THE PENNSYLVANIA STATE UNIVERSITY

College of Arts and Architecture
School of Music

PARTNERSHIP FOR
MUSIC TEACHER EXCELLENCE

A Guide for Cooperating Teachers,
Student Teachers, and University Supervisors

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Mission Statement
Bachelor of Music Education (B.M.E.)
Teacher Certification in Music Education

The goal of the Penn State Music Teacher Education Program is to prepare exemplary music teachers for K-12 music programs. Such individuals can provide outstanding personal and musical models for children and youth and have a firm foundation in pedagogy on which to build music teaching skills. Penn State B.M.E. graduates exhibit excellence in music teaching as defined below.

As PERSONAL MODELS for children and youth, music teachers are caring, sensitive individuals who are willing and able to empathize with widely diverse student populations. They exhibit a high sense of personal integrity and demonstrate a concern for improving the quality of life in their immediate as well as global environments. They establish and maintain positive relations with people both like and unlike themselves and demonstrate the ability to provide positive and constructive leadership. They are in good mental, physical, and social health. They demonstrate the ability to establish and achieve personal goals. They have a positive outlook on life.

As MUSICAL MODELS, they provide musical leadership in a manner that enables others to experience music from a wide variety of cultures and genres with ever-increasing depth and sensitivity. They demonstrate technical accuracy, fluency, and musical understanding in their roles as performers, conductors, composers, arrangers, improvisers, and analyzers of music.

As emerging PEDAGOGUES, they are aware of patterns of human development, especially those of children and youth, and are knowledgeable about basic principles of music learning and learning theory. They are able to develop music curricula, select appropriate repertoire, plan instruction, and assess music learning of students that fosters appropriate interaction between learners and music that results in efficient learning.

B.M.E. Program Description

Students are admitted to the School of Music by successfully completing an audition in their applied area. Students track the Music Education option but do not apply to the degree program until the end of the sophomore year. Students have a one-hour lesson on their major instrument with the applied faculty member for 7 semesters. During the first two years of study, students complete music theory, aural skills, history, piano, and voice study. They also enroll in a seminar in music education their first semester on campus. During the sophomore year students take a variety of techniques courses to prepare them for entrance to the Music Education degree program - brass, percussion, strings, woodwinds, guitar, care and nurture of young voices.

During the junior year, students complete a two-semester sequence of music education courses (Music Learning and Development; Instructional Materials; Instructional Practices), teaching practica, and conducting courses. In the senior year, students enroll in one capstone course of their choice (elementary general/choral music, middle school general/choral music, high school general/choral music; beginning/intermediate band, secondary band, strings/orchestra).

Additionally, students select from a variety of courses to complete their "Individualized Emphasis". This selection is based on their strengths and weaknesses and their preferred teaching setting. Course selections are approved by Music Education faculty members.

Specific program information is located in the Undergraduate Handbook (http://www.music.psu.edu/current/handbooks.html)

and also on the Music Education web site (http://www.music.psu.edu/musiced/undergrad_BME.html).

CHAPTER TWO

INSTRUCTIONAL PLANNING

Introduction

Music student teachers have acquired a theoretical knowledge of lesson plans from methods courses and practica; they have also implemented their lesson plans to fulfill requirements for these courses. All student teachers, however, need help in the types of planning necessary for individual teaching situations.

The University does not require a specific format for use in planning. (Plan formats used by the students in previous methods classes are found in this chapter.) The student teacher is advised to observe the policies followed in the school and in the cooperating teacher's classroom and to use the format which is most useful.

Suggestions to Help Student Teachers Plan Effectively

1. Acquaint your student teacher with your long-range plans for the semester and the year so that planning is consistent with the overall objectives you have established. Show sample plans which could serve as preliminary guides for initial planning.

2. Explain your system of collecting and organizing files of instructional materials. Expect student teachers to develop their own files and maintain records of student achievement.

3. Even though you as an experienced teacher may not rely on detailed plans, your student teacher needs to prepare daily written plans which provide for more specific and accurate thinking. The plans should be thorough enough to provide the student teacher with clearly sequenced guidelines and to promote a feeling of confidence before the class.

4. Lesson plans must be readily available to student teachers where they can best make use of them.

5. The University supervisor should be regarded as a resource person who is "on call" to assist with problems in planning. The supervisor will generally request a copy of the plan of the lesson to be observed.

6. **Lesson plans MUST reference the PA Standards and the National Standards which will be covered in the lesson. They should also include *assessment* procedures.**

Questions to Help Student Teachers Evaluate Plans

1. Do you have the purpose of the learning situation clearly in mind?

2. Have you thoroughly prepared the plans and materials for the learning experience? Are there enough resources available for learners' use?

3. What provision have you made for individual differences in learner needs, interests and abilities?

4. Are your plans flexible and yet focused on the subject?

5. Have you provided alternative plans in case your plans are not adequate for the period (e.g., too short, too long, too easy, too hard)?

6. Can you maintain your poise and sense of direction even if your plans do not go as you anticipated?

7. Are you able to alter your plans when you see they are not working?

8. Can you determine where in your plans you have succeeded or failed?

9. Are you willing to incorporate the suggestions and criticisms of your cooperating teacher into your plans?

10. Are your activities planned so that they run smoothly?

11. Have you considered:
    a. What progress toward the goals was made yesterday?
    b. On the basis of yesterday's experiences, what should be covered today?
    c. In today's lesson, in what ways do your purposes differ from the learners' purposes?

12. Have you planned to evaluate the ability of learners to apply what they have learned?

13. Could a substitute teach this lesson from your plans without any additional comments from you?

14. Have you provided for the introduction of new material and the review of old material?

15. Have you provided for the development of musical understanding and attitude as well as performance skills?

Evaluating Long-Term Planning

        The following criteria may be used by the cooperating teacher and the student teacher to assess the effectiveness of a long-term course of study.

1.   Stated learning principles are related to specific learner or student teacher activities.

2.   The importance of the course of study is explained in terms learners would likely accept and understand.

3.   Each goal is supported by specific objectives.

4   The sequence of the objectives is appropriate.

5.   The goals and objectives are realistic for this group of learners.

6.   The objectives consider individual differences among learners.

7.   The content presentation indicates complete and sequential conceptual understanding.

8.   The presentation is detailed enough that any teacher in the same field could teach this unit.

9.   The amount of content is appropriate for the length of time available.

10.   A variety of teaching strategies are included in the daily activities.

11.   The teaching strategies indicate awareness of individual differences.

12.   The daily plans include a variety of materials and resources.

13.   The objectives, teaching strategies, and evaluations are consistent.

14.   A variety of evaluative techniques is employed.

15.   Provisions are made for communicating evaluative criteria to learners.

16.   The materials are neatly presented.

General Music Plan

The following guidelines are used for planning lessons in general music methods courses.

National and PA Standards

Objectives

Since music skills take time to develop (much like reading skills, math skills, etc.), objectives for all skill areas should be included in every lesson: Singing voice and/or tonal, rhythm, and independent musicianship/harmonic concepts. Other music concepts should also be included where appropriate, usually grades 2 and older.

Song Dovetailing

When ordering songs and recorded music in the lesson, you should be careful to dovetail: Move to a song with either the same meter as the previous song or one with the same mode as the previous song. For example: If the first song is Major/Duple, then the next song should be either Major/Triple or Minor/Duple. This insures that a variety of modes and meters is used.

Familiar/Unfamiliar

Lessons are most effective when they begin and end with familiar songs and/or activities. New songs should be placed near the beginning of the lesson, usually second. If two new songs are to be introduced, then a familiar song should be placed in between them. However, if only four songs are to be used in the lesson and two of them are unfamiliar, then it is better to place the two new songs in the middle of the lesson thereby beginning and ending with familiar songs.

Activities

Activities should be appropriate for the grade level, should meet the stated objectives, and be of a certain variety. In other words, if you use a rondo to develop tonal skills, then use a different technique to develop rhythm skills. Include singing, listening, playing, moving and creating activities as often as possible in every lesson. Try to also vary techniques from lesson to lesson. Use of the Objective/activities charts helps to eliminate this possibility.

Assessment and Evaluation

Methods of assessing and evaluating students' accomplishment of objectives during the lesson should be noted in every lesson plan or identified prior to teaching the lesson. In addition, it helps to note the children's achievement at the conclusion of every lesson.

