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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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# SPRING 2018 CALENDAR
(for those with an elementary site and a secondary site)

<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 4, Thursday</td>
<td>Seminar 1</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>January 5, Friday</td>
<td>Seminar 2</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>January 8, Monday</td>
<td>First Official Day of Student Teaching</td>
<td>(Music Student Teachers begin the first day of their school’s spring semester.)</td>
</tr>
<tr>
<td>(unless otherwise noted by Music Education Coordinator)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>January 22, Monday</td>
<td>Seminar 3</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>February 12, Monday</td>
<td>Seminar 4</td>
<td>Lunch with Field Supervisors Resume and cover letter due, emailed to Ms Meek</td>
</tr>
<tr>
<td>January 29-February 9</td>
<td>Observation for Field Supervisor</td>
<td></td>
</tr>
<tr>
<td>February 14-17</td>
<td>TMEA</td>
<td>Excused absences. MUST provide proof of attendance and active participation.</td>
</tr>
<tr>
<td>February 26 –March 8</td>
<td>Observation, Evaluation, and ILT Meeting</td>
<td>Complete Self-Evaluation and Impact Story</td>
</tr>
<tr>
<td>March 8, Thursday</td>
<td>Final Day at First Site (IF your district’s spring break is March 12-16)</td>
<td>Video Evaluation Due All evaluations finished on TK-20</td>
</tr>
<tr>
<td>March 9, Friday</td>
<td>Seminar 5</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>March 12-16</td>
<td>Spring Break for TAMUC</td>
<td>(Spring Break will be determined by the district.)</td>
</tr>
<tr>
<td>March 19, Monday</td>
<td>All-Level Rotation</td>
<td>(or date determined by the Music Education Coordinator)</td>
</tr>
<tr>
<td>March 29, Thursday</td>
<td>Seminar 6/Teacher Career Fair</td>
<td>Career Fair: Student Center, 9:00-12:00 Seminar 6: 12:00-3:00 (with Field Supervisors)</td>
</tr>
<tr>
<td>April 3-13</td>
<td>Observation for Field Supervisor</td>
<td></td>
</tr>
<tr>
<td>April 9, Monday</td>
<td>Seminar 7</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>April 17-27</td>
<td>Observation, Evaluation, and ILT Meeting</td>
<td>Complete Self-Evaluation and Impact Story</td>
</tr>
<tr>
<td>May 3, Thursday</td>
<td>Final Day of Student Teaching</td>
<td>Video Evaluation Due All evaluations finished on TK-20</td>
</tr>
<tr>
<td>(or date determined by the Music Education Coordinator)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 4, Friday</td>
<td>Seminar 8</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>May 7-11</td>
<td>Make-up week</td>
<td></td>
</tr>
<tr>
<td>May 12, Saturday</td>
<td>Graduation, 8:30 am</td>
<td>Reception following in Music Building lobby</td>
</tr>
</tbody>
</table>
### SPRING 2018 CALENDAR
**(for those with a secondary site only)**

