Georgia College University Teaching Excellence Award for Online Teaching

Application: Dr. Tina Holmes-Davis

College of Arts and Sciences, Music Department

February 2022

February 16, 2022

Dear Members of the University Teaching Excellence Awards Committee,

I am pleased to write this letter on behalf of Tina Holmes Davis, our nominee for the University Excellence in Online Teaching Award. Dr. Holmes-Davis' innovative approach to music education pedagogy, interdisciplinary engagement, curriculum development and success with collaborative projects and undergraduate research make her an asset to the Department of Music and to Georgia College. The recommendation is based on my observations and interaction with Dr. Tina Holmes- Davis as a colleague, as well as discussions with her fellow faculty members and a review of her accomplishments in the areas of teaching, at Georgia College over the past four years as Department Chair.

During her six and a half years at Georgia College, Dr. Holmes-Davis has taught a substantially broad range of graduate courses, including *Music for Exceptional Child, Special Topics/Music Education, Curriculum & Assessment, Curriculum Development, Capstone, Community & Philosophical Music Perspectives, Grad Elementary Music Techniques, Fieldwork, Fieldwork Experience & Seminar and Research in Music Education, Grad Secondary Choral Tech, Student Teaching Experience, and Student Teaching Experience & Seminar*. As she has developed best practices in her own courses, she has also shared her pedagogical insights with others through forums such as the Georgia Teaching & Learning Conference. The quality and detail of her course design and class lessons are thoughtful and she is constantly exploring avenues for improving engagement through technology and her personal experiences as an elementary and middle school band director.

Her new course designs and redesigns for our MAT, MME and BA Music plus a pre-certification minor have been integral in forging a new path for our students pursuing music education while addressing the liberal arts mission of Georgia College. Her redesign of MUED 6400 *Community and Philosophical Music Perspectives* as a liberal-arts, online, graduate-level course has encouraged and supported community-engagement among in-service music teachers. The redesign of MUED 3820 *Music for the Exceptional Child* meets preservice music educators need to focus on accessible pedagogy rather than medical diagnoses and therapeutic outcomes when it was combined with Music Therapy. The new course is also a better fit for music education and allows for greater attention to broader research opportunities as a graduate level course. Her teaching load reflects diversity and inclusivity with all her courses. It should be noted her understanding of technology has proved to be invaluable as we had to transition to an online/ hybrid environment in our undergraduate delivery of the course content with the Covid-19 pandemic starting in Spring 2020.

In August of 2015, the MME degree struggled to retain student enrollment primarily due to the distance of the Milledgeville campus from nearby school systems and are ability to offer practical needs of those prospective students. Dr. Holmes-Davis was charged with reorganizing the MME degree for online delivery for a more efficiently use of our resources. The enrollment has increased dramatically from 4 students in the Fall of 2015 to 28 students in the Fall of 2021 while maintaining a steady student GPA. The online MME program was ranked number #33 in 2019 among online MME degree programs in the nation by *bestcolleges.com* and rose to the #10 spot in 2020. In the summer of 2020, the program enrolled students from Georgia as well as Indiana, New Hampshire, Minnesota, and Pennsylvania with anticipated increased enrollments in all courses for the Fall of 2021. The continued growth of the MME program is directly related to Dr. Holmes-Davis' stewardship.

Dr. Holmes-Davis's leadership was critical in the development of the new MAT: music education degree program to complete our shift from the five-year BME degree to the four plus one BA/ MAT: music education for initial teacher certification. This was done based upon the President's request that all undergraduate degree programs be completed in four years and the average time for a BME graduation was 4.77 years due to NASM, GAPSC requirements, and the liberal arts core. The first year of the MAT program (fall 2018) the enrollment was 2 students and the current enrollment for the fall 2021 is 9 students with a combination of internal and external degree seekers entering the program based upon its financial and certification benefits of obtaining a master's degree as a teacher. This enrollment figure will continue to grow with the first internal cohort from the program in Fall 2022.

Dr. Holmes-Davis has high expectations for all students in her classes and challenges them to think critically. She has the ability to adjust to the needs of the students while assisting faculty with developing best practices for online teaching. For example, she has provided an online platform for those graduate students to interact and share experiences that is led by one of our MME graduate assistants. This online community has assisted with reducing the anxiety that many students feel with online delivery especially with our recent health crisis. This online platform has led to changes in the curriculum offerings to make the MME and MAT programs more relevant to the experiences these graduate students are currently having as K-12 music educators.

Dr. Holmes-Davis leads the department in graduate student research through mentorship, which has resulted in local publications in *The Corinthian* and presentations at the Georgia Music Educators' State Conference, thus fulfilling our promise to graduate students with experience in creative problem solving. She has supervised over 30 graduate research projects over the past six years. The topics have ranged from "*Band Director Burnout- A Study in Perspective and Persistence,*" with MME student Michael Kobito, "*How Mentors can Affect Future Female Band Directors*," with MME student Virginia Buzzell*, "The Effect of Piano Instruction and Individual Assessment on Sight-singing Abilities in the Choral Classroom,"* with MME Hillary Hensley and

"*Middle School Choir Class Advocacy*," with MME student Kara Vombrack. Our music students speak highly of Dr. Holmes-Davis and express their appreciation for her nurturing approach and her advocacy for them

The Center for Music Education created by Dr. Tina Holmes Davis is now in its third year and has a mixture of scholarship and service components related to community-based music education activities (in-person and online). The Center has featured events such as the Putnam Violin Club (2016- Kazanetti String Quartet collaboration), Bobcat Keys (2019 & 2021- GC piano studio collaboration with Wilkerson County Schools) and the new Baldwin Strings Program (2021- integrating GC string students with the Early Learning Center). The Center has incorporated annual matinee concerts in collaboration with various GC ensembles, and free professional development workshops (in-person and online) for Georgia music teachers. Her duties for the Center are numerous from administration of the program, promoting and advertising the programming via social media and email blast, and securing clinicians/presenters as well as serving as a presenter. Tina's vision for the Center of Music Education at Georgia College to provide community engagement opportunities aligns with the mission of our University, meets community needs, and provides recruiting opportunities for our music department.

