



Pennsylvania Music Educators Association

AN AFFILIATE OF
MUSIC EDUCATORS NATIONAL CONFERENCE



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Pennsylvania State Board of Education
Chapter 49 Committee, Attn. Dr. James Fogarty
333 Market Street, 1st Floor
Harrisburg PA 17126-0333

Dear Dr. Fogarty and Committee Members:

I am writing on behalf of the 37 music teacher education programs at colleges and universities across the Commonwealth and the 5,135 members of PMEA.

The concerns I will address in this letter and report refer to the proposed changes to PA Code Title 22, Chapter 49.13(b)(4)(i) as follows:

(i) The evaluation by the Department will provide assurance that, on or before January 1, 2010, teacher education programs will require at least 9 credits or 270 hours, or an equivalent combination thereof, regarding accommodations and adaptations for students with disabilities in an inclusive setting. Within the content of these 9 credits or 270 hours, instruction in literacy skills development and cognitive skill development for students with disabilities must be included, as determined by the institution. At least 3 credits or 90 additional hours, or an equivalent combination thereof, must address the instructional needs of English language learners. For purposes of this requirement, 1 credit equals 30 hours of coursework. Applicable hours are limited to a combination of seat hours of classroom instruction, field observation experiences, major research assignments, and development and implementation of lesson plans with accommodations and adaptations for diverse learners in an inclusive setting.

As stated in our letter of May 15, 2006, our concern is with the negative impact placing these requirements in the initial certification program will have. It will result in the major subject matter of the degree being reduced resulting in less competent teachers for all students. We recommend no more than 90 hours (equivalent of 3 credits) for "instruction in literacy skills development and cognitive skill development for students with disabilities" be addressed in the initial certification program and the remaining hours plus the 90 hours for English language learners be requirements for Instructional II certificates.

Attached is a report documenting how the current proposal would mean a reduction of content in the music studies component of the degree resulting in less competent teachers who do not meet the academic standards required by *PA Code, Title 22, Chapter 354* and *Public Law 107-110 the "No Child Left Behind Act of 2001."* We might also risk losing national accreditation by reducing the music studies within degrees to not comply with National Association of Schools of Music (NASM) guidelines. I welcome your comments and invite you to contact me at 215-717-6356 and pjones@uarts.edu.

Sincerely,

Patrick M. Jones, Ph.D.
Chair, PMEA Society for Music Teacher Education

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INDEPENDENT REGULATORY
REVIEW COMMISSION

MUSIC TEACHER EDUCATION PROGRAMS: PRESSURES ON DESIGN AND CONTENT

Mandates and Guidelines

Designing a bachelor degree in music education is a complex process that involves multiple stakeholders and input from several interested parties. There are a variety of mandates and guidelines that affect the content and architecture of a bachelor degree in music education in Pennsylvania. They are illustrated on the next two pages.

Mandates and Guidelines for Music Teacher Education

Chapter 49 is only one of a family of 10 inputs into the content and design of bachelor degrees in music education. While the responsibility of this committee is only Chapter 49, it is important that the committee members see Chapter 49 within the context of all the regulations, mandates, expectations, and inputs to which music teacher education programs must adhere. Figure 1 lists the 10 input contributors for music education degree programs.

Figure 1. Mandates, Tests, and Professional Influences on Music Education Degrees

PA Title 22, Chapter 4 *Academic Standards and Assessment*
 PA Title 22, Chapter 31 *General Provisions (Higher Education)*
 PA Title 22, Chapter 49 *Certification of Professional Personnel*
 PA Title 22, Chapter 354 *Preparation of Professional Educators*
 PA Dept of Ed *General Standards and Specific Program Guidelines*
 PA Dept of Ed *CSPG No. 55 "Music Education"*
 PA Dept of Ed Mandated PRACTICE Examinations
 #10710 PPST Reading
 #20720 PPST Writing
 #10730 PPST Mathematics
 #30511 Fundamental Subjects: Content Knowledge
 #10113 Music Content Knowledge
*National Association of Schools of Music (NASM) Accreditation Guidelines*¹
 Individual University/College Curricular Mandates
 Current Research, Future Directions and the Professional Expertise of the Preparing Faculty

As illustrated in Figure 1, Chapter 49 is only one input into the content and design of bachelor degrees in music education. It would be irresponsible to consider a major change in any single input without considering its impact on the other nine and the resultant degree programs and quality of the teachers graduating from those programs.

