



FIELD SUPERVISOR REFERENCE GUIDE FALL 2020



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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 a classroom mentor and a university field supervisor. The program at Texas A&M-Commerce is designed to work with a partnership school district approved by the Texas Education Agency. It is the responsibility of the university field supervisor and all university faculty and staff to join together in the commitment to the student teacher's success, therefore strengthening not only the Teacher Education Program, but all the children of Texas and the teaching profession.

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. A calendar is provided each semester indicating the beginning and ending dates and the rotation date. Student teachers begin their teaching experience with 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. Seminar workshops meet the credit hours for SED 400 and SED 401 along with reinforcing pedagogical and professional development tools needed for SED 404, SED 405 (secondary only), and ELED 452 (all-level). 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.

All field supervisors, including adjunct field supervisors, are encouraged to attend scheduled seminars, interact, and participate with their student teachers.

The university field supervisor is one-third of the Instructional Leadership Team (ILT) that includes the school district's mentor (cooperating teacher) and the student teacher. Strong and frequent communication between the field supervisor, district mentor, student teacher, campus principal, and university Seminar faculty will be extremely important to everyone involved in providing a successful student teaching semester.

CONTACT INFORMATION FOR MUSIC FIELD SUPERVISORS AND SEMINAR INSTRUCTORS

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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 – November 20	FINAL WINDOW. November 20 is the DEADLINE for Final Observation, ILT Evaluation, and ILT Meeting (See page 48) NOTE: We are assuming the K-	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.

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	12 students will not return to campus after Thanksgiving Break.	
	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

GENERAL FIELD SUPERVISOR RESPONSIBILITIES

1. The TAMU-Commerce Field Supervisor serves as the link between the university, student teacher, mentor teacher, and campus principal.

In all cases, the student teacher is the field supervisor's primary concern along with maintaining a positive relationship with all public school partners. If concerns should arise either on behalf of the student teacher or the cooperating teacher, the field supervisor will be called upon to solve the problems to the satisfaction of both parties.

It is a nice gesture to send a welcome/thank you email to your cooperating teachers before the beginning of the semester, along with a link to the Music Education website, where the Mentor Handbook can be found:

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

2. The Initial Informal Visit (this is ONLY for the first rotation)

After receiving the contact information for your assigned student teachers from the Coordinator, contact each student teacher via email and introduce yourself. You may wish to request campus and schedule information including the address of the school, schedule of classes (A&B days), conference and lunch periods.

Plan to visit your first rotation student teachers during a conference period or before or after school during the first three weeks of school. This is a state requirement. Try to meet with the student teacher and mentor teacher individually in order that each has an opportunity to share information with confidentiality when necessary. Do your best not to interrupt class. Arrive before class and exit when class is over whenever possible.

During this initial informal visit to each field assignment, introduce yourself to the office staff, principal of the building and leave personal and university contact information. Ask the school office staff for instructions as a visitor to the campus including signing in, parking, name badge, etc.

Since this is an informal visit, you will not need to complete a form. You may decide to give your student teacher helpful advice, if needed.

3. Scheduling and Facilitating the Instructional Leadership (ILT) meetings.

Around the fourth and seventh weeks of a rotation, contact your student teacher to set up a time for a formal evaluation.

There are four components to a formal evaluation.

Pre-Conference: Schedule the evaluation in advance with the student teacher and obtain a copy of the lesson plan. This is usually done a few days beforehand, via email.

Observation: Observe the student teacher for 45 minutes, using the Observation Form to record your thoughts.

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Post-Conference: After the observation, sit down with your student teacher and discuss the experience. Provide informal observation notes and feedback.

ILT (Instructional Leadership Team) Meeting: Once you AND the Mentor have the ILT Evaluation Forms completed, meet together with your student teacher.

Visits must be made in person, on site.

4. TK-20

TK-20 is the name of the online storage/retrieval system we are now using to house paperwork. A TK-20 “binder” has been created for each student. The student, mentor, field supervisor, and the Music Education Coordinator all have access to the TK-20 binder.

Field Supervisors must keep a log of every contact with a student teacher. Whether the contact is in person, text, email, or a phone call, type the information in the log provided in your TK-20 binder.

A high-risk student teacher should be identified as soon as possible with weekly visits including documentation of the concern, suggested plan of action, and noted improvement. A “Growth Plan” may be decided upon, completed and maintained if necessary for the high-risk student teacher to be successful.