<table>
<thead>
<tr>
<th>DATE</th>
<th>EVENT</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 4, Thursday</td>
<td>Seminar 1</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>January 5, Friday</td>
<td>Seminar 2</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>January 8, Monday</td>
<td>First Official Day of Student Teaching</td>
<td><em>(unless otherwise noted by Music Education Coordinator)</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>(Music Student Teachers begin the first day of their school’s spring semester.)</em></td>
</tr>
<tr>
<td>January 22, Monday</td>
<td>Seminar 3</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>February 12, Monday</td>
<td>Seminar 4</td>
<td>Lunch with Field Supervisors Resume and cover letter due, emailed to Ms Meek</td>
</tr>
<tr>
<td>January 29-February 9</td>
<td>Observation for Field Supervisor</td>
<td></td>
</tr>
<tr>
<td>February 14-17</td>
<td>TMEA</td>
<td>Excused absences. MUST provide proof of attendance and active participation.</td>
</tr>
<tr>
<td>February 26 –March 8</td>
<td>Observation, Evaluation, and ILT Meeting</td>
<td>Complete Self-Evaluation and Impact Story</td>
</tr>
<tr>
<td>March 9, Friday</td>
<td>Seminar 5</td>
<td>Lunch with Field Supervisors Video Self-Evaluation due</td>
</tr>
<tr>
<td>March 12-16</td>
<td>Spring Break for TAMUC</td>
<td><em>(Spring Break will be determined by the district.)</em></td>
</tr>
<tr>
<td>March 29, Thursday</td>
<td>Seminar 6/Teacher Career Fair</td>
<td>Career Fair: Student Center, 9:00-12:00 Seminar 6: 12:00-3:00 (with Field Supervisors)</td>
</tr>
<tr>
<td>April 2-13</td>
<td>Observation for Field Supervisor</td>
<td></td>
</tr>
<tr>
<td>April 9, Monday</td>
<td>Seminar 7</td>
<td>Lunch with Field Supervisors</td>
</tr>
<tr>
<td>April 16-27</td>
<td>Observation, Evaluation, and ILT Meeting</td>
<td>Complete Self-Evaluation and Impact Story</td>
</tr>
<tr>
<td>May 3, Thursday</td>
<td>Final Day of Student Teaching</td>
<td>Video Self-Evaluation Due All evaluations finished on TK-20</td>
</tr>
<tr>
<td></td>
<td><em>(or date determined by the Music Education Coordinator)</em></td>
<td></td>
</tr>
<tr>
<td>May 4, Friday</td>
<td>Seminar 8</td>
<td>Lunch with Field Supervisors Mock Interviews and Reception in Music Building</td>
</tr>
<tr>
<td>May 7-11</td>
<td>Make-up week</td>
<td></td>
</tr>
<tr>
<td>May 12, Saturday</td>
<td>Graduation, 8:30 am</td>
<td>Reception following in Music Building lobby</td>
</tr>
</tbody>
</table>
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

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 your first 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.

Before dropping in on a student, acquire a school calendar to avoid a wasted trip made during a school holiday or a testing day.

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

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.
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. Paperwork

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.

Student Teachers and Field supervisors will complete electronic forms. Mentors will complete forms by hand, and they will be scanned and uploaded by the student teachers.

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 “Lunch with Field Supervisors” 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 “Lunch with Field Supervisors” 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 “Lunch with Field Supervisors” 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 “Lunch with Field Supervisors” 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

• 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.
• 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 “Lunch with Field Supervisors” 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 “Lunch with Field Supervisors” 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 “Lunch with Field Supervisors” 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 “Lunch with Field Supervisors” 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.
- 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.

<table>
<thead>
<tr>
<th>Area/s of Concern</th>
<th>Action to be Taken</th>
<th>Target Date for Change of Behavior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Late arrival to school</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excessive absences from school</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Failure to notify mentor/school prior to absence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor attitude</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poorly prepared for class lesson</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### 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: _________________

Mentor 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](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

<table>
<thead>
<tr>
<th>TEACHER NAME:</th>
<th>GRADE LEVEL:</th>
<th>DATE: WEEK OF...</th>
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</thead>
<tbody>
<tr>
<td>PRIMARY OBJECTIVE:</td>
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<td>SECONDARY OBJECTIVE:</td>
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<tr>
<th>PLAN</th>
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<th>LESSON STEPS</th>
<th>OBJECTIVES</th>
<th>TEKS</th>
<th>EST TIME</th>
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<tbody>
<tr>
<td>WELCOME/GATHERING SONG</td>
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<tr>
<td>WARM-UP ACTIVITY</td>
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<td>FAMILIAR ACTIVITY</td>
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<td>HIGH CONCENTRATION</td>
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<td>(derive or present new concept, heavy practice)</td>
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<td>MODERATE CONCENTRATION</td>
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<td>(provides reflection/practice for the lesson, leaves students with a positive feeling)</td>
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### 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 *dm sl d' melodies accurately*

<table>
<thead>
<tr>
<th>PLAN</th>
<th>ACTIVITY</th>
<th>MATERIALS</th>
<th>LESSON STEPS</th>
<th>OBJECTIVES</th>
<th>TEKS</th>
<th>EST TIME</th>
</tr>
</thead>
</table>
| **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**  
(knew 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  
MUS1A,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 | MUS1A  
MUS2A  
MUS3A  
MATH | 10 |
<table>
<thead>
<tr>
<th>TRANSITION</th>
<th>RELATED/RELAXED</th>
<th>CLOSING ACTIVITY</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>TRANSITION</em></td>
<td><em>“Ridin’ in a Buggy” (D)</em></td>
<td><em>Rhythm Game</em></td>
</tr>
<tr>
<td>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. (Who moan for me?) 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.</td>
<td><em>ppt of text</em></td>
<td><em>Rhythm strips 1-5 ppt</em></td>
</tr>
<tr>
<td><em>MUS1B</em> <em>MUS3A</em></td>
<td>4</td>
<td><em>MUS3A</em></td>
</tr>
<tr>
<td><em>TRANSITION</em></td>
<td><em>“Somebody’s Knocking at Your Door” (F)</em></td>
<td><em>CLOSING ACTIVITY</em></td>
</tr>
<tr>
<td></td>
<td><em>ppt of rhythm; movement ideas: snap, pat, wings, clap, etc.</em></td>
<td><em>provides reflection/practice for the lesson, leaves students with a positive feeling)</em></td>
</tr>
<tr>
<td></td>
<td>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.</td>
<td><em>1. Clap one of the rhythm strips. 2. Ask individual rows to signal which numbered strip was clapped, then line up.</em></td>
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<td></td>
<td><em>Practice syn-CO-pa</em></td>
<td><em>Practicing reading rhythms</em></td>
</tr>
<tr>
<td></td>
<td><em>MUS2A,2B</em> <em>MUS4A</em> <em>SS20C</em></td>
<td><em>MUS3A</em></td>
</tr>
<tr>
<td><em>TRANSITION</em></td>
<td><em>game, movement, or listening</em></td>
<td><em>provides reflection/practice for the lesson, leaves students with a positive feeling)</em></td>
</tr>
<tr>
<td><em>MODERATE CONCENTRATION</em></td>
<td><em>Reviewing folk dance</em></td>
<td><em>None needed</em></td>
</tr>
<tr>
<td>(examples: learning new song, practicing new skill, assessing)</td>
<td><em>Reviewing folk dance</em></td>
<td><em>None needed</em></td>
</tr>
<tr>
<td><em>“Ridin’ in a Buggy” (D)</em></td>
<td><em>Display syn-CO-pa titi toe—. Have students figure out the mystery song.</em></td>
<td><em>None needed</em></td>
</tr>
<tr>
<td><em>MUS2A,2B</em> <em>PE1,4</em> <em>SS20C</em></td>
<td>5</td>
<td><em>None needed</em></td>
</tr>
<tr>
<td><em>TRANSITION</em></td>
<td><em>Related/Relaxed</em></td>
<td><em>CLOSING ACTIVITY</em></td>
</tr>
<tr>
<td>1. Sing song for the children, inviting them to join as they are able. 2. Perform the dance. Review the history of the dance.</td>
<td><em>Display syn-CO-pa titi toe—. Have students figure out the mystery song.</em></td>
<td></td>
</tr>
<tr>
<td><em>RELATED/RELAXED</em></td>
<td><em>ppt of text</em></td>
<td><em>Rhythm Game</em></td>
</tr>
<tr>
<td>(game, movement, or listening)</td>
<td>_ related/relaxed_</td>
<td><em>Rhythm Game</em></td>
</tr>
<tr>
<td><em>MUS1B</em> <em>MUS3A</em></td>
<td>4</td>
<td><em>MUS3A</em></td>
</tr>
</tbody>
</table>

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**TRANSITION**

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. (Who moan for me?)
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.

**RELATED/RELAXED**

(game, movement, or listening)

“Ridin’ in a Buggy” (D)

1. Sing song for the children, inviting them to join as they are able.
2. Perform the dance. Review the history of the dance.

**TRANSITION**

Display syn-CO-pa titi toe—. Have students figure out the mystery song.

**MODERATE CONCENTRATION**

(examples: learning new song, practicing new skill, assessing)

“Somebody’s Knocking at Your Door” (F)

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.

**TRANSITION**

None needed

**CLOSING ACTIVITY**

(provides reflection/practice for the lesson, leaves students with a positive feeling)

Rhythm Game

1. Clap one of the rhythm strips.
2. Ask individual rows to signal which numbered strip was clapped, then line up.

**RELATED/RELAXED**

(game, movement, or listening)

“Ridin’ in a Buggy” (D)

1. Sing song for the children, inviting them to join as they are able.
2. Perform the dance. Review the history of the dance.

**TRANSITION**

Display syn-CO-pa titi toe—. Have students figure out the mystery song.

**MODERATE CONCENTRATION**

(examples: learning new song, practicing new skill, assessing)

“Somebody’s Knocking at Your Door” (F)

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.

**TRANSITION**

None needed

**CLOSING ACTIVITY**

(provides reflection/practice for the lesson, leaves students with a positive feeling)

Rhythm Game

1. Clap one of the rhythm strips.
2. Ask individual rows to signal which numbered strip was clapped, then line up.
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

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<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Materials</th>
<th>Procedures</th>
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<tbody>
<tr>
<td>Monday</td>
<td>Warm Ups</td>
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<td></td>
<td>Sight Reading</td>
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<td></td>
<td>Repertoire</td>
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<tr>
<td>Tuesday</td>
<td>Warm Ups</td>
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<td></td>
<td>Sight Reading</td>
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<tr>
<td>Wednesday</td>
<td>Repertoire</td>
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<td></td>
<td>Warm Ups</td>
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<td>Repertoire</td>
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<td>Thursday</td>
<td>Warm Ups</td>
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<td>Sight Reading</td>
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<td></td>
<td>Repertoire</td>
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<tr>
<td>Friday</td>
<td>Warm Ups</td>
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<td></td>
<td>Sight Reading</td>
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<td></td>
<td>Repertoire</td>
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SECONDARY MUSIC WEEKLY OUTLINE EXAMPLE

Student’s Name: Ima Student  
Weekly plans for the week of: January 9, 2012  
School: XYZ High School  
Mentor: Joe Director  
Liaison: Debbie Daniel, Darla Meek

TEKS Objectives/TSWs
Performance/Expression I.2.1 (A) – Posture, breathing, vowel formation –  
The student will sing with correct posture, breathing technique and vowel formation 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 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

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<tr>
<td>Monday</td>
<td>Warm Ups</td>
<td>Conga Rhythm</td>
<td>Breathing, 5-note hum, zing a mama, solfege interval drills</td>
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<tr>
<td></td>
<td>Sight Reading</td>
<td>Smart Book Ex. 6</td>
<td>Count rhythm, Chant w/ solfege, Sing Ex.</td>
</tr>
<tr>
<td></td>
<td>Dessert Show Music</td>
<td>Sister Act Medley</td>
<td>(Conga) review rhythms, add words to rhythm, and introduce parts on chorus.</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Warm Ups</td>
<td>Conga Rhythm</td>
<td>Breathing, zing a mama, 5-tone descending scale (vowels)</td>
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<td></td>
<td>Sight Reading</td>
<td>Smart Book Ex. 7</td>
<td>Count rhythm, Chant w/ solfege, Sing Ex.</td>
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<tr>
<td></td>
<td>Dessert Show Music</td>
<td>Sister Act Medley</td>
<td>Review beginning learned last week, start on parts on “I Will Follow Him”</td>
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<tr>
<td>Wednesday</td>
<td>Warm Ups</td>
<td>Smart Book</td>
<td>Breathing, 5-tone descending on ‘oo’, Interval drills</td>
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<tr>
<td></td>
<td>Sight Reading</td>
<td></td>
<td>Review previous work, start working on “Shout!” on parts</td>
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<tr>
<td></td>
<td>Dessert Show Music</td>
<td>Conga Rhythm</td>
<td>Smart Book page 23 – work on audiating before singing through a line</td>
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<tr>
<td>Thursday</td>
<td>Warm Ups</td>
<td>Sister Act Medley</td>
<td>Review previous day’s work on parts, add call and response on verses</td>
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<tr>
<td></td>
<td>Sight Reading</td>
<td>Smart Book</td>
<td>Continue to work on parts on “Shout!”</td>
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<tr>
<td></td>
<td>Dessert Show Music</td>
<td>Conga Rhythm</td>
<td>Breathing, Sustain ‘oo’ cres/decres, zing-a-mama</td>
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<td></td>
<td>Sister Act Medley</td>
<td>page 42 – Work in sections to chant solfege and then come back together to</td>
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<td></td>
<td></td>
<td>sing all together</td>
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<td></td>
<td>(Conga) Put beginning, chorus, verses and end together,</td>
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<td></td>
<td>(Rhythm is Gonna Get You) chant rhythms on words, add parts on chorus, start</td>
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<td></td>
<td></td>
<td>memorizing</td>
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<td>Piece together Sister Act Medley</td>
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<td></td>
<td></td>
<td>Breathing, Alleluia, staccato tonic ex., 3-part chord drills</td>
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<td></td>
<td>Study silently, Silent Sing, Chant w/ solfege, Sing Ex.</td>
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<tr>
<td>Friday</td>
<td>Warm Ups</td>
<td>Smart Book Ex. 8</td>
<td>(Conga) review all parts, (Rhythm is Gonna Get You) chant rhythm on words</td>
</tr>
<tr>
<td></td>
<td>Sight Reading</td>
<td>Conga Rhythm</td>
<td>and add parts to call/response verses</td>
</tr>
<tr>
<td></td>
<td>Dessert Show Music</td>
<td>Sister Act Medley</td>
<td>Review all parts and start memorizing</td>
</tr>
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</table>
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
Comprehension
Application
Analysis
Synthesis
Evaluation

Intelligences: (indicate intelligences addressed in the lesson)
Auditory
Kinesthetic
Verbal/Linguistic
Intrapersonal
Visual/Spatial
Logical/Math
Musical
Interpersonal

Classroom Strategies: (indicate strategies used in the lesson)
Cooperative Groups
Technology
Simulation
Charts/Graphs/Maps
Hands-On
Centers
Pairing
Lecture
Peer tutoring
Whole-group
Problem Solving

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)

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

23
READINESS

Before learning ___, students must be able to:
(identify, read, write, sing, play, etc.)

Known vocabulary must include:

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

PREPARATION SEGMENTS

Aural:

Verbal:

Visual:

Physical:

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

PRESENTATION LESSON

Greeting/Greeting Song:

Familiar Material:

Transition:

High Concentration:

Transition:

Relaxation/Change of Pace:

Transition:

Moderate Concentration:

Transition:

Closing:

(NOTE: You can add “RELATED ACTIVITY” if necessary.)
PRACTICE SEGMENTS

Early Practice *(known repertoire in known context)*

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

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.

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
• 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
Comprehension
Application
Analysis
Synthesis
Evaluation

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

Classroom Strategies:
Cooperative Groups
Technology
Simulation
Charts/Graphs/Maps
Hands-On
Whole-group
Pairing
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

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

READINESS

Before learning syn-CO-pa, students must be able to:
Distinguish, read, write, and perform \( \text{\textbullet\textbullet\textbullet} \) and \( \text{\textbullet} \) 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” \( \text{\textbullet\textbullet\textbullet\textbullet\textbullet} \) 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)

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**PRESENTATION LESSON**

**Greeting/Greeting Song:**
“Funga Alafia” lesson plan, with simple chord drone and color parts only.

**Familiar Material:**
Sing “Great Big House” and perform dance.
Instruct students to use phrase four (♩♩♩♩♩♩) on rhythm syllables as an ostinato while you sing “My Paddle” for the students.

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

Transition:
Ask the students to perform the pattern with the second half first! (♩♩♩♩♩♩)

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

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

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

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

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

Transition:
Display rhythm for “Black Snake” for students to read on rhythm syllables. Have students follow hand signs or solfege ladder to derive the melody.
Sing “Black Snake” on solfege, then with text.

Final Activity:
“Black Snake” game.

Closing:
Students “Turn and Talk” with partners to discuss one new thing they learned today. Share with the large group.

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

Display rhythm strips on SmartBoard. Chant one of the patterns on rhythm syllables and have students in a particular row determine which pattern you chanted. If they are correct, indicate on the SmartBoard, and allow the row to line up. Continue with remaining rows.

