



Organ Teacher Profile
Projects Workbook

MTNA Certification

Organ Teacher Profile Projects Workbook

The MTNA Professional Certification Standards are the basis for the validation and evaluation of the contents of the Teacher Profile.

If you have not had three semesters or five quarters of college-level music history classes, two years of college-level music theory classes, a year of college-level pedagogy or music education courses, and three years of college-level private lessons on your instrument; or if it has been several years since you had these courses, you are strongly encouraged to consult the following resources before you begin your Teacher Profile projects:

- Study music history, theory and pedagogy texts. (See suggested texts in Project #1–#2)
- Do an Internet search for online courses.
- Study privately with a master teacher to improve your fundamental knowledge and your performance skill.

To help you gauge your overall readiness, please examine the requirements of the projects you will be completing, consult the study guide resources and complete the Self-Assessment portion of *The Assessment Tools for the Independent Teacher*. (See Resources Tab on website).

Please note that the suggested preparations do not guarantee successful completion of the certification process. This preparation is foundational for the knowledge you will need to possess to begin the projects in the Teacher Profile.

Instructions For Submission Of The Teacher Profile Projects

- Once your application has been received and processed, you will receive an e-mail containing a link to a webpage that will allow you to upload all materials.
- **Project #1, #2, the written parts of #3, #4 and #5 must be submitted as one document. Files may be Word (.doc or .docx), text (.txt) or .pdf. File name should be your name (i.e. JaneDoe.doc).**
- **Videos will be submitted according to the directions below, as well as under Project #3.**
- Programs, brochures, promotional material, certificates and the like should be included in your electronic submission as scanned documents (.pdf or .jpg files are acceptable).
- Highlight/underline your name in programs and documents that are not related solely to you and your experiences.
- A bibliography—a list of references and resources used in the preparation of the materials and documents—should be the last entry in the Certification Teacher Profile. (See Plagiarism Policy)
- When quoting or paraphrasing, cite source author and page number; for example, (Grout, p. 376). (See page 4)
- Certification materials and documents must be related to the performance area in which certification application was made.
- Candidates may submit materials and documents that are currently being used in their studios/classrooms or documents/materials in various stages of development.
- Collaboration with colleagues is encouraged; however, all the materials prepared and submitted as a part of your Teacher Profile must be yours and yours alone. If a Certification Teacher Profile is identical to that of another candidate, both candidates may be subject to disqualification from the MTNA Certification process.

Submission of Videos

Preferred Method:

- Candidates may upload videos to their own YouTube account/channel and submit a link to to MTNA. These videos be unlisted. Files must be labeled according to directions detailed in Profile Project #3.
- Alternatively, you may upload your video files to the MTNA Certification site. Digital video files must be in one of the following formats: .mp4, .flv, .wmv, .mpeg. **Please follow the directions detailed in Profile Project #3 when preparing files.**
- Due to size of the video files, uploading can take in excess of 30 minutes depending upon your particular computer setting, Internet connection and the like. PLEASE BE PATIENT DURING THIS PROCESS.

NOT FOLLOWING SUBMISSION INSTRUCTIONS MAY RESULT IN AN AUTOMATIC “DEFERRMENT.”

Plagiarism Policy

Although the MTNA Certification projects are not specifically academic in nature, it is expected that all candidates will adhere to established ethical principles related to intellectual property. Plagiarism, or the use of another person's words or ideas as one's own without acknowledging the source, is a serious offense, especially when it occurs within the process to determine one's basic competence as a professional. The utilization of outside sources in the completion of certification projects is not only appropriate, it is also encouraged. However, candidates must cite the source author whenever quoting or paraphrasing information in fulfillment of a project.

Candidates suspected of plagiarism will be given the opportunity to correct the oversight. If the remainder of the candidate's work is satisfactory, the candidate will be granted certification when the problematic passages are revised to include citations of the source author. If other elements within the projects are unsatisfactory, the candidate will be asked to revise the deficiencies, including the appropriate citations, and to resubmit the materials for evaluation.