5. Lesson Plan Requirements

All student teachers are required to follow the Weekly Class Outline provided. During a visit from a field supervisor, a student teacher is expected to present a typed plan that coincides with the lesson presented. Please check the Weekly Class Outline format for correctness and completeness, and have the student teacher correct his or her work. Report any deficiencies to the Music Education Coordinator.

6. Seminars

Throughout the semester, eight days have been set aside for Seminars. All student teachers meet together to discuss topics and learn from guest speakers between 9:00-3:00, in the Education South building. The Seminar professors discuss things such as the TExES, assessment, and teaching children with special needs. These Seminars help the students to pass the professional development section of the TExES test.

Usually, there is a one-hour time slot scheduled for field supervisors to meet with their student teachers. We will meet together as a group to discuss a certain topic, and to share ideas to help each other with specific situations. Plan on meeting with the students around lunchtime each Seminar day. Attendance is not required, but it is strongly encouraged.

TIMELINE FOR UNIVERSITY FIELD SUPERVISORS DEPARTMENT OF MUSIC

JANUARY

- If you are an adjunct instructor, update your syllabus and send to Maureen Preston at Maureen.Preston@tamuc.edu.
- Send an introductory email to the mentors of your first set of student teachers. Include a link to the music education website: <http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicEducation/default.aspx>
- Attend “Field Supervisor Hour” at Seminars.
- Conduct an informal observation within the first three weeks of school. No form needed.
- Arrange appointments for spring observations and ILT meetings. Instruct cooperating teachers and student teachers to have their forms completed before you arrive.
- Conduct informal initial visits with cooperating teachers and student teachers.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

FEBRUARY

- Attend “Field Supervisor Hour” at Seminars.
- Conduct ILT Evaluations. Complete observation and ILT evaluation forms on site.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

MARCH

- Attend “Field Supervisor Hour” at Seminars.
- Conduct Final Observations and ILT Meetings.
- If you haven’t already done so, send an introductory email to the cooperating teachers of your new student teachers for the second rotation, including a link to the music education website.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

APRIL

- Attend “Field Supervisor Hour” at Seminars.
- Conduct Midterm Observations and ILT Meetings.
- Make appointments for Final ILTs.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

MAY

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- Conduct Final ILTs BEFORE THE FIRST FRIDAY OF MAY.
- Go to TK-20 to document ALL communication (visits, texts, emails, phone calls) with your student teacher. This lets TEA know that the students have been adequately supported throughout the semester. Be sure to add comments in the comment box to clarify anything listed that may be unclear.
- Attend the FALL STUDENT TEACHER MEETING. This meeting is always held the Tuesday of finals week from 2:00-4:00 pm in the Music Building, room 211.
- Send introductory email to fall cooperating teachers, with a link to the cooperating teachers handbook (which can be found on the Music Education website)
<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicEducation/studentTeachingResources.aspx>.
- If you are an adjunct instructor, input final grades into the University System, My Leo. You will receive a reminder email with instructions for how to do this. It will take about five minutes.

JUNE/JULY

- Take a break!

AUGUST

- If you are an adjunct instructor, update your syllabus and send to Maureen Preston at Maureen.Preston@tamuc.edu.
- Send an introductory email to the cooperating teachers of your first set of student teachers. Include a link to the music education website:
<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicEducation/default.aspx>
- Attend “Field Supervisor Hour” at Seminars.
- Conduct an informal observation within the first three weeks of school. No form needed.
- Arrange appointments for spring observations and ILT meetings. Instruct cooperating teachers and student teachers to have their forms completed before you arrive.
- Conduct informal initial visits with cooperating teachers and student teachers.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

SEPTEMBER

- Attend “Field Supervisor Hour” at Seminars.
- Conduct ILT Evaluations. Complete observation and ILT evaluation forms on site.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

OCTOBER

- Attend “Field Supervisor Hour” at Seminars.
- Conduct Final Observations and ILT Meetings.
- If you haven’t already done so, send an introductory email to the cooperating teachers of your new student teachers for the second rotation, including a link to the music education website.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

NOVEMBER

- Attend “Field Supervisor Hour” at Seminars.
- Conduct Midterm Observations and ILT Meetings.
- Make appointments for Final ILTs.
- Look over Weekly Plans every week. Email feedback to the student teachers. Inform Music Education Coordinator of any issues.