~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~~

PRACTICE SEGMENTS

Early Practice (known repertoire in known context)
- Use individual packets of rhythm strips, including \[\text{q} \, \text{gee} \, \text{g} \, \text{h} \, \text{eq} \, \text{e}\] 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:**

**Ensemble:**

**Date of Lesson:**

**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:**

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**Lesson Plan Format**

#### Procedures

<table>
<thead>
<tr>
<th>Procedures</th>
<th>Time</th>
</tr>
</thead>
</table>

**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
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

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

<table>
<thead>
<tr>
<th>Procedures</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Warm Up:</strong></td>
<td></td>
</tr>
<tr>
<td>“8 on a hand” exercise on snare drum (1/4 = 70-80)</td>
<td>5 Min.</td>
</tr>
<tr>
<td>(mf dynamic to begin, change tempo and dynamics)</td>
<td></td>
</tr>
<tr>
<td>Accent Tap Exercise (1/4 = 70-80)</td>
<td></td>
</tr>
<tr>
<td>(F-p dynamics)</td>
<td></td>
</tr>
<tr>
<td>Roll Exercise (1/4 = 70-80)</td>
<td></td>
</tr>
<tr>
<td>(All dynamics, closed and open rolls)</td>
<td></td>
</tr>
<tr>
<td><strong>Review:</strong></td>
<td></td>
</tr>
<tr>
<td>Review 4/4 and 2/4 time signatures</td>
<td>10 Min.</td>
</tr>
<tr>
<td>Provide exercises demonstrating 4/4 and 2/4 time</td>
<td></td>
</tr>
<tr>
<td><strong>Clap and count</strong> rhythms out loud</td>
<td></td>
</tr>
<tr>
<td>Have students play exercises in Common Time involving quarter notes and eighth notes</td>
<td></td>
</tr>
</tbody>
</table>

*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. 

**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.

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  

<table>
<thead>
<tr>
<th>Procedures</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm-Ups:</td>
<td></td>
</tr>
<tr>
<td>1. Breathing Exercise (in, suspend, out)</td>
<td>7 min.</td>
</tr>
<tr>
<td>Objective: Become aware of body when using correct breathing technique and extend breath support</td>
<td></td>
</tr>
<tr>
<td>Assessment: watch for proper inhalation and listen for correct use of breath</td>
<td></td>
</tr>
<tr>
<td>2. Zu-a-zu-a-zu (dmrfmsfmrdr)</td>
<td></td>
</tr>
<tr>
<td>Objective: Warm up voice using tall vowels and connected air between consonants</td>
<td></td>
</tr>
<tr>
<td>Assessment: Watch for participation and listen for desired phrasing and vowel shape</td>
<td></td>
</tr>
<tr>
<td>3. Mi-Me-Ma-Mo-Mu (ssffmrd)</td>
<td></td>
</tr>
<tr>
<td>Objective: Tall pure vowels, connected phrase and inner space/resonance</td>
<td></td>
</tr>
<tr>
<td>Assessment: Listen for resonance, tall vowels and connect phrasing</td>
<td></td>
</tr>
</tbody>
</table>
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

Resident Observation Form

Initial  Midterm  Final  Optional (circle one)

Indicate one: Elementary  Secondary

Indicate one: Cooperating Teacher  University Field Supervisor  Resident

<table>
<thead>
<tr>
<th>Resident:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CWID#:</td>
<td>District:</td>
</tr>
<tr>
<td>Coop. Tchr:</td>
<td>Campus:</td>
</tr>
<tr>
<td>FS/Field supervisor</td>
<td>Content:</td>
</tr>
<tr>
<td>Begin Time:</td>
<td>End Time:</td>
</tr>
<tr>
<td>Duration:</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
<th>Not Applicable</th>
<th>Lesson plan goals and objectives are aligned with TEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Anticipated time allotted for appropriate pacing and sequencing is evident within the lesson plan</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Anticipatory set is well planned</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Closure of lesson is well planned: Summary of Lesson, Preview of Future Lessons &amp; Class Reminders</td>
</tr>
</tbody>
</table>

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.
### Domain 1 Evidence/Comments (optional)

<table>
<thead>
<tr>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
<th>Not Applicable</th>
<th>Lesson planned connects to students prior knowledge and experiences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Opportunities planned for students to utilize their individual learning patterns, habits and needs</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Modifications and accommodations are evident for ELL/ESL</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Modifications and accommodations are evident for Special Education and Gifted &amp; Talented</td>
</tr>
</tbody>
</table>

**1.4 Activities:** The resident plans engaging, flexible lessons that encourages higher-order thinking and achievement.

<table>
<thead>
<tr>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
<th>Not Applicable</th>
<th>Plans a variety of instructional strategies/activities and transitions to promote higher order thinking</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Prepares questioning strategies that promote different levels of thinking (e.g., Bloom’s Taxonomy)</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Integrates technology as applicable and appropriate</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Aligned resources and instructional materials to lesson objectives</td>
</tr>
</tbody>
</table>
## Domain 2: Instruction

### 2.1 Achieving Expectations: The resident supports all learners in pursuit of high levels of academic and social-emotional success.

<table>
<thead>
<tr>
<th>Level</th>
<th>Development</th>
<th>Area</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Sets clear academic expectations that challenge all students</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Persists in using a variety of strategies for success of all students</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Provides students opportunities to take initiative of their own learning</td>
</tr>
</tbody>
</table>

### 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.

<table>
<thead>
<tr>
<th>Level</th>
<th>Development</th>
<th>Area</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Exhibits strong working knowledge of content area</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Anticipatory set is evident and well implemented</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Integrates learning objectives with other disciplines and real world experience</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Recognizes possible student misunderstandings and responds with various instructional strategies to clarify concepts and instructions</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Incorporates effective questioning techniques (e.g., scaffolding, wait time, grade-level appropriate)</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Closure of lesson is evident and well implemented</td>
</tr>
</tbody>
</table>

### 2.3 Communication: The resident clearly and accurately communicates to support persistence, deeper learning, and effective effort.

<table>
<thead>
<tr>
<th>Level</th>
<th>Development</th>
<th>Area</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Explains content and directions/procedures appropriately and connects with students</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Establishes classroom practices that provide opportunities for students to communicate effectively with the teacher and peers</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Demonstrates effective oral and written communication</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Demonstrates effective and appropriate nonverbal skills</td>
</tr>
</tbody>
</table>

### 2.4 Differentiation: The resident differentiates instruction, aligning methods and techniques to diverse student needs.

<table>
<thead>
<tr>
<th>Level</th>
<th>Development</th>
<th>Area</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Guides students to express thoughts and views appropriately</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Fosters climate and implements curriculum for diverse learners that encourages students to be academically bold</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Development</th>
<th>Area</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Consistently invites input from students in order to monitor and adjust instruction and activities</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Adjusts instruction and activities to maintain student engagement</td>
</tr>
<tr>
<td>Proficient</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Monitors students’ behavior and responses for engagement and understanding</td>
</tr>
</tbody>
</table>
### Domain 3: Learning Environment

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Procedures, routines, and transitions are evident, clear, and efficient</td>
</tr>
<tr>
<td>Developing</td>
<td>The classroom is safe and organized to support learning objectives and is accessible to students.</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Consistently monitors student behavior in a positive and appropriate manner by identifying and redirecting off-task behavior</td>
</tr>
<tr>
<td>Developing</td>
<td>Consistently implements of the campus and classroom behavior management systems</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Level</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Students are engaged in relevant and meaningful learning activities (e.g., independent and cooperative as appropriate)</td>
</tr>
<tr>
<td>Developing</td>
<td>Students are actively participating by answering questions and collaborating with peers and teacher</td>
</tr>
<tr>
<td>Proficient</td>
<td>Promotes development of a positive self-concept in students by providing encouragement, praise, and proper support for all students.</td>
</tr>
</tbody>
</table>

### Domain 4: Professional Practices and Responsibilities

<table>
<thead>
<tr>
<th>Level</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Exhibits professionalism (e.g., attendance and professional appearance)</td>
</tr>
<tr>
<td>Developing</td>
<td>Establishes positive, productive relationships with administration, faculty, staff, parents, and students</td>
</tr>
<tr>
<td>Proficient</td>
<td>Responds positively to supervision and makes corrections for improvement</td>
</tr>
</tbody>
</table>

### Domain 3 Evidence/Comments (optional)

### Domain 4 Evidence/Comments (optional)
### Subsection A: Physical Education Residents Only

<table>
<thead>
<tr>
<th>Level</th>
<th>Rating</th>
<th>Improvement Needed</th>
<th>Applicable</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Emphasizes knowledge and skills for a lifetime of physical activity promoting health related fitness</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Encourages students to participate and be physically active during class period</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Organization of a well-developed lesson is evident, including support materials and developmentally appropriate equipment ready at the beginning of class</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Communication in the classroom includes: Voice projection (coaching voice) along with communication devices (whistle/microphone) as appropriate</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>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.</td>
</tr>
</tbody>
</table>

### Subsection B: Music Education Residents Only

<table>
<thead>
<tr>
<th>Level</th>
<th>Rating</th>
<th>Improvement Needed</th>
<th>Applicable</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Maintains eye contact while speaking and/or conducting</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Evidence of extensive score study as indicated by effective lesson plans and execution, and markings on the score.</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Exhibits knowledge of all instruments concerning tone production, tuning tendencies, and fingerings</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Establishes proper rapport with students in rehearsal</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>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.</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Evidence of proper and logical sequencing when teaching concepts.</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Evidence of an understanding of critical elements of an effective warm-up</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Demonstrates knowledge/mastery of instrumental/vocal/piano skills</td>
</tr>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Utilizes appropriate gestures (conducting, hand signs, kinesthetic movement) to convey meaningful musical intent</td>
</tr>
</tbody>
</table>
### Subsection B: Evidence/Comments (optional)

<table>
<thead>
<tr>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
<th>Not Applicable</th>
<th>Continually assesses (listens to) student performance and offers specific instruction for improvement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proficient</td>
<td>Developing</td>
<td>Improvement Needed</td>
<td>Not Applicable</td>
<td>Engages students in assessment of their own mastery of desired musical skills.</td>
</tr>
</tbody>
</table>

#### Three commendable aspects of the observation:

#### Three suggestions related to the observation:

**Evaluator Signature** Field-Supervisor/ Field supervisor OR Cooperating Teacher  
**Resident’s Signature**
# Texas A&M University-Commerce

## Instructional Leadership Team Evaluation Form

**ILT Form**  Midterm  Final  Optional (circle one)

Indicate one:  Elementary  Secondary

Indicate one:  Cooperating Teacher  University Field Supervisor  Resident

<table>
<thead>
<tr>
<th>Resident:</th>
<th>Date:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CWID#:</td>
<td>Overall Average:</td>
</tr>
<tr>
<td>Coop.Tchr:</td>
<td>Letter Grade:</td>
</tr>
<tr>
<td>FS/Field supervisor:</td>
<td>District:</td>
</tr>
<tr>
<td>School:</td>
<td>Content:</td>
</tr>
<tr>
<td></td>
<td>Grade Level Taught:</td>
</tr>
</tbody>
</table>

**Rating System:**

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

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

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

**Domain 1: _____ Domain 2:______ Domain 3:______ Domain 4:______ Overall Average:______**

**Letter Grade Scale**

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

<table>
<thead>
<tr>
<th></th>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Standards &amp; Alignment</td>
<td>5 or 4</td>
<td>3 or 2</td>
<td>1 or 0</td>
</tr>
<tr>
<td>1.2 Data &amp; Assessment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.3 Knowledge of Students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.4 Activities</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Evidence/Comments**

## Domain 2: Instruction

<table>
<thead>
<tr>
<th></th>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Achieving Expectations</td>
<td>5 or 4</td>
<td>3 or 2</td>
<td>1 or 0</td>
</tr>
<tr>
<td>2.2 Content Knowledge &amp; Expertise</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th></th>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 or 4</td>
<td>3 or 2</td>
<td>1 or 0</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>Proficient</th>
<th>Developing</th>
<th>Improvement Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 or 4</td>
<td>3 or 2</td>
<td>1 or 0</td>
</tr>
</tbody>
</table>

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).

- 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

<table>
<thead>
<tr>
<th>4.2 Goal Setting: The intern/resident reflects on his/her practices.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Sets short and long-term professional goals based on self-assessment, reflections, and mentor-supervisor suggestions</td>
</tr>
<tr>
<td>• Demonstrates initiative to meet the goals, resulting in improvement in teaching practices and student achievement</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.3 Professional Development: The intern/resident enhances the professional community.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Demonstrates collaborative practices by participating in all scheduled district and campus professional development activities</td>
</tr>
<tr>
<td>• Actively participates in pre/post meetings with the Instructional Leadership Team (ILT)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Actively participates in extra duties throughout the school (e.g. bus duty, cafeteria duty, field trips, etc.)</td>
</tr>
</tbody>
</table>

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.?
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?