Student: Attach the Work Sample Table of Contents to this Documentation Sheet.

Guidelines for Developing the Graduate Processfolio and Oral Presentation for the Professional Music Teacher Education Program (PMTE)
(Revised 09/13)

As part of the process of the educational reform movement in the United States, teachers and students have approached the assessment of learning in a more authentic manner. The Oregon State University Music Education faculty is committed to this assessment philosophy. Instead of a traditional summative assessment such as a written multiple-choice comprehensive examination or a question and answer session, authentic assessment is formative and imbedded in regular instructional practice. It takes place over time, and students play a seminal role in assessing their own learning.

This assessment approach, which is also called for in the National Standards for Music Education, is used to evaluate graduate students’ understanding of music education in theory and practice (see The School Music Program: A New Vision--The K–12 National Standards, PreK Standards, and What They Mean to Music Educators. Reston, VA: MENC, 1994.)

There is no thesis requirement for the Master of Arts in Teaching (MAT) degree or the Master of Arts in Interdisciplinary Studies (MAIS) degree. The responsibility of the Oregon State University MAT/MAIS music education graduate student is two-fold---to develop a process–product “processfolio” throughout tenure in the master's degree program, and to prepare a public presentation demonstrating their understanding of the core question:

**How has this master's program enhanced or altered my perceptions and approaches toward music teaching and learning?**

I. Guidelines for the Graduate Processfolio

The processfolio is an instrument of learning rather than just a “showpiece” of one’s final accomplishments. It is an aid throughout the learning process and what noted psychologist Howard Gardner called a “silent mentor” [Torff, B. (1997). Multiple intelligences and assessment: A collection of articles. Arlington Heights, IL: Skylight.]. As the graduate music education students proceed through the degree program, the processfolio will be reviewed twice per term; ongoing reflection and monitoring of one’s own learning will take place. The processfolio has intrinsic value and serves as a tangible record of one’s growth as a music educator.

The following points from Allan DeFina’s publication entitled Processfolio Assessment: Getting Started (New York: Scholastic, 1992, pp. 13–16) have been paraphrased to apply to this endeavor. The ideas should provide some valuable insight for the graduate student entering into this assessment process as part of the MAT/MAIS graduate program in music education at Oregon State University. Processfolios:

1. Are systematic, purposeful, and meaningful collections of students’ work.
2. May be multimedia and be multidimensional.
3. Reflect the learning process and are compiled continuously.
4. Include student–selected artifacts based upon students’ self–determined criteria.
5. May be influenced by input from professors, peers, and others.
7. Show students’ efforts, progress, achievements, and synthesis.

Each student’s processsfolio will be organized in a format determined by the student, in conjunction with the major professor (three–ring binder, electronic processfolios, etc.).

In answering/addressing the core question and preparing the processsfolio, the student should collect and develop relevant materials, keep a journal, and record reflections on the course content during each course. Artifacts from each class in the master’s program should be included in the processsfolio. This includes lessons, ensembles, general education classes, and other electives/independent studies.

During EACH course, students may present their processsfolio to the professor and discuss the contribution of the course to their growing perceptions and approaches toward music teaching and learning. The graduate student should be prepared to share and discuss the materials at any time requested by a professor. These conferences may help guide students in answering the core question.

Maintaining a processsfolio will begin with the first day of the program, and end the day of the oral exam. Students will continually synthesize, clarify, and relate the course content to a teaching context. The processsfolio will become the basis for the graduate oral presentation, which constitutes a major portion of the graduate oral examination.

Reflection is an essential component of academic growth inherent in the process of authentic assessment. Reflection is not the same as reaction; instead, the term “synthesis” more accurately describes this experience. In his influential work How We Think (1910/1933), educational philosopher John Dewey identified several modes of thought; however, he was most interested in reflection. Four distinct areas that characterized Dewey’s views were:

1. Reflection is a meaning–making process that moves a learner from one experience into the next with deeper understanding of its relationships with and connections to other experiences and ideas. It is the thread that makes continuity of learning possible, and ensures the progress of the individual and, ultimately, society.
2. Reflection is a systematic, rigorous, disciplined way of thinking, with its roots in scientific inquiry.
3. Reflection needs to happen in community, in interaction with others.
4. Reflection requires attitudes that value the personal and intellectual growth of self and of others.


All of this is given meaning by the action taken; that is, knowing is doing. Thus, reflective activity coupled with the application of ideas to teaching practice is a major component of effective teaching.

The following ideas, suggestions, and examples will be beneficial for developing the processsfolio:

A. Reflections (comprised of both on–campus and fieldwork/student teaching experiences)
1. Keep a journal. Make written reflections of daily classes, assignments, rehearsals, library and Internet research endeavors, and so on. The journal may include personal reactions and questions as well as memorable anecdotes and comments on objective test items that provoke a response. The journal is for the student's use and will not necessarily be seen by the professor.

2. Synthesize journal entries/experiences. For example, after a week's journaling, try to select seminal experiences. Is there a connection between/among them? What themes are emerging?