Grade Level <u>5/6th</u>   Date <u>10/29/09</u>   Teacher

National and PA Standards:

OBJECTIVES:

Rhythm:
1. Duple: VP (TB, MB, & divisions)
2. Triple: VP (TB & MB)
3. Other: E/R meter – duple/triple

Tonal:
4. Major: VP (I, IV, V)
5. Minor: VP (I, IV, V)
6. Other: E/R mode – major/minor

Harmonic:
7. rhythm rondo, ostinato, tonal rondo

Other:
8. TWBAT learn ss names and assess current class achievement;
E/R: AB form

OBJ #	Techniques	Mode/Meter/Fam	Evaluation
1 4	1. Telephone Song sing for the ss, they pat/clap ss sing cm, arps, review song, pass out name tags (do two names each song)	maj/dup/fam	
1/7	2. Rhythm rondo build a sandwich, VP (play pattern for them, not chant for them)	dup/fam?	
1/3 5 5/7 5	3. Ghost of John t sings, ss show pc or pcc ss echo cm and arps, do rondo VP with tonic ss then sing rondo pattern as ost, t sings song teach song, ss echo cm and arps	min/dup/unfam	
2/8 5	4. Autumn divide ss into two groups, one group sticks, one tambourines play record, ss play on cue, (one group A, B) ss echo cm and then sing song	min/trip/fam	
2	5. triple patterns ss pat TB, echo some patterns then recognize divide class into 2 groups, select a leader for each group if leader's hand is up while t plays, that group chants pattern, etc.	trip/fam?	
2/7 4	6. Git Along Little Doggies ss chant pattern as ost. while t sings song t sings again and ss chant on cue (groups from above) teach song by rote, short phrases only (?)	maj/trip/unfam	
6 4	7. This Land is Your Land t sings, ss listen if sounds more like Autumn or Doggies ss sing song, sing again and t sings arps as ost	maj/dup/fam	
4/7	8. Name Rondo ss echo "line up now" on "s m d", then do rondo, t sings a name(s), that ss hands in nametag and lines up at the door, all ss respond w/ rondo part; Repeat for all ss, those at door also sing!!	maj/dup/unfam	

Choral Rehearsal Plan/Full Rehearsal

General Concept/Skill to be addressed:
_____
Learner Objective: (musical skill)

_____
*Teacher Objective: (instructional skill)

_____
Warm-Up Activities

1. _____
Physical stretching, mental preparation

2. _____
Breathing/inhalation, prolonged exhalation

3. _____
Easy ascending interval work

4. _____
Range extension on vowels and voiced consonants

5. _____
Melismatic passage with unvoiced consonants

Sight-Singing/Ear-Training

1. _____
Multi-part tuning, balance, harmonic movement

2. _____
Dissonance, quarter-tone movement

3. _____
Sight-singing/new key, modality, interval, rhythmic movement

4. _____
Exercise created directly from first piece/transition

Piece #1
review, polish, read new section
Piece #2
detailed work/analysis
Piece #3
review, transition to following rehearsal

Closure
announcements/run

<p style="text-align:center">
<u>Choral Rehearsal Plan</u>
Specific Composition
</p>

<u>Piece</u>:

<u>Musical/Technical concept</u>:

<u>Trouble spots to address</u>:

<u>Introductory/Transitionary strategy</u>:

<u>Learner objective(s)</u>:

<u>Teacher objective</u>:

<u>Synthesis activities</u>:

      1. run section to be rehearsed

      2. learner self-evaluation

<u>Analysis activities</u>:

      4. break down as needed/focus on discrete elements

      5. gradually add concepts

<u>Synthesis activities</u>:

      6. run section

      7. put back into context within entire piece

<u>Closure</u>:

      8. learner self-evaluation

      9. transition using concepts addressed into next rehearsal segment.

<p style="text-align:center">Instrumental Rehearsal Plan
Full Rehearsal/Group Lessons</p>

I.   <u>Warm-Up</u>

Individual: warming the instrument
                  activating embouchure muscles
                  breath support

Ensemble: listening
                  tone quality
                  intonation
                  balance
                  phrasing
                  dynamics

II.   <u>Skill/Technique Session</u>

Rhythm reading
Rhythmic pulse
Meter and subdivision
Melodic pattern reading
Exercises serve as transition to literature rehearsal

III.   <u>Main Rehearsal Goals/Significant Time Investment</u>

Intensive rehearsal on literature

IV.   <u>Reading Time/Familiar Music</u>

Play literature for continuity
Work transitions between sections
Sight-reading experiences
Core repertoire

TITLE OF COMPOSITION

I.   **Long Range Objectives** - In the process of preparing this selection for performance, students will:

      A.   perform <u>(composition title)</u> with acceptable technical accuracy and appropriate expressiveness.

<u>Performance Skills</u>

      B.

      C.

      D.

      E.

      (more or fewer objectives as deemed appropriate)

<u>Musical Understandings and Aural Skills</u>

      F.

      G.

      H.

      I.

      (more or fewer objectives as deemed appropriate)

II.   **Anticipated Performance Problems**

      A.

      B.

      C.

      D.

      (as many or as few as are deemed appropriate)

III.   **Daily Rehearsal Objectives** - In today's rehearsal of   composition title, students will:

     A.

     B.

     C.

     (as many as are deemed appropriate for the time allotted in today's rehearsal of this composition)

IV.   **Procedures** - This rehearsal's anticipated order of activities; in as much detail as is necessary to facilitate effective teaching, content, etc.

     A.

     B.

     C.

     (these should parallel the objectives but are not the same as objectives; this is what the teacher plans to do to reach the objectives identified in Section III; include reminders of special equipment, handouts, announcements, etc. pertaining to today's objectives for (composition title). For young educators this often looks and sounds like a script. Consideration and inclusion of alternative procedures is advisable for those inevitable situations where what you have planned just "ain't workin'".

V.   **Evaluation** - Use this section of your plan to make notes to yourself concerning the effectiveness of today's rehearsal AND concerns for future rehearsal.

Today's Rehearsal Accomplishments and Frustrations
     A.

     B.

     C.

Don't Forget For The Next Time We Work On This Piece
     A.

     B.

     C.
     (Note as many as necessary; as soon after rehearsal as possible)

CHAPTER THREE THE   MEMBERS

OF THE PARTNERSHIP*

<u>Student Teachers</u>

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.

<u>CLEARANCES REQUIRED FOR STUDENT TEACHING</u>

- 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 ($30.00) 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!**
$30 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!)

<u>Act 151</u>: **"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!**

<u>TUBERCULOSIS TEST</u>

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 <u>photocopies</u> of ALL clearances and verifications will be accepted. **KEEP ALL ORIGINALS IN A SAFE PLACE!**

<u>Additional Responsibilities</u>
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 (254 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.

13.   Complete: Weekly Journal
                          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.

JOURNAL ENTRIES for Student Teaching
What is a guided journal entry?
How can reflection help us grow as a teacher?

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 <u>teaching</u> 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 <u>**GUIDED** journal entry</u>:

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 <u>E-MAILED</u>
EACH SATURDAY TO UNIVERSITY SUPERVISOR
AND PMTE COORDINATOR**

<u>Video-Tape Self-Analysis</u>

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.**

Because 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 any courses, including online or independent study courses
    (2) have incomplete courses from prior semesters
    (3) participate in large or small ensembles or studio classes whether for credit or non-credit
    (4) register for coursework at other institutions
    (5) continue teaching assistantships
    (6) seek or continue employment of any type

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

Requests for 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 his or her student teaching assignments. The petition must be submitted by the student to the Program Coordinator (currently Mrs. Dougherty) **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. An opportunity that becomes known to the student teacher after the student teaching semester begins will be considered on a case-by-case basis, in consort with other requests and in regard to the timeliness of the request.** 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.

<u>Cooperating Teachers</u>

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.

<u>Responsibilities</u>

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 <u>and</u> 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 <u>constantly</u>. 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. <u>You or your certified substitute must always be in the building when your student teacher is teaching.</u>

10. Provide <u>consistent and meaningful feedback</u> 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 <u>immediately</u> 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 <u>immediately</u> if problems arise between you and the Supervisor which you perceive to be critical to the success of the partnership.

14. Complete: Mid-Experience Report
                        Final Evaluation Form and Letter of Recommendation
                        Supervisor Evaluation

<u>Helpful Hints</u>

"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. You will be consulted by the PMTE Coordinator regarding any requests for absence other than illness or death in the family which will require your approval.

