THE INTASC PRINCIPLES  
(Interstate New Teacher Assessment and Support Consortium) 

SOME ANNOTATIONS RELATING TO MUSIC EDUCATION  
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NOTE: these descriptions or annotations or interpretations are not meant to be THE answers to all questions about the INTASC principles. It is up to the individual student to understand the principles in their official language, as they apply to all teaching disciplines. Use the following thoughts and examples as guides to help provide some perspective for music education relevance and application. 

Principle #1 The teacher understands the central concepts, tools of inquiry, and the structures of the discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students. 

This first principle is meant to demonstrate evidence of your growing knowledge in your primary discipline, which for us is music. A variety of materials can be used as evidence of this, through work in classes, lesson, and ensembles. For example, homework assignments or projects in music theory, jury sheets in applied lessons, and concert programs from your large ensembles and chamber ensembles, just to name a few. In other words, this evidence (artifacts) in this first principle should clearly demonstrate that you are gaining a firm knowledge of music subjects. 

Your Reflective Statement precedes the evidence in this principle (and all other principles in your portfolio). This statement can consist of two elements: 1) a paragraph that describes (in your own words) what the Principle means in terms of your development as a teacher; a brief description and explanation of each piece of evidence that you are including in the portfolio that relates to this principle. A sample Reflective Statement might look like this: 

Through Principle #1, I am demonstrating my development in the discipline of music and music education. My progress in this principle is documented through my work in the classes I have been taking since entering the School of Music in Fall 2006. Many of the classes in the music education curriculum at this point are part of the general requirements in the School of Music, including music theory, applied lessons on a principal instrument, participation in a major ensemble, chamber music, and select music education courses. 

Evidence of my progress in Principle #1 includes projects and exams from MUS 113 Theory I, MUS 123 Musicianship I, two introductory courses in the music education major—MUS 150 Introduction to Music Education and MUS 170 Foundations of Music Education, jury sheets from end-of-semester applied juries from my first three semesters at DePauw, and playing and written exams from two other music education courses I have taken, MUS 252 String Techniques and MUS 254 Percussion Techniques. My developing knowledge in both the written component of music theory (Theory I) and aural skills (Musicianship I) show that I have been making steady progress in understanding the basic building blocks of music in scales, keys, modes, and beginning analysis. Jury sheets from School of Music faculty evaluators show the progress I have been making in my developing skills in as a performing musician. I am pleased, as is my applied teacher, that I am not only building and solidifying my technical skills, but also successfully studying and performing the solo literature that is the basis of performance on my instrument. Exams, assigned papers, and class presentations from the four music education courses I have taken demonstrate my understanding of the variety of pedagogies currently used in teaching music in the public schools. Finally, concert programs from ??? performances with . . . document my development as a performing musician in both large ensembles and chamber music—both required curricular experiences in the instrumental music education program.
Principle #2  The teacher understands how children learn and develop, and can provide learning opportunities that support their intellectual, social, and personal development.

This second principle can be interpreted in the context of music education as evidence that you are gaining an understanding and knowledge of how children at different ages and levels learn, and how you plan music instruction according to that understanding. Courses and experiences that help build support of this principle could include work from Introduction to Psychology, Developmental Theories in Education, any private lesson teaching that you have done, work with children in or out of a music context, . . .

Principle #3  The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

This third principle is can be interpreted as evidence that you understand the diversity of how students learn, and that you can create music lessons/rehearsals that include and educate all learning styles in your class/ensemble. Also, from Techniques class Ensemble Teaching Assignments OR Music Education Lab: rehearsal plan, professor’s evaluation, Self-evaluation, and video recording of teaching (one of four principles these materials could apply to).

Principle #4  The teacher understands and uses a variety of instructional strategies to encourage students’ development of critical thinking, problem solving, and performance skills.

Principle #4 can be interpreted as evidence that you understand that one concept or skill can be taught from a variety of perspectives. For example, understanding the differences between cognitive, psychomotor, and affective learning as they relate to music teaching, or your knowledge of rehearsal techniques that address specific musical elements such as intonation, rhythm, balance, or style. Also, from Techniques class Ensemble Teaching Assignments OR Music Education Lab: rehearsal plan, professor’s evaluation, Self-evaluation, and video recording of teaching.

Principle #5  The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning and self-motivation.

Principle #5 could be interpreted as evidence that you are developing techniques in understanding and addressing individual and group motivation and behavior in music ensembles or classes. This is ideal for demonstrating your knowledge and experience as developing conductors. Also, from Techniques class Ensemble Teaching Assignments OR Music Education Lab: rehearsal plan, professor’s evaluation, Self-evaluation, and video recording of teaching. Additionally, demonstrating your knowledge and awareness of classroom management issues in the music classroom and rehearsal can provide strong evidence of your understanding of this Principle. For example, providing a Classroom Management plan that you’ve implemented in a class/lab/field experience situation, OR creating one for your future use, are good examples of evidence.
**Principle #6** The teacher uses knowledge of effective verbal, nonverbal, and media communication techniques to foster active inquiry, collaboration and supportive interaction in the classroom.

Principle #6 can be interpreted as evidence that you understand and know how to provide instruction through nonverbal means (again, we do this all the time as conductors), through a variety of media (technology?), and ways we collaborate with students (classroom lessons, chamber music, in rehearsals as conductors, etc.). Also, from Techniques class Ensemble Teaching Assignments OR Music Education Lab: rehearsal plan, professor's evaluation, Self-evaluation, and video recording of teaching.

**Principle #7** The teacher plans instruction based upon knowledge of subject matter, the community and curriculum goals.

In this principle, evidence could demonstrate your ability to construct lesson plans, rehearsal plans, and even an understanding of curricular goals for music in a given school system—perhaps even understanding how curricular decisions are made in school systems.

**Principle #8** The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social, and physical development of the learner.

Principle #8 could include your understanding of how to construct evaluative (assessment) tools for checking on, monitoring, and documenting the progress of music students in both classes and performance ensembles.

**Principle #9** The teacher is a reflective practitioner who continually evaluates the effects of his/her choices and actions on others (students, parents, and other professionals in the learning community) and who actively seeks out opportunities to grow professionally.

Principle #9 should show that you can effectively evaluate your own teaching through journals, logs, and evaluations. It could also provide evidence that you actively seek outside opportunities to grow as a music teacher (for example, attending IMEA conventions, workshops, masterclasses on teaching techniques, etc.).

**Principle #10** The teacher fosters relationships with school colleagues, parents, and agencies in the larger community to support students' learning and well-being.

Principle #10 should demonstrate that you regularly communicate with school teaching colleagues, administrators, and parents in order to keep an open line of communication between yourself and the various professionals who support the students you teach. Clearly, this principle might only contain qualitative evidence after you have been "real" teaching situations, such as a Winter Term internship, or your student teaching semester.