3. Contextualize reflections. Try to apply ideas to your current classroom experiences both as a student and as a teacher. Consider the context in which particular experiences took place. What happened? Why? What were the results? Was it positive? In what way(s) was it impactful?

4. Include questions that you might have during coursework and documentation of the journey toward closure or further refinement and focus.

5. There should be some sort of visible synthesis during and at the conclusion of each course.

B. Other materials might include:
   1. Video/audio files of teaching, of concerts as performer or conductor with comments as appropriate.
   2. School projects such as interviews of students, professors, and/or supervisors.
   3. Other relevant sources/experiences outside of Oregon State University such as a workshop, OMEA conference, presentation, reading session, or literature perusal session.
   4. Computer hardware or software appropriate for the music educator.
   5. Relevant projects and papers from various coursework such as clinic or rehearsal critiques, inventory of performance skills learned/taught from private lessons, and/or lesson plans.

C. Synthesis
   1. Create a portion of the processfolio that summarizes and addresses the core question.

Because the processfolio is an assessment tool (and not a resource notebook), all items placed in this document should be "significant," and have a rationale for being included. In other words, other than reflections and journals, all other documents should have an introduction, explanation, or rationale as to their significance or why you have included them. How have they enhanced, changed, or altered your thinking or teaching? You should use the processfolio to show your understanding of course content, drawing connections (transfer) between/among your experiences and describing how they have enhanced or altered your perceptions and approaches to music teaching and learning.
II. Guidelines for the Final Presentation

The graduate oral examination in music education is a capstone experience. This is a two-hour exam. The first hour is comprised of a public lecture-demonstration in which the student presents a summation of the topics, ideas, and issues presented in music classes with emphasis on the areas that have had the greatest impact on the student’s teaching philosophy and strategies. This lecture-demonstration should include knowledge, reflection, and synthesis regarding the major facts, issues, and figures covered in the core classes. You should also be prepared to discuss practical applications of your master’s degree coursework to your current/future teaching situation.

The oral presentation should include artifacts that illustrate how your teaching and thinking have been altered or enhanced during your graduate work. The presentation should not be organized chronologically; it should be organized thematically.

We encourage the use of technology to enhance the presentation. Students must make arrangements in advance for all equipment. Students are expected to rehearse in advance to prevent unanticipated problems from occurring. As the capstone of your graduate program, the oral defense should demonstrate a high level professionalism.

The final hour of the exam is a closed-door session with the committee. Members will pose questions related to the presentation and the core question. Public receptions must be held after the completion of the second hour.

EVALUATION: The successful presentation demonstrates excellent teaching skills. It is a synthesis of graduate course topics and experiences as they relate to the core question. (Think of the presentation as a teaching recital.) Therefore, the presentation must be engaging. Creativity is encouraged. DO NOT READ THE PRESENTATION. The oral examination will be evaluated on content, communication (i.e., organizational skills and delivery), and ability to knowledgeably respond to questions by the committee after the public presentation. (See the final page of this document for content assessment rubrics.)

The oral examination is a “pass/fail” situation. However, it is feasible that the candidate may be asked to retake one or more portions of the examination at a later date.
### MAT/MAIS in Music Education Processfolio and Presentation Assessment Rubrics

The following rubric refers to your processfolio (1) and presentation (2) as they relate to the Core Question: **How has this master’s program enhanced or altered my perceptions and approaches toward music teaching and learning?**

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<tr>
<td>Synthesis of graduate course topics and experiences as they relate to the core question. (1, 2)</td>
<td>0</td>
<td>Not discussed</td>
<td>1</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>2</td>
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<tr>
<td>The content is appropriate to address the core question, and it represents graduate-level work. (1, 2)</td>
<td>0</td>
<td>Not discussed</td>
<td>1</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>2</td>
</tr>
<tr>
<td>A variety of teaching materials appropriate for your main area of specialization, which may include ensemble literature, general music resources, software, and more, suitable for your levels of authorization. (1, 2)</td>
<td>0</td>
<td>Not discussed</td>
<td>1</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>2</td>
</tr>
<tr>
<td>In-depth knowledge of the presentation topics. (2)</td>
<td>0</td>
<td>Not discussed</td>
<td>1</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>2</td>
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<tr>
<td>Delivery of the presentation (e.g., organization, structure, verbal communication, eye-contact, pacing) (2)</td>
<td>0</td>
<td>Not discussed</td>
<td>1</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>2</td>
</tr>
<tr>
<td>Production of the presentation (e.g., audiovisual, handouts, technology) (2)</td>
<td>0</td>
<td>Not discussed</td>
<td>1</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>2</td>
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0: Not discussed
1: Referred to topic in broad terms, suggesting lack of understanding.
2: Offered partial information suggesting a basic understanding
3: Incorporated specific responses suggesting fluency
4: Expressed original, critical and specific responses, suggesting synthesis.
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<th>Ability to answer questions from the Faculty Committee (2)</th>
<th>0</th>
<th>1</th>
<th>2</th>
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<th>4</th>
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<td></td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis.</td>
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