"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". <u>Two </u>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 <u>cannot </u>legally take over your classes without a certified teacher present. Your school district <u>must </u>assign a substitute teacher.

Of course, the student teacher <u>can </u>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 <u>must </u>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.

<u>University Supervisors</u>

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.

<u>Supervisor Responsibilities</u>

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 <u>not </u>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. Respond to the student teacher's journal within three days of receiving it.

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
			PDE 430 forms (Mid-experience and Final) **with Student Signature**

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.

<u>Student Teacher Experiences</u>

I.   ORIENTATION
     A.   <u>School</u>

          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.   <u>Student Scheduling</u>

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

III.   RELATED EXPERIENCES

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

B.   <u>Professional Meetings and Festivals</u>

- 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 expection 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.   <u>Long-Range Planning</u>
-   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.   <u>Short-term Planning</u>
-   identify specific goals for weekly and daily plans
-   create written plans to accomplish identified goal

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

D.   <u>Material Selection and/or Preparation</u>
-   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.   <u>Individual Instruction</u>
-   work with individual students who are experiencing vocal problems
-   assist in preparation for auditions and festivals

F.   <u>Small Group Instruction</u>
-   sectional work
-   select ensemble participation

G. <u>Ensemble Rehearsing</u>
- 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. <u>Extra-curricular Involvement</u>
- 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. <u>Special Learners</u>
- awareness of available support staff

J. <u>Assessment</u>
- individual and group vocal testing
- create portfolio assignments for learners

VI. PLANNING AND TEACHING IN INSTRUMENTAL SETTINGS

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

B. <u>Short-term Planning</u>
- daily and weekly written plans
- awareness of day-to-day continuity and transfer

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

D. <u>Individual Instruction</u>
- work with students who are changing instruments
- prepare auditions and festival literature

E.   <u>Small Group Instruction</u>
-      Create a small ensemble based upon expertise
-      Prepare an small ensemble for public performance

F.   <u>Extra-curricular Involvement</u>
-      provide experiences with pep band
-      create and prepare marching drill

<u>Assumption of Tasks</u>

       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 <u>brief</u> 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 <u>short</u> 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 <u>gradually</u>. **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.

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 <u>balance</u> teaching activities over the course of the student teaching experience.

CHAPTER FOUR

ASSESSMENT, EVALUATION AND THE ASSIGNMENT OF GRADES

Assessment of progress and projection of future performance are based on all the evidence assembled throughout the student teaching experience. The purpose of assessment is to assist the student teacher in identifying the next steps of professional development. Assessment is **process-oriented**; collaborative, continuous and comprehensive. Evaluation, on the other hand, is **product-oriented;** an objective judgment by an outside source.

As a final result of the ongoing assessment process, the cooperating teacher will provide further feedback to the student teacher at the end of the student teaching experience by completing an evaluation form. The University supervisor will also complete an evaluation form and assign a final grade for the semester. The assignment of a grade to the student teacher is a difficult task and is primarily the responsibility of the University supervisor. It is important that the University supervisor remember that the student teacher is not a "finished product". The grade should therefore not only reflect the professional development observed during the experience but also represent a prediction of future success as a music educator.

The University supervisor will attempt to use all materials at his/her disposal to arrive at a final grade that fairly represents the student teacher's performance and potential. The cooperating teacher's final evaluation form will serve as a crucial source of information for the University supervisor's assessment, but will not serve as the only source. The grade of A, A-, B+, B, B-, C, D, or F may be assigned. **A grade of D or lower disqualifies the student from certification by the Commonwealth of Pennsylvania.** In practical terms, a D denotes failure of the student teaching experience. The final grade should have some correlation to the scores indicated on the PMTE Final Reports completed by both the cooperating teacher and the University supervisor.

Communication between the cooperating teacher and the University supervisor is vital to the final evaluation and grading of the student teacher. During the final supervisory visit, the cooperating teacher and the supervisor should discuss the final assessment. The University supervisor will then consider all evaluations when deciding on a final grade. The cooperating teacher and supervisor will then submit the final evaluation forms, including the University supervisor's recommendation of a final grade, to the Program Coordinator who makes the final determination.

Communication with the student teacher is also an important factor of the final evaluation. If assessment has been ongoing throughout the experience, the student

should already be aware of your judgments. The cooperating teacher and supervisor should share feedback from their final evaluation forms as soon as they have been completed, and the University supervisor should report the final grade as soon as it has been determined. However, the possible final grade should NOT be discussed with the student teacher. If the student teacher wishes to know his/her final grade before it is posted, s/he should consult with the Program Coordinator.

The Mid-Experience Report

The following report is to be completed by the cooperating teacher(s), student teacher, and University supervisor (if possible) around the middle of the student teacher's experience in any given setting. Student teachers who split their time equally between emphases (8-week placements) will therefore complete the report once for each placement. The Mid-Experience Report allows all team members the opportunity to assess the progress made thus far as well as to set goals for the final portion of the experience. **The student teacher is urged to view the report as a self-assessment.**

The criteria in the report are identical to those found in the STUDENT TEACHING EVALUATION to be completed at the conclusion of the student teaching experience. Unlike the final evaluation, (submitted to the student's University placement file and subsequently read by prospective employers), the completed Mid-Experience Report will only be read by the University Supervisor and, if appropriate, other music education faculty members. **Feel free to make comments in the margins and use an informal writing style.**

All forms can be found at http://www.music.psu.edu/musiced/student_teaching.html

<u>We strongly suggest the following format:</u>

1.   Cooperating teacher <u>and</u> student teacher complete the form individually one week prior to the mid-point. The University supervisor will complete a mid-evaluation at mid-semester.

2.   Student teacher and cooperating teacher meet <u>together</u> the following week to discuss their ratings and set a joint course of action for the remainder of the student teaching experience. Consensus is not required but heartily encouraged.

3. The student teacher and University supervisor will meet together to discuss the supervisor's mid-evaluation. If the cooperating teacher can be present for this meeting, it would be beneficial.

4. All team members submit their individual forms to the Program Coordinator following the joint conference.

Return a copy of ALL completed reports to:

Debbie Dougherty
Program Coordinator
Partnership for Music Teacher Excellence
254 Music Building I
University Park, PA 16802-1901

The Student Teacher Final Evaluation

At the conclusion of the semester, the cooperating teacher and supervisor are asked to make a final evaluation of the student teacher. This evaluation should provide the student teacher with constructive criticism which may be useful for beginning his/her professional career.

The final evaluation involves the completion of a form which eventually is sent to the University Career Planning and Placement Office. This form consists of seven areas of performance and additional comments. It is necessary to be truthful but not unduly hinder the student teacher's chances for the best position for which he/she is qualified. This task is especially difficult because it deals with the student teacher's potential, and may therefore be a prediction of his/her success. It must be remembered that student teaching provides only a foundation for future growth.

The following suggestions may be used as a guide for the cooperating teacher and supervisor in writing comments in the last section.

- Describe briefly the setting of the assignment--grade, subject, or any other unusual facts which greatly affected the work of the student teacher.

- Give both strengths and weaknesses, being careful not to overdo either.

- Be careful to avoid blunt statements in presenting the weaknesses of the student.

- Give your honest judgment of the student teacher now and a reasonable prediction of his/her probable future development.

- Identify the type of situation in which you think the student teacher is most likely to succeed.

- Recall the student teacher's most outstanding achievement and try to make brief reference to it.

- Make sure your comments correspond to the criteria in the "Student Teaching Evaluation" form.

The following open-ended statements (Sandefur & Hinely, 1966) may prove helpful:

- The learning activities that this student teacher seemed to direct most effectively were ...

- The pupils' response to this student teacher was ...

- The student teacher's ability to maintain effective classroom behavior was ...

- This student teacher was particularly strong in his/her ability to ...

- This student teacher could improve by strengthening competence in ...

- Some activities this student teacher participated in other than student teaching were ...

- This student teacher's ability to work effectively with the professional staff was ...

The following global scale from the same source may offer additional help:

- (Student teacher) still falls short of being ready to take on a regular teaching position; needs further improvement before I could honestly predict his/her success in the teaching profession.

- (Student teacher) is making progress and shows promise; for his/her own good, however, it would probably be best if in his/her first position he/she could continue to receive close supervision and support for a while longer.

- (Student teacher) has done a reasonably good job, and I feel he/she is now competent to handle a classroom of his/her own satisfactorily.