In closing, Dr. Tina Holmes-Davis brings a wealth of ideas, innovative pedagogies, and a commitment to student success into the online classroom. Dr. Tina Holmes-Davis' teaching represents the concept of a liberal arts mission and continues to provide our students with transformative experiences with her high visibility in and outside of Georgia College. She is truly worthy of this recognition.

Thank you for your consideration. Sincerely,

Dr. Don N. Parker

Chair, Department of Music Professor

February 20, 2022
Letter of Support – Dr. Tina Holmes-Davis – Excellence in Online Teaching Award

Dear Colleagues,

This letter is in support of the application of Dr. Tina Holmes-Davis for the Excellence in Online Teaching Award. I have known Dr. Holmes-Davis for around seven years since she interviewed for her position at Georgia College. I have worked closely with her since then as a colleague for almost six years and as her interim department co-chair for one year. In those first few years, Dr. Holmes- Davis worked with the music education committee to convert the existing Master of Music Education degree from face-to-face to online delivery. This was no small feat as it not only involved moving classes online that had been face-to-face for almost ten years, but it also entailed revising the curriculum, developing new courses, and making sure we had the faculty who were willing and qualified to teach them.

One of the most important initial steps in the transition to online delivery was Dr. Holmes-Davis' Quality Matters Training and her collaboration with IDEAS to create a D2L shell that could be used consistently for all the MME courses. She also encouraged program faculty to get trained in Quality Matters and use best practices in our course design and delivery. The fact that Dr. Holmes-Davis completed her Doctor of Musical Arts in Music Education at Boston University gave her unique insight into what would make an online program the most effective for distance learning students. One of the ways Dr. Holmes-Davis has done this is through the creation and facilitation of weekly support meetings to reduce feelings of isolation among students. The music education graduate assistant hosts these meetings which are open to Georgia College online MME and MAT: music education students and brings any unresolved issues or major problems to the attention of Dr. Holmes-Davis.

Dr. Holmes-Davis has been instrumental in recruiting graduate students in and beyond Georgia, making our MME and MAT: music education programs vibrant and diverse. And, our former and current students are sometimes our best recruiters, so word of mouth has spread, and the program has been ranked nationally in several Best Online Master's in Music Education lists which will likely garner us more students. In closing, I am honored to recommend Dr. Tina Holmes-Davis for the Excellence in Online Teaching Award.

Sincerely,

Dr. Jennifer Flory Professor of Music

February 14 2022
To Whom it May Concern:

My name is Cliff Towner, Professor of Music, and I am writing this letter to support Dr. Tina Holmes-Davis's nomination for the Excellence in Online Teaching Award. I have served on our departmental music education committee, that she chairs, since her arrival to our institution. In that time, I have been impressed with Dr. Holmes-Davis's commitment to students' success, particularly at the graduate level.

Dr. Holmes-Davis came to Georgia College in the midst of a transition of our graduate music education program from a face to face format to an online program. This was a difficult transition for all of us, but Tina's leadership through the process has been outstanding. We spend time every semester discussing and implementing new strategies to help our students succeed. This has included bringing on additional graduate faculty, changing how we complete our comprehensive exams and adding much needed supports for our distance learners, such as weekly meetings with students. All of these changes have led to better student success, without lowering the rigor of our program.

Additionally, Dr. Holmes Davis does a superb job of meeting the needs of our diverse graduate student body. She is constantly looking out for all students, not only in her own courses, but also in viewing the program at large. She has motivated me to continue to change how I teach my two online courses in our program, to better meet the needs of these students. Last summer I completely redesigned one course, and I am currently in the process of redesigning the other for this upcoming summer. Through both of these design changes, I used Tina as a sounding board because of her substantial knowledge and skills in online delivery of content. Working with her has made me a better online educator, and that may be her biggest influence on our program in general. She works hard to make us all better teachers, and keeps us focused on our students' success.

These are the key reasons I support her application for the Excellence in Online Teaching Award. She is so knowledgeable and experienced in online education. She keeps her students' needs in the front of her mind, and she helps make the rest of the team better. I couldn't ask for a better colleague in our online graduate programs.

Sincerely,

Cliff Towner, D.M.A. Professor of Music Director of Band Activities

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February 18, 2022

To Whom It May Concern:

With total confidence and great pride, I compose this letter supporting Dr. Tina Holmes- Davis' candidacy for the Online Teacher of the Year Award. Dr. Holmes- Davis is an over-comer, a problem-solver, an innovator, and an incredibly supportive graduate advisor. Her enthusiasm, love, and passion for teaching and making music education accessible to all is unmatched among the Music Education community.

As one of her students, I know that Dr. Holmes- Davis does not work for awards and accolades but simply to inspire and mold the next generation of music educators and all those she meets each day. She is a master of being firm but fair, having rules yet maintaining relationships with her students, and keenly remembering that though she teaches numerous courses in music education, she is teaching her students about love, acceptance, and grace.