DECEMBER

- Conduct Final ILTs BEFORE THE FIRST FRIDAY OF DECEMBER.
- Go to TK-20 to document ALL communication (visits, texts, emails, phone calls) with your student teacher. This lets TEA know that the students have been adequately supported throughout the semester. Be sure to add comments in the comment box to clarify anything listed that may be unclear.
- Attend the SPRING STUDENT TEACHER MEETING. This meeting is always held the Tuesday of finals week from 2:00-4:00 pm in the Music Building, room 211.
- Send introductory email to fall cooperating teachers, with a link to the cooperating teacher handbook (which can be found on the Music Education website)
<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicEducation/studentTeachingResources.aspx>.
- If you are an adjunct instructor, input final grades into the University System, My Leo. You will receive a reminder email with instructions for how to do this. It will take about five minutes.

GUIDELINES AND PITFALLS FOR FIELD SUPERVISORS

Guidelines

1. Visit, call, and/or email student teachers often. Communication is a key component and you are the lifeline for the student teacher. Field supervisors are requested to visit student teachers once a week, if possible.
2. Dress professionally and make your visit known to the school personnel. If you can, try to introduce yourself to the principal when you visit. It is a time for great networking and allowing the principal to see you are on the job!
3. Serve as the confidant of the student teacher.
4. Give encouragement and feedback readily. It is not always what we say, but the way we say it!
5. Intervene when there is a problem/concern on the part of the student teacher or the mentor. Never burn a bridge, but as a field supervisor, we are representing the student teacher to the best of our ability while maintaining a positive and trusting relationship with the mentor teacher and campus administration.
6. Develop a positive relationship with the mentor, principal and the student teacher. Work around the schedule of the mentor and express your appreciation to the mentor for working with the student teacher.
7. Keep open lines of communication. This may require stepping into the student teacher's shoes and diffusing the situation with compassion and grace.

Pitfalls

1. Maintaining strong lines of communication and trust is vital to the success of the student teacher, mentor, and field supervisor's relationship. Failure to visit the student teacher frequently and at the appointed time is disappointing for the student teacher and it is unprofessional.
2. Failure to make presence known to the principal via the school personnel, signing in at the office, leaving a note, or sending a quick email, may have a very negative impact especially if a concern should arise.
3. Being critical of a student teacher without offering positive and viable feedback with possible solutions. This may lead to a breakdown of trust, communication, and professionalism.
4. A student teacher is completing a pre-service learning experience and will need a great deal of immediate and constructive feedback. Failure to provide feedback may result in a lack of pedagogical and professional growth for the student teacher.

HIGH MAINTENANCE STUDENTS

To some degree, all student teachers are high maintenance, but some students require more time, energy, patience, and nurturing than others. Research has found that:

- First impressions are important. Trust your professional judgment and intuition.
- There may be more than one problem the student teacher is struggling with affecting performance (work, family, financial, relationships, etc.).
- A common trait of unsuccessful students is an unwillingness to accept responsibility for their action and subsequent failure.
- Unsuccessful students tend to be defensive and to blame others.
- Some students are cheerful, but find excuses for everything.
- Unsuccessful students tend to not learn from mistakes, improve by self-reflection, or glean an understanding of teaching tools from their supervisors.
- Many unsuccessful students have communication problems and poor interpersonal skills.
- Though experiencing a lack of success, these students state a strong desire to become a teacher.
- A lack of effort and initiative is often a factor for failure.
- Time spent planning does not always mean time spent planning effectively.
- Many unsuccessful students spend a great deal of time, energy, and planning at manipulating their surroundings in order to eliminate work.

If you feel you may have a high maintenance student, consider these suggestions.

- Express concerns as soon as they emerge.
- Schedule a conference with the mentor and student teacher as soon as possible.
- Document specific and clear concerns and share them with the mentor and student teacher. EVERYTHING must be documented from a legal, ethical, and moral standpoint. How can student teachers move forward if they do not have a clear understanding of where they are?
- Assist the student teacher in understanding the necessary qualities for becoming a reflective practitioner.
- Guide the student in finding solutions to the problem.
- Develop a Growth Plan and closely monitor for improvement and meeting the new goals.