- (Student teacher) has done a very good job. I am convinced he/she will be an asset to whatever school system may hire him/her; he/she may even become outstanding in time.

- (Student teacher) has done an unusually good job; with a little more opportunity for professional growth which will come from having a job on his/her own, he/she is almost certain to become an outstanding teacher.

- (Student teacher) has done such an outstanding job that I believe right now he/she could step into any school and be considered an outstanding teacher.

The final evaluation can be found at http://www.music.psu.edu/musiced/student_teaching.html

Seminar Assignments for e-portfolio
(Subject to Change)

After First Seminar:
- Resume draft
- Philosophy/Vision Statement draft
- Begin to think of unit plan
- Management Plan draft
- Student Learning Objective (SLO)

After Second Seminar:
- Management plan developed
- Unit Plan Sketch
- Final organization of Portfolio should be determined by this time
- Table of Contents identifying ALL sections-----you should have collected evidence for at least 75% of the categories

After Third Seminar:
- Evidence in ALL categories
- You should have ample evidence of STUDENT work---examples of completed assignments, student performances, written work samples
- Select evidence which *compares* work <u>early </u>in a Unit to <u>final </u>work

Fourth Seminar:
- Bring your completed e-portfolio to share with your colleagues and the Music Education Faculty.

EVALUATION:

Your portfolio will be reviewed by some members of the Music Education faculty and your peers. The rubric for final evaluation will be given to you. **Your Professionalism grade will include portfolio grade, attendance, weekly journals and participation in the seminars.**

CHAPTER FIVE

THE MENTORING

PROCESS

<u>Introduction</u>

The cooperating teacher with whom the student teacher works becomes the primary mentor and guide during the student teaching experience. The quality of the experience is largely influenced by the cooperating teacher's ability to provide a model of classroom practice, structured teaching opportunities for the student teacher, and guidance in the development of the student teacher's instructional skills and behaviors. The influence of cooperating teachers upon student teachers is indeed equal to the profound influence of teachers upon children.

Because your ability to interact with and support the student teacher is crucial to the outcome of the student teaching process, your supervision approach will affect the student teacher directly. The critical role you play and the supervisory practices you employ are vital to the development of a positive student teaching experience. You too are teacher educators.

This chapter delineates some of the concepts of a mentoring process known as <u>developmental clinical supervision </u>(Glickman, 1985). In brief, this supervision system is based on supervision and conferencing strategies that respond directly to student teachers based on their individual thought development level. The first section defines the goal-setting process and how you and your student teacher can choose a weekly focus using a "portrait of good teaching". The second section sets out a brief explanation of student teacher observation and offers ways that you can objectively (and easily) recognize the progress (or lack of progress) your student teacher is making.

Following the explanation regarding "what to look for" (goal-setting) and "how to look for it" (observation), a brief explanation of student teacher thought development levels is provided. This information is <u>crucial </u>to you as a cooperating teacher, for your conference approach and communication methods must complement these levels. Directive, collaborative, and nondirective supervision methods are then outlined. Through use of these methods, not only do you assist the student teacher to develop better teaching skills, you also assist him/her to "think harder and smarter" about teaching.

The last section of the chapter deals with the clinical supervision cycle: when to meet with the student and what happens during those meetings. Finally, the mentoring process is summarized to give you an idea of "what to do and when to do it". It is hoped that you will find this material helpful as you begin your important work as a cooperating teacher.

The Goal-Setting Process

Instructional supervision has been defined as the process of helping the teacher reduce the discrepancy between <u>actual</u> teaching behavior and <u>ideal</u> teaching behavior. In order to supervise student teachers effectively, we recommend therefore that cooperating teachers use a "definition of ideal teaching" so that young teachers may be assisted more systematically in the progress toward that ideal. Another important reason for the establishment of a definition of effective instruction is the need for a common vocabulary for student teachers and cooperating teachers to use in conferences, as the backgrounds of cooperating teachers may differ from that of student teachers.

To that end, we have developed a "narrowed focus on teaching": a common definition of effective instruction for you and your student teacher to use. <u>The Effective Teacher</u> guides were derived from a large body of educational research on teacher effectiveness. The teaching skills and characteristics included in the guides have been proven to influence student achievement directly.

As you observe and talk with your student teacher in conferences, we suggest that you refer to these guides and choose specific goals to address weekly. At the outset of the student teaching experience, <u>you</u> may wish to establish these goals but, as the experience evolves, your student teacher should become a partner in the goal-setting process. Also, please feel free to add any teaching behaviors that <u>you</u> feel are important to effective instruction.

We recommend that only one or two goals be set weekly. You might also like to establish more long-term areas of concentration. It is important to remember, however, that the "teaching act" is extremely complex and <u>student teachers often are unable initially to concentrate on a number of things at one time.</u> As they attain their initial instructional goals, however, they will become more self-confident and more successful in the classroom. At that point, you may wish to expand your goal-setting approach.

All student teachers begin the experience with their own individual strengths and weaknesses. Your student teacher may totally eliminate some weaknesses and make substantive progress toward more effective instruction. Others may not attain their goals at all! It <u>is</u> unrealistic to assume that all student teachers will be truly effective teachers by the completion of their student teaching experience. Therefore, <u>please be careful</u> to avoid using these guides as a constant means of evaluation.

All the cooperating teachers who have used these guides previously reported that the <u>first</u> goal they addressed with their student teachers regarded "talking infrequently". Once this goal was achieved, they noted a positive change in the student

teacher's "pacing" and "lesson momentum" as well. This illustrates the interactive nature of the goal-setting process. As you work with your student teacher, attempt to prioritize the goals so that, while your student teacher is working on one goal, other areas of instruction are being improved as well.

To aid you in the goal-setting process, the Effective Teacher guides have been separated into the following broad categories:

- Musical Competency;

- Planning;

- Learner Assessment;

- Instructional Leadership;

- Management;

- Professional and Personal Characteristics;

As you begin the goal-setting process with your student teacher, attempt to determine in which of these broad categories you wish to start. From there, more specific goals can be addressed.

The Effective General Music Teacher
A Guide for Goal-Setting

<u>Musical Competencies</u>

Musical competencies of effective general music teachers include the ability to:

- sight-sing;

- provide appropriate accompaniments for learner activities;

- provide a quality vocal model for learners;

- arrange music to fit learner ability levels;

- use clear, expressive gestures;

- use appropriate musical language when describing music;

- improvise on classroom instruments;

- lead, teach, and review songs effectively;

- select appropriate musical activities for learners using
    a. appropriate musical literature for listening activities,
    b. appropriate materials for composition activities,
    c. awareness of cultural diversity,
    d. knowledge of learner musical development,
    e. knowledge of music technology.

<u>Planning</u>

Effective plans of general music teachers often include:

- long range goals and specific daily objectives;

- lesson objectives related to student interest and need;

- sequential instruction appropriate to content;

- review of previously learned material;

- varied learning activities for each objective;

- activities in which all learners are involved in performing, listening/responding, and creating;

- timed allocation of activities;

- smooth transitions between activities;

- appropriate closure for lessons and courses of study.

Learner Assessment
Effective general music teachers often assess their pupil's progress by:

- listening and responding to learner musical performance and verbal communication;

- holding learners accountable for learning;

- creating appropriate formative and summative evaluation tools;

- providing clear and appropriate assignments;

- providing sincere positive feedback;

- providing constructive negative feedback;

- providing alternative learning activities as a result of ongoing assessment.

Instructional Leadership
Instructional leadership characteristics of effective general music teachers often include:

- setting high expectations for learner achievement;

- creating an environment conducive to music learning;

- inviting students to participate in learning activities;

- modeling effectively and frequently;

- occasionally using verbal and visual imagery to reinforce ideas;

- giving and repeating clear instructions;

- asking questions when appropriate;

- using learner responses to amplify instruction;

- pacing instruction in small, quick steps;

- maintaining lesson momentum;

- employing a variety of strategies for accomplishing goals;

- providing immediate alternatives when planned approaches falter.

Management

Effective general music teachers often maintain a positive classroom environment by:

- planning use of time, space, and materials which will ensure learner success;

- knowing and using learner names;

- maintaining an active pace throughout lesson;

- varying activities within each lesson;

- involving a majority of learners in all activities;

- using preventive discipline techniques such as eye contact, proximity, and student involvement;

- using consistent language when dealing with learners.

