



# **COOPERATING TEACHER REFERENCE GUIDE FALL 2020**



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TO: Cooperating Teachers

FROM: Darla Meek, TAMUC Music Education Coordinator

Dear Cooperating Teachers:

Thank you for your service as a TAMUC Cooperating Teacher! It is a comfort to know that our new Student Teachers have been placed with outstanding instructors who are willing to share their expertise. This handbook is designed to guide you through the process of mentoring your student teachers as they develop into successful professionals.

Note that you and your Student Teacher will be visited often by a University Field Supervisor. The Field Supervisor has been placed not only to evaluate the student in his/her teaching progress, but to assist in developing a healthy relationship between you and the Student Teacher.

All forms we think may be useful to you are located in this handbook. They can also be found on the TAMUC Music Education website at **[www.tamuc.edu/music](http://www.tamuc.edu/music)**.

On behalf of the Seminar and Field Supervisor team, we look forward to working with you and your Student Teacher this semester. Please do not hesitate to contact me, your Student Teacher's Field Supervisor, or one of the Seminar professors if you have questions or concerns.

Sincerely,

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## FALL 2020 CALENDAR

DATE	EVENT	NOTES
August 3, Monday	Seminar 1, 9:00-3:00	Zoom
August 4, Tuesday	Seminar 2, 9:00-3:00	Zoom
August 5, Wednesday	ROTATION 1 BEGINS First Official Day of Student Teaching	Music Student Teachers begin the first professional development day of their school's semester.
August 24	Seminar 3, 12:00-4:00	Zoom
August 24 – September 7	Initial Meeting with Field Supervisor	Field Supervisors meet with student teachers and mentors to discuss the Reference Guide and TK-20.
September 7, Monday	Seminar 4, 12:00-4:00	Zoom Resume and cover letter due, emailed to Ms. Meek AND Field Supervisor.
September 7 – September 18	MIDTERM WINDOW. Sept. 28 is the DEADLINE for Midterm Observation, ILT Evaluation, and ILT Meeting (See page 48)	Cooperating Teacher completes an ILT Evaluation Form in TK-20. Field Supervisor completes an Observation Form in TK-20. ST submits Impact Story to TK-20.
September 21 – October 2	FINAL WINDOW. October 2 is the DEADLINE for Final Observation, ILT Evaluation, and ILT Meeting (See page 48)	Field Supervisor completes an Observation Form in TK-20. Cooperating Teacher and Field Supervisor both complete an ILT Evaluation Form in TK-20. ST completes a Self-Evaluation and Impact Story.
September 28, Monday	Seminar 5, 12:00-4:00	Zoom
October 2, Friday	Final Day at First Site	Video Evaluation 1 due in TK-20. All evaluations finished and all paperwork uploaded to TK-20.
October 5, Monday	ROTATION 2 BEGINS	(or date determined by the Music Education Coordinator)
October 19, Monday	Seminar 6, 12:00-4:00	Career Center
October 26 – November 5	MIDTERM WINDOW. October 30 is the DEADLINE for Midterm Observation, ILT Evaluation, and ILT Meeting (See page 48)	Cooperating Teacher completes an ILT Evaluation Form in TK-20. Field Supervisor completes an Observation Form in TK-20. ST submits Impact Story to TK-20.
November 2, Monday	Seminar 7, 12:00-4:00	Zoom
November 9 –	FINAL WINDOW. November	Field Supervisor completes an Observation Form in

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November 20	20 is the DEADLINE for Final Observation, ILT Evaluation, and ILT Meeting (See page 48) <b>NOTE: We are assuming the K-12 students will not return to campus after Thanksgiving Break.</b>	TK-20. Cooperating Teacher and Field Supervisor both complete an ILT Evaluation Form in TK-20. ST completes a Self-Evaluation and Impact Story.
	THANKSGIVING BREAK	TAMUC Students will follow their assigned district's calendar.
December 3, Thursday	Final Day of Student Teaching (or date determined by the Music Education Coordinator)	Video Evaluation 2 due in TK-20. All evaluations finished and all paperwork submitted to TK-20.
November 23, Monday	Seminar 8, 9:00-3:00	Zoom
December 7 – 11	Make-up week	(In the event a student accumulated more than 3 excused absences)
December 12, Saturday	Commencement, 8:30 am	Reception following in Music Building lobby

## INTRODUCTION: A BROAD OVERVIEW

The Texas A&M University-Commerce Field-Based Teacher Education program is structured to allow students who wish to seek a degree with teacher certification to gain classroom experience for one semester under the careful guidance of classroom Cooperating Teachers and University Field Supervisors.

Student teachers seeking certification in an all-level area such as art, health, music, physical education, and special education generally experience eight weeks on a K-6 campus, and eight weeks on a secondary campus. (Student schedules may be restructured under special circumstances.) Student teachers follow the public school calendar including faculty/staff development and holidays.

Approximately eight (8) times during the semester, student teachers will return to the university campus to attend Seminar. Workshop topics include but are not limited to classroom management, effective teaching/learning strategies, utilizing technology for an engaging classroom and to assess student achievement, meeting the needs of diverse populations, Limited English Proficient (LEP) students, and students with special needs, differentiated learning and teaching, and legal and ethical conduct for Texas teachers.

The Cooperating Teacher is one-third of the Instructional Leadership Team (ILT) that includes the University Field Supervisor and the Student Teacher. Strong and frequent communication between the Field Supervisor, district Cooperating Teacher, Student Teacher, campus principal, and University Seminar faculty will be extremely important to everyone involved in providing a successful student teaching semester.

If your Student Teacher has an eight-week rotation, you will formally evaluate your Student Teacher TWICE during his or her time with you (around the fourth week and the seventh week). You will complete one ILT Evaluation Form each time. See the calendar on page 5 for windows.

If your Student Teacher has a sixteen-week rotation, you will formally evaluate your Student Teacher FOUR TIMES during his or her time with you (around the fourth, seventh, twelfth, and fifteenth weeks). You will complete one ILT Evaluation Form for **each** formal evaluation. All evaluation forms can be found on TK-20. See the calendar on page 5 for windows.

Forms similar to the ones you will use can be found in this reference guide, as well as on the Music Education website under STUDENT TEACHING RESOURCES:

<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicEducation/default.aspx>

## COOPERATING TEACHER ROLES AND RESPONSIBILITIES

1. **Advisor** – offer direction to the Student Teacher in order to enhance professional growth.
2. **Cheerleader** – provide a safe place for the Student Teacher to try out ideas, knowing that some of these ideas will fail. A good cooperating teacher cannot be too territorial!
3. **Communicator** – keep lines of communication open at all times with the Student Teacher and the University Field Supervisors.
4. **Counselor** – provide emotional support when needed.
5. **Guide** – orient and acquaint your Student Teacher with the formal and informal norms of the school system.
6. **Model** – serve as a true role model by consistently demonstrating professionalism and effective teaching practices.
7. **Protector** – act as a buffer between the Student Teacher and those in and around the school system who might want to detract from the beginner’s performance.
8. **Skill developer** – place your Student Teacher in the primary teaching role as soon as possible in every class available in order to allow him or her time to develop necessary skills and assume maximized responsibility. Sit down with your Student Teacher weekly to develop lesson plans for the following week, using the required templates.
9. **Feedback provider** – provide daily written and/or oral response to your Student Teacher concerning performance in the classroom.
10. **Evaluator** – complete all evaluation forms and help assess the final grades for the field experience. Additional evaluations may be necessary in some circumstances.
11. **Supporter** – support Student Teacher in following the guidelines and format for lesson planning and implementation that have been established by the university.

## HELPFUL SUGGESTIONS FOR COOPERATING TEACHERS

1. Provide a working space for your Student Teacher with a small desk and chair. Show him or her around the classroom, noting where supplies are kept.
2. Provide the Student Teacher with a copy of important school information such as policies, handbooks, duty rosters, and other assignments.
3. Make arrangements for your Student Teacher to meet administrators, counselors, and other faculty.
4. Your Student Teacher is required to keep daily notes. Plan time every day or week for your Student Teacher to talk about what you do and why you do it.
5. Fill out the Weekly Class Outline template together for the first few weeks. Think out loud to show your decision-making process.
6. Provide positive and constructive feedback to the Student Teacher in either written form or through conferences.
7. Encourage the Student Teacher to ask questions. You might want to have the Student Teacher do this in written form, on a computer, or during conference period, or before or after school.



8. Talk frequently with other Cooperating Teachers.
9. Your Student Teacher should not be spending much time observing this semester. She or he has already completed that requirement. Instead, get the Student Teacher involved in teaching duties as soon as possible.
10. Treat your Student Teacher as a colleague, especially in front of the students. Refer to the Student Teacher as Mr. or Ms. (last name). Avoid critiquing the Student Teacher when students are in earshot.
11. Use the suggested weekly activities as a guide to help your Student Teacher get acclimated to the new environment.
12. Keep in mind that learning in a classroom and learning in the field are very different. Be patient as your Student Teacher goes through the process of transferring “book knowledge” to “practical knowledge.”
13. Take your Student Teacher to area workshops and conferences, showing by example that good teachers are lifelong learners.
14. Call the Music Education Coordinator or the assigned University Field Supervisor for clarification on ANY issue of concern immediately so solutions can be generated and implemented.

### **COOPERATING TEACHER PITFALLS**

1. A lack of clarity of expectations to the Student Teacher.
2. Waiting too long to voice concerns about problems to the University Field Supervisor.
3. Not scheduling time with the Student Teacher for daily informal conferences.
4. Waiting for the University Field Supervisor to tell you what to do.
5. Under-utilizing/over-utilizing the Student Teacher.
6. Assuming that the Student Teacher knows what to do in every situation.
7. Asking the Student Teacher to take over classes too soon.
8. Pigeonholing the Student Teacher into his/her area of expertise at the secondary level. Student teachers need experience in all areas. It is imperative that they be allowed significant time in front of the entire band or choir.

### **COOPERATING TEACHER ABSENCES**

If you are absent, the Student Teacher may teach your classes as he or she is able. **However, your district must provide a substitute teacher to remain in the classroom at all times your students are in class.**

## VIDEOTAPING REQUIREMENT

**Music Department Student Teachers are REQUIRED to videotape a segment of their teaching, at least once at each level.** This footage will be included in their portfolios. The student teachers will complete self-evaluations after viewing this footage. If you would, please lead the Student Teacher to the appropriate individual or department in order to make all necessary arrangements to do this legally.

## TEACHING TIMETABLE

Below, please find a ***suggested*** teaching timetable. Please make adjustments as needed, depending on your subject area and the Student Teacher's previous experiences and abilities.

- Week 1      Student Teacher observes cooperating teacher, checks attendance, learns grading system, learns student names, assists with clerical duties, planning, etc. (Use activities on following pages as a guide.) Allow the Student Teacher to teach as much as he or she feels comfortable—perhaps a warm up, or shadowing a grade level.
- Week 2      Cooperating Teacher models teaching a class each day and the Student Teacher follows in classroom instruction.
- Week 3      Cooperating Teacher models teaching two classes per day and the Student Teacher follows in classroom instruction.
- Week 4      Student Teacher acquires full teaching responsibilities and lesson planning of the cooperating teacher teacher's daily schedule.

***The Field Supervisor will visit during this time.***

***ILT evaluation meeting: COMPLETE the ILT EVALUATION FORM in the TK-20 online binder.***

- Weeks 5-8      Student Teacher continues handling the day-to-day classroom responsibilities of the Cooperating Teacher.

***The Field Supervisor will visit during this time.***

***ILT evaluation meeting: COMPLETE the ILT EVALUATION FORM in the TK-20 online binder.***

## FORMAL WEEKLY CLASS OUTLINE REQUIREMENT

Music Department Student Teachers are REQUIRED to complete and submit formal weekly class outlines (WCOs) every week. Please schedule a time to work on this together for the first few weeks.

## CERTIFICATE RENEWAL INFORMATION

Cooperating Teachers for Texas A&M University-Commerce may earn CPE hours for serving as mentors for Student Teachers. They may use up to 45 hours toward the 150 needed to renew standard certificates. Texas A&M University-Commerce will send a CPE certificate with the appropriate number of hours to you at the end of the school year.

For information, go to the SBEC/TEA site:

[http://www.sbec.state.tx.us/SBECOnline/certinfo/faq\\_certrenew.asp#8](http://www.sbec.state.tx.us/SBECOnline/certinfo/faq_certrenew.asp#8)

## A NOTE TO ELEMENTARY COOPERATING TEACHERS

Here at Texas A&M University-Commerce, we train and encourage our elementary music education students to develop characteristics that have become generally accepted as standard for music educators in Texas. Our expectation is to see the student teacher:

- showing enthusiasm for children and for the art of teaching
- exhibiting excellent classroom management
- using a grading system (as opposed to giving blanket A's)
- following the district's Scope and Sequence to teach music concepts in a logical sequence
- placing high importance on music literacy and creativity (not simply choosing "cute" activities because they are fun).
- constructing the students' learning so that each grade has its own curriculum and set of lesson plans. Each week, student teachers must submit one unique lesson plan per grade taught. (Lessons should not be repeated over multiple grades.)
- using the highest-quality materials available (music that has stood the test of time)
- integrating active elementary music activities—singing, barred instrument playing, recorder, creative movement and dance, body percussion, etc.-- year-round. (Not scheduling, for example, a six-week unit on recorder, or a composer study.)
- producing programs that are an outgrowth of the music curriculum
- acquiring Orff and/or Kodaly certification training
- attending area workshops regularly in order to hone their skills and connect with other educators.

We expect our student teachers to have the opportunity to work with all elementary grades. If you only teach K-2 or 3-5, please contact the Music Education Coordinator so that arrangements can be made to work out a suitable schedule with another Cooperating Teacher.

**Though learning how to produce a program for a performance is a valuable experience, it is important that student teachers be immersed in teaching curriculum. If you will be spending more than 20% of your time rehearsing for programs (an all-school performance, for example, that encompasses several weeks of time to prepare), please let the Music Education Coordinator know so that an alternate placement can be found.**

## SUGGESTED WEEKLY ACTIVITIES

### WEEK 1

√	Suggested Cooperating Teacher Activities	√	Suggested ST Activities	Focus of Study
	Have a place for Student Teacher to work/store materials that does not disturb class		Observe and shadow responsibilities of Cooperating Teacher	Explanation of Intern expectations and opportunities
	Introduce ST to class, neighboring teachers, office staff, other school personnel		Familiarize yourself with room, textbooks, resource materials, and other teaching supplies	Communication techniques Verbal/nonverbal <i>Domain #3</i> <i>Competency #7</i>
			Practice effective communication skills with students, cooperating teachers, peers and administrators	Effective Communication <i>Domain #3</i> <i>Competency #7</i>
	Provide ST with class rosters, seating charts and textbooks, especially teacher editions		Make seating charts to learn students' names	Creating a positive school and classroom environment <i>Domain #2</i> <i>Competency #5</i>
	Give ST copy of teacher and student handbooks and code of conduct		Become familiar with student and teacher handbooks and code of conduct	TExES Competencies
	Exchange phone numbers and establish system for ST to notify you if s/he will not be at school		Record telephone numbers and e-mail addresses of Cooperating Teachers and establish procedure for notifying teachers if you will not be at school	Professional Development Standards
	Discuss and establish arrival and departure times, and other issues such as parking places, sign in procedures, etc.		Meet administrators, counselors, library staff and secretarial staff	
	Set aside <u>daily time</u> for talk to discuss goals, plans and ways ST can assist you and your classes		Assume routine duties such as checking attendance, organizing room, making copies, etc.	
	Discuss your classroom rules,		Select a student to shadow for a	

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	procedures, and consequences		day, visiting all of their classes	
	Share your TEKS objectives that are the basis for your planning		Establish 2 goals for next week that push you to do a new activity or into a new learning experience/discuss with Cooperating teacher	
	Provide ST with weekly lesson plans and discuss longer-range plans			
	Have reflective discussions with ST about “why” you do what you do		Have reflective conversations with Cooperating teacher concerning your professional development	Students’ goals and reflective thinking

**WEEK 2**

√	<b>Suggested Cooperating Teacher Activities</b>	√	<b>Suggested Student Teacher Activities</b>	<b>Focus of Study</b>
	Discuss plans for the next several weeks. Share written lesson/unit plans with Intern. Sit down with the student teacher and complete the Weekly Class Outlines with him/her		Turn in completed Weekly Class Outlines to Field Supervisors	Unit/Lesson Planning <i>Domain #1</i> <i>Competency #8</i>
	Have ST work one-on-one with students		Tutor individual or small groups of students, and work one-on-one with students	
	Model and discuss teaching methods appropriate for your subject(s); Provide feedback to ST on lesson		Teach a lesson using written lesson plan format	Methodologies of teaching: direct instruction, cooperative learning, critical thinking <i>Domain #3</i> <i>Competency #8</i>
	Put ST before whole class teaching a short lesson or warm up		Apply classroom rules, procedures, and consequences to students in all classes	Classroom rules, procedures and consequences <i>Domain #2</i> <i>Competency #6</i>
	Arrange for ST to observe ISS, AEP, and talk with teachers of those programs		Observe, analyze, and apply classroom management techniques that minimize discipline problems in classes	Classroom Management and Discipline <i>Domain #2</i> <i>Competency #6</i>
	Review the Texas Code of Ethics and discuss professionalism in your classroom and school		Discuss Texas Code of Ethics with Cooperating teacher and apply to your own professional practice	Texas Code of Ethics and Professionalism <i>Domain #4</i> <i>Competency #13</i>
	Discuss TExES Competencies and Professional Development Standards with ST		Observe other teachers in same subjects and different subjects, as well as other grade levels of students	TExES Competencies PPR Standards
	Find time for reflective discussions with ST		Find time for reflective conversations with Cooperating teachers concerning your	Student’s goals and reflective thinking

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		professional development	
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**WEEK 3**

√	<b>Suggested Cooperating Teacher Activities</b>	√	<b>Suggested Student Teacher Activities</b>	<b>Focus of Study</b>
			Establish yourself as a manager and disciplinarian with students and Cooperating Teachers	Classroom Management and Discipline <i>Domain #2</i> <i>Competency #6</i>
	Introduce ST to Special Education Services, Programs, Facilities and Personnel		Monitor needs of all students to increase awareness of meeting the needs of all learners	Meeting Needs of Students <i>Domain #1</i> <i>Competency #2</i>
	Discuss modifications of teaching materials and tests with ST		Discuss IEPs and ARDs with Cooperating teachers	Special Education/ IEPs/ARDs <i>Domain #1</i> <i>Competency #2</i>
	Assist ST in making arrangements to attend an ARD meeting		Attend ARD meeting	
	Give feedback on lesson planning, emphasizing a variety of appropriate teaching strategies		Develop unit/lesson plans that meet the needs of all students	Unit/Lesson Planning <i>Domain #1</i> <i>Competency #8</i>
	Provide opportunities for ST involvement in class activities		Continue teaching activities	
			Establish yourself as a professional contributor to the classroom and school	
	Provide planning resources, information, journals, textbooks, internet		Begin collecting materials and ideas for Resource File for future reference	
			Practice effective communication skills with students, cooperating teachers, peers and administrators	Effective Communication <i>Domain #3</i> <i>Competency #7</i>
	Provide time for reflective discussions with ST		Find time for reflective conversations with Cooperating teachers concerning your professional development	
	Discuss TExES competencies and Domains with ST		Relate activities in classroom, school and community to TExES competencies and Domains	

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**WEEK 4**

√	<b>Suggested Cooperating Teacher Activities</b>	√	<b>Suggested Student Teacher Activities</b>	<b>Focus of Study</b>
	Assist ST in assessment of student learning through written tests, projects & activities		Write test that measures student learning, especially at higher level of cognitive domain	Assessment & Student Feedback <i>Domain # 3</i> <i>Competency # 10</i>
			Develop an assessment tool for a project that measures student achievement	
	Provide ST feedback on his/her teaching progress		Continue activities of teaching and professional involvement that promote maximum growth as a teacher	Effective Schools and Effective Teachers <i>Domain #1-4</i> <i>Competency # 1-13</i>
	Video the student teacher and discuss together		Seek feedback from Cooperating teacher on specific presentation skills such as voice, inflection, mannerisms, gestures, facial expression and clarity of content	
	Provide ST feedback on their management & discipline strategies		Continue effective management and discipline activities that promote learning in your classroom	Classroom Management and Classroom Discipline <i>Domain #2</i> <i>Competency # 6</i>
	Have reflective conversations with ST		Find time for reflective conversations with Cooperating teachers concerning your professional development	
	Instructional Leadership Team (Cooperating teacher, ST, Field Supervisor) conference for ST evaluation and progress report		Instructional Leadership Team (Cooperating teacher, Intern, Field Supervisor) conference for Intern evaluation and progress report	
	Discuss TExES competencies with ST		Relate activities in classroom, school and community to TExES competencies	TExES Review and Practice

**WEEKS 5 - 8**

Student Teacher handles ALL day-to-day classroom responsibilities of the Cooperating Teacher.

## DOMAINS AND COMPETENCIES

All music education pre-service teachers will be required to take the TExES #160 Pedagogy and Professional Responsibility EC-12 with English Language Proficiency Standards (ELPS) test. Here is a link to the draft of the domains and competencies for 160, as well as the music content test:

<http://www.texas.ets.org/texas/testframeworks/>

### **Domain I. Designing Instruction and Assessment to Promote Student Learning**

#### **Competency 001**

The teacher understands human developmental processes and applies this knowledge to plan instruction and ongoing assessment that motivate students and are responsive to their developmental characteristics and needs.

#### **Competency 002**

The teacher understands student diversity and knows how to plan learning experiences and design assessments that are responsive to differences among students and that promote all students' learning.

#### **Competency 003**

The teacher understands procedures for designing effective and coherent instruction and assessment based on appropriate learning goals and objectives.

#### **Competency 004**

The teacher understands learning processes and factors that impact student learning and demonstrates this knowledge by planning effective, engaging instruction and appropriate assessments.

### **Domain II. Creating a Positive, Productive Classroom Environment**

#### **Competency 005**

The teacher knows how to establish a classroom climate that fosters learning, equity, and excellence and uses this knowledge to create a physical and emotional environment that is safe and productive.



**Competency 006**

The teacher understands strategies for creating an organized and productive learning environment and for managing student behavior.

**Domain III. Implementing Effective, Responsive Instruction and Assessment**

**Competency 007**

The teacher understands and applies principles and strategies for communicating effectively in varied teaching and learning contexts.

**Competency 008**

The teacher provides appropriate instruction that actively engages students in the learning process.

**Competency 009**

The teacher incorporates the effective use of technology to plan, organize, deliver, and evaluate instruction for all students.

**Competency 010**

The teacher monitors student performance and achievement; provides students with timely, high-quality feedback; and responds flexibly to promote learning for all students.

**Domain IV. Fulfilling Professional Roles and Responsibilities**

**Competency 011**

The teacher understands the importance of family involvement in children's education and knows how to interact and communicate effectively with families.

**Competency 012**

The teacher enhances professional knowledge and skills by effectively interacting with other members of the educational community and participating in various types of professional activities.

**Competency 013**

The teacher understands and adheres to legal and ethical requirements for educators and is knowledgeable of the structure of education in Texas.

## FORMAL PLANNING FORMATS

Student Teachers are required to submit Weekly Class Outlines electronically for every class/grade level the Cooperating Teacher(s) teaches. Please sit down with your Student Teacher and construct the WCOs together for at least the first three weeks, until the Student Teacher is able to construct them without your help.

These Weekly Outlines should be emailed to their Field Supervisors. The portions of each class that the Student Teacher is teaching should be typed in red, so that the Field Supervisor will be able to clearly see what the Student Teacher is teaching in the classroom.

Over the weeks, more and more of the Weekly Outlines should be typed in red as the Student Teacher takes on more responsibility.

In the final weeks, the Student Teacher should be teaching all classes at the elementary level, and as many classes as possible at the secondary level.

While veteran teachers do not usually use such a formal lesson plan after years of teaching, this method will enable the Student Teacher to plan well-developed lessons when he or she begins teaching. Student Teachers are expected to **plan their work and work their plan**.

**All four of these templates (the two weekly outlines and the two lesson plan formats) will be emailed to your Student Teacher from the University Field Supervisor. They are also available on the TAMUC music education website:**

<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/elementaryMusicEducation/studentResources.aspx>

## ELEMENTARY MUSIC WEEKLY OUTLINE

TEACHER NAME:

GRADE LEVEL:

DATE: WEEK OF...

PRIMARY OBJECTIVE:

SECONDARY OBJECTIVE:

PLAN	ACTIVITY	MATERIALS	LESSON STEPS	OBJECTIVES	TEKS	EST TIME
<b>WELCOME/GATHERING SONG</b> <small>(welcomes students to class and focuses minds for learning)</small>						
<b>WARM-UP ACTIVITY</b> <small>(known activity for setting up this lesson or an upcoming concept)</small>						
<b>TRANSITION</b>						
<b>FAMILIAR ACTIVITY</b> <small>(calls attention to previous lesson)</small>						
<b>TRANSITION</b>						
<b>HIGH CONCENTRATION</b> <small>(derive or present new concept, heavy practice)</small>						
<b>TRANSITION</b>						
<b>RELATED/ RELAXED</b> <small>(game, movement, or listening)</small>						
<b>TRANSITION</b>						
<b>MODERATE CONCENTRATION</b> <small>(examples: learning new song, practicing new skill, assessing)</small>						
<b>TRANSITION</b>						
<b>CLOSING ACTIVITY</b> <small>(provides reflection/practice for the lesson, leaves students with a positive feeling)</small>						

## ELEMENTARY MUSIC WEEKLY OUTLINE EXAMPLE

TEACHER NAME: Ima Teacher

GRADE LEVEL: 4

WEEK OF APRIL 2-6

PRIMARY OBJECTIVE: present and practice syn-CO-pa

SECONDARY OBJECTIVES:

- to perform an American folk dance accurately.
- to sing *drum sl d'* melodies accurately

PLAN	ACTIVITY	MATERIALS	LESSON STEPS	OBJECTIVES	TEKS	EST TIME
<b>WELCOME/GATHERING SONG</b> (welcomes students to class and focuses minds for learning)	"Good Morning!"	none	1. Sing song, inviting children to join as they are able.	Singing voices AB form Body percussion	MUS2A	3
<b>WARM-UP ACTIVITY</b> (known activity for setting up this lesson or an upcoming concept)	"Dumplin's"	Toya puppet YouTube video	1. Tell story, inserting song. 2. Play game. 3. Show video of Jamaican girl singing song.	Preparing syn-CO-pa Singing voices Learning a song from Jamaica	MUS2A,2B SS20C PE1,4	5
<b>TRANSITION</b>			Students sing song on neutral syllable "bah" as they return to their seats. Sing again, patting the steady beat.			1
<b>FAMILIAR ACTIVITY</b> (calls attention to previous lesson)	"Hill and Gully Rider" (G)	ppt YouTube video map	1. Sing song, inviting children to sing the response, with do, then mi, then sol. 2. Perform the movement with demonstration group 3. Play YouTube of Jamaicans singing the song. Discuss Mento music, including instruments used. 4. Invite students to play a thumb piano.	Preparing syn-CO-pa Jamaican Mento music	MUS1A MUS2A,2B MUS5A SS2A SS6A SS20A,C PE1,4	7
<b>TRANSITION</b>			Instruct students to chant "hill and gully, rest" as an ostinato while I chant "Come Play the Drum." Ask the students to note the places where the ostinato and the poem are the same or similar.			1
<b>HIGH CONCENTRATION</b> (derive or present new concept, heavy practice)	"Come Play the Drum"	ppt of text solfege ladder ppt of mystery song	1. Review the chant. 2. Perform with body percussion, then in canon. 3. Derive the rhythm for HALF the poem, identifying syn-CO-pa as short-long-short. 4. Isolate "syn-CO-pa titi ta." Have children figure out the mystery song. ("My Mama's Callin' Me!")	Presenting syn-CO-pa Canon	MUS1B MUS2A MUS3A MATH	10

<b>TRANSITION</b>			1. Isolate "syn-CO-pa ta". Ask children to listen for the pattern in a known song, and be able to tell you the text that occurs on that pattern. It will occur three times. ( <i>Who moan for me?</i> ) 2. Play "Follow My Finger" with solfege ladder (dms, d'lms, smdms, etc) 3. Tap the rhythm of the song on the solfege ladder. Children audiate.		MUS1B MUS3A	4
<b>RELATED/ RELAXED</b> (game, movement, or listening)	"Ridin' in a Buggy" (D)	ppt of text	1. Sing song for the children, inviting them to join as they are able. 2. Perform the dance. Review the history of the dance.	Reviewing folk dance	MUS2A,2B PE1,4 SS20C	5
<b>TRANSITION</b>			Display syn-CO-pa titi titi toe---. Have students figure out the mystery song.			1
<b>MODERATE CONCENTRATION</b> (examples: learning new song, practicing new skill, assessing)	"Somebody's Knocking at Your Door" (F)	ppt of rhythm; movement ideas: snap, pat, wings, clap, etc.	1. Review song. 2. Add four pats on the whole notes. Change to other body parts. 3. Have individual children respond. 4. Change the four quarter notes to more complicated rhythms, eventually using syn-CO-pa.	Practice syn-CO-pa	MUS2A,2B MUS4A SS20C	5
<b>TRANSITION</b>			None needed			
<b>CLOSING ACTIVITY</b> (provides reflection/practice for the lesson, leaves students with a positive feeling)	Rhythm Game	Rhythm strips 1-5 ppt	1. Clap one of the rhythm strips. 2. Ask individual rows to signal which numbered strip was clapped, then line up.	Practicing reading rhythms	MUS3A	2

## SECONDARY MUSIC WEEKLY OUTLINE TEMPLATE

**Student's Name:** Your name  
**Weekly plans for the week of:** January \_\_, 2012  
**School:** XYZ High School  
**Mentor:** Joe Director  
**Liaison:**

**TEKS Objectives/TSWs**

**Performance/Expression I.2.1 (A) – Posture, breathing, vowel formation, hand positions, embouchure (etc.)**

The student will sing/play with correct posture, breathing technique, vowel formation, hand positions, embouchure, etc. at all times (Warm-ups and sight reading included)

**Performance/Expression I.2.1 (B) – Perform expressively using correct technique –**

The student will perform with musicality and using healthy singing/playing technique

**Performance/Expression I.2.2 (B) – Read melodies and rhythms using standard music symbols –**

The student will sight read a melody individually, in a small group, and with the ensemble

Day	Activity	Materials	Procedures
<b>Monday</b>	Warm Ups		
	Sight Reading		
	Repertoire		
<b>Tuesday</b>	Warm Ups		
	Sight Reading		
	Repertoire		
<b>Wednesday</b>	Warm Ups		
	Sight Reading		
	Repertoire		
<b>Thursday</b>	Warm Ups		
	Sight Reading		
	Repertoire		
<b>Friday</b>	Warm Ups		
	Sight Reading		
	Repertoire		

## SECONDARY MUSIC WEEKLY OUTLINE EXAMPLE, instrumental

(NOTE: This is an example of two days' worth of WCOs.)

### Southwest High School – Wind Symphony

**Student's Name:** Andrea Bangolan

**Weekly outline for the week of:** February 19 – 23, 2018

**School:** Southwest High School

**Mentor:** Jeff De Maagd

**Liaison:** Mr. Bill Watson

#### TEKS High School Music – Level IV

##### 117.313.3

##### Knowledge & Skills

**Foundations: music literacy. The student describes and analyzes music and musical sounds. The student develops organizational skills, engages in problem solving, and explores the properties and capabilities of various musical idioms.**

- B) analyze advanced musical textures while using a melodic reading system;
- C) analyze concepts of music notation, intervals, and chord structure using appropriate terminology;
- D) analyze concepts of rhythm and meter using appropriate terminology and counting systems;
- E) analyze musical forms in music selected for performance and listening;
- H) concepts of music such as rhythm, meter, melody, harmony, texture, key, expression markings, dynamics and timbre using literature selected for performance

##### Knowledge & Skills

**Foundations: music literacy. The student reads and notates music using an appropriate notation system.**

- A) read and notate music that incorporates advanced melodies and rhythms;
- B) interpret music symbols and expressive terms.

##### Creative Expression

**The student demonstrates musical artistry by singing or playing an instrument individually and in groups. The student performs music in a variety of genres at an increasing level of difficulty. The student performs from notation and by memory as appropriate. The student develops cognitive, affective, and psychomotor skills.**

- A) demonstrate mature, characteristic sound appropriate for the genre;
- B) analyze and apply psychomotor and kinesthetic skills such as appropriate posture, breathing, text, articulation, vibrato, fingerings, phrasing, independent manual dexterities, and percussion techniques;
- C) demonstrate rhythmic accuracy using complex patterns at an appropriate tempo;
- D) demonstrate observance of key signatures and modalities;
- E) demonstrate correct intonation, appropriate phrasing, and appropriate dynamics;

##### Historical and cultural relevance.

**The student relates music to history, culture, and the world.**

- A) discriminate representative examples of music by genre, style, culture, and historical period;

##### Critical evaluation and response

**The student responds to and evaluates written music and musical performance in formal and informal settings.**

- B) create and apply specific criteria for evaluating performances of various musical styles;
- C) create and apply specific criteria for offering constructive feedback using a variety of musical performances;
- D) develop processes for self-evaluation and select tools for personal artistic improvement; and evaluate musical performances and compositions
- E) evaluate musical performances and compositions by comparing them to similar or exemplary models and offering constructive suggestions for improvement

Monday			
ACTIVITY	Warm-Up, Time: 60 min	Sight-Reading	Repertoire, Time: 50 min Pack-up / Tear Down, Time: 5 min
MATERIALS	Southwest HS Wind Symphony Fundamental Exercise Compilation <ul style="list-style-type: none"> <li>• includes exercises inspired by Foundations of Superior Performance by Jeff King, exercises by: Vincent Cichowicz, Emory Remington, Clarke Studies and Arban's</li> </ul>	N/A	March of the Mogul Emperors (from the Crown of India Suite) – Edward Elgar arr. Frank Winterbottom  O Magnum Mysterium – Morten Lauridsen arr. H. Robert Reynolds  Redline Tango – John Mackey
PROCEDURES	<u>Vocalization</u> -The band is played a B flat Major chord using the Harmony Director -The students sing the pitches on solfege as directed by the conductor. -Starting with do, mi, sol then re, fa and la are added -Pitch bending on do, mi & sol --Add the pattern "sol, la, fa, sol, sol" (melodic quote from O Magnum Mysterium)	N/A	<u>March of the Mogul Emperors</u> -focus on deep, romantic, SYMPHONIC sound (not modern like Mackey or choral like Lauridsen) -full dark tones from brass

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<b>Tuesday</b>			
ACTIVITY	Warm-Up, Time: 60 min	Sight-Reading	Repertoire, Time: 50 min Pack-up / Tear Down, Time: 5 min
MATERIALS	Southwest HS Wind Symphony Fundamental Exercise Compilation <ul style="list-style-type: none"> <li>• includes exercises inspired by Foundations of Superior Performance by Jeff King, exercises by: Vincent Cichowicz, Emory Remington, Clarke Studies and Arban's</li> </ul>	N/A	March of the Mogul Emperors (from the Crown of India Suite) – Edward Elgar arr. Frank Winterbottom  O Magnum Mysterium – Morten Lauridsen arr. H. Robert Reynolds  Redline Tango – John Mackey
PROCEDURES	<u>Vocalization</u> -The band is played a B flat Major chord using the Harmony Director -The students sing the pitches on solfege as directed by the conductor. -Starting with do, mi, sol then re, fa and la are added -Pitch bending on do, mi & sol --Add the pattern “sol, la, fa, sol, sol” (melodic quote from O Magnum Mysterium)  <u>Long tones</u> -Remington Exercises --Descending & Ascending --using ascending intervals(minor second to perfect fourth) different students are chosen to play a random interval and the band has to identify what interval it played  <u>Cichowicz Exercise (Flow Studies)</u> --Up to Concert B flat --students are used as models for sound/tone & accuracy/tuning	N/A	<u>March of the Mogul Emperors</u> -full dark tones from brass -review the first half of the second strain  <u>Redline Tango</u> -review & refine rehearsal letters C thru H (musical moments before the slow chamber music section) -work to emphasize accents more to encourage the macro feel -listen to solo lines & “sound effects” to correctly balance between the different
PROCEDURES	--students are used as models for sound/tone & accuracy/tuning --every day different students are chosen to perform a line & lead their peers in the exercise (either from their seats & students listen to the breath OR from the podium)  <u>Lip Flexibilities/Dexterity</u> -Brass play lip flexibilities focusing on expanding range on their instrument and clear slurs between large intervals -Woodwinds perform a technical exercise that corresponds with the key of the brass lip slur -every student plays their assigned exercise for the entire band -section grades are given based on the percentage of students that have passed their scale  <u>Scales</u> -scales played in sixteenth notes: All Major Scales  <u>Articulation</u> -Legato, Lifted, Marcato & Staccato Articulations --Concert B flat or F --different exercise to choose from, all utilize either the F or B flat major scales --almost ALWAYS use an articulation exercise that includes sixteenth notes  <u>Tuning</u> -If there are noticeable tuning issues then the students are tuned individually using tonal energy but the students are entirely responsible for interpreting the tuner and making adjustments  <u>Concepts Throughout Warm-up</u>	N/A	instruments (Trombone vs. Soprano Sax. Etc) - if there is time, continue refining the entrance of instruments after the solo section  <u>O Magnum Mysterium</u> - refine tuning & balance issues starting at rehearsal letter G through the end -focus on the ensemble sound as instruments leave the musical moment, tuning should remain steady & the phrase should not drop off immediately

## SECONDARY MUSIC WEEKLY OUTLINE EXAMPLE, choral

### Secondary Weekly Outline 2nd Period- Tenor Bass

**Student's Name:** Alexis Wright

**Weekly plans for the week of:** January 29

**School:** Schrade Middle School

**Mentor:** Mary Anne Thompson

**Liaison:** Nora Henson

#### TEKS Objectives/TSWs:

**117.208.c.1(B)-** describe tonal and rhythmic musical elements using standard terminology

1.(C)- describe musical elements of rhythm

1.(E)- explore health and wellness concepts related to musical practice

**117.208.c.2 (A)-** identify music symbols and terms referring to notation;

2. (D)- read music notation using appropriate cognitive and kinesthetic responses

2. (E)- sight read unison and homophonic music using the appropriate clef in a minimum of two keys and three meters, including 2/4, 3/4, and 4/4.

**117.208.c.3(A)-** demonstrate, alone and in groups, characteristic vocal or instrumental timbre;

3.(B)- perform music alone and in groups, demonstrating appropriate physical fundamental techniques

3.(C)- perform independently and expressively, with accurate intonation and rhythm, developing fundamental skills and appropriate solo, small ensemble, and large ensemble performance techniques

3.(D)- perform independently and expressively a varied repertoire of music representing various styles and cultures;

3.(E)- sight-read independently and expressively, with accurate intonation and rhythm, demonstrating fundamental skills

**117.208.c.4(B)-** describe written and aurally presented music representative of diverse styles, periods, and culture

4.(C)- identify relationships of music concepts to other academic disciplines such as the relationship between music and mathematics, literature, history, and the sciences;

DAY	ACTIVITY	MATERIALS	PROCEDURES
<b>Monday</b>	Warm Up		Self Start Warm Up SFMRD on "pa" SMFRMDRTDSD on "wee -oh"
	Sight Reading	"Night Winds" (UIL sight reading selection)	Sing entire (TTB parts)
	Repertoire	"O Magnum Mysterium" by Evan Ramos	Review A sections (mm.1-10 and mm.18-22) and introduce B section on parts. Start layering parts together.
"Go Down Moses" by Judy Arthur		Speak syncopated rhythms with text. Read solfège and rhythm from the board.	
<b>Tuesday</b>	Warm Up		Self Start Warm Up SFMRD on "pa" SMFRMDRTDSD on "wee -oh" Solfège Drills
	Sight Reading	"Sweetheart, Good Bye" (UIL sight reading selection from 2014)	A SECTION m. 1-8 Perform with no solfège written in.
	Repertoire	"O Magnum Mysterium" by Evan Ramos	Create transitions between A and B sections, mm.10-11
"Go Down Moses" by Judy Arthur		Introduce refrain and sing on solfège, mm.17-24	



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<b>Wednesday</b>	Warm Up		Self Start Warm Up SFMRD on “pa” SMFRMDRTDSD on “wee –oh” DRMFSFMRD Tongue twisters Solfège Drills Woo-Ball Wednesday
	Sight Reading	Rhythm Reading	Read syncopated rhythms from visual with a game
	Repertoire	“O Magnum Mysterium” by Evan Ramos	Sing entire piece on solfège on individual parts.
		“Go Down, Moses” by Judy Arthur	Speak syncopated rhythms that reoccur throughout the piece. Read solfège and rhythm off of the board.
<b>Thursday</b>	Warm Up		Self Start Warm Up SFMRD on “pa” SMFRMDRTDSD on “wee –oh” DRMFSFMRD Tongue twisters Solfège Drills Ms. Wright Sit Down Game
	Sight Reading	“Sweetheart, Good Bye” (UIL sight reading selection from 2014)	B SECTION m. 9-17 and then combine with A Section 1-17
	Repertoire	“O Magnum Mysterium” by Evan Ramos	Layer in more text and continue to review the A section through mm.10
		“Go Down, Moses” by Judy Arthur	Transitions from verse to chorus. Focus on Syncopated rhythms.
<b>Friday</b>	Warm Up		Self Start Warm Up SFMRD on “pa” SMFRMDRTDSD on “wee –oh” DRMFSFMRD Tongue twisters Solfège Drills
	Sight Reading	Rhythm Reading	Review syncopated readings
	Repertoire	“O Magnum Mysterium” by Evan Ramos	Review entire piece. Stand on text, sit on solfège.
		“Go Down, Moses” by Judy Arthur	Sing as much as possible on text.

## ORIGINAL LESSON PLANS

Student Teachers will create one secondary lesson/rehearsal plan and one elementary lesson (teaching strategy) for their e-portfolios. These plans will also be included in their TEA Certification Files.

These lessons need to be **original**, or nearly so. One of the elementary plans must involve music from a specific culture, other than mainstream America. They must include ideas for technology, as well as accommodations for ELLs and students with special needs. Any material used, or idea that is not original, must be cited appropriately under “Materials.”

It is strongly suggested Student Teachers use the following lesson plan templates for these lesson plans. Any other format used should show similar rigor and thoroughness.

## ELEMENTARY GENERAL MUSIC TEMPLATE

### ORIGINAL TEACHING STRATEGY FOR \_\_\_\_

Prepared by:

Suggested Grade Level:

**Primary Objective: The students will...** *(Statements about what the students will do/learn. Refer to the TEKS and to your Scope and Sequence.)*

**Secondary Objective: The students will...**

#### Materials Needed:

*(NOTE: this lesson plan must include a song/dance/game/etc. from another country or culture other than mainstream America.)*

**Technology Needed:**

**Sources:** *(Include the source for any book, recording, song, game, or idea, in APA format.)*

**TEKS Achieved:** *(Include TEKS for at least two subjects, including music--labeled and summarized.)*

#### Bloom's Taxonomy: *(indicate domains addressed in the lesson)*

Knowledge	Analysis
Comprehension	Synthesis
Application	Evaluation

#### Intelligences: *(indicate intelligences addressed in the lesson)*

Auditory	Visual/Spatial
Kinesthetic	Logical/Math
Verbal/Linguistic	Musical
Intrapersonal	Interpersonal

#### Classroom Strategies: *(indicate strategies used in the lesson)*

Cooperative Groups	Hands-On	Peer tutoring
Technology	Centers	Whole-group
Simulation	Pairing	Problem Solving
Charts/Graphs/Maps	Lecture	

**Accommodations:** *(List steps that could be taken to modify the lesson, the environment, or the delivery so that the child can reach the objectives above.)*

- 1. (for a child with special needs)*
- 2. (for an English Language Learner)*

**Items to Anticipate:** *(anything that may be problematic)*

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**READINESS**

**Before learning \_\_, students must be able to:**

- *(identify, read, write, sing, play, etc.)*

**Known vocabulary must include:**

~~~~~

**PREPARATION SEGMENTS**

**Aural:**

**Verbal:**

**Visual:**

**Physical:**

~~~~~

**PRESENTATION LESSON**

**Greeting/Greeting Song:**

**Familiar Material:**

Transition:

**High Concentration:**

Transition:

**Relaxation/Change of Pace:**

Transition:

**Moderate Concentration:**

Transition:

**Closing:**

(NOTE: You can add "RELATED ACTIVITY" if necessary.)

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**PRACTICE SEGMENTS**

**Early Practice** (*known repertoire in known context*)

**Late Practice** (*new repertoire or abstractions in more difficult context*)

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**ASSESSMENT**

*(State methods of evaluating whether or not the students learned the concepts or skills listed in the objectives above. State WHAT will be assessed and HOW it will be assessed. Examples: improvisation, rubric, written activity, game, composition with self-evaluation.)*

**SELF-REFLECTION ON THE LESSON**

*(Describe moments of success, difficulty, unexpectedness, etc.)*

## ELEMENTARY GENERAL MUSIC EXAMPLE

### ORIGINAL TEACHING STRATEGY FOR *syn-CO-pa*

Prepared by: Darla Meek

Suggested Grade Level: 4

#### Primary Objectives: The students will...

- read patterns including syn-CO-pa from notation
- identify syn-CO-pa patterns in known and unknown songs by ear
- translate patterns into rhythm syllables

#### Secondary Objectives: The students will...

- sing simple songs with proper vocal production, matching pitch.
- play unpitched and barred instruments with correct technique.
- sing partner songs accurately, and perform ostinati with songs, with a common steady beat.
- Perform folk dances and games with coordination and respect for participants.

#### Materials Needed:

- one hand drum per student
- one pair rhythm sticks per student
- barred instruments
- rhythm strips (SmartBoard activity)

**Technology Needed:** power point/projector; sound system; SmartBoard

#### Sources:

- All songs in public domain. Lesson Plans from Darla Meek Collection.
- Weikart, Phyllis. (2006.) *Teaching Movement and Dance*, sixth edition: High Scope Education Research Foundation, p. 145.

#### TEKS Achieved:

##### Music

- use standard terminology in explaining music
- sing or play a classroom instrument independently or in groups
- sing songs from diverse cultures and styles or play such songs on a musical instrument
- read and write music notation, using a system (letters, numbers, syllables)
- incorporate basic rhythmic patterns in simple meters in musical compositions
- create rhythmic and melodic phrases
- identify aurally-presented excerpts of music representing diverse genres, styles, periods, and cultures
- perform music and movement from diverse cultures
- perform music representative of American and Texas heritage
- apply basic criteria in evaluating musical performances and compositions

##### Social Studies

- summarize reasons for European exploration and settlement in the Western Hemisphere
- explain how developments in transportation and communication have influenced economic activities

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- identify the similarities and differences within and among selected racial, ethnic, and religious groups
- summarize the contributions of people of various racial, ethnic, and religious groups in the development of Texas.

### Physical Education

- combine shapes, levels, pathways, and locomotor patterns smoothly into repeatable sequences
- perform sequences that include traveling, showing good body control
- perform basic folk dance steps
- participate in moderate to vigorous physical activities on a daily basis
- follow rules, procedures, and etiquette
- respond to winning and losing with dignity and understanding
- demonstrate effective communication, consideration and respect for the feelings of others

### Bloom's Taxonomy:

|               |            |
|---------------|------------|
| Knowledge     | Analysis   |
| Comprehension | Synthesis  |
| Application   | Evaluation |

### Intelligences:

|                   |                |
|-------------------|----------------|
| Auditory          | Visual/Spatial |
| Kinesthetic       | Logical/Math   |
| Verbal/Linguistic | Musical        |
| Intrapersonal     | Interpersonal  |

### Classroom Strategies:

|                    |                 |
|--------------------|-----------------|
| Cooperative Groups | Hands-On        |
| Technology         | Whole-group     |
| Simulation         | Pairing         |
| Charts/Graphs/Maps | Problem Solving |

### Accommodations:

1. For a child with ADHD, list the activities for the day on the board and check them off as they are completed.
2. For a child with a physical disability, remove all bars on his or her instrument except the ones being used.
3. For a child with a visual disability, use rhythm strips with notes made of sandpaper.
4. For an English Language Learner, use pictures in power point slides describing the meaning of the songs.
5. Provide a student buddy to translate for the ELL.

### Items to Anticipate:

- Classroom management while playing barred instruments
- Sharing drums with partners

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## READINESS

Before learning *syn-CO-pa*, students must be able to:

- Distinguish, read, write, and perform ♩ ♪♪♩ and ♪ rhythms accurately.
- Distinguish, read, write, and perform *do re mi sol la do'* melodies accurately.

**Known vocabulary must include:**

beat vs rhythm	indiv. eighth notes	long/short	half note	quarter note
4-meter	melody	bar line	pitch	ostinato



**PREPARATION SEGMENTS**

**Aural:**

- “Epo i tai tai e” lesson plan
- “Somebody’s Knocking at Your Door” lesson plan, steps 1-2
- “My Mama’s Callin’ Me!” lesson plan

**Physical:**

- “Come Play the Drum” lesson plan, steps 1-3
- “Hill and Gully Rider” lesson plan, song and movement game.
- Ask the students to clap the “hill and gully” response as an ostinato (pat-clap-clap-pat) while you chant “Come Play the Drum.”
- Ask the students if the rhythms were the same at any point. (Yes, during “come play the drum.”)

**Visual:**

- Distribute iconic manipulatives that represent note values. The students work in pairs to “notate” the pattern. (short-long-short-long-rest)

**Verbal:**

- Instruct the students to chant “short-long-short-long-long” (♩ ♪♪♩ ♪♪) as you sing a new song.  
Sing “My Paddle’s Keen and Bright” from A Duo of Campfire Songs lesson plan.
- Guide the students to describe the similarities in rhythm. Write the known rhythms on the board and isolate the unknown rhythm. Have the students describe the unknown rhythm.
- Teach students to play the pattern with hand drums. (down-brush-brush-down-brush)



**PRESENTATION LESSON**

**Greeting/Greeting Song:**

- “Funga Alafia” lesson plan, with simple chord drone and color parts only.

**Familiar Material:**

- Sing “Great Big House” and perform dance.



- Instruct students to use phrase four (♫ ♫ ♫ ♫) on rhythm syllables as an ostinato while you sing “My Paddle” for the students.
- Tell the students that the song has four short pieces of text. Ask them to be able to tell you which of the four pieces of text in the song has the same rhythm as the “funga alafia” pattern they are clapping. (“flashing with silver”)
- Teach the pattern with body percussion: pat-clap-clap-pat-clap. Sing the song for the students as they perform the body percussion with you while chanting “flashing with silver.”

**Transition:**

- Ask the students to perform the pattern with the second half first! (♫ ♫ ♫ ♫)

**High Concentration:**

- Sing “Mango Walk” for the students as they continue the body percussion pattern.
- Divide the students into two groups to perform the ostinato and the song. Switch parts. (This will transfer to large drums later.)
- Have the students sing “Mango Walk” while you sing “Sweet Potatoes.”
- Ask the students to describe what you did. Define *partner songs*.
- Teach “Sweet Potatoes” through immersion: sing all verses, and invite students to join in when they are ready. Accompany with a drum, if desired.
- Listen to “Bamboula” from *Danse des Negres* by Gottschalk. Have the children indicate when they hear a familiar melody.
- Discuss the Creole culture in Louisiana.

**Transition:**

- Sing “Mango Walk” for the students, clapping on the text “go mango walk.”
- Say, “We have sung several songs that all have that same pattern.” Chant and clap “flashing with silver” four times, then “funga alafia” four times.
- “Now you will hear the pattern in a new song!” Sing “Lost My Gold Ring.” Have the students identify the text on which the pattern occurs. (“one go to Kingston”)

**Relaxation/Change of Pace:**

- “Lost My Gold Ring” game
- Have students follow your hand signs to sing the I-V chord roots. Divide into two groups to perform simultaneously, then switch.

**Transition:**

- Play “Think/Sing” (an audiation game). When leader points to mouth, students sing. When leader points to head, students audiate. Have individual students lead.
- Have the students clap the rhythm of the song, then play “Think/Sing” again.

**Moderate Concentration:**

- Derive the rhythm for “Lost My Gold Ring,” identifying *syn-CO-pa* as “short-long-short.”

**Transition:**

- Display rhythm for “Black Snake” for students to read on rhythm syllables.
- Have students follow hand signs or solfege ladder to derive the melody.

- Sing “Black Snake” on solfege, then with text.

**Final Activity:**

- “Black Snake” game.

**Closing:**

- Students “Turn and Talk” with partners to discuss one new thing they learned today. Share with the large group.
- Students evaluate themselves on their performance: *I played the barred instrument parts correctly and at the right time. I sang in tune. I performed the games with respect for the game and for my classmates.*
- Display rhythm strips on SmartBoard. Chant one of the patterns on rhythm syllables and have students in a particular row determine which pattern you chanted. If they are correct, indicate on the SmartBoard, and allow the row to line up. Continue with remaining rows.



**PRACTICE SEGMENTS**

**Early Practice** (*known repertoire in known context*)

- Use individual packets of rhythm strips, including ♩ ♪♪ ; ♩ ♪♪♪ for students to notate phrases from known songs and rhymes “Come Play the Drum,” “My Paddle,” and “Funga Alafia.”
- Play “Mystery Song”: display rhythm with solfege of a known song. Students figure out the title.

**Late Practice** (*new repertoire or abstractions in more difficult context*)

- Sing known song “My Mama’s Callin’ Me!” and unknown song “Shoo, My Love” and have the students sing back with rhythm syllables.
- “Alabama Gal” folk dance lesson



**ASSESSMENT**

**Segment 1**

- Written test: distribute papers with five numbers, each number displaying two rhythm patterns. Instructor claps one of the two patterns, the students translate into rhythm syllables, and then students circle the correct pattern.

**Segment 2**

- Play a “gossip chain” game by distributing cards that have a question rhythm and an answer rhythm. One student begins by chanting his/her question rhythm. The student who has that rhythm as his answer chants it, then chants his own question rhythm, and the game continues.

**SELF-REFLECTION ON THE LESSON**

## ENSEMBLE REHEARSAL LESSON PLAN TEMPLATE

**Name:**

**Date of Lesson:**

**Ensemble:**

**Primary Goal:**

**Secondary Goal:**

**TEKS to be addressed in this lesson:** *(labeled and summarized)*

**Materials or Resources:** *(all books and recordings cited fully)*

**Modification for ELL, gifted and talented, or SpEd:**

### Lesson Plan Format

#### Procedures

#### Time

**Warm-ups:**

Time Needed:

1. Exercise #1:
  - a. Objectives:
  - b. Assessment *(informal or formal)*:
2. Exercise #2 *(may continue with 3, 4, etc.)*:

**Sight-Reading:**

Time Needed:

Title of Piece/Exercise #1:

1. Objectives:
2. Process *(could include any of the following)*:
  - a. Meter/Rhythm, etc.
  - b. Key/Intervals/Accidentals/Melody/Harmony, etc.
  - c. Phrasing, dynamics, articulation, balance, etc.
3. Items to anticipate:
4. Assessment *(informal or formal)*:

**Rehearsal/Review Previous Assignments:**

Time Needed:

Title of Piece/Exercise #1:

1. Objectives:
2. Activities/strategies/review:
3. Items to Anticipate:
4. Assessment *(informal or formal)*:

**Title of Piece/Exercise #2** (*may continue with 3, 4, etc.*): Time Needed:

**New Skill/Concept** (*optional*): Time Needed:

1. Objectives:
2. Items to anticipate:
3. Assessment (*informal or formal*):

**Closure:** Time Needed:

1. Summarize objectives of lesson
2. Communicate objectives for the next rehearsal

**Reflection on Lesson:** (*instructor thoughts after the lesson has been taught*)

## ENSEMBLE REHEARSAL LESSON PLAN EXAMPLE, Instrumental

**Name:** Peter Percussionist

**Ensemble:** Beginning Percussion

**Date of Lesson:** Sept. 24, 2018

**Primary Objective:** Students will demonstrate an understanding of Cut Time by counting and performing percussion exercises and etudes.

**Secondary Objective:** Students will demonstrate an understanding of Cut Time by performing musical works involving 2/2 Cut Time and metric shifts from 4/4 Common time to 2/2 Cut Time.

**Method of Assessment:** Performance of exercises, etudes, and musical works in Cut Time and Common Time. Students will demonstrate understanding by clapping and counting rhythms out loud.

**Materials Needed:** Drum, practice pads, sticks, metronome, CD player, computer, stereo  
*Successful Steps to Beginning Percussion* – Kenan Wylie

**TEKS: Music, Grade 6-12.**

- Music 117.60.C.2.A - demonstrate independently and in ensembles accurate intonation and rhythm, fundamental skills, and basic performance techniques
- Music 117.60.C.3.A - sight-read ensemble parts
- Music 117.62.C.2.A - exhibit accurate intonation and rhythm, fundamental skills, and advanced technique

**Modifications for ELL, Gifted and Talented, or SpEd:**

- Use adaptable mallets for ease of playing.
- Pair an ELL student with a “buddy” to help with language issues
- Challenge G & T students to research history/background of composer or piece of music being studied

### Lesson Plan Format

**Procedures**

**Time**

**Warm Up:**

**5 Min.**

8 on a hand exercise on snare drum (1/4 = 70-80)  
(mf dynamic to begin, change tempo and dynamics)  
Accent Tap Exercise (1/4 = 70-80)  
(F-p dynamics)  
Roll Exercise (1/4 = 70-80)  
(All dynamics, closed and open rolls)

**Review:**

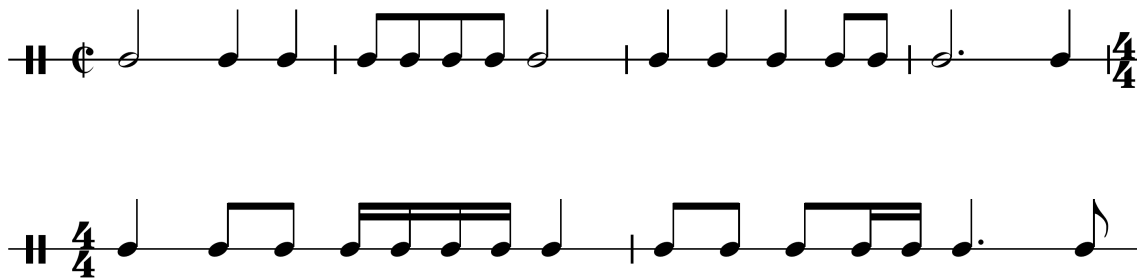
Review 4/4 and 2/4 time signatures  
Provide exercises demonstrating 4/4 and 2/4 time  
**Clap and count** rhythms out loud  
Have students **play** exercises in Common Time involving quarter notes and eighth notes

**10 Min.**

*Items to Anticipate:* Difficulty reviewing concepts and may take elaborated explanation.

**New Skill/ Concept**      **Question** Students regarding their understanding or thoughts of what Cut Time is. **10 Min.**  
**Define** Cut Time and its theoretical relation to 4/4 and 2/4 Time Signatures  
Have students **play** Exercise #24.A-D from *Successful Steps to Beginning Percussion – Kenan Wylie*  
Have Students **clap and count** the rhythms  
**Provide** various Cut Time examples

*Items to Anticipate:* Difficulty playing exercises and lack of understanding of Cut Time concept.



**Application:**      **Question and Discuss** significance of Cut Time **20 Min**  
Have Students **perform** etudes and exercises in Cut Time  
Have Students **play** Exercise #24 1-4 pg. 62 from *Successful Steps to Beginning Percussion – Kenan Wylie*  
Have Students **play** Exercise #24 5-12 pg. 63 from *Successful Steps to Beginning Percussion – Kenan Wylie*  
Provide written examples for students  
Students count and identify rhythms in Cut Time

*Items to Anticipate:* Confusion of counting and difficulty understanding of relationship of common time to cut time.

**Closure:**      **Ask** Students questions about Cut Time and what they have learned  
**Assign** students to review Cut Time and the Exercises in the method book.

**Reflection on the Lesson**

## ENSEMBLE REHEARSAL LESSON PLAN EXAMPLE, Choral

**Name:** Suzy Singer

**Ensemble:** Women’s Choir

**Date of Lesson:** Sept. 24, 2018

**Primary Objectives:**

- Prepare music for Fall Concert
- The students will sing with correct rhythms with correct tone and correct singing technique.

**Secondary Objective:** The student will sight read their parts correctly within the ensemble.

**TEKS to be addresses in this lesson:**

- Music 117.60.C.2.A - demonstrate independently and in ensembles accurate intonation and rhythm, fundamental skills, and basic performance techniques
- Music 117.60.C.3.A - sight-read ensemble parts
- Music 117.62.C.2.A - exhibit accurate intonation and rhythm, fundamental skills, and advanced technique

**Modifications for ELL, Gifted and Talented, or SpEd:**

- Place less experienced singers by a strong choir member to work together
- Pair an ELL student with a “buddy” to help with language issues
- Challenge G & T students to research history/background of composer or piece of music being studied
- Have experienced singers/student leaders lead a section practice or sight reading exercise

**Materials or Resources:** Folk Song Series, Bk 4 # 6, “May,” “Ah, Dear Heart”

### Lesson Plan Format

**Procedures**

**Time**

**Warm-Ups:**

**7 min.**

Breathing Exercise (in, suspend, out)

- Objective: Become aware of body when using correct breathing technique and extend breath support
- Assessment: watch for proper inhalation and listen for correct use of breath

Zu-a-zu-a-zu (*dmrfmssfmrdr*)

- Objective: Warm up voice using tall vowels and connected air between consonants
- Assessment: Watch for participation and listen for desired phrasing and vowel shape

Mi-Me-Ma-Mo-Mu (*sssfmrdr*)

- Objective: Tall pure vowels, connected phrase and inner space/resonance

- Assessment: Listen for resonance, tall vowels and connect phrasing
- Intervals: Ascending/descending 3rds; All ascending/descending intervals within an octave
- Objective: Practice intervals of the major scale
  - Assessment: Listen for accurate pitch and watch for all students demonstrating hand signs

**Sight-Reading Exercise:**

**12 min.**

Exercise #6

1. Objective: Sight read with accuracy, confidence; F Maj., *fa* chord, eighth notes
2. Process:
  - Find key, *do*
  - ask questions about intervals, rhythm, chords, etc.
  - Audiate with hand signs
  - Chant syllables with hand signs – correct as needed
  - Establish key: sing *do*, major scale, tonic chord, beginning pitches
  - Sing exercise using solfege/hand signs...pulsing the beat - slow, steady tempo
  - Address errors, practice interval/rhythm missed; compliment accuracy
  - Sing exercise again with corrections
3. Items to anticipate: *si - fa - la* m. 3 moving eighth notes in m. 1, 3, 5, 7, 11, 15  
*si-do-fa* m. 3, repeated notes m. 4, 8, 12  
Altos moving from *la- do* in m. 3, moving eighth notes
4. Assessment: Informal - Watch for participation via hand signs and attention to the music, listen for correct syllables, pitches and rhythm

**Repertoire:**

“May”

**15 min.**

1. Objective: Review “chorus” part and different layering of parts, add text
2. Activities:
  - Review individual parts on solfege (m. 3-11, 25-35, 46-61)
  - Introduce altered pitch in m. 12 (sol si la) all parts
  - Practice parts together; listen for layering of parts, individual entrances
  - Introduce the text; focus on melodic/rhythmic precision and vowel unity
3. Items to anticipate:
  - Altered syllables in m. 12 for all parts
  - Sopranos 1 not ready for entrance in m. 26, 28 and 31
  - Hearing layering parts in chorus and where to cut off
4. Assessment: Informal - Listen and watch for participation via hand signs; singing correct solfege, altered tones and unified vowels



“Ah, Dear Heart”

**12 min.**

1. Objective: Run through piece checking for accuracy, warm sound, and musicality
2. Activities:
  - Run B section and Coda – repeat as needed
  - Run A section and transition to B
  - Sing through entire piece with accompaniment
3. Items to anticipate:
  - Soprano 1 maintaining a light and supported sound when their line ascends
  - Contrasting stresses in 3/4 and 4/4
  - Secure entrances in B section
  - Unified tone and dynamics
4. Assessment: Informal - Listen for unified sound, metric stresses, musical expression

**Application:** Learning and applying altered pitches and adding new text in “May”.

**Closure:** “Thank you for your hard work and focus today. It always pays off!! We learned altered pitches *sol-si-la* and applied to ‘May,’ and continued learning the song using text. It was a good first run-through of ‘Ah, Dear Heart’ with accompaniment, focusing on musicality. Tomorrow we’ll have a sight-reading test and continue working songs for the Fall Concert.”

**Reflection on the lesson:**



## GROWTH PLAN

Residents who do not meet Public School and University expectations will either be given a **Growth Plan**, which is a contract that specifies what they need to do to improve and meet expectations, or will be removed from the Teacher Education Program at this point. The goal is to provide an environment for success; however, the Student Teacher may be removed from the Teacher Education Program if he/she exhibits behaviors such as:

- not showing signs of a desire to improve,
- not demonstrating the ability to improve,
- violating the school code of conduct, and/or
- violation of the Texas Code of Ethics.

Student Name \_\_\_\_\_ Date \_\_\_\_\_

School \_\_\_\_\_ Grade/Subject \_\_\_\_\_

Cooperating Teacher \_\_\_\_\_ Field Supervisor \_\_\_\_\_

Area/s of Concern	Action to be Taken	Target Date for Change of Behavior
Late arrival to school		
Excessive absences from school		
Failure to notify cooperating teacher/school prior to absence		
Poor attitude		
Poorly prepared for class		
Materials not prepared		
Showing no initiative to perform task or duty		
Inability to prioritize professional practices and responsibilities		
Lack of professional appearance		
Inappropriate involvement		

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with student/s		
Lack of respect for school policies		
Lack of communication		
Other as needed		

Student: \_\_\_\_\_

Cooperating Teacher: \_\_\_\_\_

Field Supervisor: \_\_\_\_\_

Music Ed Coordinator: \_\_\_\_\_

Dept. Head: \_\_\_\_\_

Director, Ed Certification: \_\_\_\_\_

Date: \_\_\_\_\_

To be filed with Educator Certification Office and Office of Curriculum and Instruction.

## Formal Observations and ILT Meetings

### ALL-LEVEL

Please review the documents carefully and research the T-TESS procedures and policies. You are responsible for all aspects of the appraisal process.

#### 1<sup>st</sup> Placement/1<sup>st</sup> Observation:

- Resident: Daily Lesson Plan is developed, e-mailed to field supervisor 24 hours before the observation, plus uploaded to Tk20
- Field-Supervisor/University Liaison: Completes the Observation form in Tk20
- ALL—will acknowledge attendance and participation within Tk20
- Impact Paper: Completed by resident after the observation and uploaded to Tk20

#### 1<sup>st</sup> Placement/2<sup>nd</sup> Observation:

- Resident: Daily Lesson Plan is developed, e-mailed to field supervisor 24 hours before the observation, plus uploaded to Tk20
- Field-Supervisor/University Liaison: Completes the Observation form in Tk20
- First ILT Meeting with Mentor, Liaison, and Student
- Resident: Completes ILT Evaluation form in Tk20 (self-evaluation)
- Mentor: Completes ILT Evaluation form in Tk20
- Field-Supervisor/University Liaison: Completes ILT Evaluation form in Tk20
- Impact Paper: Completed by resident after the observation/meeting & uploaded to Tk20

#### 2<sup>nd</sup> Placement/1<sup>st</sup> Observation:

- Resident: Daily Lesson Plan is developed, e-mailed to field supervisor 24 hours before the observation, plus uploaded to Tk20
- Field-Supervisor/University Liaison: Completes the Observation form in Tk20
- ALL—will acknowledge attendance and participation within Tk20
- Impact Paper: Completed by resident after the observation and uploaded to Tk20

#### 2<sup>nd</sup> Placement/2<sup>nd</sup> Observation:

- Resident: Daily Lesson Plan is developed, e-mailed to field supervisor 24 hours before the observation, plus uploaded to Tk20
- Field-Supervisor/University Liaison: Completes the Observation form in Tk20
- First ILT Meeting with Mentor, Liaison, and Student
- Resident: Completes ILT Evaluation form in Tk20
- Mentor: Completes ILT Evaluation form
- Field-Supervisor/University Liaison: Completes ILT Evaluation form in Tk20
- Impact Paper: Completed by resident after the observation/meeting & uploaded to Tk20

## **THE INSTRUCTIONAL LEADERSHIP TEAM (ILT) EVALUATION FORMS AND INSTRUCTIONS FOR THE FIELD EXPERIENCE**

The Instructional Leadership Team consists of the Student Teacher, Cooperating Teacher, and University Field Supervisor.

The Observation Form and ILT Evaluation Forms for Student Teaching Field Experiences are on the following pages.

Use the Observation Form to record your thoughts while you observe the student teacher teach.

Then, use the ILT Evaluation Form to assign the student teacher's grade.

You will complete an Observation Form and an ILT Evaluation Form around the seventh week. If your student teacher's placement is for longer or shorter than the typical 8/8/ split, the evaluation times may be adjusted on an individual basis. If you have a Student Teacher for 16 weeks, you will complete an Observation Form and an ILT Evaluation Form around the seventh week, and an Observation Form and an ILT Evaluation Form around the fifteenth week.

You must sit down with the student teacher and discuss his/her teaching afterward. This ILT Debriefing Conference must be recorded. **This is state law.** The student teacher will then reflect on the meeting by submitting an Impact Story to his or her TK-20.

**Be very careful to complete EVERY entry on the forms!**

Student teachers are also asked to complete self-evaluations in order to reflect on their own performance.

**It is the STUDENT TEACHER'S responsibility to ensure that all evaluations are completed thoroughly and correctly on TK-20.**

# Texas A&M University-Commerce

## Student Teacher Observation Form

Indicate one: Elementary Secondary

Indicate one: Cooperating Teacher University Field Supervisor Resident

Resident:		Date:	
CWID#:		District:	
Cooperating Teacher:		Campus:	
FS/Field Supervisor		Content:	
Begin Time:		End Time:	
		Duration:	

Lesson Plan: Submitted prior to class

**Observations Before Class / During Class / Conclusion of Class: (Please prepare a narrative of the observation as it was presented using specific times and details).**

Domain 1: Planning				
1.1 Standards & Alignment: The resident designs clear, well-organized, sequential lessons that reflect best practice, align with standards and are appropriate for diverse learners.				
Proficient	Developing	Improvement Needed	Not Applicable	Lesson plan goals and objectives are aligned with TEKS
Proficient	Developing	Improvement Needed	Not Applicable	Anticipated time allotted for appropriate pacing and sequencing is evident within the lesson plan
Proficient	Developing	Improvement Needed	Not Applicable	Anticipatory set is well planned
Proficient	Developing	Improvement Needed	Not Applicable	Closure of lesson is well planned: Summary of Lesson, Preview of Future Lessons & Class Reminders
1.2 Data & Assessment: The resident uses formal and informal methods to measure student progress, then manages and analyzes student data to inform instructions.				
Proficient	Developing	Improvement Needed	Not Applicable	Formal and informal assessments are planned to monitor progress of all students to give students effective feedback
1.3 Knowledge of Students: The resident ensures high levels of learning, social-emotional development and achievement for all students.				
Proficient	Developing	Improvement Needed	Not Applicable	Lesson planned connects to students' prior knowledge and experiences

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Proficient	Developing	Improvement Needed	Not Applicable	Opportunities planned for students to utilize their individual learning patterns, habits and needs
Proficient	Developing	Improvement Needed	Not Applicable	Modifications and accommodations are evident for ELL/ESL
Proficient	Developing	Improvement Needed	Not Applicable	Modifications and accommodations are evident for Special Education and Gifted & Talented
<b>1.4 Activities: The resident plans engaging, flexible lessons that encourages higher-order thinking and achievement.</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Plans a variety of instructional strategies/activities and transitions to promote higher order thinking
Proficient	Developing	Improvement Needed	Not Applicable	Prepares questioning strategies that promote different levels of thinking (e.g., Bloom's Taxonomy)
Proficient	Developing	Improvement Needed	Not Applicable	Integrates technology as applicable and appropriate
Proficient	Developing	Improvement Needed	Not Applicable	Aligned resources and instructional materials to lesson objectives
Domain 1 Evidence/Comments (optional)				

