CHAPTER THREE

THE MEMBERS OF THE PARTNERSHIP*

Student Teachers

The Partnership for Music Teacher Excellence at Penn State is a cooperative endeavor in which the public schools work closely with the University to provide quality experiences for music student teachers. The acceptance of student teachers indicates a major professional commitment by the cooperating teachers, administrators and school board of the host school district.

As a joint partner in this commitment, the student teacher must first realize that there will be many new personal challenges to meet in the school setting. The willingness to adapt to a professional lifestyle from that of a college student is considered a primary factor of development and emotional maturity.

CLEARANCES REQUIRED FOR STUDENT TEACHING

- All clearances detailed below are due the first day of student teaching.
- Failure to present these required clearances and verifications on the day specified could result in dismissal from the student teaching placement.
- FBI, Act 34 Criminal History and Act 151 Child Abuse History clearances and TB tests are valid for one year from the date of issue and must be dated no earlier than one year prior to the first day of the semester.
- Liability insurance must cover the entire field experience, including student teaching.
- Follow instructions carefully to prevent delays.

PROFESSIONAL LIABILITY INSURANCE

All students who intend to participate in any student teaching programs or field experiences of any sort are required to procure and maintain liability insurance for the duration of all such programs. You must provide proof of such coverage to the course instructor of the related field experience. The policy purchased must be applicable to teaching situations, and must cover the specific situations which will be present during your field exercise. Such coverage may or may not be termed “professional liability” insurance, depending upon the carrier or organization which issues the policy. It is your responsibility to choose an appropriate policy and to make a determination as to the amount of coverage. In this regard, we recommend that you contact the institution which coordinates your program in order to determine specific requirements.

The College of Education or the School of Music does not specifically endorse nor recommend any particular insurance carrier or insurance policy. However, the
following are provided for your convenience as options which you may wish to consider.

Liability insurance may be available as an endorsement, for an additional fee, to a renter’s or homeowner’s insurance policy. You may also procure a separate liability insurance policy from a private insurance policy. If you choose to pursue such options, you should carefully investigate the terms of the policy and speak with your insurance agent in order to ensure that the policy is applicable to your field activities.

You may also wish to consider coverage which is provided by professional associations. The Student Pennsylvania State Education Association’s annual membership fee ($25.00) includes $1 million of liability protection which is applicable to classroom situations. Students are strongly urged to apply online at <www.psea.org> for prompt registration. The yearly membership is concurrent with the academic school year (Sept. 1-Aug 30). Insurance is also available through the Professional Liability Protection Plan for Student Teachers. This benefit is available through membership in one of sixty sponsoring educational associations, and is offered by the Trust for Insuring Educators, administered by Forrest T. Jones & Co. A list of sponsoring associations and applications are available on-line at <www.ftj.com>.

PSEA application is available online at www.psea.org with use of credit card; THIS IS THE RECOMMENDED PROCEDURE FOR APPLYING! $25 yearly membership, concurrent with school year; Check expiration date!

Pennsylvania laws require all employees of public and private schools to acquire FBI clearance, criminal history clearance (Act 34) and child abuse history clearance (Act 151) prior to employment.

**FBI CLEARANCE**
All students must obtain FBI Fingerprint clearance. Details on the FBI clearance process are available at: http://www.pa.cogentid.com

**Act 34: “REQUEST FOR CRIMINAL RECORD CHECK”**
Application can be submitted online with a credit card at: http://epatch.state.pa.us/; THIS IS THE RECOMMENDED PROCEDURE FOR APPLYING! History record (if clear) comes up on screen immediately; print it out as your evidence.
OR application forms can be downloaded at: www.psp.state.pa.us

See Documents, Brochures & Forms, then PSP Forms Available for Public
Indicate EMPLOYMENT as the “Reason for Request”

For mailed form, **allow 6-8 weeks for processing**
For mailed form, payment must be made with certified check or money order (keep
your receipt as evidence!)

**Act 151: “PENNSYLVANIA CHILD ABUSE HISTORY CLEARANCE”**
Application forms can be downloaded at: www.dpw.state.pa.us
See Forms & Publications - Indicate SCHOOL as the “Purpose of Clearance”
**OR application forms can be picked up in 170 Chambers**
For mailed form, payment must be made with certified check or money order (keep your receipt!)
For mailed form, **allow 6-8 weeks for processing. This clearance takes the greatest amount of time to process; do not delay!**

**TUBERCULOSIS TEST**
In compliance with regulations of the Pennsylvania Department of Health, the PSU Curriculum and Instruction Field Experiences Office requires students enrolled in all field experiences to present proof of a negative T.B. test prior to beginning any field experience. You may have the test administered by your family doctor or at the Ritenour Health Center. Since skin tests must be read 48 hours after administration, schedule your test to ensure that the health facility will be open for your follow-up visit. Students who test positively because of previous health conditions must submit proof of X-ray examinations.