¹NASM is the accrediting body for music programs in higher education in the United States. As per Title 22, Chapter 354 bachelor degrees for teachers "shall be the same as a Bachelor of Arts or Bachelor of Science Degree" and that the degrees must include "all required core courses and required elective courses...[in the]...major academic area the candidates intend to teach" (354.24(3)). NASM guidelines are what outline the accepted and expected content of the major academic area for music degrees awarded in the USA.

Architecture of a Bachelor Degree in Music Education (MUED)

A bachelor degree in music education consists of three components: general education, major academic area - music studies, and professional education studies. Both the *Pennsylvania Department of Education* (PDE) and the *National Association of Schools of Music* (NASM) provide guidance for how these three components are structured within the degree. Figure 2 lists the current composition of a bachelor degree in music education that meets both PDE mandates and NASM guidelines.

Figure 2. Bachelor Degree in MUED Meeting PDE Mandates and NASM Guidelines

<u>Mandates/Guidelines</u>	<u>Credits</u>	<u>Remaining</u>
Bachelor Degree attainable in 4 years ²	120	120
1/3 of the degree must be in general education ³	40	80
Student teaching for 12 weeks (= 1 semester) ⁴	12#	68
50% of degree must be in music studies (including MUED courses) ⁵	60	8
15-20% in professional studies (including student teaching) ⁶	24 (-12#) = 12	-4

Figure 2 illustrates that it is actually impossible to meet both PDE mandates and retain NASM accreditation within a 120 credit-hour degree, which is the minimum required for a bachelor degree in Pennsylvania.⁷ Therefore, degrees in music education typically require many more credits. They sometimes require as many as 138 credits.⁸ The current trend, however, is for the reduction of credits in order to be as close to 120 credits as possible. For example, the PASSHE has mandated all bachelor degrees be 120 credits and Penn State University has also reduced the number of credits for bachelor degrees.

Reductions in credit hours and still meeting PDE mandates has often been accomplished in academically questionable ways such as counting classes from the professional education component as general education courses, even when they only tangentially serve the purpose of general education, and giving less credit for courses that meet for greater contact hours such as 1 credit for an ensemble class that meets 6 hours a week. The result is overworked students and a degree program that more closely resembles vocational training rather than the content of a bachelor degree as mandated in PA Code 22, Chapters 31 and 354.

²Title 22, Chapter 354.25(4) mandates the bachelor degree in education must be attainable within four years.

³Title 22, Chapter 31.21(3) mandates 1/3 of the total degree is to be in general education.

⁴Title 22, Chapter 354.25(f) mandates 12 weeks of full-time student teaching.

⁵NASM Handbook 2005-2006, 83

⁶NASM Handbook 2005-2006, 83

⁷Title 22, Chapter 31.21(3).

⁸18 credits per semester for 7 semesters + 12 credits during the semester of student teaching = a maximum of 138 credits.

Inputs into the Components of a Bachelor Degree in Music Education

Each component part of the degree (general education, music studies, professional education) has content mandated by PDE as outlined in Figures 3, 4, and 5.

Figure 3. Inputs to the Content of the General Education Component (40 credits)

PA Title 22, Chapter 4, Appendix D *Academic Standards for the Arts and Humanities*: history 10,000 B.C. to the present, social studies, geography, dance, theater, visual arts, the work of Pennsylvania artists, philosophy, folklore and traditional arts, art criticism and the writings of arts critics, cultural studies, ethnography, aesthetics, technology in the arts and humanities including for arts creation, production and recording as well as for research and dissemination.

PA Title 22, Chapter (31.21(3)): consist of “arts and sciences and shall represent a broad spectrum of disciplines”

Chapter 354.23(b)(1)(2) 6 credits must be in math and 6 in English

PDE Required Praxis Exams: Reading, Writing, Mathematics, Fundamental Subjects: Content Knowledge (English Language Arts, Mathematics, Citizenship and Social Science, Science)

PDE CSPG No. 55 *Music Education*: humanities, aesthetics

Figure 3 illustrates that PDE requires music education majors to know the entire history of world civilization from 10,000 BC to the present, all of the arts, social studies, geography, the work of Pennsylvania artists, philosophy, folklore and traditional arts, art criticism and the writings of arts critics, cultural studies, ethnography, aesthetics, technology in the arts and humanities including for arts creation, production and recording as well as for research and dissemination just in order to meet the requirements of Chapter 4. In addition they are to have 6 credits in math, 6 in writing and English literature, as well as citizenship and natural science. All of this is to be accomplished in 40 credit hours, which equates to 13.3 courses, which would be delivered in 1.9 courses per semester for the 7 semesters they are on campus.⁹