While remaining current with the latest instructional strategies and technologies in music education, she can still reach her struggling students with simple yet profound, nurturing instincts and empathy coupled with complete professionalism. Likewise, she can accelerate and challenge all of her students because of the professional experiences and innovations she has pursued and mastered.

Dr. Holmes- Davis has a calling on her life, and that calling is teaching, which she exquisitely balances with her most important roles as a wife and mother. She teaches us, as her students, to strive for excellence, to love music, and to respect each other. She leads the faculty at GCSU to give their best for the students, wears a smile, has faith, and remembers that the storms of life can often produce beautiful rainbows and new growth.

Thank you for this opportunity to brag on my friend, colleague, and advisor, Dr. Tina Holmes-Davis.
I recommend her for the Online Teacher of the Year Award with complete confidence and pride.

Yours sincerely,

Christopher Bryant

Demonstrates a strong commitment to online teaching and learning. Dr. Holmes-Davis believes that online learning can include opportunities that are beyond the reach of face to face environments. For example, 21st-century students have unprecedented and virtually unlimited access to educational resources so, meeting learner needs in online environments is possible in new and exciting ways. Holmes-Davis uses these resources through her courses and the Center for Music education at Georgia College (CME at GC) to recruit, support and effectively teach all students.

Professional development opportunities in the CME at GC are hosted virtually and attended by music teachers around the nation. Event videos and/or supporting material are being archived in a knowledge box for future reference, providing ongoing access to those who may have had time conflicts or need reminders. Allowing students to dictate when and how they access and use information is important in online learning systems.

Isolation is a typical frustration in online learning environments. Learners lacking help-seeking behaviors may feel unsupported without targeted, intentional community building. For this reason, Holmes-Davis trains the music education graduate assistant to host informal weekly support meetings for online learners. In addition, the GA maintains a record of support material for ongoing access and for those who have time conflicts with the meetings. In these ways, Dr. Holmes-Davis creates attractive, effective, and sustainable online learning environments.

Evidence. Graduate support meeting Minutes

Graduate Support Meeting Notes
Zoom Link

SPRING 2022
Date
01/19/22 - led by Kara Vombrack 7:30pm-9:30pm EST

Agenda
- Questions or Concerns about Classes?
- Speaking with other students from similar classes
- Look at Music Theory Worksheet and answer questions anyone has

Questions or Concerns you would like to add (students write any below)
- Jazz History Contribution Assignment

Discussed
- Read the chapter with the study guide. Take the quiz. After you take the quiz, you are going to pick a section of the study guide that could have been better (based on the quiz). Improve the study guide section. *Question - how* do we improve it though.
- Second part, pick one of the quiz questions that wasn't good or could be better and edit it. Or re-write the question.
- Questions for Dr. Parker:
  - Revamp the steps or clarify how to approach the Chapter assignment:
    - ANSWER: The first issue with the chapter contribution assignment I actually addressed in a recent announcement to the class I posted and I received an additional email from one of your classmates for further clarification which I

Commitment to fostering Academic Success of Online Students. Dr. Holmes-Davis earned a DMA in music education in the online program at Boston University and modeled the GC online MME degree program after the successful program at BU, including a clear, consistent list of courses offered on an annual rotation. This model reduced the total number of course offerings

while enrollment was low and established a standard curriculum, which encouraged community-building as students progress through the program together.

Holmes-Davis created a new course for the standard curriculum: *MUED 6400 Community and Philosophical Perspectives in Music*, based in community music and music education philosophy. In this course, students work in groups to produce web-based products while experimenting with tools and processes that might be useful in their music classes.

In Holmes-Davis' *MUED 6800 Research in Music Education*, students follow a carefully scaffolded process to locate, evaluate, and apply information to conduct action research studies in their music classes. Research seems new to many MME students, but most report increased feelings of self-determination after completing their action research studies.

Holmes-Davis worked with the Center for Teaching and Learning to create and adopt an orientation module for all online graduate music education courses. The orientation module contains detailed information about course logistics. A key feature created by Holmes-Davis is the suggested daily touch schedule, which is designed to support self-regulated behaviors in the asynchronous environment.

Evidence. Course Orientation Module
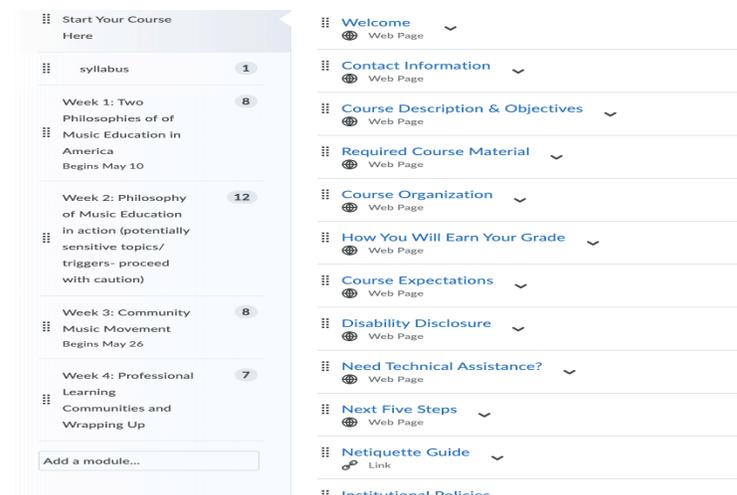
Evidence. Sample Daily Touch Schedule
Sample daily touch schedule
Use this schedule as a model to create your own daily touch plan and always stay current in rigorous graduate course work
- Monday: read all module materials and assignments and put deadlines on a calendar
- Tuesday: re-read module materials, call or web conference with a peer or peer group to discuss (GC students have free WebEx accounts)
- Wednesday: draft written assignment
- Thursday: seek peer editing/ review for written assignment (provide peer editing/ review in exchange), or GC writing center support, - revise assignment draft-
- Friday: seek assistance from the professor for lingering questions - revise again