**Tuberculosis Test:**
Verification of a negative TB Test by either personal physician or University Health Center - **students MUST make an appointment at the Health Center, and should be aware that it may NOT be possible to schedule an appointment the first week of the semester!**
Allow 2-3 days for reading test
Students who prove positive must submit proof of x-ray examination and clearance by physician

Only **photocopies** of ALL clearances and verifications will be accepted. **KEEP ALL ORIGINALS IN A SAFE PLACE!**

**Additional Responsibilities**
1. Arrange and obtain an interview with the cooperating teacher(s) the semester preceding placement in the school district. If possible, also schedule an interview with the school administrator in charge of student teaching. It is important to observe music classes at this time.

2. Pre-register for appropriate University credit (See School of Music Undergraduate Handbook).

3. Observe the starting and ending dates of the University calendar. This is the
minimum expectation. If the situation warrants, you may choose begin before the University semester and/or end after the final date as many important activities may take place during these times (ie. marching band camps, contests, tours, concerts) Once the student teaching experience begins, observe the public school calendar.

4. Contact the cooperating teacher(s) approximately two weeks prior to beginning the student teaching experience.

5. Present your preliminary, day-by-day teaching schedule to the Partnership Office (249 Music Building I) and your supervisor no later than the Friday of your first week. The schedule is to be determined cooperatively between you and your cooperating teacher(s). Make sure to send in updated schedules as changes are made.

6. Participate in all activities to which the cooperating teacher is assigned. This includes after-school activities, evening rehearsals, professional meetings, festivals, and clinics. You are expected to become a full-fledged member of the school community.

7. Notify the cooperating teacher(s) as soon as possible on days when you must be absent. Illness and death in the family are considered legitimate reasons for absence. Notify and remind the cooperating teacher(s) of any seminars, professional meetings, or Career Days held at the University Park campus. No other University or personal activities are to interfere with student teaching.

8. Submit video-taped examples of your teaching along with a written self-analysis as instructed by the Supervisor. These will be viewed only by the Supervisor and music education faculty.

9. Attend all student teaching seminars. Attendance is required of all student teachers.

10. Determine and follow all cooperating school district regulations. (See Guest/Host Relationship Form.) You are expected to observe standards above the minimum dress, personal appearance, conduct, and attendance expected of school district employees.

11. Act in an ethical and professional manner at all times. This includes refusal to discuss perceived negative aspects of your experience with pupils or other faculty members and adherence to classroom policies established by cooperating teachers.
In addition, you will also be exposed to a variety of confidential information. Public exposure of confidential information such as student records or specific social or behavioral problems is considered a serious breach of professional ethics.

12. Keep the University supervisor informed of any changes of phone numbers or addresses.

    Mid-Experience Report  
    Placement Evaluation  
    Supervisor Evaluation

*Information presented in this chapter has been adapted from music student teaching program materials developed at The Pennsylvania State University, Northern Illinois University, University of Mississippi and the University of Illinois.
During your student teaching semester, reflection will become an important part of the growth process. Sometimes reflection is informal and sometimes it is more formal, such as a discussion or written entry.

Writing things down, being forced to articulate one’s thoughts, has proven to be very beneficial for both personal and professional growth. Your journaling should take two formats: the personal entry and the guided entry.

The **personal** entry is where you may express things you do not necessarily want to share with anyone (including your supervisor or coop). In this form of journaling YOU can benefit from simply writing down your feelings. YOU will be able to see your growth over time as you re-read your various entries. Your personal journal is private.

**Example of PERSONAL journal entry:**
**Jan. 22, 2009**

Today I was really annoyed at my coop because he told me I wasn’t putting enough enthusiasm into my delivery. I am using every BIT of energy I have. After all, last night I was up until 1:30AM doing these plans, correcting HIS tests for him. What does he think I am anyway? I can’t wait until he isn’t in the room with me anymore so I can teach on my own!

Journaling is also a means of communication between you, your coop, and your supervisor. When you are honest and trusting, the journal is an invaluable means of expression, communication, and enlightenment. Perhaps you will combine a guided and personal journal into one for your own review, to help you reflect on your semester. Your **guided** journal information is what you will share.