Citing Your Sources

- When quoting or paraphrasing, cite source author and page number; for example, (Grout, p. 376).

MTNA Certification Teacher Profile Checklist

Project #1 – Write Your Teaching Philosophy

- Educational goals statement
- One additional topic chosen from list

Project #2 – Analyze Four Teaching Pieces (Answer questions A – F for “each” style period.)

<i>Baroque</i>	<i>Classical</i>	<i>Romantic</i>	<i>Contemporary</i>
<input type="checkbox"/> A.	<input type="checkbox"/> A.	<input type="checkbox"/> A.	<input type="checkbox"/> A.
<input type="checkbox"/> B.	<input type="checkbox"/> B.	<input type="checkbox"/> B.	<input type="checkbox"/> B.
<input type="checkbox"/> C.	<input type="checkbox"/> C.	<input type="checkbox"/> C.	<input type="checkbox"/> C.
<input type="checkbox"/> D.	<input type="checkbox"/> D.	<input type="checkbox"/> D.	<input type="checkbox"/> D.
<input type="checkbox"/> E.	<input type="checkbox"/> E.	<input type="checkbox"/> E.	<input type="checkbox"/> E.
<input type="checkbox"/> F.	<input type="checkbox"/> F.	<input type="checkbox"/> F.	<input type="checkbox"/> F.

Project #3 – Present Your Teaching

- Signed Authorization and Release Form

#1 – Teaching Videos

- Appropriate length?
- Labeled video TPP31A?
- Used file format .mp4, .flv. or .wmv?
 - Video #1 (20 – 30 minutes)
 - Included supplementary material (theory, technique, etc.)
 - Video #2 (15 minute maximum)
 - Video #3 (15 minute maximum)

#2 – Supporting Material

- A. Written outline or synopsis
- B. Self-evaluation of each video which address at least three questions from the workbook list

Video #1	1.	2.	3.
Video #2	1.	2.	3.
Video #3	1.	2.	3.

- C. List goals for this student
 1. Repertoire
 2. Theory
 3. Technique

- D. Document how you assess the outcomes of your teaching
 - 1.
 - 2.
 - 3.
 -

#3 – Teacher Performance

- A. Video recording of yourself
 - Labeled video TPP33A

Project #4

- 1. Describe how you encourage a positive teaching environment
- 2. Show at least three resources:
 - 1.
 - 2.
 - 3.
- 3. Describe how you use the resources documented in #2.
 - 1.
 - 2.
 - 3.

Project #5

#1 Ethical Business Practices

- Category 1 – Dealing with students
- Category 2 – Dealing with colleagues
- Category 3 – Dealing with parents

#2 Financial and Business Policies

- A. Statement of studio/classroom policies
- B. List of questions/activities for interviewing/auditioning
 - New student
 - Transfer student
- C. Typed hypothetical annual budget
- List of references and resources used in preparation of the materials and documents

AUTHORIZATION AND RELEASE FORM

1. PARTIES:

“MUSIC INSTRUCTOR”:
_____ (Name of Music Teacher or Music Instruction Business)

“PARENT”:
_____ (Name of Parent or Legal Guardian)

“CHILD”:
_____ (Name or Names of Child or Children Covered by Authorization)

2. AUTHORIZATIONS: By placing his or her initials next to the corresponding activity set forth below, the PARENT authorizes the MUSIC INSTRUCTOR to undertake that activity on behalf of the CHILD:

<u>Initials</u>	<u>Activity</u>
_____:	Use of photographs and/or videotapes of the CHILD for promotional or educational purposes by MUSIC INSTRUCTOR.

3. RELEASE: The PARENT agrees to indemnify, release and hold harmless MUSIC INSTRUCTOR, his, her or its agents and representatives, from any claims or causes of action arising or related in any respect to the activity or the CHILD’S participation in such activity.

DATE:

SIGNATURE OF PARENT:

Complete All Five Projects

Project #1 – Write Your Teaching Philosophy

Write your teaching *philosophy (maximum 600 words for parts A and B combined).