Professional and Personal Characteristics

Professional and personal characteristics often exhibited by effective general music teachers include:

- enthusiasm for teaching;

- independent decision-making;

- creative approach to instruction;

- professional goal orientation;

- organized management of tasks;

-   love of music;

-   respect for others;

-   caring attitude toward learners;

-   verbal fluency;

-   extroversion;

-   sense of humor;

-   desire to improve.

The Effective Choral Music Teacher
A Guide for Goal-Setting

Musical Competencies
Musical competencies of effective choral music teachers include the ability to:

-   sight-sing;

-   provide a quality vocal model in rehearsal/lessons;

-   accompany learners on keyboard instruments;

-   read from a open choral score;

-   analyze a full choral score for rehearsal purposes;

-   arrange music to fit learner ability levels;

-   conduct choral compositions with:
        a. clear beat patterns;
        b. gesture which promotes musical expression;

-   select appropriate learning activities for learners using;
        a. high-quality choral literature,
        b. literature appropriate to age and ability level,
        c. knowledge of learner musical development,
        d. knowledge of choral chamber music techniques,

e. knowledge of show/jazz choir techniques.

Planning
Effective plans of choral music teachers often include:

- long range goals and specific daily goals for lessons/rehearsals;

- activities related to learner need;

- sequential instruction appropriate to content;

- variety of musical experiences;

- timed allocation of activities;

- smooth transitions between activities;

- beginning activities which are familiar;

- middle activities which are detailed and analytical;

- ending activities which are familiar and enjoyable;

Learner Assessment
Effective choral music teachers often assess their pupil's progress by:

- diagnosing musical errors quickly and accurately;

- solving musical errors quickly and efficiently;

- holding pupils accountable for musical learning;

- providing clear and appropriate assignments;

- creating appropriate formative and summative evaluation tools;

- providing sincere positive feedback;

- providing constructive negative feedback;

- providing alternative learning activities as a result of ongoing assessment.

Instructional Leadership

Instructional leadership characteristics of effective choral music teachers often include:

-	setting high expectations for learner achievement;

-	creating an environment conducive to music learning;

-	modeling effectively and frequently;

-	using verbal and visual imagery to explain ideas;

-	pacing instruction in quick, small steps;

-	maintaining rehearsal/lesson momentum;

-	giving and repeating clear instructions;

-	asking frequent questions;

-	using learner response to amplify instruction;

-	talking infrequently;

-	varying facial expression;

-	varying voice level in pitch and volume;

-	maintaining constant eye contact with learners;

-	providing immediate alternatives when planned approaches falter.

Management

Effective choral music teachers often maintain a positive rehearsal/classroom environment by:

-	planning use of time, space, and materials which will ensure learner success;

-	knowing and using learner names;

-	maintaining an active pace throughout rehearsal/lesson;

- varying activities within each rehearsal/lesson;

- using preventive discipline techniques such as eye contact, proximity and learner involvement;

- using consistent language when dealing with learners.

<u>Professional and Personal Characteristics</u>

Professional and personal characteristics of effective choral music teachers often include:

- enthusiasm for teaching;

- independent decision-making;

- creative approach to instruction;

- professional goal orientation;

- organized management of tasks;

- love of music;

- respect for others;

- caring attitude toward learners;

- verbal fluency;

- extroversion;

- sense of humor;

- desire to improve.

The Effective Instrumental Music Teacher
A Guide for Goal-Setting

<u>Musical Competencies</u>

Musical competencies of effective instrumental music teachers include the ability to:

- provide quality musical models in rehearsal/lessons;

- sight-read on primary instrument;

- play all secondary instruments;

- read from a full instrumental score;

- analyze a full score for rehearsal purposes;

- arrange music to fit learner ability levels and instrumentation;

- transpose effectively and efficiently;

- conduct instrumental compositions with:
    a. clear beat patterns;
    b. gesture which promotes musical expression;

- select appropriate learning activities for learners using
    a. high-quality literature,
    b. literature appropriate to age and ability level,
    c. knowledge of learner musical development,
    d. knowledge of jazz performance practice
    e. knowledge of marching band performance practice

<u>Planning</u>

Effective plans of instrumental music teachers often include:

- long range goals and specific daily goals;

- activities related to learner need;

- sequential instruction appropriate to content;

- variety of musical experiences;

- timed allocation of activities;

- smooth transitions between activities;

- beginning activities which are familiar;

- middle activities which are detailed and analytical;

- ending activities which are familiar and enjoyable;

Learner Assessment

Effective instrumental music teachers often assess their pupil's progress by:

- diagnosing musical errors quickly and accurately;

- solving musical errors quickly and efficiently;

- holding pupils accountable for musical learning;

- providing clear and appropriate assignments;

- creating appropriate formative and summative evaluation tools;

- providing sincere positive feedback;

- providing constructive negative feedback;

- providing alternative learning activities as a result of ongoing assessment.

Instructional Leadership

Instructional leadership characteristics of effective instrumental music teachers often include:

- setting high expectations for learner achievement;

- creating an environment conducive to music learning;

- modeling effectively and frequently;

- using verbal and visual imagery to explain ideas;

- pacing instruction in quick, small steps;

- maintaining rehearsal/lesson momentum;

- giving and repeating clear instructions;

- asking frequent questions;

- using learner responses to amplify instruction;

- talking infrequently;

- varying facial expression;

- varying voice level in pitch and volume;

- maintaining constant eye contact with learners;

- providing immediate alternatives when planned approaches falter.

Management

Effective instrumental music teachers often maintain a positive rehearsal/classroom environment by:

- planning use of time, space, and materials which will ensure learner success;

- knowing and using learner names;

- maintaining an active pace throughout rehearsal/lesson;

- varying activities within each rehearsal/lesson;

- using preventive discipline techniques such as eye contact, proximity and learner involvement;

- using consistent language when dealing with learners.

Professional and Personal Characteristics

Professional and personal characteristics of effective instrumental music teachers often include:

- enthusiasm for teaching;

- independent decision-making;

- creative approach to instruction;

- professional goal orientation;

- organized management of tasks;

- love of music;

- respect for others;

- caring attitude toward learners;

- verbal fluency;

- extroversion;

- sense of humor;

- desire to improve.

<u>Student Teacher Observation</u>

<u>The Effective Teacher</u> guides have been provided so that you may know "what to look for" when working with student teachers. This section on observation techniques concerns "how to look" at student teachers as you observe them in the classroom.

As you know, classroom observation of student teachers can be difficult. Not only are you watching the student teacher, you are also listening intently to the ensemble as well as monitoring student behavior and reaction. You may also be participating in the class in some manner. It is therefore difficult to concentrate solely on the student teacher's instruction.

We have provided you with some observation instruments which may facilitate your role as an observer. Your choice of which observation instrument to employ is dependent on the goals that you and your student teacher select. Thus, as you "narrow the focus" for your student teacher, your focus as an observer is also established.

The use of these observation instruments also meets another vital need. As you "collect your observational data", you are providing yourself and your student teacher with a written record of events. Just as we, after being observed by school administrators, want to <u>see</u> what we did, student teachers need concrete, specific, objective feedback about their instruction. The written account of the lesson which results from the use of these observation instruments therefore provides <u>you</u> with a basis for the conferences and provides the <u>student teacher</u> with an objective description of what took place in the classroom.

The role of an instructional observer has been described as providing a "mirror of behavior" for the teacher. Of course, there is no more effective "mirror" than video-recording. If possible, we strongly recommend that you video-tape your teacher on a regular basis and that you view these video-tapes with your student teacher at your conferences. Video-taping is also helpful if you are using a team-teaching approach with your student teacher.

These observation instruments have been selected from hundreds of instruments developed for this purpose. They were chosen for ease of application as well as flexibility of approach. The quantitative (or low-inference) techniques are suited for use in observations where the student teacher is working on specific behaviors. The qualitative (or high-inference) instruments are designed for use with more generally focused observations. Please feel free to alter the observation instruments to meet your specific needs and experiment with other methods of data collection. Your student teacher may also wish to use these instruments while observing <u>you</u>!

Please remember to choose your method of observation on the basis of the goals that have been set!

<u>Quantitative Observation Instruments</u>

Many of the goals identified in <u>The Effective Teacher </u>guides can be observed through quantitative means. These observation instruments do <u>not </u>denote quality of events. They <u>identify </u>and <u>enumerate</u>.

