

Oberlin College
Conservatory of Music

MUSIC EDUCATION DIVISION
STUDENT TEACHING HANDBOOK
2002



**"Continuing a heritage of diversity and excellence:
Preparing individuals as music educators for the future"**

Student Teaching Handbook

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"Continuing a heritage of diversity and excellence: Preparing individuals as music educators for the future"

Oberlin College Goals and Objectives

Oberlin College comprises two discrete entities, the College of Arts and Sciences and the Conservatory of Music. The Music Education Division is housed in the Conservatory of Music. The mission of the Music Education Division is drawn from the specific goals of both of these divisions of Oberlin College. Both the Conservatory of Music and the College of Arts and Sciences subscribe to the following edicts as described in the mission statement of Oberlin College. For its students, the aims of Oberlin College are:

- to equip them with skills of creative thought, technique, and critical analysis which will enable them to use knowledge effectively
- to acquaint them with the growing scope and substance of human thought
- to provide for their intensive training in the discipline of a chosen area of knowledge
- to ready them for advanced study and work beyond the college years
- to foster their understanding of the creative process and to develop their appreciation of creative, original work
- to expand their social awareness, social responsibility, and capacity for moral judgment so as to prepare them for intelligent and useful response to the present and future demands of society
- to facilitate their social and emotional development
- to encourage their physical and mental well-being
- to cultivate in them the aspiration for continued intellectual growth throughout their lives

Oberlin College Conservatory of Music Goals and Objectives

It is the purpose of the Conservatory of Music at Oberlin College to provide the most talented and motivated young musicians with an education in music at the undergraduate level that balances specific career training with the attainment of general knowledge. To this end, the Conservatory of Music strives to achieve the following goals:

- to provide students with intensive training in the discipline of music
- to acquaint students with the growing scope and substance of musical thought and practice
- to advance the historical, theoretical, and critical study of music
- to equip students with technical, cognitive, and creative skills that will enable them to use musical knowledge effectively
- to provide an environment in which musical excellence can flourish
- to foster students' understanding of both the creative process in music and the products of musical creation
- to ready students for advanced musical study beyond the college years
- to prepare students for professional careers in music
- to acquaint students with knowledge and modes of inquiry characteristic of other disciplines
- to cultivate in students the desire for continued musical and intellectual growth throughout their lives

As a professional school in a college setting, the Conservatory strives also

- to provide students in the College of Arts and Sciences with a variety of opportunities to develop musical skills and knowledge
- to encourage students' active involvement as listeners and performers of music

Music Education Division Mission Statement

Oberlin has maintained a strong dedication to the preparation of music educators since 1921, when the first four-year degree in public school music was established here. The Music Education Division remains firm in its view that the development of outstanding music teachers for public and private schools throughout the United States and the world is a noble and worthy pursuit.

The mission of the Music Education Division is to prepare its candidates for careers as professional music educators and to emulate and convey the following core values: pursuing excellence in education; a commitment to diversity; excellence in musicianship, pedagogy and scholarship. As a guiding principle, the Music Education Division seeks to promote the highest standards for achievement in all areas of professional education and music.

Music Education Division Conceptual Framework

The conceptual framework of the Music Education Division embraces the broader vision of Oberlin College and the goals of the Conservatory of Music, and has evolved from the mission statement of the unit. The overarching conceptual framework statement is "Continuing a heritage of diversity and excellence: preparing individuals as music educators for the future."

The Music Education Division's purpose is to prepare professional music educators within the context of the values and goals described in its mission statement (excellence in education; commitment to diversity; excellence in musicianship, pedagogy and scholarship). These values and goals are considered in all decisions regarding curricular design and assessment, selection of candidates, selection of faculty, and broader professional activity within the department and the profession. The following defines our understanding of these specific goals and values:

I. Excellence in education

Excellence in education is defined as seeking the highest standards in selecting faculty and candidates and in managing the development of the education program and curriculum. The Music Education Division expects its candidates to pursue excellence in their professional maturation, with an emphasis in the following areas:

- active research
- skills promoting life-long learning
- personal musicianship skills
- creative pedagogical applications
- professional education skills

II. Diversity

The Music Education Division is committed to and supports diversity within its selection of faculty and candidates, and in the development of its curriculum and policies. The Music Education Division is also committed to preparing pre-professional music teachers to become effective instructors of diverse student learners and to cope with diverse education environments. Candidates are expected to develop an awareness of the following diverse student populations and teaching environments include:

- developmental exceptionality
- socio-economic status

- gender
- race
- cultural tradition
- skill
- age level
- learning style
- school curriculum and schedule expectation
- technological accessibility

III. Musicianship

The selection of both faculty and candidates includes rigorous assessment of musicianship. Musicianship is defined as the capacity to demonstrate both technical skill and general content knowledge within the field of music. Candidates are expected to pursue professional development in the following areas:

- the critical study and aesthetic appreciation of music
- theoretical and aural skill development
- historical perspective in the field of music
- conducting skill
- private study in a primary instrument
- keyboard skill
- private study in a secondary area
- participation in ensembles

IV. Pedagogy

Both faculty and candidates strive to develop and assess effective pedagogical skill and content. Pedagogy is defined as the application of general and professional content knowledge to the instruction of music. Specifically, faculty and candidates continuously develop their pedagogical skill and knowledge base that facilitates their discovery of the intellectual and emotional import of musical experience. Candidates are expected to demonstrate competency in:

- demonstrating knowledge, understanding, and ability to use subject matter
- exhibiting a general knowledge of child development theories and their applications to designing lessons and teaching
- incorporating the National Standards for Arts Education (music content standards)
- using a variety of classroom/rehearsal strategies, techniques, and materials that result in meaningful music learning for diverse populations of student learners
- monitoring students' understanding during a lesson and adjusting the content according to their educational and musical needs
- designing sequenced lesson plans for classes/rehearsals that facilitate individual and group learning
- reflecting on student learning and utilizing these analyses to inform subsequent planning and teaching
- planning musical experiences that encourage higher-order thinking skills, creativity, and problem-solving
- maintaining fair and consistent learning and behavioral standards and a positive atmosphere for learning
- facilitating musical discovery through questioning techniques
- building a positive and appropriate rapport with students

