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HELP? Call or email Tina Bull, tina.bull@oregonstate.edu, 541-231-7361 or 541-737-5603
Letter to Cooperating Teachers

Cooperating Teachers:

Thank you for agreeing to accept the important responsibility of mentoring a student music teacher from Oregon State University. We will be working closely together this year to help our students make a smooth transition from student to a positive and effective music specialist. We appreciate your willingness to play such a critical role in his or her development.

This handbook outlines and describes the professional music teacher education program at Oregon State University. Please take some time to familiarize yourself with the document, and pay particular attention to the sections relating to student teachers and cooperating teachers. The remaining materials are yours to peruse if you wish to learn more.

Fall term
Students will begin attending school when the cooperating teachers report in the fall. They should follow along and go to teacher meetings, in-services, and other opening events. Please introduce your student teacher to faculty, staff, and administrators. Feel free to use them in any way they can help—setting up the room, making photocopies, getting instruments ready, or any other task that needs to get done.

Students will mostly observe and assist during September. Help them learn about the culture of the school, rules you wish to establish, classroom procedures, and routines they are expected to follow. Please be clear about the times they should arrive and depart. We would like our student teachers to be full-time, so help them learn the hours they should report to school and the time faculty are dismissed. If students are not dressed appropriately, please talk with them about appropriate clothing or let one of us know at Oregon State so we can help. Students have a limited income but need to dress according to school dress codes nonetheless.

If you are sharing a student teacher with another teacher, which is often the case in a middle school and high school student teaching situation, now is the time to work out their schedules so that students spend as close to 50% time at each school as possible. An exception to the 50% may occur if one teacher has non-music classes while the other has music classes. We hope the student teachers are spending as much time in music settings as possible, while also gaining experience at two levels. Elementary music teachers need to be sure to observe classes of as many age groups as possible.

A University Supervisor will not likely complete a formal observation your student teacher during fall term because students are usually not doing a great deal of planning and teaching at this time. However, we will meet with students once per week and collect journals, discuss their observations, and answer questions. We encourage you to contact us if you have any questions or concerns.
Student teachers will work with you up until the first day of class at Oregon State, at which time they will return to OSU for full-time coursework. OSU classes begin on the last Monday of September and students will remain on campus full-time until the beginning of winter term.

**Winter term**

Students will student teach full-time during winter term. They will report to your school the first day you report back after January 1. Be sure to communicate with them about the exact start date and time for the first day after winter break.

If you have not already done so, it is important to discuss the calendar and plan exactly when the student teacher will begin and end his or her work samples. Be careful to leave time for emergencies, fire drills, snow days, school assemblies, and concerts. At this time, be sure to help the student with his or her planning, as you know where your students are developmentally, what they are ready to learn, and how they best acquire musical skills. Feel free to offer guidance to your student teachers about their lesson planning. You may help them select the topic, if you wish, and provide them with your opinions about the current knowledge and skill levels of your students. Remember, students must teach a minimum of 10 consecutive lessons to the same classes at two different levels, with a pre- and post-assessment designed to show individual data on learning outcomes. Students may teach more than ten consecutive days, but that is the minimum. Feel free to give your student teacher any class (or more) that you wish.

**Expect the student teacher to share his or her lesson plans ahead of time, at least three days, but possibly more.** Please be sure to go over the unit goals and assessments well in advance of the time they begin. We want their planning to be highly organized and thorough. Examples of lesson plans will be included in this handbook for your reference.

**Evaluations**

During the winter internship, a University supervisor will visit approximately once every two weeks. We will make these arrangements directly with the student teachers so that they know ahead of time when we are coming. The student teacher should communicate these times directly with you and get your approval. We want to make our visits as constructive as possible and not interfere with time you planned to do other things. Our visits should include some time to discuss the evaluations, so ideally these can be scheduled near a lunch hour, planning period, or end of the day.

**Evaluations by cooperating teachers**

Oregon State relies on our cooperating teachers to provide at least six formal evaluations of each student teacher. We will provide the forms for you and ask that you complete at least one per week. These are not meant to be a burden, but can allow you some time to offer suggestions quickly and effectively. We ask that the student teacher keep a folder with all evaluations from both the cooperating teachers and the University supervisors inside at the school site. During each evaluation, we will refer to the previous evaluation to gauge progress and responsiveness to previous suggestions. It is very important to fill out one evaluation per week and for the student teacher to carefully keep these copies. We will ask them to be turned in at the end of the term.
Three-way evaluations

There are two three-way evaluations that take place during the winter student teaching. This is a meeting held with the University Supervisor, the Cooperator Teacher, and the Student Teacher. One should be approximately halfway through the term, mid February or so. The second is near the end, when the cooperating teacher and University supervisor meet to determine whether or not the student teacher passes the final evaluation. The first three-way appointment is important because we want to give student teachers time to adjust and make changes that are necessary to improve their effectiveness. The final three-way is a requirement for the student teachers to get their Initial I teaching licenses.

Work samples

During the winter student teaching, students will need to teach a minimum of two classes in two different authorization levels for an extended period of time. Their required “work sample” (lesson plan unit) will consist of a minimum of ten consecutive classes during which they must teach the entire time. They should do all of the planning and preparation for their work samples, with your guidance and feedback, and they must carefully consider calendar conflicts, concerts, and non-teaching days prior to beginning their work samples, so that their lesson plans can all be completed before they leave. Please sit down with your student teacher and plan the starting and ending dates for their work samples at your earliest convenience. Also, note that student teachers are encouraged to teach more than just two classes per day, but they are required to teach a minimum of two work samples to two different classes in different authorization levels during their full-time student teaching. Typically, that means a secondary music specialist will teach one work sample at a middle school level, grade 6, 7, or 8, and a second work sample at a high school level, grade 9, 10, 11, or 12. Of course, students in ensembles may be from different grades within the same school. At the elementary school, the authorization levels are as follows: Pre-K through grade 4 is level one and grades 3 – 8 are level two. So, a typical elementary music student teacher will teach one work sample to a class in grade K, 1, or 2, and another in a class of grade 3, 4, or 5.

Any additional teaching you would like students to do during this time is strictly up to you. Keep in mind that they will perform best when given some advance warning, but they will be very eager to assist you in any way in the classroom. Occasionally students are reticent to take over, but they need to be encouraged to do so when you feel they are ready, even for a short period of time. TSPC would like each student to take over full-time teaching of the entire day. We will let you make that decision as you get to know and trust your student teacher and recognize his or her needs as well as the needs of your own students, of course.

Feedback

Perhaps the most critical part of your job is giving regular constructive feedback. Please give both written and verbal feedback frequently to help the student recognize events and improve as a teacher. We recommend you set aside a regular weekly appointment for the purpose of sharing feedback, concerns, suggestions, and ideas. We feel it is important to note how the student responds to your feedback and suggestions, recognizing whether he or she puts your suggestions into action. It is important to evaluate the student teacher’s willingness to learn, be flexible, cooperative, and respectful of your experience, knowledge, and wisdom. We also feel it is
important to share your ideas and evaluations with us. We will visit regularly and talk with you
each time we come, however, phone calls and e-mail messages may help us become aware of any
questions or concerns you have about a student teacher in a timely manner. With some notice, we
hope to tackle small problems before they become big problems. One issue we want to know
about immediately is that of tardiness or absences. Please contact us if a student is absent or late
and we will ask the student teacher to self-report as well. Sometimes a cooperating teacher keeps
a few late arrivals to herself when we would like to know so that the student can be made more
aware of how important it is to be absolutely reliable.

Weekly class meetings
During both the fall and winter Internships, students will meet as a class during evening hours.
These meetings serve as opportunities to discuss progress, address concerns, offer suggestions,
and just keep tabs on how everyone is doing. It is very important that you allow students to
attend this class, in case you have an evening conflict of some kind, with these exceptions: a
concert or Open House at your school takes precedence over our class. Evening rehearsals
should not, however.

Financial Arrangements
The University will pay your school district the sum of $16.70 per credit hour of supervised
internship. For fall term, OSU will pay mentors for three credits (3 x 16.70 = $50.10) and during
winter term, OSU will pay mentors for nine to twelve credits (12 x 16.70 = $200.40) Such
payments shall be distributed by the district itself, but paid by the University. For each student
who receives supervised teaching and internship experience, the district will earn an enrollment
privilege to register any teacher employed by the district at the Oregon University System staff
fee for not more than eight credit hours. Districts will receive three quarter hour credits for part-
time (3-9 credits) supervised internship experiences and five quarter-hour credits for full-time
(10 or more credits) supervised internship experiences. Earned enrollment privileges must be
used by a teacher or counselor employed by the district within five successive academic quarters
(including summer sessions) following the quarter in which the service is provided, after which
time the enrollment privileges are void. Your student teacher will enroll for 3 credits in the fall of
2008, and for 9 - 12 credits during the winter term. You should approach your school district to
ask for your compensation. If you do not need any college credits, perhaps you can give these to
a teacher in your district who may be hoping or planning to attend an OUS institution during the
following year.