The **guided** entry asks you to respond to particular things about your teaching and professional growth. Each week you are to send a **guided** journal entry to your supervisor **describing** and **discussing** your growth as a teacher. These are **not** to be lists of WHAT you taught and observed. The entries need to be your thoughts and feelings about HOW you taught, what worked, what didn’t, and how you could do things differently in the latter case. We recommend that you include progress you are making on the goals you and your coop have established for you. Here are some examples and suggestions:
Example of GUIDED journal entry:

Jan. 15, 2009

Today I introduced a unit on Instruments of the Orchestra to the 4th grade general music class. I thought my plan was well timed, had the students actively listening and discussing what they heard, and used enough visuals to help visual learners. However, I did not account for the fact that I may need to redo a listening portion if there were students who did not understand. Since my examples were not long enough for the students to distinguish between some of the woodwind timbres, they were confused. I had to go back over those examples—which meant I had to rewind the tape—and the class got out of control waiting for me to find the selections. I should have planned for extra listenings and made separate tapes with each example on twice. Because of this my pacing was way off and I did not get through 1/2 of what I had planned, plus I spent too much time trying to get them back on track. *If I could teach this lesson again, I would............*etc.

Now for suggestions to guide your entries:

**FIRST few weeks: (all by your mid-term)**

1. What are your concerns as you begin this semester’s experience?
2. What do you think of the classes/ensembles you will teach?
3. How will you and your coop approach your classes? Specific ideas?
4. What skills are you learning from watching your coop teach?
5. How did you feel after your first teaching experience? Discuss at least one thing that seemed effective.
6. How did your first FULL lesson go? Were you nervous? Did that feeling change as the lesson progressed? Why or why not?
7. How will you learn each student’s name? What is your “plan of attack”?
8. Start following 3 or 4 students in each class and write down something you have noticed about them.
9. Follow more students individually as time progresses.
10. What are your LONG term GOALS for the classes you are teaching? What do you hope the students will have learned/accomplished at the end of 4 weeks...6 weeks....a quarter? Select these and document the class’ or individual student’s musical progress.
11. Discuss being a music educator. How did you exemplify that idea TODAY?
12. List the great things from today’s lessons, and at least two things you want to improve.
13. What progress are you making on the goals you and your coop identified for your focus?
By mid-term or before, your journals should follow this same format. These reflections will be artifacts for you to add to your portfolio, as well as help you in your professional growth. You will not add every reflection you have logged. However, you need samples to choose from in compiling your final data.

You should make a journal entry for EVERY day, whether YOU are teaching or not. If not, be a great observer of the STUDENTS. What did you learn from observing them? What are you learning about classroom management, about personalities, about characteristics of that age student? Use every opportunity to grow professionally.

Remember, BE SPECIFIC! It is better to select ONE situation or ONE class and really analyze the procedures used, what the results were, rather than try to cover everything, thus making the reflection too general. Look for both positive and negative in each situation. Your coop and supervisor can only respond to what they are given. 😊

Your journals will be collected and filed by the University Supervisor assigned to you. If you wish to report information about your Supervisor, please mail the form directly to the PMTE Coordinator, or to a music education faculty member.

JOURNAL ENTRIES ARE TO BE E-MAILED EACH MONDAY TO UNIVERSITY SUPERVISOR AND PMTE COORDINATOR
Video-Tape Self-Analysis

You may be requested to submit video-taped examples of your teaching to the Program Coordinator periodically during the student teaching semester. The tapes will be reviewed by your Supervisor.

With your tape, include a statement of self-analysis. In this statement, please include:

- the context of the situation;
- the written lesson/rehearsal plan;
- a brief description of the learners;
- a summary of the instructional goals set by you and the cooperating teacher at this particular point in the experience;
- your perception of your strengths and weaknesses as evidenced by the video-tape;
- any unexpected discoveries you made while viewing the tape which you feel merit attention;
- specific goals for improvement of your teaching, including specific changes you will make to achieve those goals.

Your self-assessment should be well-written, but an informal writing style (letter format) is encouraged.
Policy Statement
Partnership for Music Teacher Excellence

Student Teaching as a Full-Time Endeavor

The student teaching experience fulfills many purposes, providing opportunities for the student to:

1. Make the transition from the role of a student to that of a professional music educator
2. Become aware of the role and responsibility of the professional music educator as a member of a school and a community

In addition, the student teacher's responsibilities in planning lessons and rehearsals, locating and constructing teaching materials, reflecting and reporting on daily experiences, and participating in after-school and extra-curricular activities are an expected part of a professional music teacher's duties. Their magnitude and intensity demand the student teacher's full-time attention and energies.

As we believe that student teaching is a full-time endeavor, the student’s academic and personal life shall not interfere with assigned duties as a student teacher.