V. Scholarship

Both faculty and candidates rigorously strive to acquire knowledge in the field of music and other academic domains. The unit provides its candidates with the necessary skills for a lifetime of continued learning and scholarship. Candidates are expected to demonstrate the ability to:

- cultivate a knowledge and incorporate it into assigned teaching segments and music curricula
- write coherent prose, letters, reports, lesson plans
- systematically analyze teaching
- pursue and consult scholarly research that informs teaching

Introduction to Student Teaching

The music teacher education program at Oberlin is designed comprehensively to assure the acquisition of a requisite body of knowledge, skills, and attitudes. Its design is also flexible to permit recognition of and attention to each student's needs and interests and utilization of the extensive cultural resources of the College. Student teaching, as the culminating experience in this program, must be equally comprehensive and flexible to permit maximum development of prospective teachers. To this end, the full-time student teaching semester is divided into two complementary periods, professional orientation and student teaching, providing the student with both insight into music's role in the total educational program and opportunity to gain self-confidence and expertise in teaching.

To satisfy state licensing requirements, placements encompass both elementary and secondary levels, often necessitating more than one cooperating teacher or even more than one school district. Each full-time student teaching experience begins with the period of professional orientation and observation and moves gradually through a planned sequence of teaching assignments, culminating usually in the student teacher's assuming full responsibility for the cooperating teacher's classes/ensembles.

Frequent visits are conducted by assigned faculty supervisors and by the Coordinator of Field Experiences; the observed teaching segments are videotaped for later review by the student teacher. A written summary of each visit is prepared for all members of the student teaching team, and a supervisory conference follows.

Students are encouraged to have a car available at this time, and they receive mileage reimbursement; students without cars are accommodated as for earlier field experiences. A student may arrange for off-campus student teaching; however, at least one semester of half-time teaching experience must be done in or near Oberlin *prior* to full-time student

teaching. (MME and MMT candidates must consult with the Director regarding full-time and half-time teaching.) Off-campus teaching may occur in school systems overseas. Students who wish to arrange for this experience must initiate their plans through the director of the Music Education Division at least one full semester in advance.

Full-time student teachers are *not* permitted to participate in large ensembles while student teaching. Half-time student teachers may participate in such ensembles providing that rehearsal schedules do not conflict with after-school student teaching commitments.

Typically, student teaching is exciting, frustrating, discouraging, uplifting and a great deal more. Rewards are greatest for student teachers committed to the highest standards of work and to school personnel and supervisors diligent in their monitoring of professional growth. To all who participate in this most important educational enterprise, Oberlin is extremely grateful. We offer our best wishes for much success and personal satisfaction.

Prerequisites and Placement

Benchmark Performance Expectations

The following are the performance expectations of each music education candidate applying to the program, continuing in the program, applying for student teaching, exiting the program, and entering the music education profession.

- I. Entry to the Bachelor of Music in Music Education
 - A. Performance audition
 - B. Music Education (Unit) Interview
 - i. Music skills assessment
 - ii. Professional intent
 - iii. SAT minimum 1200
 - iv. Minimum high school GPA 3.0
- II. Continuation in the music education program
 - A. GPA minimum 3.0, sophomore year
 - B. Comprehensive Musicianship Exam
- III. Entry to Student Teaching
 - A. GPA minimum 3.0
 - B. Successful completion of method classes.
- IV. Exit from Program
 - A. Completion of Curriculum
 - B. Exit Survey / Interview

- C. Divisional recital
- D. Music Education Winter Term Project
- V. Completion of Requirements for Teacher Licensure
 - A. Passing the Music Content and Principles of Teaching and Learning sections of the Praxis II

Prerequisites for Student Teaching

All students:

- Introduction to Music Education
- Practicum in School Music Experiences
- Elementary Conducting
- Teaching Music to Children
- Teaching Music to Adolescents
- Successful completion of the Comprehensive Musicianship Exam
- Secondary-study requirement
- Theory and Aural Skills course requirements
- (Before full-time student teaching) the Winter Term Teaching Project
- Minimum G.P. A. 3.0 and good academic standing
- Consent of the Director of the Music Education Division (Head of Teacher Education)

Vocal-emphasis students:

- Choral Conducting
- Teaching Young Singers

Instrumental-emphasis students:

- Instrumental Conducting
- Instrumental Music Programs
- Instrument classes in brasses, percussion, strings and woodwinds

It is recommended that *all* music education courses be completed prior to student teaching.

Application

During the year prior to the one(s) in which student teaching is to occur, the music education major applies for student teaching placement by completing a form (see Appendix) obtained from the Director of the Music Education Division. (A separate form is required for each placement—full-time or half-time—requested.) At the time of application, students should know their upcoming class schedules, any particular preferences regarding placement location, and the availability of or need for transportation.

Cooperating Teacher Selection

Cooperating teachers are selected according to the following criteria:

- Minimum of three years successful music teaching experience in chartered schools
- Ability to design a carefully sequenced plan for a student teacher's continued preprofessional growth. Such a plan would probably move from:
 - an assessment of the student's needs and abilities to formulation of a realistic set of goals for the experience;
 - the student's observation, through teaching plus observation, to independent teaching; and
 - providing direct feedback *to* the student, through encouraging and guiding self-analysis *by* the student, to collaborating in peer discussion *with* the student.
- Participation in college-provided orientation and in-service opportunities as requested (honoraria are provided for some).

Cooperating teachers receive an honorarium from Oberlin College upon submission of the Professional Evaluation and Recommendation at the end of the semester. Individual honoraria amounts correspond with the cooperating teacher's proportion of the student teaching assignment.

Placement

1. The student makes application as outlined above.
2. The music education faculty (supervisors) review the application and, on the basis of the student's abilities, needs and interests, recommend to the Director of the Music Education Division one or more placements.
3. The Director, with the division's administrative assistant, prepares request materials, including official school agreements naming the desired cooperating teacher(s), to be sent to the school administrator whose name is on file as the one designated to coordinate school placements.
4. (In districts requiring that a student have a pre-student-teaching interview, a school district official notifies the Director, who facilitates arrangements for such a meeting.)