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 _____

Mentor _____ 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 mentor/school prior to absence		
Poor attitude		
Poorly prepared for class lesson		

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Materials not prepared		
Showing no initiative to perform task or duty		
Inability to prioritize professional practices and responsibilities		
Lack of professional appearance		
Inappropriate involvement with student/s		
Lack of respect for school policies		
Other as needed		

Student Signature: _____ Date: _____

Cooperating Teacher Signature: _____ Date: _____

Field Supervisor Signature: _____ Date: _____

Music Ed Coordinator: _____ Date: _____

Dept. Head Signature: _____ Date: _____

Director, Ed Certification: _____ Date: _____

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

WEEKLY CLASS OUTLINES

- ALL music education student teachers are **required** to use the same weekly class outline when developing lesson plans. There is an elementary level form and a secondary level form.
- While one may not use such a formal lesson plan after years of teaching, this method will enable the resident to plan a well-developed lesson as a beginning teacher.
- Student teachers are expected to sit down with their mentors each week and plan the following week's lessons/rehearsals. After a few weeks, they will plan by themselves.
- The class outline is meant to be flexible. It is a tool to keep the student teachers on track so that they can structure an effective lesson.
- Student teachers send in a weekly outline to Mrs. Meek (and the secondary field supervisor, when they are at the secondary sites) for **each grade level** (elem) or **class** (sec) **every week**. The name of the file should be: LAST NAME, WCO, Week # (example: JOHNSON WCO, Week 1)
- Though they will turn in these Weekly Class Outlines to their mentors by Friday the week before they are taught, they will email them to their field supervisors by the Sunday before they are taught, along with their journals.
- Any activities the student teacher teaches should be typed in a red font.
- **All four of these templates (the two weekly outlines and the two lesson plan formats) are available in the Dropbox and on the Music Education website, under "Student Teaching Resources."**
<http://www.tamuc.edu/academics/colleges/humanitiesSocialSciencesArts/departments/music/musicEducation/default.aspx>
- Following, you will find the templates for the Formal Lesson Plan and Weekly Outline.

ELEMENTARY MUSIC WEEKLY OUTLINE

TEACHER NAME:

GRADE LEVEL:

DATE: WEEK OF...

PRIMARY OBJECTIVE:

SECONDARY OBJECTIVE:

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

PLAN	ACTIVITY	MATERIALS	LESSON STEPS	OBJECTIVES	TEKS	EST TIME
WELCOME/GATHERING SONG (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
WARM-UP ACTIVITY (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
TRANSITION			Students sing song on neutral syllable “bah” as they return to their seats. Sing again, patting the steady beat.			1
FAMILIAR ACTIVITY (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
TRANSITION			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
HIGH CONCENTRATION (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

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TRANSITION			<ol style="list-style-type: none"> 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
RELATED/ RELAXED (game, movement, or listening)	“Ridin’ in a Buggy” (D)	ppt of text	<ol style="list-style-type: none"> 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
TRANSITION			Display syn-CO-pa titi titi toe---. Have students figure out the mystery song.			1
MODERATE CONCENTRATION (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.	<ol style="list-style-type: none"> 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
TRANSITION			None needed			
CLOSING ACTIVITY (provides reflection/practice for the lesson, leaves students with a positive feeling)	Rhythm Game	Rhythm strips 1-5 ppt	<ol style="list-style-type: none"> 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
Monday	Warm Ups		
	Sight Reading		
	Repertoire		
Tuesday	Warm Ups		
	Sight Reading		

	Repertoire		
Wednesday	Warm Ups		
	Sight Reading		
	Repertoire		
Thursday	Warm Ups		
	Sight Reading		
	Repertoire		
Friday	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"> • includes exercises inspired by Foundations of Superior Performance by Jeff King, exercises by: Vincent Cichowicz, Emory Remington, Clarke Studies and Arban's 	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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Tuesday			
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"> • includes exercises inspired by Foundations of Superior Performance by Jeff King, exercises by: Vincent Cichowicz, Emory Remington, Clarke Studies and Arban’s 	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
Monday	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.	
Tuesday	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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Wednesday	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.
Thursday	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.
Friday	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 in APA format under “Materials.”

ALL Student Teachers are **required** to use the following lesson plan templates for these lesson plans.

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:**

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PREPARATION SEGMENTS

Aural:

Verbal:

Visual:

Physical:

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**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
- identify the similarities and differences within and among selected racial, ethnic, and religious groups

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- 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.

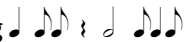
Students evaluate themselves on their performance: *I played the barred instrument parts correctly and at the right time. I sang in tune. I performed the games with respect for the game and for my classmates.*

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.

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### 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

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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

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 (Band)

Name: Peter Percussionist

Ensemble: Beginning Percussion

Date of Lesson: Sept. 6, 2017

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, speakers, *Successful Steps to Beginning Percussion* by Kenan Wylie

TEKS: Music, Grade 6-12.

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

Modifications for ELL, Gifted and Talented, or SpEd:

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

Lesson Plan Format

Procedures

Time

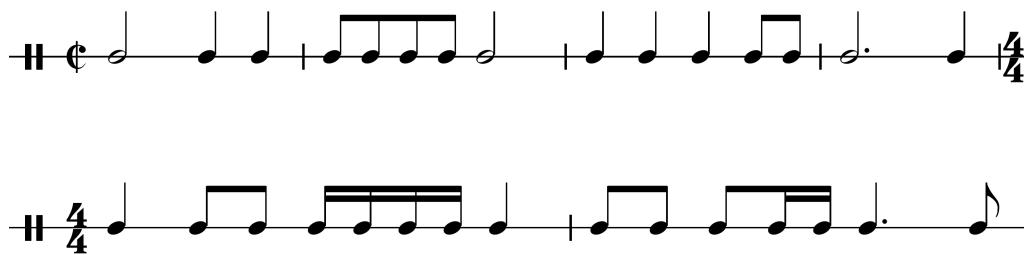
Warm Up:	“8 on a hand” exercise on snare drum (1/4 = 70-80) (mf dynamic to begin, change tempo and dynamics) Accent Tap Exercise (1/4 = 70-80) (F-p dynamics) Roll Exercise (1/4 = 70-80) (All dynamics, closed and open rolls)	5 Min.
Review:	Review 4/4 and 2/4 time signatures Provide exercises demonstrating 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 about what Cut Time might be. **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* by 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*.
 Have students **play** Exercise #24 5-12 pg. 63 from *Successful Steps to Beginning Percussion*.
 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 to define Cut Time.
Assign students to perform exercises in the method book individually (Ticket Out the Door).

Reflection on the lesson:

ENSEMBLE REHEARSAL LESSON PLAN EXAMPLE (Choral)

Name: Suzy Singer

Ensemble: Women’s Choir

Date of Lesson: Sept. 6, 2014

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.

1. 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

2. Zu-a-zu-a-zu (*dmrfmssfmrd*)

Objective: Warm up voice using tall vowels and connected air between consonants

Assessment: Watch for participation and listen for desired phrasing and vowel shape

3. Mi-Me-Ma-Mo-Mu (*sssfmrd*)

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

Assessment: Listen for resonance, tall vowels and connect phrasing

4. 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:

**OBSERVATION FORMS,
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 evaluation forms for Student Teaching Field Experiences are very similar to the forms on the following pages. Field supervisors and cooperating teachers will complete the forms electronically on TK-20.

Student teachers are also asked to complete each evaluation in order to reflect on their own performance.

Though it is the STUDENT TEACHER'S responsibility to ensure that all evaluations are completed thoroughly and correctly and uploaded, they may need assistance from their field supervisors to encourage the cooperating teachers to complete the forms.

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.

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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
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
1.4 Activities: The resident plans engaging, flexible lessons that encourages higher-order thinking and achievement.				
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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Domain 2: Instruction				
2.1 Achieving Expectations: The resident supports all learners in pursuit of high levels of academic and social-emotional success,				
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
2.2 Content Knowledge & Expertise: The resident uses content and pedagogical expertise to design and execute lessons aligned with state standards, related content and student needs.				
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
2.3 Communication: The resident clearly and accurately communicates to support persistence, deeper learning, and effective effort.				
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
2.4 Differentiation: The resident differentiates instruction, aligning methods and techniques to diverse student needs.				

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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
2.5 Monitor & Adjust: The resident formally and informally collects, analyzes and uses student progress data and makes needed lesson adjustments.				
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
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.