1.   <u>Categorical Frequency</u>

This instrument is recommended for use with verbal "ticks" or habits. It may also be employed to observe specific conducting gestures.

<u>Example</u>

Problem: rapport with students

Goal set: increased positive feedback

Observer: Draw four columns on a sheet of paper. Title the columns <u>Negative</u>, <u>"OK"</u>, <u>sincere positive</u>, <u>feedback needed</u>. Place a check mark in the columns each time the student teacher comments (or should) on the class performance. Specify the time. Share chart with student teacher at conference.

2.   <u>Timed Frequency</u>

Timed frequency observation instruments are recommended for problems such as excess teacher talk, lesson momentum, and timed allocation of activities.

<u>Example</u>

Problem: percussion section discipline

Goal set: increased student involvement

Observer: List lesson activities in the order they occur. Specify the time of each activity change. (ie. warm-ups, 9:00-9:08; run-through, 9:09-9:12; work low brass, 9:12-9:18; check second clarinet, 9:18-9:20; run all clarinets 9:20-9:23.) Analyze data and total minutes spent on each section. Share with student teacher.

3.   Flanders (1970)

This observation instrument may be tailored to specific need or used for more general purposes. In the Flanders system, each verbal event in the classroom is assigned a number from one to ten (ie. asks question, praises or encourages, gives directions, confusion). The observer records a category number describing classroom events every three seconds. The final data consist of columns of numbers signifying the verbal behavior of the students and the teacher. This data can then be analyzed "on the spot" or graphed. It is recommended that observers choose a representative five-minute segment of the rehearsal to use the Flanders system.

Example

Problem: students complaining of boredom

Goal Set: increase lesson momentum

Observer: Assign numbers to teacher talk (1), students rehearsing (2), confusion or silence (3). Starting at the beginning of the class period, write a number corresponding to each of these activities every three seconds. Long columns of 1 and 3 will exhibit lack of student involvement and confusion.

4.   Visual Diagrams

This technique is recommended for observation of questioning techniques and discipline. A picture is worth a thousand words! Visual diagramming is also less time-consuming than many other quantitative observation instruments.

Example
Problem: Off-task behavior

Goal Set: Increased student involvement through
                    questioning.

Observer: Draw a diagram of the general music classroom. Each time the student teacher makes a comment or asks a question of the students, draw an arrow from the student teacher to the approximate row and area (this can also be accomplished with check marks). The diagram will reveal the number of questions the student teacher asks, as well as their direction.

<u>Qualitative Observation Instruments</u>

The general music teacher says: "How many sharps are there in the key of G Major? Who knows? You people don't know anything!"

The <u>quantitative</u> observer listens and places two check marks in the "teacher question" box and one check mark in the "teacher statement" box.

The <u>qualitative</u> observer writes: "Mrs. Wholenote smiles and asks if anyone knows how many sharps are in the key of G Major. With no response, she asks if everybody understands the question. She looks up, rolls her eyes, throws up her hands, and says laughingly, 'you people don't know anything'. The students smile and laugh. She looks at them with a twinkle in her eye".

Quantitative observation reveals the <u>amount</u> and ratio of events in the classroom. On the other hand, qualitative observation reveals the <u>nature</u> of those classroom events. Qualitative tools are most useful when there is no specific focus to the observation or when the student teacher is experiencing difficulty with classroom awareness.

1.   <u>Detached Narrative</u>

This qualitative observational data collection procedure is recommended at the earliest stages of the student teaching experience. There is no specific focus. The cooperating teacher enters the classroom at the beginning the period and records every person, event, or material which attracts his attention. The observer must scan the room constantly to determine what is significant. Care must be taken to avoid interpretation of those events. The goal is to provide an objective description of occurrences. The narrative is shared with the student teacher during the conference.

2.   <u>Participant Narrative</u>

This is recommended to cooperating teachers for use when employing a team-teaching approach with student teachers. The cooperating teacher, working alongside the student teacher, takes sketchy notes which are then fleshed out into a narrative. Classroom awareness is a difficult thing for student teachers at first, and this is an excellent way to hold up a "mirror" of the class without intimidating the student by sitting in the back of the room taking notes.

3.   Focused Questionnaire

The focused questionnaire approach is recommended for very general instructional goals. The cooperating teacher sits in the classroom with a prepared list of questions. (ie. What is the teacher doing? What are the students doing? What are the students saying? Is the teacher accomplishing the objectives?) The questions should be answered with _why_ and _how_ information. For instance, if the question is, "Does the teacher show personal warmth?", the answer should not only include yes or no, but should include examples of how warmth is showed ("teacher always smiled when offering criticism).

Qualitative observation data should always be shared with the student teacher at the post-observation conference. It is _crucial_ that the cooperating teacher includes _only_ facts rather than conclusions or judgments.

<div align="center">Categorical Frequency
Sample</div>

Observation Focus: Student Teacher Verbal Behavior

Tally number of times the student teacher interacts verbally with the students in the following manners:

Social "Good Morning" "Nice haircut, Sam"

Managerial/Organizational "Pass your books down the row" "Keep it down, ladies"

Instructional Statement "This piece is in G minor" "Brahms lived in the Romantic period"

Instructional Question "How many flats in the key of F?" "By looking at this text, how should the music be phrased?"

Rhetorical Question "How would you like to sing a song?" "Who do you think you are?"

Praise "Great job, percussion!" "Sue, I can tell you practiced this week!"

Criticizing "We're still missing the transition to the new tempo at letter B" "Samantha, your high A is a little tight".

Observation Focus: <u>Broad Effective Teaching Categories</u>

<u>Musical Competency</u>

<u>Planning</u>

<u>Learner Assessment</u>

<u>Instructional Leadership</u>

<u>Management</u>

<u>Professional/Personal Characteristics</u>

Focused Questionnaire
Example

Observation Focus: Teacher interaction with low achievers

Does the student teacher call on low achievers as much as high achievers?

Does the student teacher provide as much feedback to low achievers as to high achievers?

Does the student teacher listen attentively to low achievers?

Does the student teacher ask high-level questions of low achievers?

Does the student teacher give low achievers as much time to respond as they give high achievers?

Does the student teacher give too much time for low achievers to respond?

Student Teacher Thought Development

Teaching is a complex task requiring the ability to plan instruction carefully and make spontaneous decisions. Stated very simply, "successful teachers are thoughtful teachers". The ability of student teachers to engage in thinking and problem-solving at this optimum level is dependent, in part, upon their stage of psychological development.

The Partnership for Music Teacher Excellence stands on the proposition that cooperating teachers should be responsive to the psychological developmental levels of their student teachers in order to facilitate their improvement. There is evidence to support this claim that student teachers can be guided to be more reflective and thoughtful about their work by supervisors who respond to their developmental needs. Thies-Sprinthall (1980) believes that thought development is directly influenced through a stimulating and supportive supervisory environment. Staton (1984) further suggests that this growth in thinking skill level is interactive.

> Just as we learn a language by talking with someone who is good at it in specific, tangible, shared experiences, so we learn to think by thinking with someone to solve a joint task or problem (p. 145).

It is the "shared thinking" with the cooperating teacher in conferences that promotes the movement to higher developmental levels. Therefore, the manner in which you choose to conduct your conferences should be "aimed at accelerating the development of teacher abstraction ...helping teachers to think harder and smarter" (Glickman & Gordon, p. 66).

In order to assist the student teacher to "think harder and smarter", the cooperating teacher should first diagnose the developmental level at which the student teacher is functioning. Information regarding past experiences and conversation with the student teacher combined with classroom observation can provide possible means to this assessment. This diagnosis is your initial task and the results will determine your subsequent conference approach.

Although many theories of adult development and teacher development have been proposed, two theories apply directly to the student teaching experience. Each of these theories is outlined here for your information.

Teacher Levels of Abstraction (Glickman)

Glickman (1981) proposed a theory of teacher thought development based upon the teacher's level of abstraction. This stage theory separates teacher thinking into low, medium, and high levels of abstraction. Teachers functioning at the low, or concrete level, exhibit confusion about teaching practice, need to be shown how to do things, cannot determine alternatives to instruction, and respond to situations habitually.

> Often they do not see the relationship of their own behavior to the problem; they may say, "the students are lazy" or "the parents don't care".... (Glickman, 1985, p. 58).

Teachers with a moderate level of abstract thought realize that their behaviors are related to the student's achievement and attitude. They also possess the ability to recognize problems. They experience difficulty, however, in deciding on appropriate remedies.