5. The school district official makes the necessary contacts with principals and/or teachers and returns a signed agreement to the Director.
6. The Director sends letters— along with semester calendars, Student Teaching Guides, and all pertinent placement information—to student teachers and cooperating teachers, with copies to college supervisors.
7. Prior to the beginning of the student-teaching semester, the student teacher makes contact with each cooperating teacher to acquire information about arrival time, parking, and travel directions.

The Student Teaching Assignment

Length and Nature

Full-time student teaching: All students seeking Ohio teaching licensure must complete ten weeks of full-time student teaching. In addition, Oberlin College full-time student teachers complete a three- to four-week professional orientation experience in their assigned school(s). Thus, student teaching assignments normally span fourteen weeks paralleling the first or second semester of the College's academic year.

Upon mutual agreement of all parties involved in an assignment, first-semester student teachers may extend their work into the January Winter Term, and second-semester student teachers may begin their work during the January Winter Term. Students also may elect to extend an assignment by a few full or partial days in order to complete preparations for and participate in an important school performance.

"Full time" is defined as following a teacher's regular schedule and that part of the out-of-school schedule determined by the college supervisor and cooperating teacher. "Following a teacher's regular schedule" may be interpreted in various ways depending upon the level and area of assignment and the time of year. Examples of tasks within a full day include any or a combination of the following:

- Observing and/or assisting the cooperating teacher
- Observing and/or assisting the students
- Instructing individual or small groups of students
- Team-teaching brief instructional segments
- Teaching brief segments in some, most, or all classes/rehearsals
- Teaching entire classes/performing groups
- Assuming the cooperating teacher's full load

Observation should both precede and follow periods of teaching, so that student teachers may continue to analyze and improve upon teaching procedures and pedagogical skills and maintain perspective on the students.

Half-time student teaching: "Half time" is defined as following a teacher's regular schedule (see preceding section) for the amount of time spent at the school (five mornings, five afternoons, or some combination to total approximately 15 hours weekly). Half-time student teaching assignments are made for those students pursuing a Master of Music in Teaching or Master of Music Education degree program and for students whose full-time student teaching will be outside the Oberlin area. Half-time assignments follow full-time ones in the MME program and precede them in the MMT program and for those student teaching outside the local area.

Half-time student teaching assignments end on the last day of college classes, though students may elect to participate in school performances as exam schedules permit.

Breaks, Leaves, and Absence

Breaks: Each semester includes a one-week Oberlin College recess. In the fall, the recess occurs approximately half-way through the semester. In the spring, student teachers are expected to follow the break schedule of their assigned schools. Where discrepancies occur between a full-time student teacher's assigned districts or between a half-time student teacher's assigned district and the College, negotiations between the cooperating teacher(s) and the student should occur to permit the equivalent of one full-week's break from responsibilities.

Leaves: Student teachers must request personal or professional leave (please see Appendix for request form). Personal leaves normally are not granted except for personal illness or family death or illness. Professional leaves must be requested in advance of the desired release date and must be approved in writing by the cooperating teacher and college supervisor. Professional leaves may be granted for obligations such as:

- a job interview
- attendance at professional meeting (OMEA, MENC)
- a graduate school audition
- a senior recital

An official professional leave is expected of each student teacher sometime following the midpoint of the semester. The student, in consultation with her/his faculty supervisor, arranges a one-day visit (half-day for half-time student teachers) to a different school to observe another teacher, with the aim of examining that teacher's approach to a particular teaching challenge or set of challenges. This professional-leave day is arranged with full knowledge and approval of the cooperating teacher.

Absence: Student teachers are expected to maintain an absence-free attendance record, though absences may be excused under certain circumstances. In the case of illness, the student teacher must notify *before* the start of the school day:

- the cooperating teacher and/or the school administration, following the notification procedures required in the assigned school;
- the college supervisors;
- the Transportation Office (if the student teacher is driving a college-provided car). Failure to make this call can result in the student being charged for the time the car is not used.

Similar procedures should be followed if the Oberlin College Transportation Director prohibits college-provided cars from leaving because of inclement weather (see Appendix).

Students are excused from their teaching assignments on the day of a final exam.

Supervision and Evaluation

Supervision

Student teachers are supervised throughout the semester by their cooperating teachers, college faculty supervisors, the Coordinator of Field Experiences, and even the student teachers themselves. Every student teacher schedules a weekly conference on campus with each faculty supervisor. In addition, certain sessions of the weekly Student Teaching Seminar address issues of pedagogical concern to students.

College supervisory visits to schools take place several times per student per semester, these focusing on both general pedagogical (Coordinator of Field Experiences) and music pedagogical (faculty supervisor) matters. Each visit

- is scheduled in advance and approved by the cooperating teacher;
- includes videotaping by the college supervisor on a tape provided by the student teacher;
- is followed by a two-way or three-way supervisory conference, preferably on site;
- is summarized in written form by the supervisor, who provides copies to the student, the cooperating teacher, and other supervisors;
- is reviewed by the student teacher, who analyzes the videotape and generates questions and/or items for discussion for the next weekly conference with the faculty supervisor(s).

In addition, student teachers are expected to analyze their own progress on a continuing basis, preferably with the aid of videotaping they undertake themselves.

Evaluation

Student teachers are evaluated on an ongoing basis by cooperating teachers and college supervisory staff, as well as the student teachers themselves, according to criteria established in conferences at the start of the semester and those specified on the mid-term and final evaluation forms (see Appendix). The final grade is composed of the following:

- | | |
|--|-----|
| • Cooperating teacher's(s') assessment | 40% |
| • Supervisors' assessment | 40% |
| • Seminar grade | 20% |

Professional Orientation

A period of professional orientation occurs during the first three to four weeks of the full-time student teaching semester. This field experience is designed to prepare each student for the responsibilities of student teaching and to facilitate later entry into the teaching profession. While specific professional orientation activities may vary somewhat with the actual setting, students are expected to undertake at least the tasks listed below to ensure necessary familiarity with an entire school program. The student is responsible for making necessary arrangements with the guidance and support of cooperating teachers and school administrators.

1. Conferences with school administrative, attendance, clerical, library, and nursing staff to learn about district- and school-wide policies and procedures, e.g., attendance, emergency, discipline, technology use, equipment procurement, etc.;
2. Conferences with guidance counselors to become familiar with their specific roles and responsibilities and the services they offer students and teachers;
3. An orientation to the school physical plant and its resources, e.g., library, media center, special learning laboratories, etc.;
4. Conferences with school personnel for information about the community and specifically about ways in which knowledge of socioeconomic factors facilitates instruction and other interaction among students and teachers;
5. A study of the district's implementation of P.L. 94-142 (Education of the Handicapped Act) and P.L. 101-476 (Individuals with Disabilities Education Act) providing for the education of all exceptional children. Special attention should be given to procedures for:
 - Identifying students with special needs
 - Developing and implementing an Individualized Education Plan (IEP)
 - Ensuring confidentiality and due process
 - Administering non-discriminatory and multidisciplinary assessment procedures
 - Providing education in a "least restrictive environment"
 - Ensuring parental involvement
 - Identifying a team of school professionals who, with the parents, are responsible for implementing IEPs
 - Providing early intervention screening and programming for pre-school children
6. Observing teaching in other subject areas, particularly reading, language arts, and special education (particularly helpful is observing music students in non-music classes);
7. Conferences with the cooperating teacher(s) to discuss student objectives for classes with whom the student teacher will work;

8. Observing and participating in music classes to learn student names, classroom routines, uses of instructional materials, etc. Some assisting or team-teaching may be appropriate;
9. Participating in or attending a limited number of school activities (faculty meetings, open houses, parent-teacher conferences, athletic events, etc.) as determined by cooperating teachers and college supervisors—this participation to extend into the remainder of the semester;

Each full-time student teacher submits electronically in hard copy a comprehensive Professional Orientation Report in partial fulfillment of Student Teaching Seminar requirements. One copy of the report remains in the student's music education file.

The Student Teaching Team:

The Student Teacher

Description

The student teacher in music is gaining maturity, is knowledgeable and capable in the chosen discipline, and is respectful of diversity both in people and in their ways of working. S/he works diligently to establish a compatible and viable relationship with students and colleagues.

During the student teaching semester, s/he improves her/his abilities to meet individual educational needs of all students through authentic assessments of achievement; use of appropriate instructional methods, materials, and activities; and formal and informal evaluation of student learning that is aligned with learning goals. S/he learns to follow a sequential plan of objectives for the creative, academic, and social development of students' talents, interests, and abilities. Cognizant of new approaches and changing trends in education, the student teacher has an inquisitive attitude and thirst for additional knowledge, understandings, skills, and experiences that can enhance pedagogical effectiveness.

The student teacher is a music education major in good standing at Oberlin College who has completed all of the prerequisites for this culminating experience (see Prerequisites and Placement). S/he also realizes the importance of good physical and mental health in meeting the following responsibilities and takes measures to ensure such health.

Responsibilities

1. To apply for student teaching using the form shown in the Appendix;
2. To prepare for the experience by reading the Student Teaching Guide and reviewing appropriate notes, course materials, videotaped segments, and any information available (e.g., on a Web site) about the school district(s);
3. To complete the Student Teacher Background Summary (see Appendix) and a detailed schedule of school and campus responsibilities and to distribute these to all cooperating teachers and college supervisors;
4. To make a pre-student-teaching contact with each cooperating teacher to acquire information about arrival time, parking, and travel directions; if requested, to participate in an on-site interview by district personnel;
5. To work with the cooperating teacher to design a carefully sequenced plan for continued preprofessional growth, including an assessment of needs and abilities and formulation of a realistic set of goals for the experience;

6. Except when illness prohibits or professional leave is granted, to maintain absence-free attendance during the student teaching semester (see The Student Teaching Assignment: Breaks, Leaves, Absence);
7. To dress and groom appropriately, following the guidance of cooperating teacher(s) and college supervisors and the dictates of the assigned school(s);
8. To participate fully in the daily / weekly responsibilities scheduled by the faculty supervisor(s) with assistance from the cooperating teacher(s), including extra-class and extra-hour duties (see The Student Teaching Assignment: Length and Nature);
9. To seek help from cooperating teacher(s) and college supervisors in defining any responsibility or meeting any challenge presented and to refrain from airing frustrations with peers or the general public;
10. To work toward excellence in those aspects guiding the cooperating teacher(s), college supervisors, and Seminar instructor in ongoing evaluation and in the determination of the final grade (see Evaluation and Supervision);
11. To maintain up-to-date records, including plans and self-evaluations for all classes taught and rehearsals conducted, required forms, and a log—all available at any time for review by cooperating teachers and supervisors;
12. To maintain frequent and informal communications with cooperating teachers and college supervisors;
13. To attend and participate in all scheduled sessions of the Student Teaching Seminar unless excused from a particular meeting because of participation in a previous semester's Seminar;
14. To follow all regulations and guidelines regarding travel to the assigned school(s), i.e., Transportation Office mandates for college-provided cars, completion of mileage forms for personal vehicle use).

The Student Teaching Team:

The Cooperating Teacher Description

The cooperating teacher is a seasoned professional—knowledgeable about and skilled in teaching music to young people—and a positive presence among her/his colleagues. The teacher can meet the individual educational needs of all students *and* those of a student teacher by designing developmentally appropriate and sequential learning experiences for all. As the licensed professional s/he has primary responsibility for and to all students s/he teaches.

Continually seeking new approaches and assessing changing trends in education, s/he welcomes opportunities for professional development and participates eagerly in in-service programs designed to enhance pedagogical effectiveness. In short, s/he is a model for the developing student teacher—both personally and professionally.

Responsibilities

1. To meet the criteria listed for the College's selection of cooperating teachers (see Prerequisites and Placement: Cooperating Teacher Selection);
2. To provide the student teacher with appropriate pre-assignment information regarding arrival time, parking, and travel instructions;
3. To assist the college supervisor(s) in determining the student teacher's daily/weekly schedule and specific responsibilities;
4. To assist the full-time student teacher in arranging professional orientation interviews and observations;
5. To design with the student teacher a carefully sequenced plan for the student teacher's continued preprofessional growth, including an assessment of the student's needs and abilities and formulation of a realistic set of goals for the experience;
6. To plan the student teacher's in-class activities, e.g.,
 - observing and/or assisting the cooperating teacher
 - observing and/or assisting the students
 - instructing individual or small groups of students
 - team-teaching brief instructional segments
 - teaching brief segments in some, most, or all classes/rehearsals
 - teaching entire classes/performing groups
 - assuming the cooperating teacher's full load
7. To model outstanding preparation and teaching techniques, including team-teaching, as appropriate;

8. To model and guide the student teacher in the self-evaluation of methodology, activities, student behaviors, and the extent to which learning goals are attained during a class or rehearsal;
9. To structure the analysis and evaluation process:
 - first providing direct feedback to the student
 - then encouraging and guiding self-analysis by the student
 - finally collaborating in peer discussion with the student.
10. To meet at least weekly with the student teacher to counsel, guide, and evaluate progress;
11. To help the student teacher understand and fulfill his/her extra-class responsibilities (e.g., monitoring in the hall or cafeteria) and extra-hour duties;
12. To evaluate the student teacher's work on forms supplied by the Music Education Division and to submit the forms in a timely fashion to the Student Teaching Seminar instructor;
 - Midterm evaluations completed in an open and non-confidential manner, shared among all team members, and submitted by the student teacher
 - Final evaluations completed in a confidential manner, with grade included, and submitted by mail
13. To determine 40% of the student teacher's final grade (see Supervision and Evaluation: Evaluation);
14. To participate in college-sponsored in-service opportunities as requested (honoraria are provided for some);
15. To work with the faculty of the Music Education Division in improving the entire music teacher education program.

The Student Teaching Team: The College Supervisors

Description

The college faculty supervisors are full-time faculty members in the Oberlin College Music Education Division, having terminal degrees in the field and at least three years successful teaching in public schools. Each one supervises in the area of her/his own area of specialization and methods teaching in music—early childhood and elementary general, secondary general and choral, strings, or winds and percussion. The Coordinator of Field Experiences is an adjunct member of the Division's faculty and a seasoned public school non-music teacher or retiree.

Responsibilities

1. To recommend appropriate placements settings to the Director of the Music Education Division;
2. With the assistance of the cooperating teacher(s), to determine the student teacher's daily / weekly schedule and specific responsibilities;
3. To work with the cooperating teacher(s) in developing valid pre-professional experiences for the student teacher;
4. To maintain regular and informal contact with the cooperating teacher(s);
5. To conduct several observations per student per semester, focusing on both general educational (Coordinator of Field Experiences) and musical pedagogical (faculty supervisor) matters. Each visit to:
 - be scheduled in advance and approved by the cooperating teacher;
 - include videotaping on a tape provided by the student teacher;
 - be followed by a two-way or three-way supervisory conference, preferably on site;
 - be summarized in written form, with copies prepared for the student, the cooperating teacher, and other supervisors;
 - be reviewed by the student teacher for analysis and formulation of questions and / or items for discussion for the next weekly conference
6. To assist the student in arranging a meaningful professional-leave day during the second half of the semester;
7. To serve as a resource person for both the student teacher and the cooperating teacher(s);
8. To assist the cooperating teacher(s) as necessary in furthering the student teacher's understanding of the relationship between teaching methods observed and those studied in courses at the Conservatory of Music;

9. To submit written midterm and final evaluations of the student teacher's work to be placed in the student's file;
 - Midterm evaluations completed in an open and non-confidential manner and shared among all team members
 - Final evaluations completed in a confidential manner with grade included
10. To determine 40% of the student teacher's final grade (see Supervision and Evaluation: Evaluation);
11. Upon request of cooperating teacher or other school personnel, to assist in the continued development of the school music program;
12. To work with the Director of the Music Education Division in the development and implementation of in-service opportunities for cooperating teachers and the continual search for outstanding student teaching sites in a wide variety of settings.

The Student Teaching Team:

The Student Teaching Seminar Instructor

Description

The Seminar instructor is the faculty member in the Music Education Division currently teaching the Student Teaching Seminar. Depending upon faculty responsibilities and schedules, the coordinator may change from semester to semester.

Responsibilities

1. To develop a series of seminar sessions designed to 1) complete students' pre-professional teacher education instruction, 2) assist student teachers in the successful completion of their student teaching assignment, and 3) facilitate students' entry into the music teaching profession;
2. To arrange for the distribution and return of midterm and final evaluation forms to be completed by college supervisors and cooperating teachers;
3. To make specific requirements regarding student teachers' preparation of their professional orientation reports, other Seminar assignments, and attendance at special clinics and workshops—on campus and elsewhere (e.g., NEOEA Day);
4. To disseminate and, where appropriate, collect other forms maintained by student teachers, e.g., mileage log, Final Student Teaching Record, etc.;
5. To inform students of the procedures to be followed in establishing credentials files and conducting job searches;
6. To assist students in developing materials (e.g., cover letters, resumés) and skills (e.g., interviewing) to ensure successful entry into the teaching profession;
7. To distribute and assist students in completing application procedures for Ohio teaching licensure;
8. To determine 20% of the student teacher's final grade (see Supervision and Evaluation: Evaluation);
9. To collect and prepare for filing in student folders professional orientation reports, observation summaries, all evaluation materials, and final documents;
10. To apprise members of the music education faculty of concerns raised by student teachers about the student teaching program.

Appendix

Application for Student Teaching—completed by students during the year prior to the one(s) in which they will student teach. One form is completed for each assignment requested, i.e., full-time and part-time

School Agreement—prepared by the Director of the Music Education Division (Head of Teacher Education) and signed by an appropriate school administrator

Student Teacher Background Summary—completed by the student teacher prior to beginning the student teaching assignment and given to each cooperating teacher and college supervisor to facilitate appropriate planning and scheduling of student teaching activities and observation visits

Student Teaching Hourly Record—maintained by the student teacher and signed by the cooperating teacher(s)

Evaluations (Midterm & Final)—(The **midterm evaluation** is distributed by the Student Teaching Seminar instructor; completed by student teachers, cooperating teachers, and college supervisors; discussed informally among all parties; and returned to the Student Teaching Seminar instructor. The **final evaluation** is distributed by the Student Teaching Seminar instructor; completed confidentially by cooperating teachers and college supervisor; includes grade constituting 40% of final grade for student teaching; does *not* substitute for recommendation written specifically for student's career placement file.)

Cooperating Teacher Evaluation of Field Experience—distributed with the Final Evaluation by the Student Teaching Seminar instructor; submitted with that final evaluation; cooperating teacher honorarium processed upon receipt

Student Teacher Evaluation of Supervision—completed by students along with their course evaluations for Student Teaching Seminar

Final Student Teaching Record—distributed by the Student Teaching Seminar instructor, completed (word processed) by the student teacher, signed by cooperating teachers and college supervisors, returned to the Seminar instructor, and filed in the student's music education file

Office of Transportation Information—forms explaining liability when driving college-provided cars and the Office's authority to prohibit cars from leaving campus

Educational and Professional Recommendation—available from the Office of Career Development and Placement to be signed by the student and completed by the person from whom the recommendation is requested

Request for Professional/Personal Leave – completed by the student teacher and college supervisor prior to observing another teacher in a parallel position to that of the student

teaching assignment for purposes of development of teaching technique repertoire and classroom management techniques or for any other reason

Parental Consent Form – signed by parents of children in cooperating teachers' classrooms in acknowledgement of the frequent use of videotaping of student teachers in the classroom for use as an educational evaluation tool

Field Experience Mileage Report – completed by the student teacher if a personal vehicle, rather than a school vehicle, is the form of transportation utilized during the student teaching experience

Exit Survey – completed by the student teacher at the end of their final semester in the program in order to provide feedback to the Division

OBERLIN COLLEGE CONSERVATORY OF MUSIC
MUSIC EDUCATION DIVISION

Application for Student Teaching

(Please read Catalog section on Student Teaching before completing)

Name _____ Emphasis: Instr. _____ Vocal _____

Principal Applied _____ GPA in Music Ed. _____

Scheduling: _____ Full time _____ First semester
_____ Half time _____ Second semester

(Students are encouraged to have a car available.)

Transportation: _____ I am dependent on a College-owned car. (You are responsible for obtaining approval to drive a College car and for possessing a valid driver's license.)

_____ I will have a privately-owned car which could be used. (Although the College cannot insure privately-owned vehicles, in the event of an accident, the Music Education Division will contribute a set amount to the cost of the deductible.)

While it is not feasible to guarantee that all student preferences can be accommodated, every effort will be made to secure the best student teaching placements possible. Please note that all music education courses should have been completed before the beginning of student teaching.

Indicate any preferences regarding location or kinds of teaching opportunities:

Indicate any other work you anticipate taking with student teaching: *(Note: Student Teachers are not permitted to enroll in large ensembles.)*

OBERLIN COLLEGE CONSERVATORY OF MUSIC
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Student Teacher Background Summary

Name _____ OCMR _____

E-Mail _____ Phone _____

Academic background:

1. High school(s) attended. (If more than one, designate with * the one from which you graduated.):

Name of high school	Dates
_____	_____
_____	_____

2. College-level study, including summers, other than at Oberlin:

Name of college	Dates
_____	_____
_____	_____

3. Degrees and majors being pursued:

Human relations:

1. Offices held:

High School	College	Community
_____	_____	_____
_____	_____	_____

2. Experience with young people involving leadership (camp, nursery school, lifeguarding, scouting, Sunday School class, etc.):

Pre-college level musical experience:

1. Instrumental ensembles Instrument Chair Years

2. Vocal ensembles Voice (sop., tenor, etc.) Years

3. Related experience (i.e., drum majoring, musical theater, etc.)

College-level musical experience:

1. Major instrument: _____ Minor instrument: _____

2. Conducting experience, other than in Conservatory classes:

3. Experience in arranging for choral or instrumental groups:

4. Winter Term Teaching project:

5. Experience in planning and charting football marching shows or choreographing for show choirs or musicals:

6. Experience performing in college instrumental and vocal ensembles:

Instrumental ensembles	Instrument	Chair	Years
_____	_____	_____	_____
_____	_____	_____	_____

Vocal ensembles	Voice (sop., tenor, etc.)	Years
_____	_____	_____
_____	_____	_____

7. List the instruments you have studied in class and/or privately.

Extra-curricular or allied interests and participation:

1. Informal campus musical groups:

2. Musical theater (conducting, instrumental or vocal performance):

3. Dramatics:

4. Performance on "social" instruments (guitar, accordion, harmonica, etc.):

5. Technology:

6. Campus employment:

Personal perspective:

1. The position I would most like to have upon graduation from Oberlin is:

2. I feel most secure about beginning a position in (levels and types):

3. Right now I feel least secure about beginning a position in:

OBERLIN COLLEGE CONSERVATORY OF MUSIC MUSIC EDUCATION DIVISION

Student Teaching Hourly Record

Name _____ School district(s) _____

Semester _____ Year _____

(Please round to nearest half hour; highlight Professional Orientation period, if applicable.)

Week	Observation/ Assistance	Preparation while @ school	Instruction	Conferences Meetings School activities	Weekly Total	Coop. Tchr. Signature
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						



OBERLIN COLLEGE CONSERVATORY OF MUSIC

MUSIC EDUCATION DIVISION

Student Teaching Evaluation

Student Name _____ **Date of Evaluation** _____

Midterm _____ **Final** _____

Rating Scale

- 5 = Comprehensively outstanding
- 4 = Consistently effective
- 3 = Adequately competent
- 2 = Inconsistently effective
- 1 = Comprehensively inadequate
- N = Not applicable/not observable

Evaluator

- _____ Cooperating Teacher
- _____ College Supervisor
- _____ Field Coordinator
- _____ Self

CONTENT KNOWLEDGE	RATING
<ol style="list-style-type: none"> 1. Demonstrates knowledge, understanding, and ability to use subject matter 2. Exhibits a general understanding of child development theories and their applications to designing lessons and teaching 3. Integrates knowledge of music with other curricular areas (history, social sciences, artistic domains) 4. Uses technology and media in lessons 5. Incorporates the National Standards (music content standards) in classes/ rehearsals 	_____ _____ _____ _____ _____
<p>PEDAGOGICAL SKILL</p> <ol style="list-style-type: none"> 1. Uses a variety of classroom/rehearsal strategies, techniques, and materials that result in meaningful music learning for diverse populations of student learners 2. Communicates high expectations for musical performance of all students 3. Uses instructional time wisely; maximizes time with students by engaging them in meaningful musical experiences 4. Demonstrates clear and concise explanations 5. Monitors students' understanding during a lesson and adjusts the content according to their educational and musical needs 6. Assesses/identifies learning challenges and provides appropriate solutions during classroom/rehearsal lessons 	_____ _____ _____ _____ _____ _____
<p>MUSICAL SKILL</p> <ol style="list-style-type: none"> 1. Uses appropriate singing voice model in rehearsal/classroom 2. Demonstrates functional keyboard accompanying skills 3. Demonstrates excellent skill on principal instrument/voice 4. Demonstrates wide range of conducting skills 5. Incorporates musical expression into classroom/rehearsal performances 6. Understands instrumental/vocal technique, appropriate for young music students 	_____ _____ _____ _____ _____ _____
<p>PLANNING/ORGANIZATION</p> <ol style="list-style-type: none"> 1. Designs, on a daily basis, sequenced lesson plans for classes/rehearsals that facilitate individual and group learning 2. Creates lessons that have clear goals and observable student learning outcomes 3. Shows flexibility with lesson plan, while maintaining general focus of the lesson 4. Reflects on student learning and utilizes this analysis to inform subsequent planning 5. Formulates lessons that are connected to prior lessons; lesson plans reflect students' prior musical understanding and skills 6. Plans musical experiences that encourage higher-order thinking skills, creativity, and problem-solving 	_____ _____ _____ _____ _____ _____

LEARNING ENVIRONMENT	RATING
1. Prepares ahead of time materials, instruction, and physical setting to maximize learning opportunities 2. Maintains fair and consistent learning and behavioral standards and a positive atmosphere for learning 3. Verbalizes and demonstrates lesson/rehearsal goals and means for assessment 4. Provides student encouragement and regular feedback 5. Facilitates musical discovery through teacher's questioning techniques 6. Recognizes teaching and learning conditions that could potentially interfere with student learning 7. Builds a positive and appropriate rapport with students	_____ _____ _____ _____ _____ _____ _____
PROFESSIONAL ATTRIBUTES 1. Develops positive and effective interactions with cooperating teacher(s)/supervisors 2. Is friendly, self-controlled, flexible, and respectful of others 3. Exhibits initiative and leadership 4. Solicits professional guidance and utilizes suggestions from cooperating teacher(s) and supervisors 5. Is inquisitive about music pedagogy 6. Exhibits an eagerness and willingness to grow and to learn 7. Analyzes and reflects on those professional and personal attributes that need continued development 8. Uses current professional resources, methods, and research to inform teaching 9. Speaks clearly and uses correct grammar 10. Writes coherent prose/letters/reports/lesson plans	_____ _____ _____ _____ _____ _____ _____ _____ _____ _____

192-200 A+	165-173 B+	138-146 C+	Total Points	_____
183-191 A	156-164 B	129-137 C	Grade	_____
174-182 A-	147-155 B-	120-128 C-		

Please make additional comments. (NOTE: This is not an employment recommendation, but a document that remains with the student's college file.)

Name _____ **Position** _____

School/college _____

Signature _____

OBERLIN COLLEGE CONSERVATORY OF MUSIC
MUSIC EDUCATION DIVISION

Cooperating Teacher Evaluation of Field Experience

We appreciate your assistance in our teacher education program and hope that you will continue to help us by evaluating the quality of this most recent field experience. Please comment on each item as appropriate.

Student's "readiness" for the assignment:

Quality / effectiveness / frequency of college supervision, including on-site visits, phone or e-mail correspondence with you and / or with student, critiquing of videotaped teaching segments, etc.:

Accessibility, in person or otherwise, of college faculty (when needed):

Structure / organization of the experience:

Suggestions for improvement of future field experiences:

Cooperating Teacher

Date

School

OBERLIN COLLEGE CONSERVATORY OF MUSIC MUSIC EDUCATION DIVISION

Student Teacher Evaluation of Supervision

Your responses to the following questions will help in our ongoing efforts to ensure effective student teaching supervision. As these will be read with interest by all music education faculty members, we ask you to make your comments carefully and without direct reference to specific persons. You need not sign the form. Thank you very much.

1. How effective has your college supervisors' guidance been in helping you with your student teaching assignment? Be specific with respect to content, classroom management, planning and evaluating, etc.

2. To what extent did each of the following factors help/ not help you to improve?
The supervisors' visits/ taping
The supervisors' availability for conferences
The supervisors' ability to communicate
The appropriateness of the supervisors' suggestions
Your own interest
Your own preparation
Other (please specify)

3. Are there ways we might help your cooperating teacher(s) play a more effective supervisory role?

4. What changes would you suggest in our supervisory structure or process?

OBERLIN COLLEGE CONSERVATORY OF MUSIC
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Final Professional Orientation and Student Teaching Record

(Please type)

_____	_____
Name	Inclusive dates of assignment
Professional orientation dates _____	Total hours _____
Student teaching dates _____	Total hours _____
School system(s) _____	

Individual schools	Grade levels	Student teaching hours
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Signatures:

Cooperating teachers

College Supervisors

Director, Music Education Division

OBERLIN COLLEGE CONSERVATORY OF MUSIC MUSIC EDUCATION DIVISION

Transportation for Field Experiences: Liability

Oberlin College carries \$250 deductible liability coverage on each automobile. Should an accident occur, the person driving the automobile will be responsible for payment of the first \$125; the Music Education Division will assume the next \$125.