- Saturday: skim module material one more time - finalize assignment, check citations
- Sunday: review your assignment one last time, then submit

Evidence. Work Samples- MUED 6400 Community and Philosophical Music Perspectives
- https://www.youtube.com/watch?v=2ysmmoR7hGg&feature=youtu.be
- **https://sites.google.com/bobcats.gcsu.edu/mued6400communitygroupproject/home**
- **https://www.youtube.com/watch?v=oAZbkcg6vWg** •
- "For the class project, we were to collaborate to complete an online project. We
completed an arrangement of The Rains of Castamere from HBO's Game of Thrones. The original has a much slower tempo and evokes a very dark mood. The arrangement already had a synthesizer, violin, double bass and voice tracks. I was going to add a cello part, but I felt the double bass part was enough and another string instrument would have been overkill. I saw that there were no percussion parts added, so, I added two drums loops to arrangement for a little more "pep" and "spunk." I actually had a real blast with this arrangement."
- "When I originally started to learn about this online music project, I had no idea what I
was doing. Thankfully, after doing a little research and with the help of some of my classmates, we put together an awesome piece of music. We decided to collaborate using an online program called Sound trap. It is basically a free online version of garage band. Sound trap gives the ability to use its instrument loops (or you can record/create your own) to put together a piece of music with as many people as you would like. Then, you can share or download what you have created. Our piece started out as a simple piano melody, but soon evolved into a piece that included several sound effects, bass parts, string parts, vocals, brass parts, and guitar parts. It was crazy to see how the piece came together, even though it was comprised of many people's ideas! I put in the guitar parts. It was so much fun figuring out what I was going to add and figuring out how to fit it in with everyone's additions. In the end, I loved doing this project."

Examine Methods of assessment of student learning to inform teaching practices and reshape online courses based on an ongoing and data driven process. In addition to using data for course-level decisions, Dr. Holmes-Davis uses program-level assessment data to keep the graduate programs operating efficiently. For example, as the programs grow, course offerings must evolve to allow students to progress through on schedule. For example, adjunct faculty are now teaching some overload sections to avoid burn-out in full-time faculty. Additionally, student feedback is useful in creating a course schedule that meets learners' needs. MUED 6800 Research in Music Education was moved from summer term to fall when the shorter summer term proved insufficient for the topic. She also carefully scaffolded research activities when learners proved inexperienced researchers.

When the music theory course was too focused on general theory rather than classroom applications of music theory, the music education committee found a theory professor with a background in education to meet learners' needs. Holmes-Davis keeps learner needs at the forefront of course and program level decisions.

Evidence. Music Education Committee Minutes

Music education committee meeting
August 21, 2020, 1pm EST

<u>Meeting Agenda</u>

1. Comprehensive examination MUSC course-specific additions to the scoring rubric
2. MUCS 6100 potential revisions
    a. Continue with form and analysis, but more focus on score study?
        i. Professor with education background (Andrew)?
        ii. 2-week review module to begin
    b. Switch to a focus on arranging music for ensembles or classroom use?
        i. Professor would still need an education background
    c. Add a remedial theory course based on a theory placement test?
        i. Who would teach it (Andrew)?
        ii. Would students need both?
            1. At BU the normal course is required, but some also take the extra remedial course based on placement test
        iii. Remedial course in fall and regular course in spring?
    d. Add a theory placement test- logistics?

Evidence. MUED 6800 Research in Music Education course schedule

Course Schedule: submit assignments in Georgia VIEW (D2L)

Week	Date range	Topic	Assessments:
Week 1	8/17-8/23	Chapter 1: Approaches to research Chapter 2: Research Ethics How to critique articles	2 article critiques by 8/16/2020 due to short week submit only 1
Week2	8/24-8/30	Chapter 3: Research Proposal and Lit. Review Chapter 4: methodology	2 article critiques
Week 3	8/31-9/6	Research in music assessment	2 article critiques
Week 4	9/7- 9/13	Applying research in music instruction	2 article critiques
Week 5	9/14- 9/20	Action research	2 article critiques **Research topic due**
Week 6	9/21- 9/27	Logical arguments	2 article critiques
Week 7	9/28- 10/4	Writing drafts and editing	2 article critiques
Week 8	10/5- 10/11	APA 6th edition style guide	**Action Research Plan**
Week 9	10/12- 10/18	Presenting findings	**Literature Review Plan**
Week 10	10/19- 10/25	Gathering sources	**Annotated Bibliography**

Week 11	10/26- 11/1	Organizing information	**Premise and Conclusion log**
Week 12	11/2- 11/8	Sharing ideas	**Draft 1**
Week 13	11/9-11/15	Editing for ideas	**Draft 2**
Week 14	11/16- 11/22	Print editing	**Final Draft**
Final	11/23 last day of class		**Reflections and Plans for the Future**

Utilize interactive strategies to promote collaboration among students. Group assignments may ease feelings of isolation among online learners. In addition to the weekly support meetings hosted by the music education graduate assistant, Dr. Holmes-Davis hosts weekly class interactions through web-conferencing and/or discussion boards to encourage partnership and critique in asynchronous class environments. Various cohorts of learners prefer web-conferencing or discussion boards, but all benefit from the interaction.