1A) A knowledgeable, substantive and thoroughly developed statement of your **Educational Goals** is required. Your educational goals can be defined as the most important skills and concepts you want your students to learn to help them develop into competent musicians. Your philosophy defines **how** you teach, **why** you teach, **what** you teach, **who** you teach and impacts every determination you make in your professional life. It may include extra-musical life skills and concepts you want your lessons to impart to your students.

- A bibliography- a list of references and resources used in the preparation of the materials and documents -should be the last entry in the Certification Teacher Profile.
- When quoting or paraphrasing, cite source author and page number; for example, (Grout, p.376).

*For additional information when considering your teaching philosophy, you might reflect on the following outline (taken from *Developing a Professional Teaching Philosophy*, written by Lucinda Lear, NCTM; adapted by Deborah Wallace, NCTM, 2006):

What is a teaching philosophy?

- A. A philosophy of teaching statement is a written narrative that summarizes:
 1. Your concept of teaching and learning
 2. A description of how you teach
 3. An explanation of why you teach as you do
- B. The statement may:
 1. Demonstrate reflection, perspective and purpose
 2. Communicate your goals and expectations (attendance, participation, practice and performance requirements)
 3. Explain your choices and preferences (age/level of students; curriculum and materials including repertoire; orientation and long-range overview)

1B) You must also write a separate essay on **at least one additional topic from the list (below)**, that is knowledgeable, substantive and thoroughly developed.

1. Development of a healthy technique
2. Development of proficient musical skills
3. Development of artistic and expressive performance skills
4. Preferred age(s)/level(s) for introducing a student to formal music lessons and why you prefer these age(s)/level(s). If you choose preferred ages, select one of the following to discuss:

Pre-school age, **OR**
Average-age beginner, 7–8 year old, **OR**
Older beginners and Adults

5. *Different learning modalities- aural learners
6. *Different learning modalities- visual learners
7. *Different learning modalities- kinesthetic learners

*For additional information on student learning modalities, we recommend:

- Garcia, Susanna. (2002, January 1). Learning styles and piano teaching. *Piano Pedagogy Forum*, 5(1). (See Resources tab on website.)
- Bachus, N., & Torkelson, S. (2008, Spring). How would you teach the same piece of music to students with different learning styles? *Clavier Companion*, 19(2).

Additional resources include:

A. Online articles such as:

- Haugen, Lee. (1998, March). *Writing a Teaching Philosophy Statement*. Iowa State University, Center for Teaching Excellence website
<http://www.celt.iastate.edu/teaching/document-your-teaching/writing-a-teaching-philosophy-statement>
- University of Minnesota. (2009, December 10). *Writing your teaching philosophy: A step-by-step process*. University of Minnesota, Center for Teaching and Learning website: <https://cei.umn.edu/writing-your-teaching-philosophy>

B. Texts:

- Floyd, Angeleita. (1990). *The Gilbert Legacy*. Cedar Rapids, IA: Winzer Press.
- Krell, John. (1997). *Kincaidiana*. Culver City, CA: Trio Associates.
- Toff, Nancy. (1996). *The flute book, a complete guide for students and performers*. New York: Charles Scribner's Sons.

C. Journals:

- Wallace, Deborah. (2006). Association news - Professional certification: What is YOUR teaching philosophy? *American Music Teacher*, 56(2): 52-53; 56(3): 50-51.
- Webster, P., & Johnson, R. (2006). Sound thinking: Are you product-oriented, process-oriented, or both? *Keyboard Companion: Perspectives in Pedagogy*, 17(2): 30–33.

Project #2 – Analyze Four Teaching Pieces

Analyze each of the four teaching pieces (two baroque, one romantic, and one contemporary) with questions A–F. Each question (A–F) should be answered with 150 (minimum) to 300 (maximum) words. (Pieces will be provided upon application and payment of fee.)