Suggestions for Cooperating Teachers

Upon First Arrival
When your student teacher first arrives, give him or her a tour of your building. Introduce the
student to your staff, the building principal, and other teachers. Point out important places such
as the restrooms, cafeteria, parking lot, library, and the main office. Student teachers should
sign in and out of the building daily and wear appropriate identification to be in
compliance with school rules. Be clear about what time the student should arrive to school and when it is appropriate to leave. The student teacher should maintain the same full-time hours as you do. He or she should attend all of your faculty meetings and in-service days.

Help your student teacher know what is appropriate to wear to school. The Intern should dress nicely daily, but if there is a “casual Friday” atmosphere, you may want to discuss that as well. Should there be a coffee fund or flowers collection in which to contribute, please explain this.

It is very important for the student teacher to begin learning your students’ names. Please share copies of your seating charts, attendance sheets, or even photographs in order to facilitate this process. The sooner he or she addresses students by name, the better.

Managing the Classroom and Students
Beginning teachers are always nervous about student behavior and classroom management. Spend some time going over school policies and procedures regarding student conduct. Discuss the steps you take whenever a student behaves inappropriately. Describe strategies that he and she can use when a serious disciplinary issue arises as well as strategies for more common incidents. Often just having a procedure in place makes a student teacher feel more secure, even if it never becomes necessary to use that procedure. Because you are an experienced teacher, you probably have strong feelings regarding classroom management. Feel free to share your own philosophies, methods, and ideas for a maintaining a positive classroom environment. Above all, offer the student teacher a “worst case scenario” example. If she were to witness physical fighting, for example, how should she handle it? Is there a way to quickly send a student to the office or another to get help?

Transitions
Transitions are difficult for almost all student teachers. Share with them ideas for beginning and ending class. When the time comes to line up, change seats, take out instruments, put away books, etc. help them find a way to bring the class back to order after the interruption. You probably have all kinds of ways to move students through transitions quickly, so share some of your ideas. Encourage the student teacher to plan how he and she will handle these transitions in advance. Young teachers do not always realize how much some advance planning helps minimize classroom disruptions and distractions.

Communicate how he or she should administer bathroom and drink privileges. How often do you allow students to use the restroom or perhaps the telephone? If the students need a hallway pass, how will they get it? If an office assistant walks in the room with a handful of messages, what should the Intern do? What happens when suddenly the whole class wants to get a drink of water at the same time?

September teaching
The interns will not be responsible for lesson planning until they return in January. However, you may feel free to ask them to teach in September if you so choose. These are some ideas that may facilitate their first steps in the role of the teacher:
• Warm ups! Let the student take over warming up the band, choir, or orchestra. They can easily plan ahead to create ten or fifteen minutes of warm-up exercises. Be sure to tell them if there is something specific you want them to do.

• In a general music setting you may want to let them observe you teach one class and then ask them to teach the same lesson to a different class. Stay nearby in case they get stuck or confused. Please do not intentionally disappear until the student teacher is confident about taking over.

• Ask the student teacher to teach a song or share a listening exercise.

• Ask the student teacher to take a sectional rehearsal with clear instructions about what music you wish to cover.

• Give the student teacher some time one-on-one with a student having trouble keeping up with the rest of the class. Perhaps the student cannot match pitch well, needs help tuning an instrument, or needs to be caught up with what was covered on an earlier day.

We are in favor of giving the students as much teaching experience as possible, and appreciate the opportunities you allow them for teaching.

**Steps for positive mentoring**
Planning for teaching is a very big part of the teacher education program. One of the most common mistakes made by young teachers is the lack of thorough planning for each class. The student teachers will be much more successful if they have carefully thought through every step of the lesson and rehearsal. Please require lesson planning, whether or not you still do this, and encourage students to create written plans well in advance of class. Whenever possible, give your student teacher a copy of your lesson plans.

**Be sure to ask the student teacher for a copy of his or her plans in advance and give feedback.** Beginning teachers’ success often depends on their advanced planning. Please do not make negative comments about the important process of writing lesson plans in detail, even if you no longer do this. The truth is, many experienced teachers do not write lesson plans anymore, especially those in “rehearsal” settings. Nonetheless, the student teachers need to take this important step.

**Attendance and Illnesses**
Keep track of the Intern’s attendance and send us a quick email if he or she misses school. Each student teacher should be present and on time every day. Give the student teacher instructions on how to contact you and at what time if he or she must miss or be late for any reason. We also require the students to notify us if they are absent for any reason. One important measure of professional conduct is the Intern’s ability to be at school reliably and on time.

Give them specific instructions should they wake up very ill and be unable to attend. Who should they call and by what time?

Give them specific instructions on what to do should you be ill. Do you want the substitute teacher to observe while the student teacher takes over the class? This is a common approach. Substitutes probably need clear instructions to allow the student teachers to teach.
Focus on giving feedback
Give feedback frequently. This can take many forms, including short verbal suggestions, written observation notes, formal observation forms, setting short and long term goals, and holding both short and long conversations. Student teachers are hungry for any suggestions, comments, and ideas that you have to share. We require all student teachers to handle constructive criticism in a professional manner. We expect to see them implement the suggestions you make, and it is helpful if you take note of whether or not they do so. Almost all student teachers appreciate feedback and most complaints about cooperating teachers are simply that students wished they had gotten more feedback.

Set aside at least 30 minutes per week for formal discussion of the student teacher’s progress. It may be easier to plan this for a Friday or Monday, wrapping up the previous weeks activities. This is a good time for your weekly formal observation. It is important to see whether the same problems continue to arise or whether the Intern is effectively addressing weaknesses and moving forward. One effective observational technique is to videotape the student teacher teaching, and then watch the tape together. Point out things that you see, as the student may have a different perspective.

Communicate freely with us. If you feel uncomfortable about anything the student teacher has said or done, be sure to let one of us know. We will listen and try to help solve the problem. If you feel that a student teacher has committed a serious transgression, let us know immediately. You may ask to have the student teacher removed at any time.

Student teacher responsibilities
Student teachers are responsible for knowing and understanding what is expected and required of them in the professional music teacher education program. Some students will be working toward a Masters degree in addition to licensure, and others are working toward licensure only. Most are pursuing both.

Every student must complete fifteen weeks of student teaching, and at least ten of those weeks must be full-time. Each student teacher must teach at two different contiguous levels from the following age groups:

- Level One: pre-K through grade 4
- Level Two: grades 3 through 8
- Level Three: grades 5 through 10
- Level Four: grades 7 through 12

In addition, students must plan, teach, and assess a work sample at every level in which they will be licensed. Students in an elementary setting need to be careful that one work sample is taught in a Level One grade while another is taught in a Level Two grade. Students may wish to meet the requirements of three or more levels, however, in that case they must teach three or more work samples, each at a different level.
All students will submit a portfolio of their teaching to be considered for the initial license and a Masters degree. The portfolio will include at least two work samples and other artifacts representing their best work. A number of papers and projects will also be included as part of their course work requirements. This handbook contains detailed information about the portfolio, if you wish to learn more about it.

**Making the final step toward licensure**
Student teachers must receive a positive student teacher summary report signed by both the mentor teacher and university supervisor prior to licensing. A copy of this can be found later in this Handbook. Student must also have a work sample form signed by the cooperating teacher and university supervisor acknowledging that the work sample was approved. There must be one form per work sample, with a minimum of two. These will also be included in this handbook.

Those students seeking Masters degrees may ask you to be part of their final oral examination committee when they are nearing completion of the program. We welcome your valuable input as part of this process if you are interested in being involved. Often mentor teachers become part of our oral exam committees, but it is voluntary and is in no way required. Full voting committee members must submit a simple resume with education and work experience and show a minimum of a Masters degree as part of their experience. Final oral exams are usually held in June, July, or August, and you can speak with your student teacher about his or her plans to finish.

**University Supervisors**

Any of the following faculty may be serving as a University supervisor for your student teacher. Tina Bull oversees the program and should be contacted first if there is a serious issue. However, feel free to contact any of the appropriate university supervisors when you have a question.

Coordinator: Dr. Tina Bull, tina.bull@oregonstate.edu, 541-737-5603, cell: 541.231.7361
Instrumental: Dr. Jason Silveira, Jason.silveira@oregonstate.edu, 541-737-2514
General: Dr. Julie Beauregard, julie.beauregard@oregonstate.edu, 541-737-2406
Choral: Dr. Steven Zielke, szielke@oregonstate.edu, 541-737-5594
Choral: Russ Christensen, russ.christensen@oregonstate.edu, 541-737-4061
Help student teachers transition into teaching

1. **Become familiar with OSU’s program materials and philosophy**

   * Read through this handbook and the cooperating teacher suggestions.
   * Become familiar with our “knowledge base” as it appears in this handbook.