It is therefore unacceptable for a student to participate in any other university-related activity during the student teaching semester. Student teachers may not:

1. register for correspondence and independent study courses
2. have incomplete courses from prior semesters
3. participate in ensembles and studio classes whether for credit or non-credit
4. register for coursework at other institutions
5. continue teaching assistantships
6. seek or continue employment outside the area of music education

Employment and personal activities that significantly impinge on a student's time are strongly discouraged during the student teaching semester.

Petitions requesting variance from this policy will be considered in circumstances where the activity will clearly be in the student’s best interest and will not interfere with the student’s ability to handle all responsibilities relative to their student teaching assignments. The petition must be submitted by the student to the Music Education Faculty (in writing via the adviser) as early as possible, preferably at least six weeks prior to the beginning of the student teaching semester, and no later than the first day of the student teaching semester. Students found to be in violation of this policy at any time during the semester may be subject to penalty, and that penalty might involve a lowered grade or, depending on the severity of the infraction, could result in being withdrawn from the student teaching assignment.
Cooperating Teachers

Many researchers have confirmed the notion that within the school setting, the cooperating teacher has the largest influence upon music student teacher. The quality of the student teaching experience is dependent on the cooperating teacher's ability to provide a model of classroom practice, to structure teaching opportunities for the student teacher, and to act as a mentor and guide in the development of student teacher instructional skill and professional behavior.

The cooperating teacher who accepts student teachers is a professional music educator committed to the highest standards of teacher education. Working as valued partners with the student and the University, cooperating teachers create many and varied opportunities for student teachers to develop into exemplary teachers.

Responsibilities

1. Inform students before the student teacher arrives that another teacher will be working with you. This helps both the student teacher and students adjust to the new situation.

2. Orient the student teacher to the school building, pointing out work areas, faculty lounges, academic wings, and rest rooms. Introduce the student teacher to administrators, other faculty members, secretaries and maintenance staff.

3. Introduce him/her to other music department personnel in the building. If possible, find a space and a desk that the student teacher can use to call "home*. Provide copies of all instructional materials to be used.

4. Develop a realistic teaching schedule that the student teacher will follow. If possible, work in conjunction with other cooperating teachers to whom the student teacher is assigned. The student must mail the completed schedule form on the Friday of the first week.

5. Discuss potential teaching responsibilities with the student teacher. Encourage the student to give you an honest appraisal of perceived strengths and weaknesses which you can use as a basis for goal-setting.

6. Inform the student teacher, giving advance notice, when and how long you expect him/her to teach. Call the student teacher if you will be absent from school.
7. Direct your student teacher to observe your teaching periodically throughout the experience. Encourage focused observation of teacher and students.

8. Provide meaningful teaching opportunities for the student teacher. When possible, allow the student teacher to take full responsibility for one or more classes or performance ensembles throughout the experience.

9. Observe your student teacher's instruction constantly. Your feedback is the only means of instruction the student teacher will receive. As your student teacher becomes more comfortable in a given teaching situation, leave the room for increasingly long periods of time. You or your certified substitute must always be in the building when your student teacher is teaching.

10. Provide consistent and meaningful feedback to your student teacher. Withhold negative feedback while the student teacher is with pupils.

11. Establish a specific time for a weekly goal-setting conference. At this time, encourage the student teacher to reflect on the teaching goals that have been set and establish new goals if appropriate.

12. Call the Supervisor immediately if problems arise between you and your student teacher which you perceive to be critical to the success of the partnership.

13. Call the music education faculty immediately if problems arise between you and the Supervisor which you perceive to be critical to the success of the partnership.

Final Evaluation Form and Letter of Recommendation  
Supervisor Evaluation

Helpful Hints

"How should the student teacher address me?"

You should attempt to establish a collegial relationship with your student teacher at the start, even if you are still acting in a directive manner. If you feel
comfortable with it, please ask your student teacher to call you by your first name.

Your student teacher will not know what to call you initially and will end up **never** calling you by name if you do not make the first step. (Remind your student teacher that you are to be called by Mr., Ms., or Mrs. in front of pupils.)

"How should my pupils address the student teacher?"

It is important that your student teacher be perceived as a professional in front of your classes. Please introduce him or her to the class as Mr., Ms., or Mrs. so that the pupil-teacher relationship can be established.

"Should I interrupt when things aren't going well in the student teacher's lessons?"

This is a very touchy point and is best handled through conversation with your student teacher prior to the initial teaching episode. Some student teachers get rattled when they are interrupted and some perceive it as a breach of the delicate authority they are trying to establish. Others will be **praying** for you to save them!

If, in the early stages, you can handle the interruption in such a way that the pupils perceive the instruction as a team effort, we suggest that you interrupt the class and get it moving in the right direction. As the student teacher continues to work with the class, however, we recommend that you do **not** interrupt (if at all possible). Part of the experience for any young teacher is learning how to get out of tough situations!