- A bibliography—a list of references and resources used in the preparation of the materials and documents—should be the last entry in the Certification Teacher Profile.
 - When quoting or paraphrasing, cite source author and page number; for example, (Grout, p. 376).
- A. When introducing this piece, what would you discuss with the student concerning the characteristics of the musical era, the life of the composer and his/her compositional style? Only include information the student would find relevant to the piece and that would be comprehensible to the typical intermediate student.
- B. When introducing this piece, what major elements of theory would you discuss with a student? These elements could, for example, include such information as major key areas, cadence locations and types, important modulations, interesting harmonies, the form of the piece, etc. Be sure to specify measure numbers and to which beat of the measure you are referring in your answers.

You should not give a chord-by-chord analysis, but rather synthesize and discuss what would help a student at this level understand the impact of the theory on the study and performance of each piece.

- C. Indicate at least three specific skills a student must possess to successfully play this piece. These are skills the student should have at least initially experienced prior to studying this piece and should be at least moderately able to use in successfully learning this piece.
- D. Discuss how you would teach a historically and stylistically appropriate interpretation of the piece. This could include such elements as articulation, strong and weak beats, hand position, fingering, rhythmic structure, musical figures, ornamentation, and registration. Describe how the compositional characteristics of each era affect how each piece is interpreted.
- E. Discuss at least **four** potential reading and/or technical difficulties in this piece and how you would help the student solve these problems. The evaluators will be checking to see if four specific and valid difficulties are listed and will be evaluating what strategies you would specifically use to help the student solve each problem.
- F. Discuss where you would mark appropriate practice strategies and/or memory sections in this piece. The evaluators will be looking for the specific areas you mark and an explanation of why you marked these particular areas.

Suggested Sources For Study:

(These are available online or at local bookstores.)

Music History

- Griffiths, Paul. (2006). *A concise history of western music*. New York: Cambridge University Press.
- Burkholder, J. P., Grout, D. J., & Palisca, C. V. (2010). *A history of western music*. New York: W. W. Norton and Company.

Music Theory

- Kostka, S., & Payne, D. (2009). *Tonal harmony: With an introduction to twentieth-century music* (6th ed.). New York: McGraw-Hill.
- Tagliarino, B. (2002). *Music theory: A practical guide for all musicians*. Milwaukee, WI: Hal Leonard.
- Surmani, A., Manus, M., & Surmani, K. (1998) *Alfred's essentials of music theory: A complete self-study course*. Van Nuys, CA: Alfred Publishing Co.
- Jones, G. T. (1994). *HarperCollins College Outline: Music Theory*. New York: Harpercollins.

Organ Pedagogy and Literature

- Arnold, Corliss. *Organ Literature, A Comprehensive Survey*. Vol. I: Historical Survey. Vol. II: Biographical Catalog. 3rd ed. London: The Scarecrow Press, 1995.
- Davis, Roger E. *The Organists' Manual*. New York: W. W. Norton & Company, 1985.
- Gleason, Harold. *Method of Organ Playing*. Edited by Catherine Crozier Gleason. 8th edition. Upper Saddle River, NJ: Prentice Hall, 1996.
- Hurford, Peter. *Making Music on the Organ*. Oxford and New York: Oxford University Press, 1990.
- Leupold, Wayne, ed. *Historical Organ techniques and Repertoire*. Vol. 1–10: Wayne Leupold Editions: www.wayneleupold.com.
- Ritchie, George and George Stauffer. *Organ Technique, Modern and Early*. Englewood Cliffs, NJ: Prentice Hall, 1992.
- Soderlund, Sandra. *Organ Technique, An Historical Approach*. 2nd edition. Chapel Hill, NC: Hinshaw, 1986.
- *How Did They Play? How Did They Teach?* Chapel Hill: Hinshaw, 2004.