Evidence. MUED 5820 Music for the Exceptional Child Course Calendar

Week	Topic	Reading assignment	**Meeting topic W 5pm EST**	Assignment (due in GA view)	Observation unit
1/10/2022	Universal design: Who is "all"?	--Chapter 1 "UDL-Philosophical Lens" -- "Music Education for all: Employing the Principles of Universal Design to Educational Practice"	Who are you teaching? Who are you not teaching? Why?	1/16 UDL Lesson plan- deep planning (use the provided template) Portfolio Activity #1	Identify observation location- 1/16 submit location and written justification
1/17/2022	Legislation related to learners with disabilities	--HD- chapter 2 "Overview of disability education legislation" -- "Music Education for Students with Disabilities"	What are your legal responsibilities to your learners? How can you support them efficiently?	1/23 Portfolio activity: Chapter 2 Reaching the unreached	Establish observation expectations- meet with classroom teacher 1/23 submit observation goals
1/24/2022	Common disabilities covered by ADA & IDEA	--Chapter 3 "Conditions Covered Under IDEA" --Chapter 10 "Twice Exceptional 2e"	Targeting UDL to common classroom needs	1/30 Accommodations chart to support UDL Portfolio Activity I've been expecting you	1/30 create an annotated bibliography with 2-3 sources for observation expectations

1/31/ 2022	Classroom Strategies	HD Chapter 4-5 "Differentiated Instruction" and "Response to Intervention"	Teaching everyone with or without paperwork	2/6 DI planning activity RTI tier 2 plans	2/6 submit 1-page paper of research-based expectations
2/7/2022	Music Education philosophy	"Modern Band and Special Learners" Equity in Music Education: Being 'Schooled' on Disability	What do we have? Can small changes make large impacts for learners with disabilities?	2/13 Program Accessibility Review	2/13 submit log #1
2/14/2022	Disabled students in performances	--"Prioritizing accessibility: Giving Everyone the Best Seat in the house" -- "Try a Prism Concert" -- "New light on a PRISM: The Concert for all reasons"	Specific UDL classroom logistics	2/20 hypothetical PRISM concert plan	2/20 submit log #2
2/21/2022	Individual learning Plans	HD Chapters 6 & 7 "Individualized Education Program and "504 accommodation Plans"	Reaching Individual learners	2/27 Mock IEP and 504 plans for hypothetical student	2/27 submit log #3
2/28/2022	UDL in action	HD Chapter 8 "UDL: Making it work"	UDL plan successes and tweaks	3/6 Edited UDL plan	3/6 submit log #4
3/7/2022	Gifted students need support	HD Chapter 9 "Gifted Education"	Supporting gifted learners	3/13 RTI tier 2 enrichment	3/13 submit log #5
3/21/2022	Hearing loss in music class	"Performing without Sound: Sign Language to teach expressive qualities of music	Supporting hearing needs	3/27 plan for closed captioning all video resources	3/27 submit log #6
3/28/2022	Reading words and notation		Supporting struggling readers	4/3 support struggling readers in music literacy	4/3 submit log #7
4/4/2022	Trauma-informed teaching		Trauma informed strategies	4/10 Trauma-informed procedures	4/10 submit log #8

4/11/2022	Culturally-responsive music class		4/17 Start where they are.	4/17 culturally responsive	4/17 submit log #9
4/18/2022	Assessment and evidence of learning		4/24 Assessment plan	4/24 assessment plan for common disabilities	4/24 submit log # 10
4/25/2022	Accessibility Resources	HD Chapter 11 "Accessibility Resources"	Common accessibility needs in your classroom	5/2 Accessibility plan and budget	5/2 2-page reflection on observations/ research-based expectations

Evidence. MUED 6400 Community and Philosophical Music Perspective Collaborative Assignments

Week 7: Community Project begins June 22, 2020
       Discussion assignment (written or video link): Project Efforts
       First post due Wednesday, June 24, 2020
       Thoughtful Peer Responses due Sunday, June 28, 2020
       Community Activity Work- Continue to Work nothing due this week
Week 8: Community Engagement Project begins June 29, 2020
Community Project
submit a link to your virtual project by Thursday, July 2, 2020

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Exhibit a high level of instruction by using standards set by the USG, such as Quality Matters.
Holmes-Davis applied the Quality Matters standards in program design for both the online MME and the subsequent MAT: music education. For example, 75% of the content in GC online graduate music education courses is asynchronous. Additionally, the graduate music education handbook contains clear instructions for logging in to the learning environment and each course in the program includes an orientation module (evidence on page 8) to guide students.

       Since the music education programs are designed for initial teacher certification or for increased depth in pedagogical and content knowledge and skill, Holmes-Davis is also aligning course goals and assessments to the INTASC standards.