"What should I do if my student teacher just "can't cut it"?"

Please call the supervisor IMMEDIATELY if problems arise that cause you to suspect that your student teacher should be removed. These situations are rare, but are best handled during the initial stages of the student teaching experience. The student teacher is a guest in your "house" - it is your privilege to ask him or her to leave.

"What should I do about attendance? How much can I expect?"

The student teacher should follow the schedule and calendar of the cooperating teacher - including school extra-curricular activities. You should expect as much from your student teacher as you expect from yourself. Any absences should be reported to the cooperating teacher and are not reported to the supervisor. If
absences become problematic, however, please call the University supervisor immediately.

"How much advance notice should I give the student teacher about upcoming teaching responsibilities?"

Student teachers should have adequate time to prepare well-constructed lessons. They are not seasoned veterans who can "pull it out of a hat". Two days notice would be ideal. We realize, however, that there are many situations in which advance planning is not possible.

We recommend that you ask the student teacher to keep a "running lesson plan" for every teaching situation so as not to be caught off-guard. Student teachers should have a set of appropriate warm-ups ready for any performance ensemble, should know where each class stands in terms of the learning process, and should be able to take the next "step" in any unit of study.

"What should I do if I'm going to be absent?"

Sorry. The student teacher cannot legally take over your classes without a certified teacher present. Your school district must assign a substitute teacher.

Of course, the student teacher can be responsible for instruction during the days you are absent. Try to let the student teacher know of your impending absence as soon as possible so that adequate plans can be prepared.

"Should the student teacher "teach" my plans?"

As a rule, no. Of course, if you are going to be absent and some things must get accomplished, you will need to leave some detailed instructions. Also, there are some situations where the student learns a great deal from working with a "master plan". However, one of the most important things the student needs to learn is how to organize instruction. It might be painful sometimes, but let them try!

"Should the student teacher go to Districts, Regionals, and PMEA?"

Absolutely! One of the most important aspects of the student teaching experience is learning about the "professional environment". Even if your student teacher prefers to stay back and teach, please encourage him or her to accompany you.
"How involved should I become in my student teacher's personal life?"

You'll have to play this by ear. Of course, if you feel the student's personal life is interfering with school, you must find a way to address the issue. Besides this circumstance, your personal relationship should always grow from your professional relationship - and it should grow to the level with which you are both comfortable.

"What kinds of things should I call the Supervisor about? What kinds of things should I call the faculty about?"

In general, the Supervisor should "take care" of you and the student teacher; make sure you have the correct forms and documents, ensure that everything is on schedule and moving smoothly etc. Most of your everyday questions will be taken care of by the Supervisor.

If you feel that you cannot communicate with the Supervisor, or you feel that the Supervisor is acting inappropriately in any way, please call the PMTE Coordinator OR a music education faculty member immediately. Please contact the faculty member dealing with your teaching emphasis (see Appendix).

"How will I be notified of a supervisor visit?"

The supervisor will make tentative arrangements with the student teacher who will then check with you to make sure it is OK. Then, the student will contact the supervisor and the formal visit will be scheduled. There should never be any unexpected visits.

"What should I do when the Supervisor visits?"

First, please try to keep the student teacher from panicking! The supervisory visits should be pleasant - he/she is there to help both of you rather than to judge. Second, you might want to go over the plan for the day with the student so that the instruction is a realistic example of what the student teacher has been doing. Avoid trying to "stage" a teaching situation (remember that the Supervisor does not need to see an entire class/rehearsal). If you have remained in the class while the student teacher is working, do the same when the supervisor is there. If you are at the point where you are leaving the student teacher alone, feel free to leave the room. In other words, it should just be a regular day!

The Supervisor will want to talk to each one of you individually during the visit. Usually, it is better to talk to the student teacher after the observation if possible.
So, try to plan some time before the actual observation where you and the supervisor can chat. This, of course, will all depend on your teaching schedule.
University Supervisors

The supervisor provides the link with the University, cooperating teacher, and student teacher. Although the supervisor's observation of the student teacher is critical to the student teaching experience, an equally important supervisory function is to act as a facilitator and guide to a positive working relationship between student and cooperating teacher.

Supervisors participating in The Partnership for Music Teacher Excellence at Penn State are experienced music teachers who also have previous experiences working with undergraduate students. Their unique expertise will allow them to offer an informed yet objective perspective of each individual student teaching experience.

Supervisor Responsibilities

1. Schedule four visits to the student teacher during the semester. Preferably, the visits should be spaced to allow two per teaching area. These visits should last approximately three hours.

2. During each visit, observe the student teacher working with pupils. Especially in the initial stages, the student teacher should not be required to teach for the entire class period in order to determine instructional progress.