Not only is the above humanly impossible, it is not even possible to attempt it within the constraints illustrated in Figure 2. Therefore, as mentioned above, education programs (not just music education) routinely “double dip” into the general education component by having students take professional education courses for general education credit. This circumvents the intention of the PDE mandate that 1/3 of the degree “shall be in the arts and sciences and shall represent a broad spectrum of disciplines in general education.”¹⁰ Instead of studying a “broad spectrum of disciplines” such as foreign languages, physics, biology, cognitive science, calculus, history, philosophy, anthropology, archeology, sociology, economics, literature, etc.; education majors often fulfill a great deal of their general education component with courses in areas such as educational psychology, children’s literature, classroom technology and other vocationally oriented classes that more appropriately belong in the professional education component. The end result is a degree devoid of the intellectual breadth expected of a bachelor degree. Music education majors usually have one or no electives and do not have room in their programs to take the very courses in the other arts and humanities that would equip them to teach the academic standards in Chapter 4 with integrity.

⁹Music Education majors are on campus for 7 semesters and student teach for the 8th semester.

¹⁰Title 22, Chapter 31.21(3).

Figure 4. Inputs to the Content of the Music Studies Component (60 credits)

Chapter 4, Appendix D *Academic Standards for the Arts and Humanities*: teach music performance, history, theory, arranging, composition, use of music technology, improvisation, and criticism of music in all genres and all levels and help K12 students relate it to history from 10,000 B.C. to the present, social studies, geography, dance, theater, visual arts, the work of Pennsylvania artists, philosophy, folklore and traditional arts, art criticism and the writings of arts critics, cultural studies, ethnography, aesthetics, technology in the arts and humanities including for arts creation, production and recording as well as for research and dissemination.

PDE Required Praxis Exam: Music Content Knowledge

I. Music History and Literature: stylistic characteristics of classical, jazz, popular and world musics; composers; genres; music literature

II. Music Theory: compositional organization (pitch, scales, harmony, rhythm, etc); aural skills

III. Performance: instruments, voice, electronic media, conducting, score reading, improvisation, acoustics, critical listening and error detection

IV. Music Learning K-12: course offerings, program objectives, curriculum planning and development; course content, psychomotor, cognitive and affective behaviors, conceptual elements of music, learning sequences, performance skills appropriate to grade level, evaluation of students, pedagogical approaches, selection of appropriate vocal and instrumental materials, classroom management, music technology

V. Professional Practices: philosophy of music education, professional literature, professional practices and ethics, professional organizations.

PDE CSPG No. 55 *Music Education*: Music educators must have subject matter expertise to teach music appreciation, composition, arranging, jazz, multi-media sound, critical response, aesthetics, conducting, direction of all kinds of choral and instrumental ensembles, orchestra, and marching band.

PDE Program Guidelines (by which music teacher preparation programs are reviewed):

I. Knowing the Content

I.A. Musicological and ethnomusicological study of music in its historical, cultural and artistic context including:

- melodic, harmonic, and rhythmic music elements,
- genres, styles and forms,
- instrument and voice classifications,
- movements, eras, and themes,
- relationship of music to the other arts and the humanities

I.B. Music theory including:

- elements: pitch, duration, volume, timbre,
- rhythm, melody, harmony,
- structure, texture, and analysis,
- expressive qualities,
- acoustics

I.C. Aural skills including:

- rhythmic and tonal memory,
- singing and playing from notation,
- rhythmic, melodic, and harmonic dictation,
- error detection and correction

I.D. Composition including:

- written notation, improvised performance, and computer software applications,
- improvisation, orchestration, and arranging

I.E. Music technology including:

- Internet resources,
- MIDI and related applications, including music notation software,
- multi-media applications,
- emerging technology

I.F. Criticism including:

- identification, analysis, evaluation, aesthetic response,
- reflection on critiques of others

I.G. Concentration in a major applied area, and functional performance skills including:

- piano and voice,
- chording and melodic classroom instruments including recorder, acoustic guitar, and autoharp,
- all major band and orchestral instruments,
- selection of world music instruments,
- large and small ensembles, and solo performances

I.H. Conducting skills and teaching techniques including:

- beat patterns and gestures,
- diverse repertoire selection,
- score preparation,
- kinetic interpretation of the score,
- rehearsal and performance of vocal and instrumental ensembles

II. Performances

II.A. Managing the instructional environment including:

- developing effective delivery skills, including a sense of pacing and an ability to analyze tasks and respond to student behavior,
- facilitating individual and group discovery, inquiry, and performance of diverse types and styles of music,
- establishing and maintaining good rapport with students,
- communicating challenging expectations for individual student outcomes,
- establishing and maintaining consistent and fair standards of classroom behavior,
- creating a safe environment conducive to music learning

II.B. Planning of instruction, based on:

- PA Academic Standards,
- understanding children's musical development,
- curriculum development and assessment,
- integration with the other arts and non-arts disciplines,
- multicultural music teaching for global understanding,
- use of technology,
- scheduling

II.C. Assessing, selecting, evaluating, implementing and modifying teaching methods, learning activities and instructional materials, resources, equipment, and technologies to strengthen the effectiveness and quality of instruction and meet the learning needs of diverse learners

II.D. Monitoring student understanding, progress and performance, providing oral and/or written feedback, and adjusting instructional strategies through a variety of assessments and evaluation tools in order to provide student feedback, and strengthen the effectiveness and quality of instruction for improved student learning, and promoting lifelong understanding and enjoyment of music through listening, attending, and performing.

Figure 4 illustrates that music education majors must gain subject matter expertise to teach music appreciation, composition, arranging, jazz, multi-media sound, critical response, aesthetics, conducting, direction of all kinds of choral and instrumental ensembles, orchestra, and marching band in order to have students from ages 5 – 21 years old¹¹ accomplish music performance, know history and theory, arrange and compose, use music technology, improvise, and critique music in all genres and all levels and help them relate it to world history from 10,000 B.C. to the present, social studies, geography, dance, theater, visual arts, the work of Pennsylvania artists, philosophy, folklore and traditional arts, art criticism and the writings of arts critics, cultural studies, ethnography, aesthetics, technology in the arts and humanities including for arts creation, production and recording as well as for research and dissemination. In addition, they must gain expertise in one performance area and learn all band & orchestra instruments, voice, piano, classroom instruments, and a selection of world instruments as well as music education philosophy, know about professional organizations and literature, curriculum design and assessment, selection of appropriate materials, and professional ethics. Finally, they are to learn how to develop, deliver, and assess learning in all of these areas to students ranging in age from 5 – 21 from a variety of backgrounds and socio-economic and geographical settings. They are to accomplish this in 60 credits, which equals 20 courses delivered in 2.8 courses a semester over seven semesters in residence.

Figure 5. Inputs to the Content of the Professional Education Component (20 credits)

Chapter 354:

- A well planned sequence of professional educator courses and field experiences to develop an understanding of the structure, skills, core concepts, facts, methods of inquiry and application of technology related to the academic discipline.
- Ability to apply the professional and pedagogical knowledge and skill dimensions of their discipline
- The professional educator program is “Consistent with the preparing institution’s mission and reflect knowledge derived from research and sound professional practice.”
- Candidates learn to integrate general and academic coursework, with professional and pedagogical coursework to teach, guide and assist public school students in achieving the academic standards under Chapter 4.
- Candidates can apply knowledge about the impact of technology in teaching and learning
- pedagogical studies that help develop an understanding and use of technology in education, assessment and professional productivity.
- Research methods and acquisition of issues and trends in public education
- Sequential field experiences that may begin as early as the first semester
- Candidates maintain at least a 3.0 GPA

Chapters 49.81 and 354.33

- The teacher understands the central concepts, tools of inquiry, and structures of the discipline the teacher teaches and can create learning experiences that make these aspects of subject matter meaningful for all students.
- The teacher understands how all children learn and develop, and can provide learning opportunities that support their intellectual, social, career and personal development.
- The teacher understands how students differ in their ability and approaches to learning and creates opportunities that foster achievement of diverse learners in the inclusive classroom.
- The teacher understands and uses a variety of instructional strategies, including interdisciplinary learning experiences, to encourage students’ development of critical thinking, problem solving and performance skills.

¹¹Please note that a further change the board is considering for Chapter 49.85(a)(5) will extend the competence requirements for music teachers from age 5 – 21 to birth – 21. The five years of early childhood are a period of great growth and is a specialty within music education. This will require more content in the music studies component of the degree, thus compounding the issue addressed in this letter.

- 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.
- The teacher uses knowledge of effective verbal, nonverbal and media communication techniques supported by appropriate technology to foster active inquiry, collaboration and supportive interaction in the classroom.
- The teacher plans instruction based upon knowledge of subject matter, students, the community and curriculum goals.
- The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.
- The teacher thinks systematically about practice, learns from experience, seeks the advice of others, draws upon educational research and scholarship and actively seeks out opportunities to grow professionally.
- The teacher contributes to school effectiveness by collaborating with other professionals and parents, by using community resources, and by working as an advocate to improve opportunities for student learning.