2. **Orient the student teacher to:**

   * The school building
   * School personnel (teaching and non-teaching staff)
   * School policies and philosophies
   * School music curriculum
   * School and class demographics
   * Community characteristics
   * Classroom policies:
     - Your philosophy of education
     - Your classroom management goals and techniques
     - Routine procedures (e.g. before-school activities, fire drill)
   * Information about concerts and extra rehearsals for the year, including all dates and expectations for the student teacher
   * School work hours, appropriate dress
   * Each of your classes
   * Students with an IEP and suggestions for working positively with these students

3. **Provide the student teacher with his or her own work space**

   * This may just be a small table and chair offset somewhere in or near the room, perhaps a corner.
   * Encourage the student teacher to bring a portable file so he or she can begin collecting and organize materials to use in the future.
   * Describe any rules you may wish him or her to following regarding use of equipment, instruments, technology

4. **Demonstrate appropriate teaching techniques**

   * Initially invite the student teacher to be an observer, and encourage participation in classroom activities.
   * Provide the student teacher with seating plans, class lists, timetables, and curriculum materials as are needed.
   * Structure the observation of model lessons by focusing the student teacher’s attention to particular techniques such as lesson introduction, management, pupil evaluation, etc.
   * Share your lesson plans regularly. If you do not use lesson plans, please encourage the student teacher to use them nonetheless.
• Invite the student teacher to serve as a section leader, accompanist, and/or take over warm-ups early on.
• Address the student teacher in a professional manner in front of the class: “Mr. Smith, Ms. Jones, etc.”
• Avoid criticizing the student teacher in front of the students, but feel free to give constructive suggestions during teaching if necessary. More negative comments should be handled before, in between, or after classes are over.
• Advise the student teacher on all issues related to teaching and learning.

5. **Structure teaching tasks**

• Planning responsibilities should progress from individual lesson plans to planning more comprehensive blocks of teaching time. Plan each week with the student teacher to initiate the process of long-range planning.
• Involve the student teacher in as many aspects of student evaluation as possible.
• When you wish to leave the student teacher alone with the class, be sure to give him or her appropriate notice.
• Try to organize lessons enough in advance so students know when they will be teaching at least a day beforehand.
• Invite the student teacher to use materials you have in your school. Most of the time we do not have a great number of teaching materials for the students to use from OSU.
• Give the student teacher opportunities to show initiative and creative ability.

6. **Provide consistent oral and written feedback**

• Schedule regular conference times with the student teacher. Weekly conferences are particularly important during the full-time student internship and when the student teacher is teaching his or her work samples.
• Complete a minimum of six formal evaluations and give your student teacher a copy of each to refer back to as the year progresses.
• Encourage open discussions so that student teachers can question procedures that are not understood and feel comfortable to discuss any problem in connection with the student internship experience.
• Encourage the student teacher to videotape him or herself and watch the tapes afterwards. This is sometimes the most effective feedback.
• Give constructive criticism in a positive, supportive manner but be very clear about perceptions of weaknesses and other concerns you may have.
• Inform the university supervisor immediately of concerns that may arise.

7. **Comply with legal requirements and restrictions.**

• Determine which classes under which two authorization levels the student teacher will use as a work sample group.
• Schedule a minimum of 10 days for the student teacher to teach the work sample uninterrupted. Allow for time for a pre-test and a post-test as well. Remember, more than ten days is fine, but ten days is the minimum.
• Help students determine what units of instruction might be most appropriate and meaningful for your music students.
• Call or email if you have any questions or concerns.

8. **Determine with the university supervisor that the candidate has demonstrated in the student teaching internship the skills and competencies specified by TSPC’s “Student Teaching Summary Report” and sign the work sample approval form.**

• We will go over this report at each three-way evaluation, noting areas of deficiency that can be improved upon.
• We will bring all forms necessary to each three-way meeting.

Thank you so much for the time, effort, and flexibility it requires to mentor your student teacher. Your influences on our student teachers are critical and will be lasting and extremely relevant. We appreciate the stress this involves and the great benefits you provide toward the education of future professional music teachers! We are very grateful.
Conceptual Framework
Conceptual Framework

Foundational Values
Each of the four core values of the revised PTCE unit Conceptual Framework (CF) are described below, including a discussion of the knowledge base related to each and the related performance expectations for the candidates’ knowledge, skills, and dispositions (KSD) as defined by NCATE guidelines.

1. Ethics and Professionalism
Teacher capacity is not a storage development of knowledge and skills. Rather, it is the development of a disposition to enact them. In order to develop P-12 students’ competence, as citizens, workers, and family members in a democratic society, candidates need to understand the context that contributes to and detracts from equality and democratic participation in schools. We believe that service to society through an ethical and moral commitment to clients (teachers) includes: A body of scholarly knowledge that forms a basis of the entitlement to practice; engagement in practical action: the need and disposition to enact knowledge; recognition of the different needs of clients and non-routine nature of the need and to develop judgment in applying knowledge; and development of a professional community that builds and shares knowledge. PTCE programs provide continuous opportunities for candidates to test ideas, to consider ethical and legal issues, to critically, reflect on decisions and to take responsibility for their actions. The PTCE unit supports the development of communication and human relations skills and peer and professional collaboration through coursework, candidate and faculty interaction, and field experiences.

Expectations for KSD: Candidates demonstrate ethical and professional behavior in their interactions with students, families, colleagues, and communities. Candidates demonstrate an understanding of the legal aspects of their professional roles.

2. Reflective Practitioner
Reflective teaching is central for effective teachers. Pre-service teachers should continually think about their practice. OSU pre-service teachers will be prepared to maintain constant vigilance throughout their careers as they encounter problems relating to children learning and teaching practices. Our graduates will learn how to create, enrich, maintain, and alter education settings in order to provide the best learning opportunities for all learners. Thinking about practice requires active engagement and adjustments that lead to more effective teaching and subsequent student learning. We believe that reflection is the cornerstone of learning. Thus, we believe that teacher education faculty should explicitly model reflection in their teaching. Candidates engage in reflective practice throughout the professional education preparation. Through exposure to different educational traditions, education candidates in OSU’s PTCE programs reflect on those traditions. The programs foster critical evaluation of the application of theory and research to practice and professional inquiry and encourage debate among candidates and faculty.

Expectations for KSD: Candidates are required to adopt and enact reflective, critical stances about their own and others’ classroom practices, and about the broader educational and social issues that have impact on schools. Candidates understand the process of reflective practice as it applies to their practice and their understanding of teaching and learning in the context of student learning.
3. Lifelong Learners

Building on reflective practice, we expect our graduates to be able to deal with the complexities and fast-paced changes found in education settings. This requires lifelong learning and is essential because educators continually make collective and individual decisions about their work. Teachers who are lifelong learners can help learners develop as active, knowledgeable citizens of a changing and complex global society. We require our candidates to be committed to ongoing analysis and continual improvement of teaching and learning, and to have effective ways to collect and analyze information about their practice and use that information to improve practice. Additionally, OSU education graduates will have a disposition toward continual lifelong learning. They will understand human development, subject matter and instruction, and the nature of student or client to make and evaluate decisions about teaching. Finally, they will be disposed to seek professional development opportunities to deepen their own discipline and pedagogical understanding, and seek and consider evidence of learner understanding in making instructional decisions.

Expectations for KSD: As lifelong learners, candidates engage in continuous professional development, collaborate with colleagues in learning communities, and other professional areas and reflect upon their practice.

4. Diversity and Equity

The PCTE unit’s broad definition of diversity is consistent with reform literature that links multicultural and special needs populations together when addressing learning differences. It is inclusive in that it refers to age, gender, ethnicity, culture, socio-economic status, and intellectual, physical, and language abilities. The unit is committed to the assumption that educators “must seek to eliminate disparities in educational opportunities among all students, especially those students who have been poorly served by our current system.” Education candidates learn to incorporate and develop a disposition to enact multicultural and diverse perspectives and practices into their own teaching and learning. They organize classroom instruction to meet the needs of a variety of learners, including linguistically different, ethnically diverse, and exceptional students. To this end, the PTCE unit: 1) places candidates in community and school sites with diverse populations; 2) provides instruction in multicultural and second language approaches to teaching and learning; and 3) provides instruction in legal issues and classroom strategies designed to serve special needs children in the regular classroom.