3. During each visit, plan an individual conference with both student teacher and cooperating teacher. If possible, conclude your visit with a joint conference. In these conferences, report your observations and set attainable goals for improvement. Urge the student teacher and cooperating teacher to share their individual concerns and attempt to set a joint course of action for the future.

4. Schedule the collection of video-taped teaching episodes from each student teacher during the experience. View the video-tapes and provide written feedback to the student teacher.

5. Provide all evaluation forms for the cooperating teachers. Assist the cooperating teacher if questions arise regarding their completion.

6. Collect and file student teacher weekly journals.

7. Meet with each cooperating teacher at the conclusion of the student teaching experience to discuss the final grade of the student teacher.
8. Provide prompt assistance to cooperating teachers and student teachers when called upon.

9. Share all information regarding student teachers with appropriate Music Education faculty.

11. Complete: Mid-experience Report
    Final Evaluation and Letter of Recommendation

School District Administrators

A school administrator either coordinates the student teaching program in the school or delegates this responsibility to the cooperating teacher. The active participation of administrators in the student teaching experience, however, can provide a valuable addition to the student teacher's professional knowledge. Some suggestions for the inclusion of school administrators in the partnership program include:

1. Introducing the student teacher to all faculty and staff.

2. Giving a brief history and description of the school.

3. Informing the student teacher of the school calendar, including parent conference dates and faculty meetings.

4. Acquainting the student teacher with the role of school administration as it applies to teachers, pupils, parents, school board and community.

5. Using the district teacher evaluation instrument while observing the student teacher.

6. Conducting a mock interview with the student teacher at the conclusion of the student teaching experience.
Coordinator, PMTE

The Coordinator, in consultation with the Penn State Music Education Faculty, is ultimately responsible for all aspects of the student teaching program. A mutually beneficial working relationship among supervisor, cooperating teachers, district administrators, students, and faculty is the goal of the partnership program.

Responsibilities of the Coordinator

1. Contact the cooperating teachers and school administrators regarding student teacher placement.
2. Ensure that all aspects of the partnership program run smoothly.
3. Provide direct assistance to cooperating teachers if asked.
4. Oversee the work of University supervisors.
5. Plan and implement on campus student teaching seminars.
6. Assist student teachers as they prepare their teaching portfolios.

Responsibilities of the Music Education Faculty

1. Prepare well-qualified undergraduate students to enter the student teaching experience.
2. Assist the Coordinator as needed with all aspects of the partnership.

Experiences Offered to the Student Teacher

During the student teaching experience, the student learns many things about functioning as a professional in a public school setting. As you know, a large part of the job takes place outside the actual class/rehearsal room!

In order to plan well-rounded experiences for student teachers, we encourage you to include them in both instructional and extra-instructional activities as these experiences will prove invaluable when they begin their teaching careers.
Rather than requiring experiences as actual assignments, you and your student teacher should choose experiences within your specific school setting from the following broad categories.

a. Orientation to the school administration
b. Orientation to the music program
c. Orientation to the student population
d. Administration of the music program
e. Administration of non-musical activities
f. Planning and teaching in particular grade levels and emphases

The outline on the following pages represents a synthesis of suggestions made by the authors to aid you in the selection of experiences for your student teacher.

At the end of the student's time with you, we ask that you complete the Experience Questionnaire located at the end of this book. By doing so, you will be providing us with feedback that will impact not only our partnership program, but the complete teacher education curriculum.
Student Teacher Experiences

I. ORIENTATION
   A. School

   1. Administration

      - introduce to administrator
      - observation by administrator using district evaluation instrument
      - mock interview with principal

   2. Disciplinary Expectations

      - perusal of written handbook and guidelines
      - legality of corporal punishment
      - referral forms and procedures
      - departmental policies

   3. Administrative Chain of Command

      - list duties of administrators
      - flow chart

   4. Expectation of Professional Employees

      - time to report
      - dress code
      - extra responsibilities and duties
      - department and staff faculty meetings
      - knowledge of district philosophy (printed guidelines)

   5. Tour of Building

      - administrative offices and faculty work space
      - rest rooms and faculty lounge

   6. Student Perspective

      - develop a full case study of one learner
      - accompany one learner through day's activities
      - role of clubs and organizations within school
7. Other
   - explanation of district teacher contract
   - involvement in student assistance programs
   - community socio-economic status and impact on school

B. **Music Program**

1. Curriculum
   - total curriculum of music program
   - procedures for development of new courses
   - financial considerations
   - teaching loads of faculty
   - restrictions & protections

2. Library/Texts
   - arrangement of room, location, filing system
   - inventory of texts and materials
   - show how texts are used in curriculum