**Evidence.** Handbook, accessing course shells in GA view
Accessing course shells in GA view
Students need to access the online course platform for each class:
1. Log into unify (the portal through which you registered for classes) 2. Choose GA view
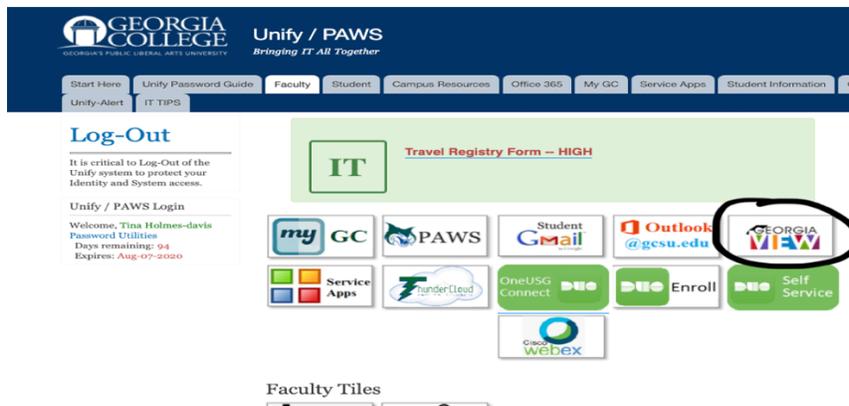
3. We have multifactor authentication, so you may be directed to log in again.
4. Use the waffle icon at the top of the GA view screen to find your course shells (see below). Courses won't open until the first day of classes, but you should be able to see place holders a few days early.
5. Pin courses in the top left corner of the shell image and they will stay in your home screen in GA view. All course materials and assignments will be housed and submitted through these shells.
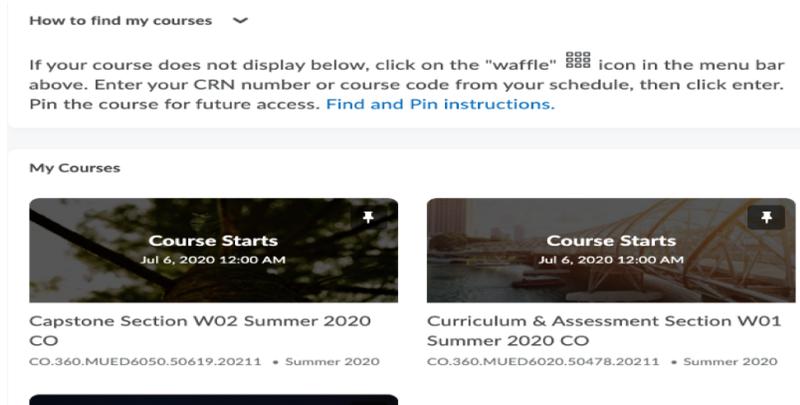
Resources
1. The GC Writing Center (https://www.gcsu.edu/writingcenter)
a. Students should schedule editing and review sessions when writing scholarly papers and creating appropriate citations.
   2. The Music Graduate Assistant hosts weekly tutoring/ collaboration meetings through web conferencing (Zoom or WebEx). Students should attend meetings when they have course work questions. The meetings will follow this model:
        1. The graduate assistant will group attendees according to need. So, students with similar questions will work together to resolve their questions.
        2. Unresolved questions should be brought back to the GA, who will notify the appropriate professor of the academic need.
        3. Professors will resolve questions in their course shells.
   3. GALILEO- (accessible in unify- in the links listed below the tiles)
   4. WebEx-
      WebEx is a communication software similar to Skype or FaceTime. We will have class meetings through WebEx so that students can attend regardless of their location. We can also have individual meetings through WebEx at your request. Use the information below to get set-up for WebEx and to trouble shoot.
      Activate audio manually after logging into the meeting. Use the audio link in the top toolbar.

The more people in a meeting, the slower the video streams. You may find the chat function (in a tab next to the video meeting) useful for asking questions with multiple people.

a. Student WebEx account set-up
   i. Go to gcsustudent.webex.com
   ii. Select "Request a host account" on the left side of the page.
   iii. Select to Sign up for an account.
   iv. Once complete, you will receive 3 conformation emails to activate your account.
5. Office 365
   a. Log in to Unify
   b. Access the Office 365 tab above the tiles and follow the step-by-step instructions
6. SERVE 478-445-7378 serve@gcsu.edu https://www.gcsu.edu/technology/helpdesk

GALILEO stands for Georgia Library Learning Online, an initiative of the Board of Regents of the University System of Georgia. GALILEO is an online library portal to authoritative, subscription-only information that isn't available through free search engines or Web directories. Participating institutions may access over 100 databases indexing thousands of periodicals and scholarly journals. Over 10,000 journal titles are provided in full-text. Other resources include encyclopedias, business directories, and government publications.

Our Serve Help Desk is the first contact for any technology-related request or challenge. Our skilled technicians will attempt to resolve issues with the first phone call. Faculty and staff issues requiring an in-person visit will be handled as soon as possible. Work orders are handled in the order received. Priority is given to any request involving instruction or mission-critical areas in order to help ensure services are maintained so students, faculty and staff of GC may effectively meet the goals of our student-centered learning community.