Expectations for KSD: Candidates believe everyone deserves the opportunity to learn and can learn; they possess knowledge, skills, and dispositions to serve as professionals who understand and meet the needs of a diverse society. Candidates provide evidence of their understanding of these differences.
The Oregon State University Professional Teacher Education Unit is a CAEP (formerly NCATE) and TSPC accredited institution. Our values reflect those of the Council for the Accreditation of Educator Preparation. http://www.caepsite.org/standards.html

THE CAEP STANDARDS

1. Candidates demonstrate knowledge, skills, and professional dispositions for effective work in schools

   This standard addresses what teacher candidates and other school professionals should know and be able to do to work effectively in today's schools. The education preparation provider (EPP) must provide evidence of candidate performance on multiple assessments of their knowledge, skills, and professional dispositions related to the indicators below. The evidence must show that candidates and completers have a positive impact on P-12 student learning, which is the ultimate proof of teaching effectiveness.

2. Data drive decisions about candidates and programs
   This standard addresses CAEP's expectations regarding data quality and use in program improvement. The education preparation provider (EPP) must provide evidence that it has a functioning quality control system that is effective in supporting program improvement. Its quality control system must draw on valid and reliable evidence from multiple sources.

3. Resources and practices support candidate learning
   This standard addresses the EPP's capacity for offering high quality programs that prepare the educators needed in the nation's schools. The education preparation provider (EPP) must provide evidence that it has the capacity to ensure program quality and the preparation of education candidates who can effectively staff today's schools.

Please see http://www.caepsite.org/standards.html for more detailed descriptors of each standard.
Professional Music Teacher Education Program Benchmarks

1. These benchmarks apply to any student participating in any of the following programs: Professional Music Teacher Education program with the Initial I Teacher Licensure, (b) Continuing licensure, and (c) the Master of Arts in Teaching (MAT), (d) Master of Arts in Interdisciplinary Study (MAIS) with a focus on music education, and (e) post-baccalaureate students pursuing licensure in music.

2. Students must earn a passing score on the following examinations in order to participate in the Professional Music Teacher Education Program: NES Music, NES Essential Academic Skills, NES Protecting Student and Civil Rights in the Educational Environment.

3. A review concerning progress will be conducted at the end of each term. **All professional course work must be completed with a B or better.** Students’ academic success will be demonstrated through the quality of their course work as well as their ability to meet deadlines. No incomplete grades will be accepted except for extreme cases and permission for an incomplete must be granted in advance of the time grades are due. The music education coordinator must approve all incomplete grades. Students are expected to earn a minimum of 3.0 GPA each term and maintain an overall minimum 3.0 GPA.

4. Students must demonstrate professional behavior throughout the program, particularly including, but not limited to, their interactions with other students, supervisors and faculty at OSU, teachers, staff, and administrators at the internship site(s), and students and their parents at the internship site(s). Professional behaviors include everything covered in the TSPC Ethical Educators publication as well as clear, frequent, and constructive communication with all OSU faculty, staff, cooperating teachers, as well as school site faculty, staff, and administrators.

5. In order to be placed in the Winter internship, students must have a successful Fall Internship experience, pass all of the required Oregon licensure (see #2) examinations, and must have been recommended by the all of the following individuals:
   
   a. University supervisors
   b. Cooperating teacher(s)
   c. Public school administrator(s)
   d. Music Education Coordinator
   e. Director of Teacher Education

6. If a public school cooperating teacher, administrator, or a University Supervisor or Administrator request that an intern be removed from the site during the course of any internship, the request will be honored.

7. By the end of the initial licensure program, students will complete a processfolio that meets all specified requirements. See the "Guidelines for Developing the Graduate Processfolio" document for help. Near completion of the Masters degree, the processfolio must be updated.
to include and meet those required materials. Candidates must defend their Masters portfolio during a two-hour oral examination, the first hour as a public presentation. The defended processfolio will be kept on file with the Music Education Coordinator for a period no shorter than five years.

8. Students may not be convicted of any felony, misdemeanor, or major traffic violation during the program to be recommended for an Oregon Teacher License.

9. The university supervisor and cooperating teacher must complete the student teacher final summary report with a score of “met” for all categories in order for the student teacher to earn an initial license.

10. All coursework and work samples must be completed satisfactorily for the student to qualify for any kind of Oregon teacher license recommendation.

11. Students are responsible for safe storage of all program-related documents, including but not limited to homework, coursework, work sample materials, examinations, and processfolios. The student must be able to readily replace work that is lost or damaged for any reason. We recommend a regular computer back-up system be used with multiple sites for storing documents and other program-related media.

Whenever a student does not meet the requirements identified in the Program Benchmarks, a Teacher Education committee will review the situation and create an appropriate plan. One or more of the following courses of action will be taken: 1) an additional internship placement and work sample may be required; 2) the student may be required to complete a designated “plan of action” in order to be considered for possible return to the program; 3) the student may be removed from the program and licensure recommendation withheld until completion of appropriate work; and 4) the student may be removed from the program with no provision for re-admittance.
Outline for Work Sample

Note: This outline is for each work sample. Do not combine more than one work sample, even when information overlaps. Students in Music Education must have two complete work samples.

I. Front Cover: (Name, title of work sample, grade/authorization level/endorsement, Work sample advisor, date, OSU). This must be signed by the cooperating teacher and university supervisor.

II. Table of Contents

III. Contextual Aspects
(All information provided in this section regarding the school, personnel, families, and students must be kept anonymous so that no individual can be identified from the student’s descriptive information.)

a) City demographics (use pseudonyms)
b) Classroom and school contexts, be specific
c) Description of learners with special needs, TAG learners, ESOL learners, and learners from diverse cultural and social backgrounds. Be specific and include specific strategies designed to assist those students.
d) Discussion of adaptations for learners described in (b) (may be included in lesson plans instead)
e) Prerequisite skills of learners (may be included in lesson plans instead)

IV. Conceptual Framework: Rationale/ Unit Goals/ Standards
(TSPC: Goals that vary in kind and complexity to include concept attainment and application of knowledge and skills.)

a) Rationale: Why teach this particular unit? How does it “fit” with the rest of the curriculum? In what way will this serve the students?
b) Summary of Oregon’s Common Curriculum Goals (CCGs) and Unit Benchmarks, and/or Standards (National and State as appropriate)
c) Strategy for literacy instruction * (see V. b)

V. Instructional Plans

a) Lesson plans for unit that is generally two to five weeks in length. These plans should include all lesson materials and resources used within the lesson. Create and offer your calendar showing the dates of instruction, noting the starting and ending dates as well.
b) Purposeful attention to literacy instruction based upon content requirements, appropriate authorization level and student needs in at least one subject
c) Lesson plans include differentiation of instruction for all students listed in III c.
d) Lesson reflections for each lesson

VI. Assessment Strategies and Analysis of Learning
(TSPC: Data on learning gains resulting from instruction, analyzed for each student, and summarized in relation to students’ level of knowledge prior to instruction.)

a) Discussion of assessment strategies
b) “Pre/Post” assessment instrument/strategy
c) “Pre/Post” assessment class data, analyzed for each student
d) Interpretation and explanation of the class’ learning gains, or lack thereof
e) Description of how the assessments indicate that you made/did not make progress towards the unit standards and/or benchmarks
f) A description of the uses to be made of the data on learning gains in planning subsequent instruction
g) A description of the uses to be made of the data on learning gains in reporting student progress to students and their parents (This is required, but does not need to be complicated. A letter home explaining your project and results suffices.)

VII. Final Unit Reflections

a) Address strengths and weaknesses of the unit as well as impact on future teaching; discuss how you might improve student learning and how you would make changes in the unit if you taught it again
b) VI-f &g if not included in section VI

VIII. Unit Resources and References

* must be evident in at least one work sample
Work Sample Scoring Guide
AND SCALE DESCRIPTIONS

Note to Evaluators:
Rate each of the work sample criterion based on the scale 0 - 4 using the scale descriptions below. The scale descriptions should be applied when scoring every item on the work sample form. Partial scores (e.g. 2.5) are not acceptable. A score of 0 or “No evidence” should be used when the criterion is missing from the work sample.

Record the total score for each section. Student teachers must average a score of 3 or better in each section to pass the work sample.

The same criteria will be scored on both Work Samples unless using Basic (1) and Integrated Work (2) Samples.

Work Sample Scale:
4 = Exceeds Standard
3 = Meets Standard
2 = Progressing Toward Standard
1 = Significantly Below Standard
0 = No Evidence

<table>
<thead>
<tr>
<th>Score</th>
<th>Scale Description</th>
</tr>
</thead>
</table>
| 4 Exceeds Standard | * Demonstrates a comprehensive understanding and thorough application of the criterion.  
* Fully articulates all required components with concise, detailed accounts.  
* Excels beyond the minimum requirement in an innovative and creative manner. |
| 3 Meets Standard | * Demonstrates a satisfactory understanding and sufficient application of the criterion.  
* Acceptable articulation of all of the required components.  
* Achieves the minimum requirement in a distinctive manner. |
| 2 Progressing Toward Standard | * Demonstrates an insufficient understanding and substandard application of the criterion.  
Insufficient articulation of the required components or lacking required information/evidence.  
* Needs slight improvement to meet minimum requirement. |
| 1 Significantly Below Standard | * Demonstrates a minimal understanding and application of the criterion.  
Inadequate articulation of required components or lacking required information/evidence.  
* Needs major improvements to meet minimum requirement. |
| 0 No Evidence | * There is no evidence of understanding or application because component is missing from work sample. |
Student Teacher ________________________________________ Work Sample Title

Date Taught (term/year) _____________________ Date Submitted to Work Sample Evaluator

Grade Level(s) ____________________

Authorization Level (select one):

- [ ] Early Childhood
- [ ] Elementary
- [ ] Middle Level
- [ ] High School

Endorsement/Content __________________________________________________________

I. **Front Cover** (name, title of work sample, endorsement, authorization level, grade level, Work Sample advisor, term/year, university)

II. **Table of Contents**

III. **Contextual Aspects of Work Sample**

<table>
<thead>
<tr>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Describes classroom, school context, and community</td>
</tr>
<tr>
<td>b. Describes all learners (i.e., special needs, TAG, ESOL, diverse cultural and social backgrounds, etc.)</td>
</tr>
<tr>
<td>c. Discusses adaptations for learners described in (b) above</td>
</tr>
<tr>
<td>d. Identifies prerequisite skills of learners for the unit</td>
</tr>
</tbody>
</table>

IV. **Conceptual Framework: Rationale/Unit Goals/Standards**

<table>
<thead>
<tr>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Explains unit rationale based on research and in context of curriculum and needs of students</td>
</tr>
<tr>
<td>b. Summarizes learning objectives and goals that align with national, state (Oregon CCGs/Benchmarks), and local standards</td>
</tr>
<tr>
<td>c. Defines overarching strategy for literacy instruction</td>
</tr>
<tr>
<td>d. Discusses integration of technology for student learning</td>
</tr>
</tbody>
</table>

V. **Instructional Plans**

<table>
<thead>
<tr>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Writes assessable lesson objectives</td>
</tr>
<tr>
<td>b. Aligns lessons with unit goals and standards</td>
</tr>
<tr>
<td>c. Differentiates instruction with varied teaching strategies</td>
</tr>
</tbody>
</table>
d. Assesses learning in the context of teaching
0  1  2  3  4

e. Addresses purposeful attention to literacy instruction appropriate to content
0  1  2  3  4

f. Integrates and uses available technology
0  1  2  3  4

g. Includes lesson reflections
0  1  2  3  4

### VI. Assessment Strategies & Analysis of Learning

<table>
<thead>
<tr>
<th>Comments</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Develops an assessment plan that includes varied and valid assessment strategies and aligns with unit goals and standards</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>b. Develops a pre/post assessment instrument for entire class</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>c. Includes pre/post class data analyzed for each student</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>d. Interprets and explains student learning gains or lack thereof</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>e. Describes how assessment indicates progress towards unit standards and benchmarks</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>f. Describes use of data in planning further instruction</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>g. Describes uses of data on learning gains in reporting student progress to students and parents</td>
<td>0  1  2  3  4</td>
</tr>
</tbody>
</table>

### VII. Final Unit Reflections

<table>
<thead>
<tr>
<th>Comments</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Describes strengths and weaknesses of unit</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>b. Conveys impact on future teaching</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>c. Discusses improvements for student learning</td>
<td>0  1  2  3  4</td>
</tr>
<tr>
<td>d. Summarizes changes if taught again</td>
<td>0  1  2  3  4</td>
</tr>
</tbody>
</table>

### Work Sample Format (one score for a-d)

<table>
<thead>
<tr>
<th>Comments</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Includes cover page &amp; table of contents requisites</td>
<td></td>
</tr>
</tbody>
</table>
b. Lists unit references/resource of materials
   
m. Clear and logical organization
   
d. Appropriate use of language conventions (spelling,
   grammar, structure, punctuation) 0 1 2 3 4

☐ “Work Sample Documentation Sheet” turned in with all signatures

General Comments

_____________________________________________________

_____________________________________________________

_____________________________________________________

_____________________________________________________
Checklist of Effective Music Teaching Skills

1 = consistent use, 2 = occasional to moderate use, 3 = needs more work

____ Arrives and departs in a timely manner
____ Dresses appropriately
____ Learns names quickly and accurately
____ Calls on students by name
____ Models a healthy singing and/or playing tone
____ Models music accurately and musically
____ Responds positively to suggestions made by the Cooperating teacher
____ Demonstrates “dynamic” presence with energy while teaching and assisting
____ Waits for 100% listening before beginning instructions or music
____ Expects students to respond to a “stop music-making” or talking signal within 5 seconds
____ Gives reinforcing statements to positive behavior, clearly conveying expectations
____ Maintains eye contact during teaching and conducting
____ Instructs from and to all teaching areas in the room
____ Calls on boys and girls equally
____ Attends to all instruments/voice parts equally
____ Responds to student music making with appropriate suggestions
____ Gives short specific instructions
____ Moves to and deals with problem areas and students
____ Scans the entire teaching area, reinforcing on-task behaviors
____ Asks direct, relevant questions to check for student understanding
____ Gives appropriate corrective musical skill feedback
____ Provides feedback to all sections or students
____ Eliminates repetitious words or phrases that distract from teaching
____ Accompanies accurately and with confidence (as needed)
_____ Plans lessons well in advance and shares them with the cooperating teacher and University supervisor

_____ Creates lessons that are age/skill appropriate

_____ Makes lesson plans available to mentor teacher and University supervisor well in advance of teaching

_____ Studies music well in advance

_____ Has music well-prepared prior to teaching

_____ Organizes and handles music and equipment efficiently

_____ During practice sessions keeps all students in view when working with groups or individuals

_____ Maintains professional demeanor at all times with students, parents, and all faculty staff

_____ Listens appropriately to feedback from students, colleagues and supervisors

_____ Shows improvement in areas of concern addressed by mentor teacher and/or University supervisor

_____ Communicates effectively with mentor teacher and University supervisor

Comments:
Formal Observation Form

Formal Observation # _________   Term/Year__________________

Student Teacher _________________________________ Subject/Grade Level _____________________

Authorization Level (circle one):  Early Childhood   Elementary   Mid-level   High School

Activity Observed ______________________________________________

Observed at ______________________________________on _____________________ at ___________
(School) (Date) (Hour)

Observation made by: _________________________________________________

□ University Supervisor
□ Cooperating Teacher

Please rate students on a scale of 0-4:

0 = No Evidence
1 = Significantly Below Standard
2 = Progressing Toward Standard
3 = Meets Standard
4 = Exceeds Standard

I. Planning for Instruction

Was the lesson plan well thought out? 0 1 2 3 4
Did it incorporate all the appropriate components of a lesson plan model? 0 1 2 3 4
Was adaptation for learning styles evident? 0 1 2 3 4

Comments:

II. Establishing a Classroom Climate Conducive to Learning

Were positive management strategies demonstrated in a problem-solving manner to engage students in “on-task” behavior? 0 1 2 3 4
Were the strategies effective? 0 1 2 3 4
Did the student teacher monitor pupil conduct and take appropriate positive action when misbehavior occurred? 0 1 2 3 4
Was a classroom climate of equity maintained? 0 1 2 3 4

Comments:

III. Engaging Students in Planned Learning Activities

Was students’ involvement in lesson content elicited? 0 1 2 3 4
| Were smooth transitions in lessons orchestrated? | 0 1 2 3 4 |
| Were the students focused on tasks to be accomplished? | 0 1 2 3 4 |
| Was the effectiveness of learning activities monitored and the pace and content of instruction modified as needed to achieve lesson objectives? | 0 1 2 3 4 |
| Were all aspects of the planned lesson carried out effectively? | 0 1 2 3 4 |

Comments:

### IV. Evaluating, Acting Upon, and Reporting Student Progress in Learning

| Did the student teacher guide students toward meaningful self-assessment? | 0 1 2 3 4 |
| Were the assessment techniques such as observations and pupil interviews embedded in the lesson? | 0 1 2 3 4 |
| Did the student teacher have evidence at the end of the lesson that the lesson objectives were met? | 0 1 2 3 4 |

Comments:

### V. Professional Behaviors, Ethics, and Values

| Is aware of, and acts in accordance with, school policies and practices. | 0 1 2 3 4 |
| Respects cultural patterns and expectations that operate within a school. | 0 1 2 3 4 |
| Interacts constructively with colleagues, administrators, supervisors, educational assistants, and parents. | 0 1 2 3 4 |
| Functions as a member of an interdisciplinary team to achieve long-term curriculum goals, state content standards, and district standards. | 0 1 2 3 4 |
| Exhibits energy, drive, and determination to make one’s school and classroom the best possible environment for teaching and learning. | 0 1 2 3 4 |

Comments:

**Note to Student Teacher:** Attach the accompanying lesson plan to back of this Formal Observation form. Then turn in all of the observations forms from this field experience to the Licensure Placement Office.