3. Equipment/Instruments
   - tour of equipment storage areas
   - location and use of AV equipment with instruction
   - computer labs for faculty and students
   - departmental use of computers

4. Materials
   - give time to peruse files, transparencies, requisition forms, art supplies location
   - furnish copy of music curriculum

5. Copyright Laws
   - what and how they are enforced in the dept. and school

6. Music Department Calendar
   - dates of vacation and in-service workshops
   - concert, program and tour dates
   - scheduled field trips
- PMEA audition dates and festivals

7. Expectations and Goals of Student Teacher
   - written requirements cooperating teacher
   - written expectations of student teacher

8. Sense of Rapport
   - introduction and involvement with other school faculty
   - introduction and importance of secretarial and maintenance staff

9. Other
   - music education advocacy programs available through community and profession
   - parent organizations

II. ADMINISTRATION OF THE MUSIC PROGRAM

A. Budget

1. Ordering
   - open and discuss budget with student
   - explanation of varying account uses

2. Accounts
   - collection and bookkeeping of student fees
   - contacting and administrating fund raising activities

3. Inventory
   - computer inventory literacy
   - inventory search
   - perusal of catalogues and price guidelines

4. Advocacy
- long-term financial planning
- investigation of various payment plans
- negotiating appropriate bids

B. **Student Scheduling**

1. **Auditions**
   - strategies and scheduling
   - prioritization of skills
   - registration deadlines
   - schedule changes

2. **Private/Group Lessons**
   - relationship to total school program
   - conflicts and resolution

3. **Scheduling Ensembles**
   - class conflicts and resolution
   - negotiating scheduling changes
   - specific classes impacting ensemble membership

C. **Concert Scheduling and Publicity**
   - procedures for scheduling facilities
   - procedures for equipment movement
   - press releases, posters
   - interface with other faculty and staff
   - publishing concert programs

III. **RELATED EXPERIENCES**

A. **Non-music Personnel**
   - observation of exemplary teachers in other subjects
   - participation in team meetings
   - participation in staff meetings regarding specific learners

B. **Professional Meetings and Festivals**
- attend all faculty meetings
- attend the following:
  - booster meetings
  - PTO/PTA meetings
  - In-service workshops
  - district board meetings when pertinent
  - professional meetings (i.e. PMEA)

C. **Field Trips/Tours**
   - accompany and chaperone groups on field trip/tour
   - participate in planning
   - procedures for excusing learners from classes
   - parental permission/medical information

D. **Fund-Raising**
   - procedures for selection of activity
   - chain of command for district approval
   - appropriate activities for specific dollar amounts
   - involvement with parent organizations
   - creation and maintenance of student accounts

E. **Assessment/Evaluation**
   - administration assessment of teacher
     - who does evaluation
     - what evaluation instruments are appropriate
     - how often are teachers evaluated
     - procedures used in evaluation

F. **Tenure**
   - purpose of tenure
   - how obtained
   - influences of teacher union

**IV. PLANNING AND TEACHING IN GENERAL MUSIC SETTINGS**

A. **Preliminary Planning**
   - perusal of total curriculum
   - curricular goals for student teaching period
   - curricular goals for two-week period

B. **Long-term Planning**
- assign a specific grade level
- examination of present curriculum at entrance point
- cognizance of subsequent learning and its impact on present planning

C. **Short-term Planning**
- observe and assess current class achievement
- participate in and lead short activities
- plan partial and full daily lesson plans

D. **Specificity**
- specificity of written plan dependent on student teacher experience and ability
- minimum expectation of written plans include:
  - objectives
  - procedures/activities
  - assessment

E. **Material Selection and/or Preparation**
- inventory of cooperating teacher personal library
- cognizance of integrative approaches with classroom teacher
- inventory of supplementary teaching material
- preparation of bulletin boards and other class displays

F. **Classroom Instruction**
- classroom management strategies appropriate to age level
- inclusion of small group and individual instruction for remediation and enrichment

G. **Extra-curricular Involvement**
- grade level programs
- choruses
- sports activities
- bus duty
- lunch duty
- recess supervision
- PTA meetings
- parent visitation and conferences

H. **Special Learners**
- development of remediation and enrichment activities
- design of activities which involve all learners
- development of strategies for specific student needs through consultation with non-music faculty

V. PLANNING AND TEACHING IN CHORAL SETTINGS

A. Long-Range Planning
- year-long calendar
- provide explanation & rationale for literature selection
- research and select concert repertoire based on appropriate literature for specific ensembles
- justify long-range planning based on long-range learning objectives
- create basic plan for concert literature from introduction to performance

B. Short-term Planning
- identify specific goals for weekly and daily plans
- create written plans to accomplish identified goal

C. Specificity of Written Plans
- timed allocation of activities
- anticipated problem areas to address
- preventative measures for problem areas
- sequential activities which address daily goal

D. Material Selection and/or Preparation
- prepare annotated choral music file from library
- create a repertoire list of "standard" repertoire for specific ensemble types
- create a repertoire list of "sure fire" pieces which are successful for specific ensemble types

E. Individual Instruction
- work with individual students who are experiencing vocal problems
- assist in preparation for auditions and festivals

F. Small Group Instruction
- sectional work
- select ensemble participation
G. **Ensemble Rehearsing**
- outline alternative rehearsal procedures to solve one rehearsal problem
- video-tape cooperating teacher and discuss rehearsal strategies and their efficacy
- video-tape learners only and discuss their individual learning habits

H. **Extra-curricular Involvement**
- create and implement a short program for a show choir, jazz choir, or chamber choir
- attend (and participate in) non-choral departmental extracurricular activities

I. **Special Learners**
- awareness of available support staff

J. **Assessment**
- individual and group vocal testing
- create portfolio assignments for learners

VI. **PLANNING AND TEACHING IN INSTRUMENTAL SETTINGS**

A. **Long-Range Planning**
- literature selection for year/semester
- creation of plan covering complete rehearsal period for specific composition

B. **Short-term Planning**
- daily and weekly written plans
- awareness of day-to-day continuity and transfer

C. **Specificity of written plan**
- very specific initially and gradually becoming more general as student teacher becomes more competent
- include periodic assessment

D. **Individual Instruction**
- work with students who are changing instruments
- prepare auditions and festival literature
E. **Small Group Instruction**
   - Create a small ensemble based upon expertise
   - Prepare an small ensemble for public performance

F. **Extra-curricular Involvement**
   - provide experiences with pep band
   - create and prepare marching drill
Assumption of Tasks

The structure of each individual student teaching experience depends upon many factors. The schedule of the school day, the time of year, the cooperating teacher's schedule, and the full-semester/half-semester placement of the student teacher all have an impact on how he/she is integrated into the school setting. These guidelines are purposely vague to allow you and your student teacher to determine what is appropriate in your specific situation.

The student teaching experience should begin with a brief period (one or two days) during which the student observes normal class activities and follows your schedule. The student teacher should attend to the "basics": the physical layout of the room, format of the class, the warm-up exercises used, how discipline is handled, how attendance is taken, etc. This is also a good time for student teachers to familiarize themselves with the names of the students and the materials to be used. Student teachers should plan a focus for observation and a means of gathering data during the observation.

The question of how much observation is needed before the student teacher begins to work with the pupils is best handled through conversation between each individual cooperating teacher and student teacher. Some students will feel comfortable enough to begin after one or two days of observation while others may have to be gently pushed into their first teaching activities. We recommend that the student be somehow integrated into each class in a teaching capacity ASAP, or at least by the end of the first week.

Often during this initial period, the student teacher will be incorporated into the class by helping with organizational tasks, by playing/singing with the ensemble, or by taking sectionals or small groups for short periods of time. A team-teaching approach works best at this stage as the students need supervision until they feel comfortable with the setting and the children. While Penn State students have many opportunities to teach prior to student teaching, you will find that they feel less comfortable in each new setting.

Once your student teacher becomes comfortable with these initial activities, begin to add teaching duties and responsibilities gradually. For half-semester student teachers, this process must be accelerated. Attempt to assign total responsibility for specific curricular aspects, classes, rehearsal pieces etc. In this manner, the student will begin to "take ownership" as well as grow accustomed to the rigors of the public school teaching schedule. We recommend that student teachers continue to observe their cooperating teachers as they assume more teaching responsibility.
By the last weeks of the student teacher's time with you, he/she should be given as much full-time teaching responsibility as possible. In some cases, your student teacher may take over the complete load and responsibility for every aspect of the teaching day. In other cases, the performance demands of the program will not allow for such a monopoly and a compromise will be met giving the student teacher full-time teaching responsibility for one particular group of pupils. This decision is best made by you and the student teacher together.

To facilitate your long-range planning, a sample task assumption timeline has been prepared for your use (see following page). We recommend that, during the first week, you and your student teacher should sit down to discuss the semester and prepare a "course of action".

Note:

Encourage your student teacher to learn the "dirty jobs" as well as partake in actual teaching tasks. Collecting money for the fund raiser, handing out instruments, putting together bulletin boards, going to the duplicating machine, and moving furniture are all part of what teachers do!! We do ask, however, that these activities balance teaching activities over the course of the student teaching experience.