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<b>Domain 2: Instruction</b>				
<b>2.1 Achieving Expectations: The resident supports all learners in pursuit of high levels of academic and social-emotional success,</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Sets clear academic expectations that challenge all students
Proficient	Developing	Improvement Needed	Not Applicable	Persists in using a variety of strategies for success of all students
Proficient	Developing	Improvement Needed	Not Applicable	Provides students opportunities to take initiative of their own learning
<b>2.2 Content Knowledge &amp; Expertise: The resident uses content and pedagogical expertise to design and execute lessons aligned with state standards, related content and student needs.</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Exhibits strong working knowledge of content area
Proficient	Developing	Improvement Needed	Not Applicable	Anticipatory set is evident and well implemented
Proficient	Developing	Improvement Needed	Not Applicable	Integrates learning objectives with other disciplines and real world experience
Proficient	Developing	Improvement Needed	Not Applicable	Recognizes possible student misunderstandings and responds with various instructional strategies to clarify concepts and instructions
Proficient	Developing	Improvement Needed	Not Applicable	Incorporates effective questioning techniques (e.g., scaffolding, wait time, grade-level appropriate)
Proficient	Developing	Improvement Needed	Not Applicable	Closure of lesson is evident and well implemented
<b>2.3 Communication: The resident clearly and accurately communicates to support persistence, deeper learning, and effective effort.</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Explains content and directions/procedures appropriately and connects with students
Proficient	Developing	Improvement Needed	Not Applicable	Establishes classroom practices that provide opportunities for students to communicate effectively with the teacher and peers
Proficient	Developing	Improvement Needed	Not Applicable	Demonstrates effective oral and written communication
Proficient	Developing	Improvement Needed	Not Applicable	Demonstrates effective and appropriate nonverbal skills
<b>2.4 Differentiation: The resident differentiates instruction, aligning methods and techniques to diverse student needs.</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Guides students to express thoughts and views appropriately
Proficient	Developing	Improvement Needed	Not Applicable	Fosters climate and implements curriculum for diverse learners that encourages students to be academically bold
<b>2.5 Monitor &amp; Adjust: The resident formally and informally collects, analyzes and uses student progress data and makes needed lesson adjustments.</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Consistently invites input from students in order to monitor and adjust instruction and activities
Proficient	Developing	Improvement Needed	Not Applicable	Adjusts instruction and activities to maintain student engagement
Proficient	Developing	Improvement Needed	Not Applicable	Monitors students' behavior and responses for engagement and understanding



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Domain 2 Evidence/Comments (optional)

**Domain 3: Learning Environment**

**3.1 Classroom Environment, Routines, and Procedures: The resident organizes a safe, accessible and efficient classroom.**

Proficient	Developing	Improvement Needed	Not Applicable	Procedures, routines, and transitions are evident, clear, and efficient
Proficient	Developing	Improvement Needed	Not Applicable	The classroom is safe and organized to support learning objectives and is accessible to students.

**3.2 Managing Student Behavior: The resident establishes, communicates and maintains clear expectations for student behavior.**

Proficient	Developing	Improvement Needed	Not Applicable	Consistently monitors student behavior in a positive and appropriate manner by identifying and redirecting off-task behavior
Proficient	Developing	Improvement Needed	Not Applicable	Consistently implements of the campus and classroom behavior management systems

**3.3 Classroom Culture: The resident leads a mutually respectful and collaborative class of actively engaged learners.**

Proficient	Developing	Improvement Needed	Not Applicable	Students are engaged in relevant and meaningful learning activities (e.g., independent and cooperative as appropriate)
Proficient	Developing	Improvement Needed	Not Applicable	Students are actively participating by answering questions and collaborating with peers and teacher
Proficient	Developing	Improvement Needed	Not Applicable	Promotes development of a positive self-concept in students by providing encouragement, praise, and proper support for all students.

Domain 3 Evidence/Comments (optional)

**Domain 4: Professional Practices and Responsibilities**

Proficient	Developing	Improvement Needed	Not Applicable	Exhibits professionalism (e.g., attendance and professional appearance)
Proficient	Developing	Improvement Needed	Not Applicable	Establishes positive, productive relationships with administration, faculty, staff, parents, and students
Proficient	Developing	Improvement Needed	Not Applicable	Responds positively to supervision and makes corrections for improvement

Domain 4 Evidence/Comments (optional)

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<b>Subsection A: Physical Education Residents Only</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Emphasizes knowledge and skills for a lifetime of physical activity promoting health related fitness
Proficient	Developing	Improvement Needed	Not Applicable	Encourages students to participate and be physically active during class period
Proficient	Developing	Improvement Needed	Not Applicable	Organization of a well-developed lesson is evident, including support materials and developmentally appropriate equipment ready at the beginning of class
Proficient	Developing	Improvement Needed	Not Applicable	Communication in the classroom includes: Voice projection (coaching voice) along with communication devices (whistle/microphone) as appropriate
Proficient	Developing	Improvement Needed	Not Applicable	Lesson includes: Warm-up, TEKS and grade-level appropriate activities, and cool-down with students engaged in relevant and meaningful physical activities a minimum of 60% of the instructional time.
Subsection A: Evidence/Comments (optional)				
<b>Subsection B: Music Education Residents Only</b>				
Proficient	Developing	Improvement Needed	Not Applicable	Maintains eye contact while speaking and/or conducting
Proficient	Developing	Improvement Needed	Not Applicable	Evidence of extensive score study as indicated by effective lesson plans and execution, and markings on the score.
Proficient	Developing	Improvement Needed	Not Applicable	Exhibits knowledge of all instruments concerning tone production, tuning tendencies, and fingerings
Proficient	Developing	Improvement Needed	Not Applicable	Establishes proper rapport with students in rehearsal
Proficient	Developing	Improvement Needed	Not Applicable	Evidence of understanding the musical aspects of a piece as evidenced by phrasing suggestions, dynamics, direction of phrase, and by appropriate conducting, gestures, and facial expressions.
Proficient	Developing	Improvement Needed	Not Applicable	Evidence of proper and logical sequencing when teaching concepts.
Proficient	Developing	Improvement Needed	Not Applicable	Evidence of an understanding of critical elements of an effective warm-up
Proficient	Developing	Improvement Needed	Not Applicable	Demonstrates knowledge/mastery of instrumental/vocal/piano skills
Proficient	Developing	Improvement Needed	Not Applicable	Utilizes appropriate gestures (conducting, hand signs, kinesthetic movement) to convey meaningful musical intent
Proficient	Developing	Improvement Needed	Not Applicable	Continually assesses (listens to) student performance and offers specific instruction for improvement
Proficient	Developing	Improvement Needed	Not Applicable	Engages students in assessment of their own mastery of desired musical skills.

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Subsection B: Evidence/Comments (optional)

**Three commendable aspects of the observation:**

**Three suggestions related to the observation:**

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Evaluator Signature: Cooperating Teacher

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Student Teacher Signature

## Instructional Leadership Team Evaluation Form



Cooperating Teacher

Indicate one: Elementary Secondary

Resident:		Date:	
CWID#:		Overall Average:	
Cooperating Teacher:		Letter Grade:	
FS/Field Supervisor:		District:	
School:	Content:	Grade Level Taught:	

### Rating System:

**5 - 4 = Proficient** - in command of initiative, thought, organization, reflection, and implementation of professional choices. Professional judgment is evident. Evidence of significant control of own decision-making and learning processes.

**3 - 2 = Developing** - functional in terms of initiative, thought, organization, reflection, and implementation of professional choices, but in need of instruction. Professional judgment is somewhat evident. Evidence of some control of own decision-making and learning processes. Monitors, adjusts, and manages with minimal intervention.

**1 - 0 = Improvement Needed** - some lack of initiative, thought, organization, reflection, and responsibility. Resident lacks awareness in making professional choices. Evidence of little control of own decision-making and learning processes. Very little monitoring, adjusting or managing without significant intervention. The situation requires remediation and change by the resident.

**Domain 1:** \_\_\_\_\_ **Domain 2:** \_\_\_\_\_ **Domain 3:** \_\_\_\_\_ **Domain 4:** \_\_\_\_\_ **Overall Average:** \_\_\_\_\_

### Letter Grade Scale

- (A) 5 – 3.5
- (B) 3.4 – 2.5
- (C) 2.4 – 1 (Requires Growth Plan)
- (F) .9 - 0

\_\_\_\_\_  
Student Teacher Signature

\_\_\_\_\_  
Cooperating Teacher Signature

\_\_\_\_\_  
Field Supervisor Signature

\_\_\_\_\_  
Date

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<b>Domain 1: Planning</b>			
	<b>Proficient</b>	<b>Developing</b>	<b>Improvement Needed</b>
	<b>5 or 4</b>	<b>3 or 2</b>	<b>1 or 0</b>
1.1 Standards & Alignment: The intern/resident designs clear, well-organized, sequential lessons that reflect best practice, align with standards and are appropriate for diverse learners.			
1.2 Data & Assessment: The intern/resident uses formal and informal methods to measure student progress, then manages and analyzes student data to inform instruction.			
1.3 Knowledge of Students: The intern/resident ensures high levels of learning, social-emotional development and achievement for all students.			
1.4 Activities: The intern/resident plans engaging, flexible lessons that encourage higher-order thinking and achievement.			
<b>Evidence/Comments:</b>			
<b>Domain 2: Instruction</b>			
	<b>Proficient</b>	<b>Developing</b>	<b>Improvement Needed</b>
	<b>5 or 4</b>	<b>3 or 2</b>	<b>1 or 0</b>
2.1 Achieving Expectations: The intern/resident supports all learners in their pursuit of high levels of academic and social-emotional success.			
2.2 Content Knowledge & Expertise: The intern/resident uses content and pedagogical expertise to design and execute lessons aligned with state standards, related content and student needs.			
2.3 Communication: The intern/resident clearly and accurately communicates to support persistence, deeper learning and effective effort.			
2.4 Differentiation: The intern/resident differentiates instruction, aligning methods and techniques to diverse student needs.			
2.5 Monitor & Adjust: The intern/resident formally and informally collects, analyzes and uses student progress data and makes needed lesson adjustments.			
<b>Evidence/Comments:</b>			

<b>Domain 3: Learning Environment</b>			
	<b>Proficient</b>	<b>Developing</b>	<b>Improvement Needed</b>
	<b>5 or 4</b>	<b>3 or 2</b>	<b>1 or 0</b>
3.1 Classroom Environment, Routines, and Procedures: The intern/resident organizes a safe, accessible, and efficient classroom.			
3.2 Managing Student Behavior: The intern/resident establishes, communicates and maintains clear expectations for student behavior.			
3.3 Classroom Culture: The intern/resident leads a mutually respectful and collaborative class of actively engaged learners.			