> They often choose a change in curriculum, grouping, or instruction that contains unexpected consequences. Inadequate definition of the problem often leads to further difficulties (Glickman, 1985, p. 58).

Teachers who function at high abstraction levels can integrate several sources of information into the decision-making process. These teachers can adequately diagnose individual instructional problems, pose several alternative approaches, and correctly evaluate the consequences of each approach in subsequent situations.

> Highly abstract teachers can think and respond to a problem rapidly and decisively (Glickman, 1985, p. 59).

Teacher Phases of Concern (Fuller)

A stage theory of development associated closely with the experience level of the teacher has been created by Fuller (1969). In the study of hundreds of teachers, Fuller and other researchers identified three phases of teacher concerns. "Phase of concern about self", is the developmental stage of most undergraduate education majors. Their concerns are typical of their age group; concerns about schoolwork, grades, parents, boyfriends and girlfriends. These teachers have no realistic concerns about teaching or themselves as teachers because they don't know what to be concerned about. "They are not looking for ways to resolve anticipated problems because they do not know what to

anticipate" (Fuller, 1969, p. 17).

The second phase consists of concerns about oneself as a teacher; task concerns. Fuller has identified this phase with student teachers and those in the first three years of their teaching career. These teachers are concerned with their own survival as teachers; how they are seen and perceived by students, peers, and administrators. Their concerns are egocentric and revolve around personal security in their new role. Adequacy in the classroom is the goal for task-concerned teachers.

The third phase of Fuller's paradigm consists of impact concerns; the teacher's impact upon students. The movement from the egocentric motivation exhibited in the second phase to an altruistic concern for students is the primary distinguishing factor. The more experienced teacher is concerned with whether the students are learning what is taught, whether the instruction is meeting student needs, and how the instruction can be improved. Teachers who express impact concerns ask more questions of their students and are rated by students as "more interesting" (Fuller, 1969).
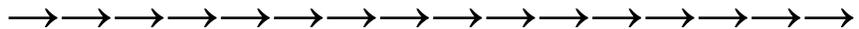

Adult and Teacher Thought Development Theories

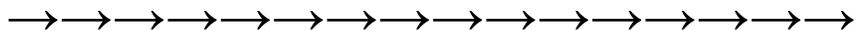Levels of Abstraction   concrete   moderate   high
Glickman, 1981

→→→→→→→→→→→→→→→→→→

Phases of Concern   self   task   impact
Fuller, 1969

→→→→→→→→→→→→→→→→→→

<u>Conference Approaches</u>

A wide range of approaches to facilitate movement of the student teacher through the developmental levels have been used by cooperating teachers. These can be separated into three distinctive conference approaches complementary to the three levels of development.

<u>Directive Approach</u>

The cooperating teacher should initially use a directive approach with student teachers exhibiting low abstraction levels. Directive conferences are characterized by high cooperating teacher responsibility and low student teacher responsibility for instructional decisions. The cooperating teacher provides information and gives advice to which the student teacher responds. The directive approach is based upon the role of the cooperating teacher as the authority figure and decision-maker. The student teacher's role is that of one who carries out those decisions.

Specific behaviors associated with a directive conferencing approach include:

- presenting the issue to the student teacher;
- identifying the underlying problem;
- problem-solving (determining the solution);
- directing the student teacher to take action;
- standardizing the expectations;
- reinforcing the altered action.

Regardless of their developmental level, only a small minority of experienced teachers prefer directive supervision. Student teachers and beginning teachers, however, initially prefer the directive approach. These younger teachers wanted someone "to tell them precisely what changes they were expected to make to improve instruction" (Glickman, 1985, p. 157).

<u>Collaborative Approach</u>

The collaborative approach to conferences has been designed for use with student teachers in the moderate or middle thinking levels. This approach represents a joint commitment to improvement. In the collaborative conference, the student teacher is urged to share concerns which the cooperating teacher then uses as the basis for joint problem-solving. A mutually designed plan of action is proposed, and the cooperating teacher and student teacher share equal responsibility for the outcome.

Specific behaviors associated with collaborative conferences include:

- clarifying the issue as stated by the student teacher;
- listening to the student teacher to understand their perception;
- reflecting on the student teacher's perception to reach a common basis of understanding;
- presenting point of view on the issue;
- problem-solving through exchange of suggestions;
- encouraging alternative points of view;
- negotiating the final plan of action.

A majority of teachers prefer the collaborative conference approach. The sharing of problems and issues related to teaching combined with the decreased emphasis upon authority were found to enhance the teacher's feeling of self-worth.

Nondirective Approach

Nondirective approaches are encouraged for use with student teachers who function at high cognitive levels. A nondirective conference is characterized by a student teacher-centered atmosphere; the cooperating teacher serves as a sounding board. Nondirective cooperating teachers invite student teachers to define their individual instructional needs, generate possible solutions to problems, and create their own plans of improvement. This third level of supervision is based on the assumption that individual teachers know best what they need and possess the skills necessary to alter their behavior.

Behaviors associated with nondirective conferences include:

- listening to student teacher perceptions and feelings;
- reflecting on the perceptions of the student teacher and verbalizing your understanding;
- clarifying the issue by inviting discussion;
- encouraging the student teacher to draw conclusions and propose action;
- reinforcing the student teacher's assessment of the situation as well as the proposed plan of action.

This low responsibility level of the cooperating teacher may be seen by student teachers as confusing or laissez-faire. Therefore, the nondirective approach is recommended for use only with those student teachers exhibiting the very highest level of thinking and professional development.

Summary

Directive conferences are used to transmit cooperating teacher expectations to student teachers clearly. Cooperating teachers using this approach use language such as "I want you to do...." or "you might do...". Presenting the issues, solving the problems, and directing the course of action are the tasks of the cooperating teacher.

Directive conferences are recommended with beginning student teachers who do not display self-reflective behavior.

Collaborative conferences are based on a premise of mutual participation between cooperating teacher and student teacher in the decision-making process. The outcome is a mutual plan of action. The collaborative approach is both an attitude and a repertoire of behaviors.

Collaboration is recommended for use with student teachers in the third-tenth weeks of the student teaching experience.

Nondirective Conferences are used to assist student teachers in the development of their own plans. Cooperating teachers using this approach allow student teachers to establish their own lesson plans and carry out those plans without interference.

Nondirective behavior is recommended for use during the final weeks of the experience and only with highly reflective student teachers.

Categories of Supervisory Behavior

The following categories are arranged from directive to nondirective behaviors. Conference approaches are based on where the majority of your behavior falls within this continuum.

Presenting	The cooperating teacher gives his own ideas about the issue being discussed. "I'd like us to consider..."
Solving	The cooperating teacher takes the initiative. "Let's think of some alternatives..."
Directing	The cooperating teacher tells the student what needs to be done. "I've decided that we will do..."
Standardizing	The cooperating teacher sets the expected criteria and time for the decision to be implemented. "By next Monday, I want to see..."
Reflecting	The cooperating teacher summarizes and paraphrases the student teacher's message for accuracy. "So, the issue is..."
Negotiating	The cooperating teacher moves the discussion from possible to probable solutions by discussing the consequences of each alternative. "What are the options..."
Reinforcing	The cooperating teacher strengthens the course of action. "I think we're on the right track..."
Clarifying	The cooperating teacher asks questions and makes statements to clarify the student teacher's point of view. "Do you mean that..."
Encouraging	The cooperating teacher provides acknowledgement that helps the student teacher continue to speak. "Yes, I'm following you. Go on..."
Listening	The cooperating teacher uses non-verbal means to show understanding.

<u>Developmental Clinical Supervision</u>

Developmental clinical supervision focuses upon improvement of instruction through observation and conferencing techniques. One of the primary distinguishing factors between this supervision approach and other types of supervision is the emphasis placed upon instructional <u>assistance</u> rather than instructional <u>evaluation</u>.

The separation of formative supervision from summative evaluation is a hallmark of the developmental clinical supervision model. **Summative** evaluation is structured to <u>determine</u> competence levels of student teachers and collect observational data for the purpose of grading. (like the final evaluation for student teachers). **Formative** supervision is structured to <u>increase</u> student teacher competence levels and collect observational data for the purpose of assisting and guiding student teacher improvement (goal-setting process).

