects that relate to the Kodály approach. *These hours may be used to expand offerings in the core areas of study in lieu of special topics.* Suggested special topics could include, but not required, include:

- | | | |
|--|--|---|
| <input type="checkbox"/> Folk dance | <input type="checkbox"/> Folk instruments | <input type="checkbox"/> Kodaly & Orff in the classroom |
| <input type="checkbox"/> Chamber music | <input type="checkbox"/> Children's Choir Rep. | <input type="checkbox"/> Recorder in the Kodály classroom |
| <input type="checkbox"/> Classroom management | <input type="checkbox"/> Informances vs. Performances | |
| <input type="checkbox"/> Kodaly Institute in Hungary | <input type="checkbox"/> Teaching music to students with special needs | |

Comments about Special Topics/Electives:

Other/General Application for Endorsement comments: