

ITHACA COLLEGE
Music Education Department



College Supervisor Handbook
2020-2021

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Goals of the Senior Student Teaching Experience

The senior student teaching experience is the culminating field-based experience for teacher candidates at Ithaca College. It serves as the capstone of the teacher education program—the time during which the teacher candidate finally steps completely into the role of full-time professional teacher and assumes the full range of teacher responsibilities—and is the point at which the program assesses final candidate readiness to become a full-time teacher. College Supervisors, in collaboration with cooperating teachers, help teacher candidates negotiate this important milestone in their teacher preparation programs and offer mentoring, supportive feedback, and coaching to help the nurture teacher candidates' growth into teachers who meet the expectations of the Ithaca College Teaching Standards, the National Core Arts Standards, the New York State Learning Standards for the Arts, and the families, communities, youth, and peer professionals with whom they will be working in the future.

Beginning with the first day of the student teaching experience, teacher candidates are understood to be full-time professionals—arriving at or before the cooperating teacher arrives at the school each day and staying at least until the time the cooperating teacher leaves for the day. They also attend any professional development meetings that are normally scheduled for the cooperating teacher. Professional behavior is expected *at all times; there are no exceptions to this expectation*.

We hope this document will help you to understand our policies and practices, the structures of the student teaching experience, and the resources that are available to support you, the teacher candidate(s) you are supervising, and the cooperating teachers and other site-based professionals engaged with your teacher candidate(s).

Structure and Organization of the Student Teaching Experience

Qualifying for Student Teaching

Admission to the senior student teaching experience occurs at the second transition point in a teacher candidate's program. (See Appendix C for a chart that shows the unit assessment system for teacher candidates at Ithaca College.) All senior student teachers are required to have completed at least 100 hours of field-based experiences and a full-year junior student teaching experience prior to admission to senior student teaching. Additionally, the music education faculty will have reviewed teacher candidates' Professional Qualities and Dispositions and verified that any teacher candidate who proceeds into student teaching has "met expectations" on all dispositions or has been conditionally approved to proceed as described in a Professional Improvement Plan (see Appendix I for the Professional Qualities and Dispositions; Appendix F for the Professional Improvement Plan template).

Placement of Student Teachers

All student teaching placements are made by the Director of Senior Music Student Teaching Placement and the Ithaca College Field Placement Coordinator. During their junior year, potential student teachers complete an application with information on their preferences for student teaching placements and reflection on their skills and interests. The Director of Senior Music Student Teaching Placement uses the application and an interview with the student to make initial placements. We place student teachers with the cooperating teacher we feel will best support their learning and growth.

Cooperating teachers must also meet the Ithaca College requirements:

All mentor/cooperating teachers must be certified in the discipline, be tenured or hold national certification, and be approved by the appropriate district or building administrator. Requests for exceptions to this policy must be made in writing to the program coordinator with a rationale. The

committee also agrees that, while the requirements listed above are baseline qualifications, we are committed to selecting mentor/cooperating teachers who exemplify the Ithaca College teacher education standards of knowledge in the content area, competence to foster student learning, and commitment to service in education. Finally, we seek mentor/cooperating teachers in both rural and urban schools who have experience working with a variety of students and grade levels. (rev. 9/30/13)

Transportation and housing are the responsibility of the student teacher.

Supervising Student Teachers: Expectations for College Supervisors

College Supervisors play an important role in cultivating a positive student teaching experience for our teacher candidates and providing a strong professional development opportunity for our cooperating teachers. The following protocols are expectations for all College Supervisors.

- **Connect with your teacher candidates** *prior* to the first three-way meeting. Get to know them individually, find out about their prior field experiences, and help them consider goals and expectations for themselves for the senior student teaching placement. You should also share your contact information with the teacher candidates; they may need to reach you in times of emergency and should have reliable contact information.
- **Review the edTPA handbook** for the Performing Arts. If you do not already have a copy of the edTPA Handbook, please contact Kim Slusser (kslusser@ithaca.edu), the Field Experience Coordinator, to receive one. You will serve as a resource to candidates and cooperating teachers by conveying information about the edTPA process including:
 - acquiring parental permission for videotaping (see Appendix L for the standard form for this request);
 - interpreting the kinds of assistance that are permissible or not;
 - helping the teacher candidate get access to information they need to be able to complete the assessment (e.g., information about learners with identified exceptionalities or about English Language Learners);
 - providing local evaluation-style feedback on early lessons (i.e., lessons that are not being used as part of the edTPA) so that the teacher candidate has the opportunity to receive formative feedback that is modeled after the edTPA expectations.
- **Familiarize yourself with the Ithaca College/InTASC Teaching Standards;** you will be assessing teacher candidate performance against these standards.
- Attend the ***Annual Symposium on Student Teacher Preparation*** in the fall.
- **Complete a travel authorization** to account for your travel expenses to school sites. Contact Kitty Whalen at kwhalen@ithaca.edu for more information about mileage expenses. The travel authorization form may be found online at:
<https://ecm.ithaca.edu/forms/fr/business-finance/travel-auth-form/new>
- **Arrange and conduct the initial three-way meeting** with the candidate and cooperating teacher. This meeting helps to open lines of communication between all three parties and to establish clear expectations for the student teaching experience. The Checklist for the Initial 3-Way Conference is included in Appendix D. During the meeting, please provide each cooperating teacher with the

following resources (or show them the cooperating teacher website where they are available <http://www.ithaca.edu/actec/mentorinfo/>):

- Cooperating Teacher Handbook;
- Student Teacher Handbook; and
- Payment forms

At the initial three-way meeting, you will also discuss a projected timeline for the teacher candidate's gradual assumption of professional duties. The plan should allow for the teacher candidate to have at least *one week (and preferably more)* of full responsibility for planning, instruction, and assessment; teacher candidates are encouraged to assume as much of the full-time schedule as possible as soon as possible.

- In each placement, you are required to **formally observe your teacher candidate on a *minimum of three occasions***, spaced evenly across the block, and your teacher candidate must receive:
 - (1) written feedback from you for each of these observations, twice using the Student Teacher Observation Form and once using the Danielson Senior Student Teaching Observation Form. and
 - (2) an opportunity to discuss the observation with you in person or, under some circumstances, by phone.

See the below section on the recommended observation process for formal observations.

- **Communicate regularly** with the teacher candidates and the cooperating teachers. Check in with both of them regularly enough that you would be alerted if there were a concern or issue to address. If you or the cooperating teacher becomes concerned about a teacher candidate, the Department has procedures for intervening, supporting the teacher candidate, and/or removing a teacher candidate. **Please contact the Music Education Chair immediately if you have a concern about a candidate.**
- **Complete the mid-point assessment** after you've observed the student teacher twice.
- **Arrange a final three-way meeting near the end of the placement.** At this meeting, you, the teacher candidate, and the cooperating teacher will be discussing the placement and sharing your evaluations of the teacher candidate's performance. The College Supervisor's final evaluation of the teacher candidate should be informed by the content of this conversation, as the cooperating teacher has considerably more firsthand experience observing the student teacher on a daily basis. The cooperating teacher will receive information from the IC Field Experience Coordinator about how to electronically complete the student teacher's final evaluation, and you should be able to answer questions about this process if they come up at this meeting. The student teacher is also required to submit a self-assessment.
- **Complete the final student teacher assessment** at the conclusion of the placement.
- **At the conclusion of the student teaching experience, generate a letter grade that corresponds to the student teacher's performance.** You are responsible for submitting final grades via Homer Connect.

Progression of Student Teacher Responsibilities

Senior student teaching is a culminating clinical experience for teacher candidates. Over the course of the placement, student teachers should assume increasing responsibilities until they are acting as the lead teacher. As the placement progresses, it is appropriate for the student teacher to sometimes be left alone with students. These independent teaching opportunities offer the student teacher insight into their teacher identity and the ways in which P-12 students interact differently with them when the cooperating teacher is not present. If possible, the cooperating teacher and the student teacher should discuss plans for independent teaching in advance so the student teacher is prepared to sustain a positive learning environment for the P-12 students. Independent teaching should always be for the benefit of the student teacher and P-12 students. Student teachers have been encouraged to communicate with the IC college supervisor if they have a concern with the frequency or nature of independent teaching. Cooperating teachers have been asked to communicate with the college supervisor if they feel independent teaching is inappropriate because the student teacher is unprepared for it, or if their P-12 students are particularly challenging.

Commitment to Community

Our commitment to the communities in which we place teacher candidates is a critical component of our teacher preparation programs. In the student teaching experience, candidates are expected to engage with all members of the school community, both inside and outside of the classroom. Student teachers are encouraged to immerse themselves in the school community, including non-classroom duties (cafeteria duty, playground duty, faculty meetings, co-curricular activities, family conferences, etc.), as long as it is for the benefit of the student teacher and the P-12 students. Student teachers should not be removed from their scheduled instructional responsibilities in order to supervise non-instructional activities. Appendix N offers examples of how community engagement might occur.

When You Have a Concern About a Student Teacher

Occasionally, you and/or a cooperating teacher will become concerned about a student teacher. If this occurs, you should immediately contact the Music Education Chair so that you may work collaboratively to address the issues of concern. Depending on the nature of the concern, the Chair, you, the student teacher, and the cooperating teacher may decide to:

- invoke a Professional Qualities and Dispositions assessment (see Appendix I on page 16);
- create an action plan and a Professional Improvement Plan for the teacher candidate;
- change the placement and/or supervisor and/or cooperating teacher;
- offer supplemental coaching and professional development to the teacher candidate; or
- remove a student teacher from the placement.

Teacher candidates have the right to have decisions about their progress in the program reviewed; the procedures for appealing a decision with which the candidate disagrees may be found in the Student Teaching Handbook. However, IC teacher candidates are guests in the school with responsibility for children and youth, and our program reserves the right to halt a student teaching experience at any time in response to a request from the school-based cooperating teacher or principal, a concern by the College Supervisor, or for any other reason that indicates a clear and immediate need to remove the student teacher from a classroom.

Evaluations of College Supervisors

At the conclusion of each student teaching experience, the cooperating teacher will provide feedback on the quality of the College Supervisor's mentoring during the experiences. In addition, at the conclusion of the semester, the teacher candidate will complete an end-of-semester evaluation of the College Supervisor. Copies of all of these evaluations will be kept on file in the Music Education Department. In some programs in which the College Supervisor will be continuing to work with the teacher candidate (e.g., teaching coursework, supervising an ensemble, etc.), student evaluations of the supervisor will be held until after the conclusion of the student's work with the faculty member.

Have a wonderful semester!

Your colleagues in the Music Education program are here to support you, offer advice based on our own experiences supervising teacher candidates, and orient you to resources you might like to use or consult. We hope that you find the privilege of working with our teacher candidates as rewarding as we do.

In addition to the many faculty colleagues in the Music Education program, there are others who can help with specific questions. Please contact any one of the following individuals for support. We welcome your questions and will help however we can.

Radio Cremata, Music Education Department Chair and Program Coordinator (rcremata@ithaca.edu)

- Concerns or questions about student teachers
- Programmatic questions
- Resource inquiries
- Documenting observations and requirements for written feedback and debriefings
- Requirements, policies, and expectations regarding the senior student teaching experience

Kim Slusser, Field Experience Coordinator (kslusser@ithaca.edu)

- Student teacher placement process and requirements
- edTPA issues, questions, or support
- Student teaching evaluation forms and submission

Marc Greene, Director of Senior Music Student Teaching Placement (megreene@ithaca.edu)

- Student teaching placement process and requirements

Kitty Whalen, Administrative Assistant for Music Education (kwhalen@ithaca.edu)

- Travel authorizations and expense reports

Appendix A: Ithaca College Conceptual Framework and Teaching Standards

The Conceptual Framework. The All-College Teacher Education Unit has affirmed the following goals for teacher education at Ithaca College (2005, rev. 2015).

Knowledge. Ithaca College teacher education candidates will, through rigorous and disciplined study in the liberal arts and professional programs, meet or exceed the New York State learning standards and the New York State Regents requirements regarding content and pedagogical knowledge in their respective areas of certification *and* meet or exceed the Ithaca College teaching standards that cross all Ithaca College teacher education programs.

Competence. Ithaca College teacher education candidates will develop competence in their respective fields by taking their content and pedagogical knowledge into a variety of local and regional public and private schools where, in carefully planned and supervised field experiences, they will gain confidence in their own teaching and learning; learn to work collaboratively in classrooms, schools, and communities; learn to reflect critically and systematically on their own teaching practice in order to improve it; learn to put their students at the center of the learning process while maintaining standards of excellence; and learn to value professional development and lifelong learning.

Commitment to Service. Ithaca College teacher education candidates will further develop their newly acquired knowledge, competence, and leadership skills by engaging in critically reflective practice; demonstrating, in their practice, a deep commitment to equity and accountability; and modeling initiative and advocacy. Teacher education candidates will develop the skills to build relationships with communities to support students' learning.

Ithaca College/InTASC Teaching Standards

The Learner and Learning

Standard #1: Learner Development

The teacher candidate understands how learners grow and develop, recognizing that patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional, and physical areas, and designs and implements developmentally appropriate and challenging learning experiences.

Standard #2: Learning Differences

The teacher candidate uses understanding of individual differences and diverse cultures and communities to ensure inclusive learning environments that enable each learner to meet high standards.

Standard #3: Learning Environments

The teacher candidate works with others to create environments that support individual and collaborative learning, and that encourage positive social interaction, active engagement in learning, and self-motivation.

Content Knowledge

Standard #4: Content Knowledge

The teacher candidate understands the central concepts, tools of inquiry, and structures of the discipline(s) he or she teaches and creates learning experiences that make these aspects of the discipline accessible and meaningful for learners to assure mastery of the content.

Standard #5: Application of Content

The teacher candidate understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity, and collaborative problem solving related to authentic local and global issues.

Instructional Practice

Standard #6: Assessment

The teacher candidate understands and uses multiple methods of assessment to engage learners in their own growth, to monitor learner progress, and to guide the teacher candidate's and learner's decision making.

Standard #7: Planning for Instruction

The teacher candidate plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross- disciplinary skills, and pedagogy, as well as knowledge of learners and the community context.

Standard #8: Instructional Strategies

The teacher candidate understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections, and to build skills to apply knowledge in meaningful ways.

Professional Responsibility

Standard #9: Professional Learning and Ethical Practice

The teacher candidate engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals, and the community), and adapts practice to meet the needs of each learner.

Standard #10: Leadership and Collaboration

The teacher candidate seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals, and community members to ensure learner growth, and to advance the profession.

Appendix B: Standards for the Arts

In September 2017, New York State released new Learning Standards for the Arts. The NYS Standards can be found at:
<http://www.nysed.gov/curriculum-instruction/arts-standards-implementation-resources>

Music Educators are also responsible for teaching to the National Core Arts Standards.
<http://www.nationalartsstandards.org/>

Appendix C: Unit Assessment System

Admission to Professional Education	Admission to Student Teaching	Completion of Student Teaching	Completion of Program
<p>Meet minimum GPA requirements</p> <p>Complete all coursework requirements</p> <p>Demonstrate proficiency in written language</p> <p>Recommendation of faculty</p>	<p>Meet minimum GPA requirements</p> <p>Complete all coursework requirements</p> <p>Completion of fieldwork</p> <p>Meet professional dispositions expectations</p>	<p>Meet minimum GPA requirements</p> <p>Complete all coursework requirements</p> <p>Meets expectations of summative Student Teaching assessments</p> <p>Meet professional dispositions expectations</p>	<p>Meet minimum GPA requirements</p> <p>Complete all coursework for program</p> <p>Successful completion of the STAR (Student and Teacher Assessment and Reflection) Assignment</p>

Appendix D: Checklist for the Initial Three-Way Conference

Student Teacher: _____ Certification Area: _____

Cooperating teacher: _____ School: _____

Date of Initial Three-Way Conference: _____

_____ If you have not already, share **contact information** (email addresses and phone numbers) for student teacher, cooperating teacher, and college supervisor.

_____ Discuss the **general structure** for the student teaching experience.

- *Student teacher observation of cooperating teacher and other teachers*
- *Gradual assumption of responsibilities for planning, teaching, and assessment*
 - discussions of state standards and curriculum for the placement period
 - individual and small group lessons
 - co-teaching of mentor-planned lessons
 - assistance with assessment in order to gain sense of student knowledge and skills
 - begin with only one prep (more than one class is okay but not a full load)
- *Regular student teacher/cooperating teacher meetings*

Share the expectation that the student teacher should assume as much of the full-time schedule of the teacher as possible.

_____ Review the **Ithaca College/InTASC Teaching Standards** for all teacher education programs at Ithaca College. Encourage ongoing discussion of issues and progress related to all ten of these areas. *Go over the assessment form. KimSlusser will send the link to complete the official assessment approximately one week before it is due.*

_____ Discuss the importance of **regular, detailed oral and written feedback** on teaching. Encourage the student teacher to seek feedback, to demonstrate an openness to feedback, and to act on the feedback received.

_____ Review the College's **expectations for professionalism**: attire, comportment, email, written and spoken communication, and receptivity to feedback. Go over the Professional Qualities and Dispositions form.

_____ Go over lesson planning requirements.

_____ Acquire a copy of the cooperating teacher's weekly schedule, or request that the student teacher submit copies to the college supervisor as soon as possible. Recommend that the cooperating teacher and student teacher **determine a tentative schedule for assuming teaching responsibilities**.

_____ Expect the student teacher to **participate fully in the life of the school and community**: including attending school and department meetings and district-wide meetings and professional development workshops; collaborating with other educators in the school, including social workers, guidance counselors, and support personnel; meeting with the principal; observing/participating in family conferences, including CSE meetings when approved by families; participating in performances, athletic events, family nights, etc.

_____ Review the **Ithaca College rules and procedures**:

- Student teacher must sign in and out of the building.
- Student teacher must wear IC identification and/or a school's visitor pass.
- Student teacher is not allowed to substitute teach.
- Student teacher cannot provide car transportation to students.

- Student teacher *must* contact the cooperating teacher and college supervisor if illness or another serious reason results in a necessary absence.

_____ Explain the purpose of and general schedule for the **college supervisor's visits**. The college supervisor holds an initial 3-way meeting, visits the school at least three times to observe lessons and provide feedback, and conducts a final 3-way meeting.

_____ **Review the edTPA handbook** and brief the cooperating teacher on this performance assessment.

Appendix E: Checklist for the Final Three-Way Conference

Student Teacher: _____ Certification Area: _____

Cooperating teacher: _____ School: _____

Date of Final Three-Way Conference: _____

- ____ 1. Review **student teaching evaluations**. During the final 3-way conference, the majority of the meeting should be spent reviewing the student teacher's progress and achievement on the Ithaca College/InTASC Teaching Standards and standards for MUED student teachers. **Each of the participants (college supervisor, cooperating teacher, and student teacher) should arrive at the final 3-way conference with a draft of the final evaluation form already filled out.**

Note: The final version of the evaluation form will be submitted online; a link to the online form will be sent out by the IC Field Experience Coordinator. We recognize that the final online evaluations may be slightly different from the draft versions discussed during the final 3-way conference, especially if the student teacher still has additional days of student teaching to complete.

If the final 3-way occurs before the link has been sent, the evaluation form is available at
<https://www.ithaca.edu/actec/docs/MusicEducation/>

- ____ 2. Review **close-out procedures**, including a reminder to the student teacher to clean up and remove any student teacher supplies. Student teachers should return any borrowed materials.
- ____ 3. Discuss how **grades/gradebooks/student evaluations** will be transferred to the cooperating teacher. Also, if there are any assignments outstanding or yet to be graded, discuss how those will be handled.
- ____ 4. Plan how to **wrap up the student teacher's experience** with students and/or families.
- ____ 5. Remind the cooperating teacher to submit the **payment form and a W-9** by January 1st for mentoring in the fall semester and by June 1st for mentoring in the spring semester. Payment forms are available online at <http://www.ithaca.edu/actec/mentorinfo/>

Appendix F: Professional Improvement Plan

Below is a sample form. See http://www.ithaca.edu/actec/docs/Common_Forms/ImprovementPlan/ for most current template.



Professional Improvement Plan

[Indicate Program Name]

Student: _____

Department Chair, Program Coordinator, or Faculty Member:

Knowledge, Skill, or Professional Qualities Area(s) of Concern:

Remedial Action Plan:

Timeline for Action and Next Review:

Date Plan Initiated: _____

Department Chair, Program Coordinator or Faculty Signature as appropriate:

I understand that I must successfully complete the action plan explained above in order to continue in my teacher education program.

Student Signature: _____

Date Plan Successfully Completed: _____

Department Chair, Program Coordinator, or Faculty Signature: _____

Cc: advisor, accreditation coordinator (Accreditation coordinator will attach to candidate's Taskstream progress form.)

Appendix G: Student Teacher Evaluation of College Supervisor



Name of College Supervisor _____

Subject area: _____

Number of observations made: _____

1	2	3	4	5
Strongly disagree				Strongly agree

The College Supervisor reviewed Ithaca College's expectations of me as a Student Teacher.	1	2	3	4	5
---	---	---	---	---	---

The College Supervisor was available to give assistance to me outside the classroom.	1	2	3	4	5
--	---	---	---	---	---

The College Supervisor fulfilled responsibilities in a timely manner, including the scheduling of an initial and a final three-way conference.	1	2	3	4	5
--	---	---	---	---	---

The College Supervisor offered me constructive criticism and appropriate, practical advice for addressing professional and pedagogical issues.	1	2	3	4	5
--	---	---	---	---	---

The College Supervisor treated me, cooperating teachers and schools' policies with respect.	1	2	3	4	5
---	---	---	---	---	---

The College Supervisor created a supportive and constructive professional relationship with me.	1	2	3	4	5
---	---	---	---	---	---

What are the College Supervisor's greatest strengths?

What could the College Supervisor do to improve their effectiveness in helping student teachers learn?

Appendix H: Cooperating Teacher Evaluation of College Supervisor

Note: This form will be sent to mentors at the end of the student teaching placement. This is only a sample.

Name of College Supervisor _____

Your name _____ Your school _____

- Yes No College Supervisor conducted an initial 3-way conference, clarifying expectations for Cooperating teacher, Student Teacher and College Supervisor?
- Yes No College Supervisor conducted at least two formal observations and provided written feedback for the Student Teacher?
- Yes No College Supervisor conducted a final 3-way conference, which served as an effective evaluation of the Student Teacher's performance?
- Yes No I would be willing to work with this College Supervisor again.

1 Strongly disagree	2	3	4	5 Strongly agree	
The College Supervisor made me aware of the College’s expectations for me as a Cooperating teacher.	1	2	3	4	5
The College Supervisor was available outside of observation visits to offer help when needed.	1	2	3	4	5
The College Supervisor fulfilled responsibilities in a timely manner.	1	2	3	4	5
The College Supervisor offered the Student Teacher constructive criticism and appropriate, practical advice for addressing professional and pedagogical issues.	1	2	3	4	5
The College Supervisor treated me, the Student Teacher and our school’s policies with respect.	1	2	3	4	5
The College Supervisor served as a positive link between the school and the college.	1	2	3	4	5

What are the College Supervisor's greatest strengths?

What could the College Supervisor do to most improve their supervision, relationship with me, or relationship with our school?

Appendix I: Teacher Education Program Professional Qualities and Dispositions Rating Form



Teacher Education Program Professional Qualities and Dispositions Rating Form

Student _____

Program _____

Evaluator _____

Date _____

This form can be used for an area of concern at any point of the program or for self-assessment and reflection.

Directions: Please assess these attributes and indicate which specific area(s) are of concern by indicating not met. A candidate must meet expectations for each item listed to receive a rating of met for the overall disposition.

I. Professional Responsibility	Please indicate Not Met in any areas of concern below:
1. Maintains a professional appearance; dresses according to program and school guidelines.	
2. Arrives on time for classes, field-based experiences, and meetings.	
3. Prepares fully for classes, field-based experiences, and meetings; submits assignments and reports on time.	
4. Abides by college, school, department, program, field placement, and professional association policies and procedures.	
Overall Rating for I. Professional Responsibility	Met / Not Met
Comments:	
II. Collaboration and Communication	Please indicate Not Met in any areas of concern below:
1. Fosters positive relationships and collaborates with a variety of target groups (e.g.: students, families, colleagues, local community members, etc.) as appropriate.	
2. Treats others with dignity, respect, and fairness.	
3. Speaks and writes clearly, effectively, and appropriately.	
4. Maintains professionally appropriate etiquette in all forms of electronic communication.	
5. Respects privacy and confidentiality of information where appropriate.	
Overall Rating for II. Collaboration and Communication	Met / Not Met
Comments:	

III. Professional Development and Reflective Practice	Please indicate Not Met in any areas of concern below:
1. Critically examines own practice.	
2. Responds well to and incorporates feedback.	
3. Uses available resources and explores additional ones in an effort to improve teaching and support student learning.	
4. Engages in positive problem solving when challenges arise.	
5. Seeks out and participates in professional development opportunities.	
Overall Rating for III. Professional Development and Reflective Practice	Met / Not Met
Comments:	
IV. Commitment to Affirming All Students	Please indicate Not Met in any areas of concern below:
1. Examines own frames of references (including but not limited to race, culture, gender, language, abilities, ways of knowing) to uncover and address the potential biases in these frames.	
2. Communicates respect for learners as individuals with differing personal and family backgrounds and various assets, skills, perspective, talents, and interests.	
3. Communicates respect for learners' diverse strengths and needs and is committed to using this information to plan effective instruction.	
4. Holds oneself accountable for all students' learning.	
5. Demonstrates high expectations that are developmentally appropriate for each individual learner.	
Overall Rating for IV. Commitment to Affirming All Students	Met / Not Met
Comments:	

Appendix J: Link to Student Teaching Assessment

The mid-point and final evaluation forms for each student teaching experience will be completed electronically by the College Supervisor, the cooperating teacher, and the teacher candidate (self-evaluation). However, in preparation for the online evaluation, some individuals find it useful to print a hard copy of the assessment. Therefore, please find below the link to the most recently updated version of the student teaching assessment.

Each final evaluation instrument includes reference to the Ithaca College/InTASC Teaching Standards, the New York State Learning Standards for the Arts, and the National Core Arts Standards .

<https://www.ithaca.edu/actec/docs/MusicEducation/>

Appendix K: College Supervisor's Travel Log

*In order to be reimbursed for mileage expenses incurred during supervision activities, all supervisors must submit a **signed** Travel Authorization with estimated mileage to Kitty Whalen for approval before the supervision period begins. See*

http://www.ithaca.edu/financial_services/forms/travel_authorization/travel_authorization_form.htm

At the conclusion of the block, a travel log and a signed final expense report must be submitted to Kitty Whalen as quickly as possible and no later than May 15th. For the expense report and directions see:

<https://www.ithaca.edu/music/education/docs/mileagereimb/>

STUDENT TEACHER SUPERVISOR MILEAGE REIMBURSEMENT FORM



ITHACA COLLEGE
 School of Music
 Department of Music Education

Name: _____

Address: _____

Phone: _____

Email: _____

The Current rate per mile is \$0.58 as of 1/1/19

Date	Departing From (must include full street address)	Destination (must include full street address)	Total Miles	Tolls & Parking (please make sure to include any receipts)

Total number of miles requested for reimbursement: _____

Estimated dollar amount: _____

I hereby certify that the travel indicated was necessary and on official business.

SIGNATURE: _____

Appendix L: edTPA Family Consent Form

[Printed on Ithaca College Letterhead]

Dear Parent/Guardian/Student:

I am a student teacher intern from Ithaca College and I am in the process of applying for my license to be a certified teacher. One of the New York State requirements for this certification is a “performance assessment,” which requires video recordings of me teaching. The video recordings will include both the students and me, but the primary focus is on my instruction, not the students in the class. In the course of recording my teaching, your child (or you) may appear in the video.

Another component of my New York State certification is “evidence of student learning,” which requires submitting student work samples completed during times I am teaching. Those samples may contain some of your child’s (or your) work.

No student’s name will appear on anything I submit, and all materials will be kept confidential at all times. The video recordings and student work I submit will not be made public in any way. Everything I turn in will be viewed by faculty in my program at Ithaca College and the New York State Education Department certification reviewers. My application materials, including the video and student work, may also be used by Stanford University or Pearson (the institutions that created the teacher certification application) or Ithaca College faculty under secure conditions for training and/or program review.

The attached permission slip is your opportunity to say that you do or do not give me permission to use your child’s (or your) work and/or image in my application process. This “performance assessment” exam will be required for almost all new applicants for teaching licensure in most states, and your support is much appreciated. Thank you in advance for considering helping me in this very important step of my career.

If you have questions about the video or student work and how it will be used, please contact Kim Slusser, the field experience coordinator at Ithaca College, at 607-274-7356 or ksslusser@ithaca.edu.

Sincerely,

CONSENT FORM

To be completed either by the parents/legal guardians of minor students (please complete Part 1)
or by students who are 18 or more years of age (please complete Part 2)

Student Name: _____

Part 1

I am the parent/legal guardian of the child named above. I have read and understand the purpose of this permission slip, given in the letter provided with this form, and agree to the following:

Please check the appropriate box below

☐ I DO give permission to you to include my child's student work and/or image on video recordings as part of video(s) showing your classroom performance, to be used **only** for the purpose of completing your application for teacher certification. I understand that my child's name and any other personally identifiable information about my child will not appear on any of the submitted materials.

☐ I DO NOT give permission to you to include my child's student work and/or image on video recordings as part of video(s) showing your classroom performance to be used **only** for the purpose of completing your application for teacher certification.

Signature of Parent or Guardian: _____ Date: _____

Part 2

I am the student named above and am more than 18 years of age. I have read and understand the purpose of this permission slip, given in the letter provided with this form, and agree to the following:

☐ I DO give permission to you to include my student work and/or image on video recordings as part of video(s) showing your classroom performance, to be used **only** for the purpose of completing your application for teacher certification. I understand that any other personally identifiable information, including my name, will not appear on any of the submitted materials.

☐ I DO NOT give permission to you to include my student work and/or image on video recordings as part of video(s) showing your classroom performance to be used **only** for the purpose of completing your application for teacher certification.

Signature of Student: _____ Date: _____
Date of Birth: ____/____/_____
mm dd yyyy

Appendix M: Acceptable Forms of Support for Candidates within the edTPA Process

The following are examples of acceptable types of support for candidates within the edTPA process:

- Providing candidates with access to handbooks and other explanatory materials about edTPA and expectations for candidate performance on the assessment
- Explaining edTPA tasks and scoring rubrics and guiding discussions about them
- Providing and discussing support documents such as Making Good Choices about what lessons or examples to use within the assessment responses
- Discussing samples of previously completed edTPA portfolio materials (where appropriate permissions have been granted)
- Engaging candidates in formative experiences aligned with edTPA (e.g., assignments analyzing their instruction, developing curriculum units, or assessing student work)
- Explaining scoring rubrics, and using these rubrics in formative exercises or assignments
- Using rubric constructs or rubric language to evaluate and debrief observations made by field supervisors or cooperating teachers as part of the clinical supervision process
- Offering candidate seminars focusing on the skills and abilities identified in edTPA, such as an Academic Language seminar
- Asking probing questions about candidates' draft edTPA responses or video recordings, without providing direct edits of the candidate's writing or providing candidates with specific answers to edTPA prompts
- Assisting candidates in understanding how to use the electronic platforms for models/programs using electronic uploading of candidate responses
- Arranging technical assistance for the video portion of the assessment

Unacceptable Forms of Candidate Support during the Assessment

The following provides examples of unacceptable types of support for candidates within the edTPA process:

- Editing a candidate's official materials prior to submission
- Offering critique of candidate responses that provides specific, alternative responses, prior to submission for official scoring
- Telling candidates which video clips to select for submission
- Uploading candidate edTPA responses (written responses or videotape entries) on public access social media websites.

Appendix N: Community Involvement Suggestions

With Families and Communities...

Teacher Candidates can:

- Provide families with classroom updates (paper, electronic, audio newsletters etc.)
- Invite families and community to share input and expertise
- Follow community organizations on social media. (e.g. local government twitter feed to keep abreast of news and events)
- Attend/participate/volunteer in school events (e.g. co-curricular events, special community nights)
- Show understanding of community culture in lessons and classroom environment. Make sure that classrooms reflect a respect for the students, their families, and the community (e.g. what images are on the walls?)
- Engage with community agencies (e.g. Village at Ithaca, youth bureau, advocacy groups)
- Get to know a variety of resources in the community that families frequent (e.g. library, community centers, churches, local grocery shops)
- Plan lessons that tap into community or family resources when appropriate

Cooperating teachers can:

- Introduce your teacher candidate to families, community liaisons, community organizers that partner with your school etc.
- Introduce your teacher candidate to local community resources and agencies
- Invite your teacher candidate to school events
- Support your teacher candidate's communication with families

With Other School Professionals ...

Teacher Candidates can:

- Attend and participate in family-teacher conferences, CSE, IEP meetings, etc. Even if there are no scheduled family conferences during the placement, the teacher candidate can send letters, emails, SchoolTool messages, phone calls or podcasts for updates.
- Work with Professional Learning Communities (PLCs), teams, and departments
- Attend and participate in faculty, committee, and department meetings
- Immerse themselves in the school community, including non-classroom duties (cafeteria duty, faculty meetings, family nights, etc.) as long as it is to the benefit of the student teacher
- Ask the school principal and/or department chair for suggestions of particularly collaborative teams, co-teachers, departments, or PLC meetings to observe
- Ask the department chair or principal for suggestions of additional teachers that would be open to be observed as models of good teaching (including teachers outside your discipline)
- Participate in superintendent days and professional development activities

Cooperating teachers can:

- Introduce your teacher candidate to your building's other school professionals (e.g. administrators, guidance counselors, social workers, psychologists, support teachers, librarians, educational technology specialists, ESL teachers, special education teachers, paraprofessionals)
- Invite your teacher candidate to attend and contribute as appropriate family-teacher conferences, CSE, and IEP meetings
- Invite your teacher candidate to attend and collaborate with your PLC, team, and department
- Invite your teacher candidate to attend department, committee, and faculty meetings

Rev. 4/9/16

Appendix O: Student Teacher Observation Form

Report Date

ITHACA COLLEGE - SCHOOL OF MUSIC STUDENT TEACHING OBSERVATION REPORT

Teaching Block Dates _____/Year _____/Observation # _____

Student Teacher _____/School _____

Co-Operating Teacher _____/Location _____

Class(es) Observed _____

CONFERENCE WITH -

Student's Name

Co-Operating Teacher's Name

Distinctive qualities of student teacher -

Specific areas where assistance is needed -

Other pertinent information –

Ithaca College Supervising Teacher

Cc: Student Teacher
Ithaca College Supervising Teacher
Cooperating Teacher

REVISED: Fall 2017

Appendix P: Prerequisites for Student Teaching

Prerequisite Coursework

Prerequisite course work includes all of the following:

1. A minimum cumulative GPA of 2.7.
2. Successful completion of Music Theory course MUTH-10100, MUTH-12100, MUTH-12200, MUTH-22100, and MUTH-22200 – or the corresponding honors courses
3. Successful completion of Sightsinging course MUTH-13300, MUTH-13400, MUTH-23300, and MUTH-23400 – or the corresponding honors courses
4. A minimum cumulative average of C+ in major performance area
5. Successful completion of MUED 10100, MUED 10200, MUED 20100, MUED 20200 with a minimum cumulative average of C+.
6. Successful completion of Contemporary Ensembles in the Public schools MUED-28000, MUED- 28100, or MUED-28200 with a minimum grade of C+.
7. Successful completion of Music Education for Children MUED-26700 with a minimum grade of C+.
8. Successful completion of Choral Conducting MUED-30100 and MUED-30200, or Instrumental Conducting MUED-30300 and MUED-30400 with a minimum cumulative average of C+
9. Successful completion of Junior Student Teaching and Rehearsal Lab: Vocal (MUED-36900 and MUED-38000) or Junior Student Teaching and Rehearsal Lab: Band (MUED-37100 and MUED- 38100) or Junior Student Teaching and Rehearsal Lab: Orchestra (MUED-37200 and MUED- 38200) with a minimum cumulative average of C+
10. Successful completion of core subjects in each emphasis.
 - A. Vocal Emphasis
 1. Classroom Instruments MUED-24600 with a minimum grade of C+
 2. Teaching Vocal-General Music MUED-36000 with a minimum grade of C+
 3. General and Choral Music in Secondary School MUED-36800 with a minimum grade of C+
 4. Keyboard Musicianship PFSM-17100, 17200, 27300 with a minimum cumulative average grade of C+
 - B. Instrumental Emphasis
 1. Secondary instruments through Junior year with a minimum cumulative average of C+
 2. Teaching Instrumental Music MUED-36200 with minimum grade of C+
 3. String Pedagogy MUED-34700 (for string majors) or Wind Pedagogy MUED-37500 (for wind and percussion majors) with a grade of C+
11. Successful completion of proficiency examinations in each emphasis in the semester prior to student teaching (see next section).

Prerequisite Proficiency Examinations

All proficiency examinations must be completed within one block (normally Block III of junior year) and by the last day of classes in that block. Failure to pass proficiency requirements in any of the given areas during this period will delay the start of student teaching. Exceptions to this policy may be granted by the Music Education Chairperson for unusual circumstances.

I. Instrumental Emphasis

A. Each student will play a proficiency examination on each secondary instrument of their course of study before being assigned to Senior Teaching. For those instruments being studied during the semester of proficiencies, the final course examination will constitute the proficiency.

B. General Requirements

1. Winds

The student will be able to demonstrate or explain:

- a. basic fingering or positions for the practical range of each instrument including alternate and trill fingerings where possible.
- b. the principles of tone production for each instrument.
- c. the production and control of the tone of each instrument in terms of posture, position of the instrument, embouchure, breath support, attacks, releases, and selected styles of articulation.
- d. the interval of transposition for each instrument.
- e. the ability to perform music at sight up to level of grade II-III (NYSSMA) difficulty.
- f. the ability to perform a prepared grade III-IV etude or solo (the etude or solo that served as the final exam for the related secondary class).
- g. the ability to perform a chromatic scale, full range.
- h. the ability to perform major scales through four sharps and four flats, entire range.

2. Strings

The student will demonstrate:

- a. correct set-up
 - instrument to body
 - left and right hand positions on each instrument.
- b. basic bowings on each instrument including:
 - detaché
 - martelé
 - spiccato
 - staccato
 - slurring
 - string crossing
- c. the ability to produce good sound.
- d. the ability to play major scales of C and up to three flats and sharps for one octave on bass and two octaves on the other stringed instruments.
- e. the ability to vibrate or explain pedagogical techniques for vibrato.
- f. the ability to perform music at sight up to level of grade II-III (NYSSMA).
- g. the ability to perform a prepared grade III-IV etude or solo (the etude or solo that served as the final exam for the related secondary class).

3. Percussion

The student will demonstrate:

- a. the ability to play a snare drum including:
 - single stroke
 - double bounce stroke
 - multiple bounce stroke
 - repeated stroke
 - open roll, closed roll (multiple bounce roll) from piano to forte-simple drum parts as found in march and overture literature.
- b. the ability to perform music at sight up to the level of grade II-III (NYSSMA) difficulty.
- c. the ability to describe playing techniques and equipment for bass drum, timpani, cymbals, Latin instruments, and other miscellaneous percussion instruments.

- d. the ability to perform a prepared grade III-IV etude or solo (the etude or solo that served as the final exam for the related secondary class).

II. Vocal Emphasis

A. Each student will perform a proficiency examination to demonstrate vocal and keyboard competencies before being assigned to Senior Student Teaching.

B. General Requirements: Keyboard Competency

The student in General/Vocal Music Education Emphasis can demonstrate sufficient functional skills to employ the piano as a teaching tool in grades K-12.

1. Criteria:

The student will:

- a. play an arrangement of a patriotic song.
- b. play a piano accompaniment from any textbook series (use the teacher accompaniment book).
- c. play a harmonization of an assigned melody without the aid of chord symbols.
- d. play single lines and combinations of two neighboring lines from an open SATB score.
- e. play two vocal warm-ups in ascending or descending keys. The right hand will play the actual vocal warm-up and left hand will play the supporting chords. (See example below, quarter note = 60, both hands)



- f. transpose at sight a melody from any textbook music series.
- g. harmonize a melody at sight with the aid of chord symbols.
- h. improvise a short piece (with musical syntax) to elicit a kinesthetic response (e.g., "ice skating")

2. Evaluation Methods:

Utilizing selected materials introduced in class piano and/or compatible with teaching materials found in school music teaching situations, the student will demonstrate functional keyboard competencies by means of a proficiency examination to be "passed" no later than the second semester of the junior year.

3. Conditions:

A live piano proficiency examination is administered by the music education faculty member(s).

4. Standards:

The student will demonstrate at least a minimum level of functional keyboard skills as determined by the appropriate instructional personnel.

C. General Requirements: Vocal Competency

The student in General/Vocal Music Education Emphasis can demonstrate those vocal performance skills necessary for teaching vocal music in grades K-12.

1. Criteria

The student will:

- a. read and sing on solfege any one of the voice parts from a familiar SATB score.
- b. read and sing on solfege any one of the voice parts from an unfamiliar SATB score.
- c. sing a familiar song (art song, folk song, jazz standard) from memory with appropriate pitch, rhythm, diction, intonation, vocal tone, and style. Address possible pedagogical problems and provide solutions.
- d. improvise a short piece (with music syntax) based on given rhythmic patterns. (e.g., Y qq, etc.).

2. Evaluation:

Utilizing selected materials introduced in class voice and/or private study, the student will demonstrate minimum vocal competencies by means of a proficiency examination to be "passed" no later than the second semester of the junior year.

3. Conditions:

A live vocal proficiency examination will be administered by the music education faculty member(s).

4. Standards:

The student will demonstrate at least a minimum level of functional singing skills as determined by the appropriate instructional personnel.

Appendix Q: Danielson Senior Student Teaching Observation Form

ITHACA COLLEGE - SCHOOL OF MUSIC STUDENT TEACHER OBSERVATION REPORT – DANIELSON FRAMEWORK FOR TEACHING

Student Teacher:	Observation #:	Observation Date:
Teaching Block Dates:	School Year: 2020-2021	School:
Cooperating Teacher:	Location:	
Class(es) Observed:		

Instructions: Summaries may be in narrative or bulleted format. Place a check next to critical attributes displayed during instruction or in the pre- or post-observation conference. Cite the music ensemble-specific actions that indicated the presence of checked critical attributes. All areas need not be addressed in a single observation.

Note: The intention of this observation is to familiarize the student teacher with the Framework for Teaching in a supportive and reflective environment.

Summary of Pre-Observation Conference:

Summary of Instruction:

Summary of Post-Observation Conference:

Noted Domains and Critical Attributes

Domain	Critical Attribute	✓	Description of Specific Teacher Actions in the Music Ensemble Setting
1 Planning & Preparation	1a Knowledge of Content & Pedagogy		
	1b Knowledge of Students		
	1c Instructional Outcomes		
	1d Knowledge of Resources		
	1e Designing Coherent Instruction		
	1f Designing Student Assessment		
2 The Classroom Environment	2a Creating an environment of respect/rapprochement		
	2b Establishing a culture for learning		
	2c Managing classroom procedures		
	2d Managing student behavior		
	2e Organizing physical space		

3 Instruction	3a Communicating with students		
	3b Questioning & discussion techniques		
	3c Engaging students in learning		
	3d Using assessment in instruction		
	3e Demonstrating flexibility/responsiveness		
4 Professional Responsibilities	4a Reflecting on teaching		
	4b Maintaining accurate records		
	4c Communicating with families		
	4d Participating in a professional community		
	4e Growing & developing professionally		
	4f Showing professionalism		

Table of Potential Manifestations of Domains and Critical Attributes in the Music Ensemble Setting

Domain	Critical Attribute	Music Ensemble Actions (Teacher will...)
1 Planning & Preparation	1a. Demonstrating Knowledge of Content & Pedagogy	<ul style="list-style-type: none"> Know and be able to manifest knowledge of works performed with regard to period and style of the music performed (musical analysis) Know what skills or knowledge on the part of the students will be essential for success in approaching a given work (pedagogical analysis) Have mastered the scores of works to be performed Have mastered the communication of musical nuance in works to be performed through good conducting and other techniques Be able to model good musical practice/performance
	1b Demonstrating Knowledge of Students	<ul style="list-style-type: none"> Demonstrate that repertoire chosen is appropriate to student level Demonstrate that the repertoire chosen meets the students' needs for development in creative skills (e.g. phrasing) and skills in responding Demonstrate that works performed are well-chosen to keep the interest of students and community
	1c	<ul style="list-style-type: none"> Teaching is related to development of skill and knowledge in each of the three artistic processes of creating, performing, and responding.

	Setting Instructional Outcomes	<ul style="list-style-type: none"> Teaching is sequenced to effective mastery by all students (e.g., using rehearsal time effectively to master specific concepts as well as passages) Teaching is directed to outcomes that demonstrate real acquisition of transferrable knowledge and skill on the part of students, not just rote learning of parts.
	1d Demonstrating Knowledge of Resources	<ul style="list-style-type: none"> Repertoire and method books are appropriate to the students' level Digital and print resources regard new approaches to rehearsals Technological resources are appropriate to the ensemble
	1e Designing Coherent Instruction	<ul style="list-style-type: none"> Choose appropriate repertoire and present it in rehearsal in a way that helps students to build on their current knowledge and skill to master the musical techniques and concepts identified in the instructional plan Allot rehearsal time to achieve the best results in musical growth as evidenced in the performance of the work at hand Organize the rehearsal to give students or discrete groups of students the opportunity to address problems as they arise
	1f Designing Student Assessments	<ul style="list-style-type: none"> Use the rehearsal process and other music ensemble techniques to provide ongoing, formative assessment of student progress toward technical and musical mastery, as well as understanding the underlying concepts present in the music. Criteria used in this process must be clear to the students, who must be engaged in monitoring those ongoing assessments in a way that leads to individual and ensemble progress.
2 The Classroom Environment	2a Creating & Maintaining Respect & Rapport	<ul style="list-style-type: none"> Help students develop respect for each other and for the music Lead students to understand & value the shared goals of musical performance & the unique contributions of each student & section. Show the student, by explicit instruction and by personal example, that the risk-taking inherent in musical performance is supported by every member of the ensemble.
	2b Establishing A Culture for Learning	<ul style="list-style-type: none"> Model a high level of attention to musical detail. Convey to students a high standard for the discipline of music-making. Value and recognize musical initiative on the part of students.
	2c Managing Classroom Procedures	<ul style="list-style-type: none"> Establish routines and procedures that allow for effective rehearsals. Establish pacing within the rehearsal - and from rehearsal to rehearsal throughout the period of preparation of a musical work -

		<p>that allows for maximum progress of each student and of the ensemble</p> <ul style="list-style-type: none"> • Ensure that each ensemble member takes appropriate roles in the smooth functioning of a rehearsal.
	2d Managing Student Behavior	<ul style="list-style-type: none"> • Model appropriate behavior. • Recognize appropriate behavior. • Address inappropriate behavior in ways reasonable within the situation and within the school culture as a whole.
	2e Organizing Physical Space	<ul style="list-style-type: none"> • Manage physical resources. • Engage students in the arrangement of the rehearsal space. • Make use of available technologies.
3 Instruction	3a Communicating With Students	<ul style="list-style-type: none"> • Match the explanation of concepts with the music at hand. • Model musical skills or techniques that are being explained to the students, at times making clear contrasts between models of correct and of incorrect musical readings of passages
	3b Using Questioning & Discussion Techniques	<ul style="list-style-type: none"> • Use questioning and discussion in ways that encourage students' full participation in making the artistic and technical decisions essential to music-making.
	3c Engaging Students In Learning	<ul style="list-style-type: none"> • Use rehearsal time wisely, allowing ample space for students to take part in decision making. • Encourage students to engage in open, peer-to-peer discussions about musical goals and means for attaining those goals.
	3d Using Assessment In Instruction	<ul style="list-style-type: none"> • Model appropriate and ongoing assessment of the ensemble in a way that encourages student awareness of criteria for musical quality. • Help students develop the skill of identifying and evaluating technical and artistic aspects of the performance. • Use assessment to make decisions regarding the direction of the rehearsal and the instructional plan.
	3e Demonstrating Flexibility & Responsiveness	<ul style="list-style-type: none"> • Use musical, pedagogical, and organizational knowledge to form instructional plans that guide rehearsals. • Be ready and able to alter instructional plans where necessary to improve student learning and ensemble performance.
4	4a	<ul style="list-style-type: none"> • Accurately determine whether the teaching episode was successful or unsuccessful.

Professional Responsibilities	Reflecting On Teaching	<ul style="list-style-type: none"> • Illustrate ways they would improve instruction or which next steps they would take. • Analyze the effect their teaching had on student learning groups/individuals
	4b Maintaining Accurate Records	<ul style="list-style-type: none"> • Monitor which learning outcome assessments have been completed & to which degree for each student using the teacher's own system or one required by their school. • Use a successful routine or system to keep records. • Keep accurate records of payments from students & extracurricular meetings with booster committees.
	4c Communicating With Families	<ul style="list-style-type: none"> • Provide families with opportunities to understand both the music classroom and their child's progress. • Involve families and forge relationships with families, inviting them to be part of the learning process. • Engage in consistent and frequent communication with the families of all students in culturally respectful ways.
	4d Participating In A Professional Community	<ul style="list-style-type: none"> • Engage collegially in planning, sharing, and working with colleagues. • Engage in professional inquiry. • Give service to the school in non-pedagogical ways. • Participate in district and school projects.
	4e Growing & Developing Professionally	<ul style="list-style-type: none"> • Develop/enhance pedagogical knowledge. • Be receptive to feedback from colleagues. • Participate in professional organizations.
	4f Showing Professionalism	<ul style="list-style-type: none"> • Exhibit behaviors that are honest and trustworthy. • Serve students and advocate on their behalf. • Comply with school and district rules & regulations

M. Greene 11/18

Resources: Enhancing Professional Practice: Charlotte Danielson

Workbook For Building & Evaluating Effective Music Education in the School Ensemble: NAfME