Project #3 – Present Your Teaching

To prepare to fulfill this project:

- It is recommended that you regularly video record your lessons with this student for at least 4 weeks before you video record the first lesson for this project. This will help you and your student become accustomed to the presence of the recorder and will ensure the camera is placed at the best angle for viewing and hearing the lesson (a separate microphone is recommended). Reviewing the recordings will give you excellent feedback on your teaching approach before you submit the video.
- If you do not own a video recording device in good working order, we recommend that you contact colleagues or the families of your students to borrow one for this project.
- Make sure to place the camera where the viewer can see the student's body and the face of both the student and teacher. The music does not need to be shown in the video. It might be helpful to have a parent or student assistant help you during the recording process, particularly if you plan to include movement away from the organ in the lesson.
- It is recommended that you refer to the resources on the [MTNA Certification website](#) which address successful video recording in the studio. If you are not comfortable with editing the recordings, you may simply start and stop the camera for the required segment of the lesson.
- Your student or his or her parent/guardian must sign the Authorization and Release form (See page 7) to submit with this project.
- Digital video files uploaded to MTNA must be one of the following file formats: .mp4, .flv, .wmv. Only these formats are acceptable. Links to unlisted videos on YouTube are preferred.

1. Three lessons video recorded with the same student.

- A. Video record one 20–30-minute lesson that includes the introductory phase of teaching of a new piece of repertoire (e.g., a Bach Prelude) along with technique, theory and any other elements you wish to include in a well-rounded lesson. Teacher modeling of musical and/or technical points is strongly encouraged. **NAME THIS VIDEO TPP31A.**
- i. The newly introduced piece of repertoire must not exceed 5 minutes when played as a finished performance. If the piece is longer than 5 minutes, only present a section of the work that does not exceed 5 minutes of finished playing time.

Your video recordings will be evaluated using the following guidelines:

Introductory phase

- Gave an appropriate introductory presentation of the piece
- Provided clear directions in the lesson and instructions for practice
- Used appropriate supplementary activities (for example theory, sight reading, technique)
- Kept the lesson on task with good teacher/student communication

- B. In a later lesson, video record a 15-minute (maximum) lesson segment with the same student further into the process of working on the piece presented in the first lesson (e.g., the Prelude). If time permits, include any other lesson elements that you would use. **NAME THIS VIDEO TPP31B.**

Your video recordings will be evaluated using the following guidelines:

Intermediate phase

- Used appropriate responses to the student’s stage of learning; assessed and responded to the student’s understanding of the teaching points
 - Provided clear directions in the lesson and instructions for practice
 - Helped the student incorporate correct stylistic interpretation (for example articulations, pedaling)
 - Kept the lesson on task with good teacher/student communication
- C. In the final lesson of this series, video record a 15-minute (maximum) excerpt with the same student finishing and polishing the piece (e.g., the Prelude) presented in the first lesson. If time permits, include any other lesson elements that you would use. **NAME THIS VIDEO TPP31C.**

Your video recordings will be evaluated using the following guidelines:

Final phase

- Helped the student achieve an acceptable level of performance (for example fluency, accuracy and musicality)
- Assessed and responded to student’s understanding of teaching points
- Helped the student incorporate correct stylistic interpretation (for example articulations, pedaling)
- Kept the lesson on-task with good teacher/student communication

2. Supporting written materials:

- A. Each video-recorded lesson must be accompanied by a written outline or synopsis of what was covered in the recorded portion of the lesson, including an itemized list of any materials used in the recorded portion of the lesson, such as:
- i. Method books and/or repertoire
 - ii. Theory books
 - iii. Technical studies
 - iv. Ear-training and sight-reading materials

Please list the title/composer of the teaching piece used in the three videos and label it “Teaching Piece”.