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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)				

Subsection A: Physical Education Residents Only				
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)				

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Subsection B: Music Education Residents Only				
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:

Evaluator Signature: Cooperating Teacher

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: _____

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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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Domain 1: Planning			
	Proficient	Developing	Improvement Needed
	5 or 4	3 or 2	1 or 0
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.			
Evidence/Comments:			
Domain 2: Instruction			
	Proficient	Developing	Improvement Needed
	5 or 4	3 or 2	1 or 0
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.

Evidence/Comments:

Domain 3: Learning Environment

	Proficient	Developing	Improvement Needed
	5 or 4	3 or 2	1 or 0

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.

Evidence/Comments:

Domain 4: Professional Practices and Responsibilities			
	Proficient	Developing	Improvement Needed
	5 or 4	3 or 2	1 or 0
<p>4.1 Professional Demeanor & Ethics: The intern/resident meets TAMUC and district expectations for attendance, professional appearance, decorum, procedural, ethical, legal, and statutory responsibilities. (e.g., Code of Ethics and Standard Practices for Texas Educators).</p> <ul style="list-style-type: none"> • Develops positive, productive relationships with colleagues • Demonstrates initiative and positive attitude in performance of duties and responsibilities • Accepts and implements constructive suggestions for change and growth 			
<p>4.2 Goal Setting: The intern/resident reflects on his/her practices.</p> <ul style="list-style-type: none"> • Sets short and long-term professional goals based on self-assessment, reflections, and cooperating teacher/supervisor suggestions • Demonstrates initiative to meet the goals, resulting in improvement in teaching practices and student achievement 			
<p>4.3 Professional Development: The intern/resident enhances the professional community.</p> <ul style="list-style-type: none"> • Demonstrates collaborative practices by participating in all scheduled district and campus professional development activities • Actively participates in pre/post meetings with the Instructional Leadership Team (ILT) 			
<p>4.4 School Community Involvement: The intern/resident demonstrates initiative and leadership with students, colleagues, and community members in the school, district, and community through effective communication and outreach.</p> <ul style="list-style-type: none"> • Actively participates in extra duties throughout the school (e.g. bus duty, cafeteria duty, field trips, etc.) 			
Evidence/Comments:			

VIDEO LESSON SELF-OBSERVATION

Name _____ Date of Lesson _____

Class _____ School: _____

Teach and videotape an entire class period. Consider the following criteria as you video your instruction and *respond/critique* your teaching.

If you have an 8-8 split, complete one Video Lesson Observation for secondary, and one for elementary.

If you are at a secondary site only, complete TWO forms for secondary.

Delivery of Lesson

Volume – Can students hear what you are saying?

Tone – Is your voice interesting and inviting, using inflection, fun?

Clarity – Are you speaking too slow...or too fast? Are instructions clear and understandable by all?

Intent and Purpose – Do your instructions/words have meaning and enhance learning?

Confidence – Do you show confidence through your posture, body language, and pleasant facial expression? Are you in charge of the classroom?

Conducting Gestures/Hand Signs – Can they be seen by all students? Are they well-formed and clear? Do they convey the intended purpose?

Instruction

Pace – Do you keep the lesson moving so students are engaged? Is your pacing too slow, too fast, or just right?

Space – Do you stay in front of the students (or in front of the piano)? Or, do you use proximity - monitoring, listening, “moving into the power zone”?

Transitions – Are you able to retain student attention and flow while they are getting out music, standing, sitting, moving to a new formation, etc.?

Modeling – Are you using an excellent singing voice/instrument technique to demonstrate appropriate vowels, tone, dynamics, etc.?

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Assessment – Are you continually listening for how they are sounding, and making corrections –tone, notes, rhythm, phrasing, intonation, dynamics?

Questioning – Do your questions promote higher-level thinking? Do you provide opportunities for reflection and evaluation by students?

Feedback – Do you provide positive and/or specific feedback for the skill being practiced?

Closure – Do you provide closure at the end of an activity or end of class? Will the students be able to walk out the door and describe something new they learned from your class?

Discipline

Are you monitoring the class, moving around as space allows?

Are you quickly and effectively addressing any behavior issues? (Individual or entire class)

Are you using your “teacher voice” when needed? Utilizing your “teacher look”?

Reflection

In what area of your instruction do you feel that you have improved the most?

In what area do you most need to continue improving?