PDE Required Praxis Exam: Music Content Knowledge:

IV. Music Learning K-12: course offerings, program objectives, curriculum planning and development; course content, psychomotor, cognitive and affective behaviors, conceptual elements of music, learning sequences, performance skills appropriate to grade level, evaluation of students, pedagogical approaches, selection of appropriate vocal and instrumental materials, classroom management, music technology
 V. Professional Practices: philosophy of music education, professional literature, professional practices and ethics, professional organizations.

PDE Program Guidelines (by which music teacher preparation programs are reviewed):

II. Performances

II.A. Managing the instructional environment including:

- developing effective delivery skills, including a sense of pacing and an ability to analyze tasks and respond to student behavior,
- facilitating individual and group discovery, inquiry, and performance of diverse types and styles of music,
- establishing and maintaining good rapport with students,
- communicating challenging expectations for individual student outcomes,
- establishing and maintaining consistent and fair standards of classroom behavior,
- creating a safe environment conducive to music learning

II.B. Planning of instruction, based on:

- integration with the other arts and non-arts disciplines,
- use of technology,
- scheduling

II.C. Assessing, selecting, evaluating, implementing and modifying teaching methods, learning activities and instructional materials, resources, equipment, and technologies to strengthen the effectiveness and quality of instruction and meet the learning needs of diverse learners

II.D. Monitoring student understanding, progress and performance, providing oral and/or written feedback, and adjusting instructional strategies through a variety of assessments and evaluation tools in order to provide student feedback, and strengthen the effectiveness and quality of instruction for improved student learning, and promoting lifelong understanding and enjoyment of music through listening, attending, and performing

Figure 5 illustrates music education majors are to become skillful reflective pedagogues who can design, deliver, and assess instruction using a variety of approaches while maintaining order, providing a socially interactive environment, insuring the continuous intellectual, social, and physical development of all students while supporting their career and personal development, and utilizing technology in a variety

of settings to students aged 5 – 21 from all socio-economic backgrounds and learning abilities to help them attain the standards in Chapter 4 in ways that are meaningful for each individual student. They are to accomplish this in 20 credits. After subtracting 12 credits for student teaching they only have 8 credits remaining, which equals 2.6 courses delivered during seven semesters in residence, which includes the mandatory field placements throughout their four years. The courses typically taught in this degree component include tests & measurements, special needs learners, school law, etc. The proposed mandate of the equivalent of 9 credit hours in special needs learners and 3 in English language learners fits mostly into this component. However, with only 8 credits to begin with, and other mandates as well, there is simply no place to add an additional 12 credits worth of content.

Discussion

The foregoing illustrates the pressures on music education curricula and the overcrowded curriculum we already offer music education majors. The existing mandates are already too severe and have resulted in music teachers who lack the breadth of knowledge to teach to the Chapter 4 standards with integrity. The board's additional proposal to increase the range of the music certificate from K-12 to PreK-12 will add additional content in Early Childhood Music Education. Trying to force-fit the equivalent of 12 more mandated credits into the degree will most assuredly mean a reduction of content in the music studies component of the degree, which will circumvent the requirement that teachers have the equivalent of a major in their content area. The result will be less competent teachers who will certainly not be equipped to teach to the Chapter 4 standards and who will not meet the academic standards required by *PA Code, Title 22, Chapter 354* and *Public Law 107-110 the "No Child Left Behind Act of 2001"* and music teacher education programs potentially losing their national accreditation from NASM.

The Gaskin case calls for students with disabilities to be in regular classrooms with necessary supplemental aids and services.¹² The current proposal runs counter to the spirit of the Gaskin case, which is to have special needs children in "regular classrooms" taught by teachers with rich content knowledge as discussed above. Instead, it would reduce the content area subject matter expertise of teachers, thereby weakening the teaching force and providing less qualified teachers for all students. It would also do little to equip pre-service teachers to deal with special needs children and English language learners. Pre-service teachers can only learn so much at that stage in their careers. They would be learning this content as theoretical "book knowledge" without the requisite experience of working with such students. As the board has rightly determined, special needs is about pedagogy, not content. Those pedagogical skills would be best learned once the teacher is in the field and working with actual students with real special needs and actual English language learners. Such an approach would more effectively meet the needs of these students and the spirit of the Gaskin case while not reducing the subject matter expertise of teachers. Also, this material will be meaningful, relevant, and welcomed by teachers pursuing Instructional II certificates instead of it being "just another class I'm not interested in but am required to take" at the Instructional I certificate career point.