- B. Each lesson must be evaluated by the teacher after viewing the recording (300 words maximum per evaluation). *The evaluation must address at least three questions from the list below:*

- i. How was the pacing of the lesson? Was it appropriate for the student? Too fast? Too slow? Inconsistent?
- ii. How did I diagnose underlying causes of problems with rhythm, notes, musicianship, etc.? *Did I quickly, eventually or never discover the root of the problem?*
- iii. How well did I help the student overcome musical problems by breaking down the level of difficulty? *Did I immediately, eventually or never reduce to an appropriate level of difficulty?*
- iv. How well did I communicate verbally and non-verbally? *Was communication generally on-task and contributing to a positive lesson environment? Generally pleasant but often off-task? Sometimes tense and contributing to a negative lesson environment? Solely a critique of the playing?*
- v. What was my teaching style? *I generally provided answers and instructions that the student carried out; I encouraged student participation in problem solving; I used questioning techniques that led the student to solutions.*
- vi. How did I prepare the student to practice? *The student clearly understood the assignment and was well-prepared to execute appropriate strategies for practicing; the student clearly understood the assignment but was not prepared to execute appropriate strategies for practicing; the student did not clearly understand the assignment.*
- vii. How well-prepared was I for the lesson? *Well-prepared and presented appropriate concepts in a creative and effective manner? Well-prepared but presented more information than was needed for understanding the concept? Well-prepared but the student did not understand the concept? Not thoroughly prepared in some aspects.*

The evaluators will be grading on thoughtfully written self-evaluations from each lesson, and will be checking to see that each evaluation discussed at least three points from the given list (300 words maximum per evaluation). Questions they may ask themselves could include:

- Did the teacher appear to have watched the recording of the lesson before writing the self-evaluation?
 - Did the teacher appear to recognize obvious strengths or weaknesses the evaluator observed on the teaching video?
- C. List your goals for this student (maximum of 300 words for all of 2.D) for the next 14 to 16 weeks in:
- i. Repertoire: What repertoire or pieces would I like for him/her to playing by the end of the next 14 to 16 weeks?
 - ii. Theory: What theory will s/he need to have learned to support that repertoire?
 - iii. Technique: What technique will help him/her be able to play that repertoire?

When articulating your goals in these three areas, you should consider these questions:

Where is s/he now? Where do I want her/him to be in 14 to 16 weeks? What materials and techniques will I use to accomplish these goals?

Looking at your goals for this student, the evaluators will be checking:

Repertoire:

- Are these goals appropriate and realistic for this student?
- Do the goals represent a well-rounded approach to repertoire?

Theory:

- Are these goals appropriate and realistic for this student?
- Do these goals complement and reinforce the repertoire?

Technique:

- Are these goals appropriate and realistic for this student?
- Do these goals represent a healthy and musical use of the mechanism, and will this technical work help the student play the repertoire with good technique?

D. Document how you assess the outcomes of your teaching by submitting three of the five following options. These assessments do not have to be limited to the student in the recorded lesson segments.

- Three to five student adjudication sheets from activities such as AGO, Federation, festivals, etc.
- Three to five State theory exams, performance class critiques, etc.
- Audio and/or video recordings of two or three students performing along with printed programs or a list of pieces performed including the composer and the student's name.
- Five written progress reports you have given to the parents of your students.
- An outline of how you conduct a student/parent evaluative conference (300 word maximum).

3. Teacher performance:

A. Video record yourself performing a solo piece(s) that demonstrates both your technical and musical ability. The piece(s) should be chosen from at least a late intermediate level, such as those recommended for the Service Playing Certificate from The American Guild of Organists:

- Any chorale prelude from Bach's *Orgelbüchlein*.
- Any fugue by Bach, including the fugues from the so-called "Eight Little Preludes and Fugues," sometimes attributed to Bach.
- Any chorale prelude with pedal by Buxtehude (any edition).
- A single movement from any work by Mendelssohn, other than the hymn-like opening sections of Sonatas 5 and 6.

- Any movement with indicated pedal from Vierne's *Vingt-quatre Pièces en style libre* (Durand, Masters Music Publications).
- Any one of the Eleven Versets from *Dans la Gloire des Invalides (In the Glory of Les Invalides)* by Dupré, improvisations reconstructed by David A. Stech (Wayne Leupold Editions WL600189).
- Any piece from Reger's *30 Kleine Choralvorspiele*, Op. 135a (Peters No. 3980, or any edition).
- Any one of Schroeder's *Six Chorales (Sechs Orgelchoräle)*, Op. 11 Schott/Hal Leonard 49003685).
- Any movement from Langlais's *Organ Book* (Elkan Vogel 463-00006).
- Any piece from *Saint Augustine's Organbook* by Gerald Near (Aureole Edition, AE 86, distributed by MorningStar Music).
- Any one of Bloch's *Six Preludes* (G. Schirmer 50328700).
- Wayne L. Wold: Trio on People, Look East, from *Light One Candle* (AugsburgFortress 11-10720).