Student Teacher’s Signature ___________________________ Date ___________________
Three-way Evaluation

Instructions:
Candidates for an Initial Teaching License must demonstrate knowledge, skills, and competencies in each of the five teacher functions. Therefore, the three-way evaluation is an assessment of the student’s teaching performance in these areas. This form is to be filled out by the cooperating teacher, university supervisor, and student teacher after completing the Formal Observations. All three parties complete a separate evaluation form and meet to reach a consensus for scoring each criterion. Therefore, only one set of scores is submitted with everyone’s signature.

Rate each of the performance standards based on a scale 1 - 4 (see scale descriptions below). Not Applicable (NA) or Not Observed is only to be used for Evaluation #1 if standard is italicized; NA is not allowed on Evaluation #2. Partial scores (e.g. 2.5) are not acceptable.

Student teachers should earn at least an average score of “3” in each section by the second three-way evaluation. If a student is awarded a “2” or below on a specific performance criteria, please provide an explanation for the score on the last page under “Additional Comments”.

Scale:

<table>
<thead>
<tr>
<th>Score</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA Not Applicable or Not Observed</td>
<td>Not applicable or not observed at this time in the classroom. (This may only to be used for Evaluation #1 if the standard is italicized. It is expected that all other standards will be scored even though the student teacher may have had limited time to make progress towards the standard. NA not allowed for any standard in Evaluation #2.)</td>
</tr>
<tr>
<td>1 Significantly Below Standard</td>
<td>The student teacher consistently functions at an inadequate or unacceptable level of performance. He/she will require significant improvement and growth to meet the expected standard.</td>
</tr>
<tr>
<td>2 Progressing Toward Standard</td>
<td>At times, the student teacher demonstrates an adequate or acceptable level of performance; however, his/her level of performance is in need of improvement to meet the expected standard.</td>
</tr>
<tr>
<td>3 Meets Standard</td>
<td>The student teacher demonstrates adequate and acceptable level of performance, occasionally demonstrating a high level of performance. He/she often strives to expand his/her scope and ability.</td>
</tr>
<tr>
<td>4 Exceeds Standard</td>
<td>The student teacher frequently functions at an outstanding level of performance and frequently strives to expand his/her scope and ability.</td>
</tr>
</tbody>
</table>
**THREE-WAY EVALUATION 2010-2011**

**PLEASE PRINT**

<table>
<thead>
<tr>
<th></th>
<th>Student Teacher’s Name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cooperating Teacher for Evaluation #1:</td>
<td></td>
</tr>
<tr>
<td>University Supervisor for Evaluation #1:</td>
<td></td>
</tr>
</tbody>
</table>

**Evaluation #1 Date:**

<table>
<thead>
<tr>
<th></th>
<th>Cooperating Teacher for Evaluation #2:</th>
</tr>
</thead>
<tbody>
<tr>
<td>University Supervisor for Evaluation #2:</td>
<td></td>
</tr>
</tbody>
</table>

**Evaluation #2 Date:**

In **PLANNING FOR INSTRUCTION**, the student teacher plans instruction that supports student progress in learning and is appropriate for the developmental level:

<table>
<thead>
<tr>
<th>Evaluation #1</th>
<th>Evaluation #2</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td>a.</td>
<td>Selects or writes learning goals for units of instruction that are consistent with the school’s long-term curriculum goals, State content standards, and district standards.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Selects or writes learning goals for units of instruction that are consistent with research findings on how students learn and the physical and mental maturity of one’s students.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Determines the current performance level of one’s students with respect to the learning goals established for a unit of instruction.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Establishes objectives within the unit of instruction that will be useful in formulating daily lessons and in evaluating the progress of students toward the attainment of unit goals.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Determines content, skills, and processes that will assist students in accomplishing desired unit outcomes, and designs learning activities that lead to their mastery.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Selects and organizes materials, equipment, and technologies needed to teach a unit of instruction.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Designs and adapts unit and lesson plans for all learners and exceptional learners, including, but not limited to students with varying cultural, social, socio-economic, and linguistic backgrounds.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Estimates the time required within a unit for teacher-directed instruction, student-managed learning and practice, student evaluation/reporting and re-teaching/problem solving.</td>
</tr>
</tbody>
</table>
1. In **ESTABLISHING A CLASSROOM CLIMATE CONDUCIVE TO LEARNING**, the student teacher:

<table>
<thead>
<tr>
<th>Evaluation #1</th>
<th>Evaluation #2</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>a. Affirms the dignity and worth of all students and provide the positive support students need to be effective learners.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Establishes, communicates, and maintains classroom rules, procedures and behavioral expectations that provide a safe and orderly environment for learning, are appropriate to the level of development of students, and are consistent with laws governing student rights and responsibilities.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Employs equitable practices that are just to all students on principles of gender equity and racial justice, and that supports a least restrictive environment for all students.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Models and reinforces appropriate social behavior in the classroom that supports student learning and development, and provides meaningful reinforcement when it occurs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. <strong>Uses knowledge of the influence of the physical, social, and emotional climates of students’ homes and the community to optimize motivation, learning, and behavior.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Monitors student conduct, and takes appropriate action when misbehavior occurs.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Interacts thoughtfully and courteously with all students and their families and seeks to resolve conflicts in a professional manner, respecting familial and community cultural contexts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Uses classroom time effectively to provide maximum time for learning.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Manages instructional transitions decisively and without loss of instructional time.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Arranges and sets up instructional materials and equipment in advance of class to facilitate their effective and efficient use during lessons.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. <strong>Coordinates the use of instructional assistants, parent volunteers, student assistants, and other support personnel to achieve instructional objectives, if these resources are available in the school setting.</strong></td>
</tr>
</tbody>
</table>
2. In **ENGAGING STUDENTS IN PLANNED LEARNING ACTIVITIES**, the student teacher:

<table>
<thead>
<tr>
<th>Evaluation #1</th>
<th>Evaluation #2</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
<td>Chooses organizational structures appropriate for the objectives of instruction.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Communicates learning outcomes to be achieved and focuses student interest on tasks to be accomplished.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Implements instructional plans that employ knowledge of subject matter and basic skills.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Uses a variety of research-based educational practices that promote student learning and are sensitive to individual differences and diverse cultures.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Emphasizes instructional techniques that promote critical thinking and problem solving, and that encourage divergent as well as convergent thinking.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Monitors the engagement of students in learning activities, and the progress they are making, to determine if the pace or content of instruction needs to be modified to assure that all students accomplish lesson and unit objectives.</td>
</tr>
</tbody>
</table>

3. In **EVALUATING STUDENT PROGRESS**, the student teacher:

<table>
<thead>
<tr>
<th>Evaluation #1</th>
<th>Evaluation #2</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
<td>Selects or develops non-biased, valid and reliable tests, performance measures, observation schedules, student interviews, or other formal or informal assessment procedures to determine the progress of all students.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Documents student progress in accomplishing State-adopted content standards and district standards, prepares data summaries that show this progress to others, and informs students, supervisors, and parents about progress in learning.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Refines plans for instruction, establishes alternative goals or environments, or makes referrals when appropriate.</td>
</tr>
<tr>
<td></td>
<td>a.</td>
<td>Assembles, reflects upon, interprets, and communicates evidence of one’s own effectiveness as a teacher including evidence of success in fostering student progress in learning and uses evidence of effectiveness in planning further instruction.</td>
</tr>
</tbody>
</table>
4. In EXHIBITING PROFESSIONAL BEHAVIORS, ETHICS, AND VALUES, the student teacher:

<table>
<thead>
<tr>
<th>Evaluation #1</th>
<th>Evaluation #2</th>
<th>Performance Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a. Is dependable, conscientious, and punctual.</td>
<td>a. Meets work schedule demands.</td>
</tr>
<tr>
<td></td>
<td>a. Is aware of the importance of dressing appropriately.</td>
<td>a. Is aware of, and acts in accordance with school policies and practices.</td>
</tr>
<tr>
<td></td>
<td>a. Understands the organizational culture and expectations that operate within a school and the impact on students and student learning.</td>
<td>a. Interacts constructively and respectfully with students, colleagues, administrators, supervisors, school staff, families, and members of the community.</td>
</tr>
<tr>
<td></td>
<td>a. Collaborates with parents, colleagues, and members of the community to provide internal and external assistance to students and their families to promote student learning.</td>
<td>a. Performs advisory functions for students in formal and informal settings.</td>
</tr>
<tr>
<td></td>
<td>a. Functions as a member of an interdisciplinary team to achieve long-term curriculum goals, State content standards, and district standards. (Note: This may not be evident at all if it is not part of the school culture.)</td>
<td>a. Exhibits energy, drive, and determination to make one’s school and classroom the best possible environment for teaching and learning.</td>
</tr>
<tr>
<td></td>
<td>a. Exhibits energy, drive, and determination to become a professional educator.</td>
<td></td>
</tr>
</tbody>
</table>

6. Additional Comments:

<table>
<thead>
<tr>
<th>Signatures and Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluation #1 Date:</td>
</tr>
<tr>
<td>Student Teacher (signature)</td>
</tr>
<tr>
<td>Cooperating Teacher (signature)</td>
</tr>
<tr>
<td>University Supervisor (signature)</td>
</tr>
</tbody>
</table>
TSPC Student Teaching Summary Report

PLEASE PRINT

Candidate’s Name ____________________________________________________

Term/Year (full-time student teaching) __________________________________

Licensure Program ____________________________________________________

Authorization Level (circle one): Early Childhood Elementary Mid-level High School

Endorsement Area(s) ___________________________________  Grade Level _____________________

School taught at ______________________________  School District ____________________________

Instructions:
The information reported on this form presents summary judgments by the candidate’s supervisors about his or her performance on the TSPC-prescribed teaching competencies. This form is to be completed by the cooperating teacher and the university supervisor at the end of the full-time student teaching experience. Prior to completion of the form, a minimum of six Formal Observations (by the cooperating teacher and the university supervisor) and two Three-way Evaluations (to include the student teacher, cooperating teacher, and university supervisor) must have been completed.

Check the appropriate box by each area of competence to attest to the candidate’s performance in that area. Completion of student teaching requires verification of satisfactory performance by both the university supervisor and cooperating teacher in all five areas below.

<table>
<thead>
<tr>
<th>(1) Candidates plan instruction that supports student progress in learning and is appropriate for the developmental level and demonstrate they are able to:</th>
<th>Cooperating Teacher</th>
<th>University Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Selects or writes learning goals for units of instruction that are consistent with the school’s long-term curriculum goals, State content standards, and district standards.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>b) Selects or writes learning goals for units of instruction that are consistent with research findings on how students learn and the physical and mental maturity of one’s student’s.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>c) Determines the current performance level of one’s students with respect to the learning goals established for a unit of instruction.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>d) Establishes objectives within the unit of instruction that will be useful in formulating daily lessons and in evaluating the progress of students toward the attainment of unit goals.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>e) Determines content, skills, and processes that will assist students in accomplishing desired unit outcomes, and design learning activities that lead to their mastery.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>f) Selects and organizes materials, equipment, and technologies needed to teach a unit of instruction.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>g) Designs and adapts unit and lesson plans for all learners and exceptional learners, including, but not limited to students with varying cultural, social, socio-economic, and linguistic backgrounds.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
<tr>
<td>h) Estimates the time required within a unit for teacher-directed instruction, student-managed learning and practice, student evaluation/reporting and re-teaching/problem solving.</td>
<td>Met</td>
<td>Not Met</td>
</tr>
</tbody>
</table>
### Candidates establish a classroom climate conducive to learning and demonstrate they are able to:

<table>
<thead>
<tr>
<th></th>
<th>Cooperating Teacher</th>
<th>University Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b)</td>
<td>Affirms the dignity and worth of all students and provide the positive support students need to be effective learners.</td>
<td></td>
</tr>
<tr>
<td>c)</td>
<td>Establishes, communicates, and maintains classroom rules, procedures and behavioral expectations that provide a safe and orderly environment for learning, are appropriate to the level of development of students, and are consistent with laws governing student rights and responsibilities.</td>
<td></td>
</tr>
<tr>
<td>d)</td>
<td>Establishes equitable practices that are just and to all students on principles of gender equity and racial justice; and support a least restrictive environment for all students.</td>
<td></td>
</tr>
<tr>
<td>e)</td>
<td>Models and reinforces appropriate social behavior in the classroom that supports student learning and development, and provides meaningful reinforcement when it occurs.</td>
<td></td>
</tr>
<tr>
<td>f)</td>
<td>Uses knowledge of the influence of the physical, social, and emotional climates of students’ homes and the community to optimize motivation, learning, and behavior.</td>
<td></td>
</tr>
<tr>
<td>g)</td>
<td>Monitors student conduct, and take appropriate action when misbehavior occurs.</td>
<td></td>
</tr>
<tr>
<td>h)</td>
<td>Interacts thoughtfully and courteously with all students and their families and seek to resolve conflicts in a professional manner, respecting familial and community cultural contexts.</td>
<td></td>
</tr>
<tr>
<td>i)</td>
<td>Uses classroom time effectively to provide maximum time for learning.</td>
<td></td>
</tr>
<tr>
<td>j)</td>
<td>Manages instructional transitions decisively and without loss of instructional time.</td>
<td></td>
</tr>
<tr>
<td>k)</td>
<td>Arranges and sets up instructional materials and equipment in advance of class to facilitate their effective and efficient use during lessons.</td>
<td></td>
</tr>
<tr>
<td>l)</td>
<td>Coordinates the use of instructional assistants, parent volunteers, student assistants, and other support personnel to achieve instructional objectives, if these resources are available in the school setting.</td>
<td></td>
</tr>
</tbody>
</table>

### Candidates engage students in planned learning activities and demonstrate they are able to:

<table>
<thead>
<tr>
<th></th>
<th>Cooperating Teacher</th>
<th>University Supervisor</th>
</tr>
</thead>
<tbody>
<tr>
<td>a)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b)</td>
<td>Chooses organizational structures appropriate for the objectives of instruction.</td>
<td></td>
</tr>
<tr>
<td>c)</td>
<td>Communicates learning outcomes to be achieved and focus student interest on tasks to be accomplished.</td>
<td></td>
</tr>
<tr>
<td>d)</td>
<td>Implements instructional plans that employ knowledge of subject matter and basic skills.</td>
<td></td>
</tr>
<tr>
<td>e)</td>
<td>Uses a variety of research-based educational practices that promote student learning and are sensitive to individual differences and diverse cultures.</td>
<td></td>
</tr>
<tr>
<td>f)</td>
<td>Emphasizes instructional techniques that promote critical thinking and problem solving, and that encourage divergent as well as convergent thinking.</td>
<td></td>
</tr>
<tr>
<td>g)</td>
<td>Monitors the engagement of students in learning activities, and the progress they are making, to determine if the pace or content of instruction needs to be modified to assure that all students accomplish lesson and unit objectives.</td>
<td></td>
</tr>
</tbody>
</table>
(1) Candidates evaluate, act upon, and report student progress in learning and demonstrate they are able to:

| a) | Selects or develops non-biased, valid and reliable tests, performance measures, observation schedules, student interviews, or other formal or informal assessment procedures to determine the progress of all students. | Cooperating Teacher | Met | Not Met |
| b) | Documents student progress in accomplishing State-adopted content standards and district standards, prepares data summaries that show this progress to others, and informs students, supervisors, and parents about progress in learning. | University Supervisor | Met | Not Met |
| c) | Refines plans for instruction, establishes alternative goals or environments, or makes referrals when appropriate. | | | |
| d) | Assembles, reflects upon, interprets, and communicates evidence of one’s own effectiveness as a teacher including evidence of success in fostering student progress in learning and use evidence of effectiveness in planning further instruction. | | | |

(1) Candidates exhibit professional behaviors, ethics, and values and demonstrate they are able to:

| a) | Is dependable, conscientious, and punctual. | Cooperating Teacher | Met | Not Met |
| b) | Meets work schedule demands. | University Supervisor | Met | Not Met |
| c) | Is aware of the importance of dressing appropriately. | | |
| d) | Is aware of, and acts in accordance with; school policies and practices. | | |
| e) | Understands the organizational culture and expectations that operate within a school and the impact on students and student learning. | | |
| f) | Interacts constructively and respectfully with students, colleagues, administrators, supervisors, school staff, families, and members of the community. | | |
| g) | Collaborates with parents, colleagues, and members of the community to provide internal and external assistance to students and their families to promote student learning. | | |
| h) | Performs advisory functions for students in formal and informal settings. | | |
| i) | Functions as a member of an interdisciplinary team to achieve long-term curriculum goals, State content standards, and district standards. | | |
| j) | Exhibits energy, drive, and determination to make one’s school and classroom the best possible environment for teaching and learning. | | |
| k) | Exhibits energy, drive, and determination to become a professional educator. | | |