Recommendation

Therefore, we recommend the proposed changes for Chapter 49 be reduced to no more than 90 hours (understood to be the equivalent of 1-3 credits) in special needs accommodations for the Instructional I certificate with the remaining hours in special needs accommodations and 90 hours in English language learners be requirements for the Instructional II certificate.

¹²*Summary of Principal Provisions in the Proposed Settlement Agreement: Gaskin V. Pennsylvania Department of Education* (December 21, 2004 2004 [cited 12 May 2006]); available from http://www.pde.state.pa.us/special_edu/cwp/view.asp?a=177&Q=109602.

Closing

This report only includes the mandates from PDE on the content areas of the music education degree. There are also guidelines from NASM, Middle States and specific university requirements that also place pressures on what a degree program actually includes. Some universities also seek accreditation from other bodies such as NCATE and TEAC. In addition, we should not overlook the expertise of music education professors and K12 teachers who are engaged in research on music teaching and learning and are striving to prepare teachers for the future, not merely provide vocational training for today's classrooms.¹³ The ability of the music education faculty to alter the curriculum to be relevant is greatly hamstrung in the present scenario and would only be worse if the current proposal were to be adopted. Research and literature regarding the future of Pennsylvania¹⁴ and the USA¹⁵ call for a different type of K12 schooling than we currently have and that the arts in particular play a role in revitalizing communities.¹⁶ We share your concerns with making education relevant to the needs of all students¹⁷ and are also addressing the weaknesses in teacher preparation.¹⁸ The goal of all of us engaged in the educational enterprise must be to work together to reshape education for the future. Therefore, we in PMEA-SMTE offer our services to work with the Pennsylvania State Board of Education in shaping teacher education curricula in ways that best meet the needs of students and communities across the Commonwealth. Please call on us to do so. We welcome your comments and further discussion. Please feel free to contact me at 215-717-6356 and pjones@uarts.edu.

Sincerely,



Patrick M. Jones, Ph.D.
Chair, PMEA Society for Music Teacher Education
Assistant Director and Head of the Music Education Division,
The University of the Arts School of Music

¹³Patrick M. Jones, "Music Education and the Knowledge Economy: Developing Creativity, Strengthening Communities," *Arts Education Policy Review* 106, no. 4 (2005). Patrick M. Jones, "PMEA Toward the Future: Serving the Musical Needs of All Pennsylvanians in a Changing World Environment," *PMEA News*, Fall - September 2005.

¹⁴Bruce Katz, Amy Liu et al, "Back to Prosperity: A Competitive Agenda for Renewing Pennsylvania," (Washington, DC: The Brookings Institution Center of Urban and Metropolitan Policy, 2003).

¹⁵Richard Florida, *The Flight of the Creative Class: The New Global Competition for Talent* (New York, NY: Harper Collins, 2005), Richard Florida, *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life* (New York, NY: Basic Books, 2002), Thomas L. Friedman, *The World Is Flat: A Brief History of the Twenty-First Century* (New York, NY: Farrar, Straus and Giroux, 2005), Clyde Prestowitz, *Three Billion New Capitalists: The Great Shift of Wealth and Power to the East* (New York: Basic Books, 2005).

¹⁶Mark Stern, and Susan Seifert, "Culture Builds Community: Evaluation Summary Report," (Philadelphia: Social Impact of the Arts Project, University of Pennsylvania School of Social Work, 2002).

¹⁷Patrick M. Jones, "Reading across the Curriculum: An Opportunity to Improve Music Education," *PMEA News*, Summer - May 2006, Patrick M. Jones, "Returning Music Education to the Mainstream: Reconnecting with the Community," *Visions of Research in Music Education* 7 (2006).

¹⁸Patrick M. Jones, "Rethinking Foundations: Providing Direction for Music Education" (paper presented at the 2005 Symposium on Music Teacher Education, University of North Carolina - Greensboro, 2005). Patrick M. and Fred P. Eyrich Jones, "Real World Methods: Preparing Future Music Teachers in Today's Classrooms," in *Teaching Music in the Urban Classroom: A Guide to Leadership, Teacher Education and Reform*, ed. Carol Frierson-Campbell (Reston, VA: MENC and Rowman & Littlefield Education, 2006).

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