When viewing the recording of your playing, the evaluators will be looking at and listening to how you:

- Played with good technique, accuracy, fluency and musicality
 - Incorporated correct stylistic interpretation (for example articulations, dynamics, rubato)
- B. The performance should be between five and ten minutes and does not have to be memorized. Please list the title/composer of your piece (s). **NAME THIS VIDEO TPP33A.**

Project #4 – Share Information About Your Teaching Environment

1. Describe how you encourage a positive teaching environment in your studio (150 minimum to 300 maximum words).

Possible ideas may include the following:

- Is your studio neat and organized with attractive décor?
- Do you post photos of students and their musical achievements for others to see?
- Are your instruments in good playing condition?
- Do you use incentive charts to aid in developing good practice habits?
- Do you use games for reinforcing music theory or music history concepts?
- Do you use computer software for students to practice theory skills?
- How else do you encourage and motivate your students?

2. Show at least three resources you use to promote this positive learning environment. These may include:

Photographs and/or video recordings of:

- Studios or classrooms
- Acoustic and/or electronic instruments
- Computers and software

- Audio/video recording equipment
 - Practice/incentive charts
 - Games and artwork
 - Other evidence that would demonstrate a positive teaching environment
3. Describe how you use three of the resources you documented in number 2 (50 minimum to 100 maximum words for each of the three resources).

Project #5 – Discuss Your Studio Policies And Business Ethics

1. Apply ethical business practices to scenarios-dealing with students in the studio or classroom, family members and professional colleagues. It is recommended that you consult the [MTNA Code of Ethics](#).

The evaluators of your Teacher Profile Projects will be grading your answers based on the following expectations:

- A. Scenario 1: States a clear, ethical approach to dealing with this student.
- B. Scenario 2: States a clear, ethical approach to dealing with this colleague.
- C. Scenario 3: States a clear, ethical approach to dealing with this parent.

Category 1: DEALING WITH STUDENTS IN THE STUDIO (Choose 1)

- Over a four-week period a student makes excuses for poor lesson preparation and makes promises for improvement, but nothing of significance changes.
- The student is involved in too many activities and does not meet your practice requirements.

Category 2: DEALING WITH COLLEAGUES (Choose 1)

- The school ensemble director wants your student to prepare a solo for a school concert, but the assigned selection is too difficult.
- A student of another teacher in the community calls you for an interview and wishes to transfer because he/she dislikes the repertoire being studied with the current teacher.

Category 3: DEALING WITH PARENTS (Choose 1)

- Family members want their child to audition for every talent contest, festival, and competition available.
- A student is studying a second performance area with another music teacher and the parent tells the student he/she must make a choice between the two performance areas so as not to divide limited practice time.

- 2A. Competent teachers establish professional financial and business policies. Provide the following materials: A statement of studio/classroom policies, including information on fee structures and payment plans (actual fees do not need to be included).

The evaluators will be checking to make sure you have included the standard elements of an effective studio/classroom policy.

- 2B.** A list of standard questions and activities used in an interview with a new student and family members, **and** a separate list of questions and activities for a transfer student and family members.
- 2C.** A typed hypothetical annual budget for an average studio/classroom indicating anticipated standard income and expenses. (actual income does **not** need to be listed). If the candidate is a salaried music teacher or college/university pedagogy student teacher (rather than an independent studio teacher), prepare a prototype budget for the studio/classroom.

DON'T FORGET...

A bibliography—a list of references and resources used in the preparation of the materials and documents- should be the last entry in the Certification Teacher Profile.