Admittedly, formative supervision is a time-consuming task. It requires periodic, lengthy, and highly structured conferences planned by the cooperating teacher. However, student teachers find this process <u>invaluable</u> as the conferences represent the only formalized, in-depth instruction they receive during the student teaching experience. Therefore, we recommend that, <u>in addition</u> to your daily conversations, a one to two-hour conference be scheduled either weekly or bi-weekly to discuss your student teacher's instructional progress.

Cooperating teachers who have used developmental clinical supervision previously have scheduled these conferences in many ways. Most have chosen to schedule the longer conferences on Fridays after school, in the evenings or on weekends. In this way, disruptions from pupils are avoided, and both cooperating teachers and student teachers have time to "catch their breath". Also, unless a video-tape review is part of the conference, most cooperating teachers prefer to hold these conferences either at a restaurant or at home as they found the more relaxed atmosphere conducive to discussion and communication.

The manner in which these conferences are scheduled is completely up to you. It is important, however, that they occur.

The Developmental Clinical Supervision Cycle

There are four distinct stages of the developmental clinical supervision cycle. Each stage serves a specific function and the activities within each stage are clearly delineated.

1. Pre-observation conference

Often referred to as the goal-setting conference, this first cyclic step calls for the establishment of an open and mutual relationship between the cooperating teacher and student teacher

Functions of the pre-observation conference include:

a. identification of student teacher's concerns;
b. translation of student teacher's concerns into observable behaviors;
c. identification of procedures and alternatives to assist the student teacher in instructional improvement;
d. arrangements for upcoming class observation;
e. discussion of data-gathering techniques for observation;
f. clarification of instructional context.

2. Observation of Teaching

The observation process is based upon the collection of data which can then be analyzed by the cooperating teacher and interpreted by the student teacher. A wide variety of observation instruments may be used dependent upon the goals determined in the pre-observation conference. The primary intent is to describe the classroom activities of the student teacher in a non-judgmental and objective manner. We also strongly recommend that the student teacher's instruction be video-taped periodically.

3. Analysis

Analysis of data collected during the classroom observation is dependent upon the observation instruments employed. The study and categorization of observational data, before sharing it with the student teacher, is a crucial step in the developmental clinical supervision model. Although this stage necessitates advanced conference

planning on the part of the cooperating teacher, you will find that the conference will be more efficient and less lengthy due to your preparation.

4.   Post-observation Conference

        The feedback presented to the student teacher regarding the observed lesson should be objective, complete, understandable, and appropriate to the goals determined in the pre-observation conference.

The six functions of the post-observation or feedback conference are:

> a.   the cooperating teacher displays the data
>   to the teacher;
> b.   the cooperating teacher and the student teacher review the video-
>   tape;
> c.   the student teacher analyzes the observational
>   data with the help of the cooperating teacher;
> d.   the student teacher, with the assistance
>   of the cooperating teacher, interprets the
>   data to determine future goals;
> e   the cooperating teacher and student teacher decide
>   on appropriate approaches to reach goals;
> f.   the cooperating teacher reinforces the decisions
>   of the student teacher.

        When the post-observation conference has been concluded, the cooperating teacher and student teacher make plans for the next observation on the basis of the data. **Thus, the post-observation conference becomes the goal-setting conference for the next observation** and the supervision cycle continues.

Developmental Clinical Supervision in Action

1. Diagnose the teacher thought development level of the student teacher. This diagnosis will enable you to select the appropriate supervisory approach (directive, collaborative, nondirective) with which to begin.

2. The first time you observe your student teacher, use a non-focused, qualitative observation instrument. Analyze the data you collect. The data will serve as the basis for the goal-setting section of your initial conferences. Refer to the examples on page 90.

3. Begin the supervision cycle. Once a week, meet for a pre-observation conference. Initially, you might need a post-observation conference as well. Use the <u>Effective Teacher</u> guides in the goal-setting process. Remember to set <u>attainable</u> goals.

4. Video-tape the student teacher's instruction regularly. Use an observation instrument appropriate to the goals that have been set in the previous conference. View the video-tapes with the student teacher as part of your weekly conference.

5. During the course of the student teaching experience, adjust your supervision approach from directive to collaborative to nondirective, if possible. Base the decision to alter your approach on the classroom performance of the student teacher and your ongoing conferences.

CHAPTER SIX

FORMS AND DOCUMENTATION

Introduction

Because the partnership includes members in many different venues, communication must be documented to keep everyone informed and "on the same page". The completion of the forms in this chapter will help determine perceptions of all partnership members, instructional progress, and future student teacher placement.

The <u>student teacher</u> completes:
- Application for Student Teaching Placement
- Guest/Host Relationship Form
- Weekly Journal
- Mid-Experience Reports (Chapter Four)
- University Supervisor Evaluation
- Student Teaching Site Evaluations

The <u>cooperating teacher</u> completes:
- University Supervisor Evaluation
- Mid-Experience Report (Chapter Four)
- Final Evaluation (Chapter Four) and letter of recommendation

The <u>University supervisor</u> completes:
- Supervisor Observation Report (for each visit)
- Mid-Experience Report (Chapter Four)
- Final Evaluation (Chapter Four) and letter of recommendation
- Grade Report (Chapter Four)
- Mid and Final PDE-430 Evaluations

The <u>School Administrator</u> completes:
- Request for Student teaching placement

ALL FORMS CAN BE FOUND AT:
http://www.music.psu.edu/musiced/student_teaching.html

All completed forms should be mailed to:

Debbie Dougherty, Program Coordinator
Partnership for Music Teacher Excellence
Penn State University
254 Music Building I University
Park, PA 16802-1901

THE PENNSYLVANIA STATE UNIVERSITY
Partnership for Music Teacher Excellence

Guest/Host Relationship

The College of Arts and Architecture, The Pennsylvania State University, works with numerous school districts during each year in connection with the School of Music partnership program. In each instance, we are able to place student teachers in a particular district because that district has invited us to place student teachers and has agreed to work cooperatively with us in our program.

Student teachers, University supervisors, and other personnel from The Pennsylvania
State University who visit school districts during the year are guests of the school district.

Student teaching is a full-time endeavor. The acceptance of a student teaching assignment in the Commonwealth of Pennsylvania indicates an understanding of this, and of the guest/host relationship. Each school district associated with The Pennsylvania State University has regulations, procedures, instructional practices, and professional expectations of teachers and student teachers working in that district. Student teachers of The Pennsylvania State University are to abide by the regulations, procedures, instructional practices, and professional and personal expectancies of The Pennsylvania State University, the school districts to which they are assigned, and the Pennsylvania Code of Professional Practice and Conduct for Educators.

As a student teacher, I have read, understand and agree to the governing principles outlined above. I understand that if my personal or professional behavior is not compatible with the expectations of the school district to which I am assigned, I may be requested to leave by either the University or the host school district.

As a student teacher, I understand I must demonstrate, and be evaluated in, the five categories of dispositions expected of all teacher candidates both in the university classroom and the schools where I will complete field experiences. These categories are titled: Scholarly, Ethical, Reflective, Valuer of Diversity, and Experience in Practical Application of Knowledge (taken from North Carolina State University, LEAD & SERVE, and defined on reverse).

Further, I understand that if my ability to work as an effective student teacher in
the learning environment of the host school district is not compatible with the expectations of The Pennsylvania State University, the Pennsylvania Code of Professional Practice and Conduct for Educators, and/or the school district to which I am assigned, I may be requested to leave by either the University or the host school district.

Signature:_____   Date:_____

Printed Name:_____

Journaling

The student teacher is responsible for **emailing** a journal every Monday, (pertaining to the previous week), to the University Supervisor and the Program Coordinator.

Week#_____   Date_____

Student Teacher Weekly Journal

Name _____

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Penn State Contacts

School of Music website: www.music.psu.edu
PMTE website: www.music.psu.edu/musiced
School of Music fax number: 814-865-6785

PMTE Coordinator –Debbie Dougherty
254 Music Building I
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Faculty	*Phone*	*E-mail*
Dr. Ann Clements (secondary general)	814-863-4220	acc13@psu.edu
Dr. Robert Gardner (strings)	814-863-4220	rdg13@psu.edu
Dr. Steven Hankle (choral)	814-863-4219	sph16@psu.edu
Dr. Darrin Thornton (instrumental)	814-863-4403	dht2@psu.edu
Dr. Linda Thornton (instrumental)	814-863-5723	lct12@psu.edu
Dr. Sarah Watts (elementary general)	814-863-0419	shs133@psu.edu

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