7. Students should follow the Georgia College Honor Code (https://www.gcsu.edu/studentaffairs/handbook) in all graduate courses and related activities.
8. Students should know and understand specific university policies about religion, disability, etc. (https://www.gcsu.edu/registrar/required-syllabus-statements)
9. Students should behave professionally in all online forums
   a. (https://online.maryville.edu/online-bachelors-degrees/liberal-studies/digital-citizenship-and-netiquette-a-teachers-guide/)
   b. Our Georgia College guidelines are located in Appendix A
10. Students should not plagiarize in graduate courses
    1. Plagiarism info library guide (https://guides.libs.uga.edu/plagiarism-resources)
    2. In many graduate courses you may be asked to take a plagiarism self-quiz (https://www.turnitin.com/static/plagiarism-quiz/)

Evidence. MUED 5820- Course Topics and Assessments aligned with InTASC standards

1. Historical Perspectives on educating people with disabilities
   a. Segregation, Mainstream, & Inclusion and reasons for establishing and changing each.
   b. **InTASC standard #1: Learner Development**
      i. *The teacher understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.*
   c. **InTASC standard #4: Content Knowledge**
      i. *The teacher understands central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make theses aspects of the discipline accessible and meaningful for learners to assure mastery of the content.*

        d. **Assessment: Lesson Plans appropriate to current legislation, sample IEP and 504 plans**
2. Pedagogical perspectives related to teaching people with disabilities in the music classroom.
    a. Collaboration with special education teachers, case load managers, and paraprofessionals, gifted teachers, therapists, parents, and others who assist in the education of students with special needs.
    b. Label-free learning to focus on "learner centered strategies for music class that work with all children in large group settings" (Hammel & Hourigan, 2011).
    c. **InTASC standard #5: application of content**
        i. *The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic and global problems.*
    d. **InTASC standard #7: planning for instruction**
        i. *The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross-disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.*
    e. **Assessment: Lesson Plans appropriate to current legislation, IEP and 504 plans**
3. Legislation regarding the education of people with disabilities
    a. Rehabilitation Act of 1973 (HR 8070), IDEA 1975, ADA 1990, Idea 1997, NCLB 2001, RTTP 2009, ESSA 2015
    b. **Assessment: Lesson Plans appropriate to current legislation, IEP and 504 plans**
4. Preparing to teach all students who are or have been "other"
    a. Students of color, female or gender nonconforming, LGBTQ+, speakers of another lang.
    b. **InTASC standard #2: Learner Differences**
        i. *The teacher uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.*
    c. **Assessment: Discussions, Classroom resources and reflection assignments**
5. Trauma informed and culturally responsive teaching methods and strategies.
    a. **InTASC standard #3**: Learning Environments
        i. *The teacher works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.*

Curriculum Vita

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Teaching Experience (online courses highlighted)
MUED 2050, Woodwind Methods, 2 courses.
MUED 2909, Instrumental Methods Survey, 2 c.
MUED 3500, Music for Classroom Teacher, 2 c.
MUED 3800, Intro to Music Education, 7 c.
MUED 3820, Music for Exceptional Child, 7 c.

MUED 3880, International Music Curricula, 1 c.
MUED 3909, Elementary Music Techniques, 5 c.
MUED 3910, Pract Elem Music Tech, 9 c.
MUED 3920, Pract Sec Choral Tech, 5 c.
MUED 3929, Sec Instr Tech, 4 c
MUED 3930, Pract Sec Instr Tech, 6 c.
MUED 3939, Middle School Music Tech, 4c.
MUED 3940, Pract for MS Music Tech 11 c.
MUED 3941, MS Music Tech & Practicum, 1 c.
MUED 4909, Student Teacher Seminar, 10 c.
This companion course is designed to give pre-service teachers classroom teaching experience, opportunities to finish developing electronic portfolios of teaching resources, and collaborate with peers on topics of professionalism and job seeking. The pair create the capstone experience for music education majors (BME).
MUED 4910, Student Teaching, 40 courses.
MUED 5820, Music for Exceptional Child, 2 c.
Prerequisite: MUED 3800: Introduction to Music Education.
This course is designed to prepare pre-service teachers to teach all students, especially those with disabilities, in the music classroom. Meets initial teacher certification requirements for the GA Professional Standards Commission.
MUED 6020, Curriculum & Assessment, 7 c.
The purpose of this course is to expand in-service music teachers' efforts concerning curriculum and assessment. Students will use backwards design to develop unit plans for one of their 2021-22 classes and justify their choices using research-based best practices.
MUED 6050, Capstone, 4 c.
This course is the capstone for the MME degree program. In it, students will create and/or complete a capstone project and prepare to take comprehensive exams.
MUED 6400, Com & Phil Music Persp, 3 c.
This course will include the practical application of two views of American music education philosophy leading to the exploration and application of our own personal philosophies within our classrooms and communities. We will briefly explore the strengths and weaknesses of the community music movement, but our primary interest in community will be in the philosophical exploration of "who should learn music?" and how that question effects personal recruiting, retention and communication efforts within our music programs. We will pay special attention, in the aftermath of the COVID-19 pandemic, to digital learning and using new technologies in our teaching and communication plans so that our music education communities are not scattered in the event of future emergencies.
MUED 6800, Research in Music Education, 10 c.
       The purpose of this course is to explore music education research publications, presentations, and methodologies so that in-service music teachers may become proficient in reading, evaluating, conducting, and applying research studies in their professional efforts.
MUED 6929, Grad Sec Instr Tech, 5 c.
This course will include the study of the organization, development and maintenance of a balanced high school instrumental music program. This semester we will focus particularly on creating performance-based curriculum that meets the National Standards (NS) and the Georgia Performance Standards (GPS)
MUED 6980, Fieldwork Exp & Seminar, 5 c.
MUED 6980 is a first step into in-service teaching for MAT: music education students. In this course, students will develop electronic portfolios of teaching resources, take GACE music content exams, and

prepare for degree capstone projects and comprehensive exams, which are completed in MUED 6990 Student Teaching Experience and Seminar.

MUED 6990, Student Teaching & Seminar, 6 c.