It should be further understood that a car rented by the Music Education Division for use by an assigned student, is to travel only to the assigned destination. Also there are to be no passengers unless by written consent of the Music Education Division Director.

Transportation for Field Experiences: Regulations

Our students are dependent upon Oberlin College rental cars for transportation to their teaching assignments. Car rental procedures usually work very smoothly, but there are circumstances over which the Music Education Division has no control:

- (1) On rare occasions the Transportation Supervisor cancels all car rentals because s/he believes road conditions are unsafe due to inclement weather. NO student, faculty member, or administrator can overrule this decision.
- (2) Students must return cars at designated hours. They cannot extend their schedules unless the change is cleared first with the Transportation Office (775-8432).
- (3) Students may not transport passengers. If circumstances make this absolutely necessary, written consent must be obtained from the Music Education Division Director, who will notify the Transportation Office.

OBERLIN

EDUCATIONAL AND PROFESSIONAL RECOMMENDATION

OFFICE OF STUDENT ACADEMIC SERVICES

**50 N. Professor Street
Peters Hall, Room G-28
Oberlin, OH 44074-1091**

NAME: _____

POSITION SOUGHT: _____

The information below will be reproduced as written. Please type your statement (or write it in black ink) and sign it in black ink.

Note: Copies of this recommendation may be sent only to persons or agencies explicitly designated by the candidate named above. The provisions of federal legislation (Public Law 93-380) require that letters of recommendation be made available to the candidate unless the candidate has waived such rights in writing.

I hereby waive my right of access to the contents of this statement. I do so with the understanding that I am not obligated to waive my right.

Candidate Signature

Date

I retain the right of access to the contents of this statement.

Candidate Signature

Date

Recommender's Name: _____ Signature: _____

Position: _____ Organization: _____

Address: _____ Date: _____

OBERLIN COLLEGE CONSERVATORY OF MUSIC
MUSIC EDUCATION DIVISION

Request for Professional/Personal Leave

Date: _____

To: Director of Music Education Division

From: _____
(Name of student teacher)

I am requiring a release from my teaching duties at _____
(school)

on _____ for the purpose of _____
(date) (reason for absence)

_____.

The request is in accordance with the General Student Teaching Policies outlined in *A Guide to Student Teaching in Music*. Thank you for your consideration.

Signature of Student Teacher

Permission granted:

Signature of Cooperating Teacher

Date

Signature of College Supervisor

Date

Parental Consent Form

OC Student Teacher

Dear Parent,

Your son/daughter _____ is in a class with an Oberlin College Conservatory Student Teacher who is teacher training with the certified classroom teacher in your district. The Oberlin College Music Education Department requires, as an educational evaluation procedure, videotaping the student teacher's lesson and presentation on occasion during the semester (September to December) and/or (February to May). Please sign affirming your acknowledgement.

Parent/Guardian Signature _____ Date _____

Please return to your teacher.



OBERLIN COLLEGE CONSERVATORY OF MUSIC MUSIC EDUCATION DIVISION

Music Education Student Exit Survey Spring 2002

Music Education Courses

Elementary Conducting	Woodwind Class	Principles of Education
Introduction to Music Education	Brass Class	Educational Psychology
Practicum in School Music Experiences	Teaching Young Singers	Teaching Music to Children/Lab
Percussion Instruments	Teaching Adolescents/Lab	Student Teaching
String Class	Conducting (Chor/Inst)	

I About Your Music Education Major

How satisfied are you with each of the areas listed below?

Rating Scale

5 = Very satisfied	2 = Somewhat unsatisfied
4 = Satisfied	1 = Unsatisfied
3 = Somewhat satisfied	0 = Not applicable/do not remember

The instruction you received in music education (ME) courses	5	4	3	2	1	0
Evidence of ME faculty familiarity with current research in the field	5	4	3	2	1	0
Use of current materials and technology in ME courses	5	4	3	2	1	0
Modeling of appropriate methodologies in ME courses	5	4	3	2	1	0
General accessibility of ME faculty	5	4	3	2	1	0
Effectiveness of faculty advising for ME majors	5	4	3	2	1	0
Effectiveness of ME career/placement counseling	5	4	3	2	1	0
Faculty supervision of ME field experiences	5	4	3	2	1	0
Effectiveness of ME faculty	5	4	3	2	1	0
Availability of performing opportunities	5	4	3	2	1	0
Availability and effectiveness of field experiences	5	4	3	2	1	0
Quality of ME equipment and facilities	5	4	3	2	1	0
Access to equipment and facilities	5	4	3	2	1	0
To what extent were your non-music courses and other non-Conservatory opportunities at Oberlin College a positive factor in your Oberlin Conservatory experience?	5	4	3	2	1	0

1. What are the greatest strengths of the music education program?

2. What improvements in the music education program could enhance your pre-professional preparation as a teacher?

3. Please list and comment on any particularly satisfying or unsatisfying courses or experiences.

Conservatory

Non-Conservatory

4. How has your thinking about music teaching, performing, analyzing, and composing changed since entering Oberlin?

5. Did you find it necessary to complete coursework elsewhere during one or more summers of your Oberlin years in order to satisfy requirements? Yes No

6. If you had the opportunity to select an institution again, would you choose Oberlin? Yes No Undecided

Why?

7. Please offer any general comments you have about Oberlin College.

II About Yourself

1. Year you began your undergraduate program at Oberlin _____
2. Year you graduated and degree/s (bachelor's degree, masters's degree) _____
3. Degree Emphasis _____
4. Principal Applied Area _____
5. Degree Program _____
6. What are your plans? _____

Thank you for giving us your candid feedback!