This is the capstone course for the MAT: music education degree program. In it, non-certified in-service and pre-service teachers gain guided classroom teaching experience, collaborate with peers on topics of professionalism and teaching effectiveness. Students also present research related to pedagogical issues to undergraduate students and take comprehensive exams during this course.

Directed Student Learning

- "Recruitment and Retention in the Choral Classroom: Approaching Inclusivity and Cultural Responsiveness,". (11- 2021). Brianna Riley
- "A Study of Dacula Band's Retention Efforts for Students from Middle School to High School Band,". (11- 2021). Brooke VanKempen
-"Analyzing Student Self-Efficacy in Auditioned and non-Auditioned Ensembles,". (11- 2021). Christopher Sampson
- "Motivating Beginning Band Musicians,". (11- 2021). Godbee Ashley
- "Developing Culture Through Independent Musicianship,". (11- 2021). Advised: Gregory Miller
- "Implementing Culturally Responsive Teaching in an Elementary General Music Classroom," (11- 2021). Hannah Jackson
- "Effective Practice Instruction in the Instrumental Classroom,". (11- 2021). Ian LaBreck
- "Supporting reading with Music: Music Education and How it Supports Reading Proficiencies in Elementary School Students,". (11- 2021). Jazmin Hunt
- "The Impact of a Puppet on Music Anxiety in Elementary Students,". (11- 2021). Jessica Nohner
- "Middle School Choir Class Advocacy,". (11- 2021). Kara Vombrack
-"Retention and Recruitment of Music Programs through Culturally Responsive Teaching,". (11- 2021). Kenneth Boykin
-"Creating a Holistic Musical Classroom,". (11 2021). Kim Snow
-"Strategies for Recruiting and Retaining Students in a MS Chorus Program,". (11- 2021). Lauren Davis
-"Instant Gratification versus Reality in Music Education,". (11- 2021). Luke Ross
-"Band Director Burnout- A Study in Perspective and Persistence,". (11- 2021). Michael Kobito
-"Constructivism in the Music Classroom,". (11- 2021). Requel Stegall
- "Diversifying Music Curriculum with Proper Representation,". (11- 2021). Shantoria Enocher
-"Using Songs to Teach Sight Words,". (11- 2021). Taylor Guin
- "Student Engagement Using Hip Hop,". (11-2021). Tiffany Reed
- "How Mentors can Affect Future Female Band Directors,". (11- 2021). Virginia Buzzell
- "Self-help: A Guide to first-year Teaching,". (11-2021). Wyatt Robinson
- "Eclectic Educators: Approaching music ed in the modern classroom," (4-12-2021). Ethan Grimes
- "How does dyslexia effect music students?". (4- 2020). Jazmin Hunt
- "Epilepsy in the music classroom,". (4- 2020). Kassidy Livingston
- "Accommodating ADHD learners in a music classroom,". (4- April 2020). Mark (Alex) Ragan
- "Inside the Music Classroom: Deaf Students,". (4- April 2020). Robyn Meeks
- "Learning the Venova," Music. (11- 2019). Tamar Driskell
- "Music for All Through Extracurriculars,". (11- 2019). Sarah Waller-Price
- "Building Music Literacy,". (11- 2019). Advised: Rachel Legrand
- "Gifted Education and the Music Classroom,". (5- 2019). Anthony Paccioli
- "The Anxious Musician: Anxiety in Music Education,". (5- 2019). Advised: Eric Treco
- "Music as a tool for students with auditory processing disorder,". (5- 2019). Haley Strassburger
- "Examining the Relationship Between Perfect Pitch, Auditory Processing Disorders, and Autism

Spectrum Disorder,". (5- 2019). Sarah Clegg
- "Teaching Students with ADHD in the Music Classroom,". (5- 2019). Sarah Griffin
- "Music Education for Deaf/Hard of Hearing Students,". (5- 2019). Shaquille Wright
- "Accommodations for Underserved Students in Music Education,". (5- 2019). William Refuss
- "Teaching Music to Students with Autism: The Use of Technology,". (5- 2019). Greta Thomas
- "The Effect of Piano Instruction and Individual Assessment on Sight-singing Abilities in the Choral Classroom,". (5- 2019). Hillary Hensley
-"Positivity, Responsibility, and Self-Efficacy in the Instrumental Music Classroom,". (4-2019). Jacob Thompson
-"Culturally-Responsive Teaching Strategies and Elementary Violin Students,". (4-2019). Matthew Rubenstein
-"Women... Who needs them?". (4- 2019). Sara Elliott
- "Performance Anxiety: Keeping the Calm within the Storm,". (4-2019). Taylor Clayborn
- "Surveying for Recruitment,". (4-2019). Tiller Johnathan
- "Music Education for Students with Severe Learning Disorders or Profound and Multiple Learning Disorders,". (5-2018). Bethany Severance
- "Sax Tabs! Neurological Decline with Age and Adaptations in Teaching Music,". (5- 2018). Cole Markland
"When music costs an arm and a leg,". (5- 2018). Matthew Billingsley
- "A comparison of music education in Norway and Finland to that of the United States,". (5- 2018). Sarah Davis
-"Creating, Maintaining, and Sharing Classroom and Ensemble Websites,". (1-2017). Rachel Plate
- "EdTPA SOS,". (1- 2017). Christina Bailey
"The Development of a Measure of Standards-based Assessment Practices for Ensemble Rehearsals,". (12- 2016). Richard Horne
- "Music education for students with disabilities: A guide for teachers, parents and students,". (5- 2016). Ryan Johnson, Kaitlin Merck