REQUIRED SIGNATURES

| Cooperating Teacher (print name) | Signature | Date |
| University Supervisor (print name) | Signature | Date |
| Program Lead (print name) | Signature | Date |
Work Sample Documentation for College of Education Licensure File

Name: ____________________________________________________________

Date: ________________________    Term Completed:   _______________________

Title of Work Sample: _______________________________________________________

Licensure Program: _______________________________________________________

Authorization Level: _______________________________________________________

Endorsement Area(s): _______________________________________________________

School: ________________________________________________________________

Grade Level(s): ____________________________

This work sample has been approved by the following people:

_________________________     ___________________________
Signature: Work Sample Advisor       Date

_________________________     ___________________________
Signature: Cooperating Teacher       Date

_________________________     ___________________________
Signature: University Supervisor       Date

_________________________     ___________________________
Signature: Student       Date
As part of the process of the educational reform movement in the United States, teachers and students have approached the assessment of learning in a more authentic manner. The Oregon State University Music Education faculty is committed to this assessment philosophy. Instead of a traditional summative assessment such as a written multiple-choice comprehensive examination or a question and answer session, authentic assessment is formative and imbedded in regular instructional practice. It takes place over time, and students play a seminal role in assessing their own learning.

This assessment approach, which is also called for in the National Standards for Music Education, is used to evaluate graduate students’ understanding of music education in theory and practice (see The School Music Program: A New Vision--The K–12 National Standards, PreK Standards, and What They Mean to Music Educators. Reston, VA: MENC, 1994.)

There is no thesis requirement for the Master of Arts in Teaching (MAT) degree or the Master of Arts in Interdisciplinary Studies (MAIS) degree. The responsibility of the Oregon State University MAT/MAIS music education graduate student is two-fold—to develop a process–product “processfolio” throughout tenure in the master's degree program, and to prepare a public presentation demonstrating their understanding of the core question:

How has this master's program enhanced or altered my perceptions and approaches toward music teaching and learning?

I. Guidelines for the Graduate Processfolio

The processfolio is an instrument of learning rather than just a “showpiece” of one’s final accomplishments. It is an aid throughout the learning process and what noted psychologist Howard Gardner called a “silent mentor” [Torff, B. (1997). Multiple intelligences and assessment: A collection of articles. Arlington Heights, IL: Skylight.]. As the graduate music education students proceed through the degree program, the processfolio will be reviewed twice per term; ongoing reflection and monitoring of one’s own learning will take place. The processfolio has intrinsic value and serves as a tangible record of one’s growth as a music educator.

The following points from Allan DeFina’s publication entitled Processfolio Assessment: Getting Started (New York: Scholastic, 1992, pp. 13–16) have been paraphrased to apply to this endeavor. The ideas should provide some valuable insight for the graduate student entering into this assessment process as part of the MAT/MAIS graduate program in music education at Oregon State University. Processfolios:

1. Are systematic, purposeful, and meaningful collections of students’ work.
2. May be multimedia and be multidimensional.
3. Reflect the learning process and are compiled continuously.
4. Include student-selected artifacts based upon students’ self-determined criteria.
5. May be influenced by input from professors, peers, and others.
7. Show students’ efforts, progress, achievements, and synthesis.

Each student’s processssfolio will be organized in a format determined by the student, in conjunction with the major professor (three-ring binder, electronic processfolios, etc.).

In answering/addressing the core question and preparing the processfolio, the student should collect and develop relevant materials, keep a journal, and record reflections on the course content during each course. Artifacts from each class in the master’s program should be included in the processfolio. This includes lessons, ensembles, general education classes, and other electives/independent studies.

During EACH course, students may present their processfolio to the professor and discuss the contribution of the course to their growing perceptions and approaches toward music teaching and learning. The graduate student should be prepared to share and discuss the materials at any time requested by a professor. These conferences may help guide students in answering the core question.

Maintaining a processfolio will begin with the first day of the program, and end the day of the oral exam. Students will continually synthesize, clarify, and relate the course content to a teaching context. The processfolio will become the basis for the graduate oral presentation, which constitutes a major portion of the graduate oral examination.

Reflection is an essential component of academic growth inherent in the process of authentic assessment. Reflection is not the same as reaction; instead, the term “synthesis” more accurately describes this experience. In his influential work How We Think (1910/1933), educational philosopher John Dewey identified several modes of thought; however, he was most interested in reflection. Four distinct areas that characterized Dewey’s views were:

1. Reflection is a meaning-making process that moves a learner from one experience into the next with deeper understanding of its relationships with and connections to other experiences and ideas. It is the thread that makes continuity of learning possible, and ensures the progress of the individual and, ultimately, society.
2. Reflection is a systematic, rigorous, disciplined way of thinking, with its roots in scientific inquiry.
3. Reflection needs to happen in community, in interaction with others.
4. Reflection requires attitudes that value the personal and intellectual growth of self and of others.


All of this is given meaning by the action taken; that is, knowing is doing. Thus, reflective activity coupled with the application of ideas to teaching practice is a major component of effective teaching.

The following ideas, suggestions, and examples will be beneficial for developing the processfolio:

A. Reflections (comprised of both on-campus and fieldwork/student teaching experiences)
1. Keep a journal. Make written reflections of daily classes, assignments, rehearsals, library and Internet research endeavors, and so on. The journal may include personal reactions and questions as well as memorable anecdotes and comments on objective test items that provoke a response. The journal is for the student’s use and will not necessarily be seen by the professor.

2. Synthesize journal entries/experiences. For example, after a week’s journaling, try to select seminal experiences. Is there a connection between/among them? What themes are emerging?

3. Contextualize reflections. Try to apply ideas to your current classroom experiences both as a student and as a teacher. Consider the context in which particular experiences took place. What happened? Why? What were the results? Was it positive? In what way(s) was it impactful?

4. Include questions that you might have during coursework and documentation of the journey toward closure or further refinement and focus.

5. There should be some sort of visible synthesis during and at the conclusion of each course.

B. Other materials might include:
   1. Video/audio files of teaching, of concerts as performer or conductor with comments as appropriate.
   2. School projects such as interviews of students, professors, and/or supervisors.
   3. Other relevant sources/experiences outside of Oregon State University such as a workshop, OMEA conference, presentation, reading session, or literature perusal session.
   4. Computer hardware or software appropriate for the music educator.
   5. Relevant projects and papers from various coursework such as clinic or rehearsal critiques, inventory of performance skills learned/taught from private lessons, and/or lesson plans.

C. Synthesis
   1. Create a portion of the processfolio that summarizes and addresses the core question.

Because the processfolio is an assessment tool (and not a resource notebook), all items placed in this document should be “significant,” and have a rationale for being included. In other words, other than reflections and journals, all other documents should have an introduction, explanation, or rationale as to their significance or why you have included them. How have they enhanced, changed, or altered your thinking or teaching? You should use the processfolio to show your understanding of course content, drawing connections (transfer) between/among your experiences and describing how they have enhanced or altered your perceptions and approaches to music teaching and learning.
II. Guidelines for the Final Presentation

The graduate oral examination in music education is a capstone experience. This is a two-hour exam. The first hour is comprised of a public lecture-demonstration in which the student presents a summation of the topics, ideas, and issues presented in music classes with emphasis on the areas that have had the greatest impact on the student’s teaching philosophy and strategies. This lecture-demonstration should include knowledge, reflection, and synthesis regarding the major facts, issues, and figures covered in the core classes. You should also be prepared to discuss practical applications of your master's degree coursework to your current/future teaching situation.

The oral presentation should include artifacts that illustrate how your teaching and thinking have been altered or enhanced during your graduate work. The presentation should not be organized chronologically; it should be organized thematically.

We encourage the use of technology to enhance the presentation. Students must make arrangements in advance for all equipment. Students are expected to rehearse in advance to prevent unanticipated problems from occurring. As the capstone of your graduate program, the oral defense should demonstrate a high level professionalism.

The final hour of the exam is a closed-door session with the committee. Members will pose questions related to the presentation and the core question. Public receptions must be held after the completion of the second hour.

EVALUATION: The successful presentation demonstrates excellent teaching skills. It is a synthesis of graduate course topics and experiences as they relate to the core question. (Think of the presentation as a teaching recital.) Therefore, the presentation must be engaging. Creativity is encouraged. DO NOT READ THE PRESENTATION. The oral examination will be evaluated on content, communication (i.e., organizational skills and delivery), and ability to knowledgeably respond to questions by the committee after the public presentation. (See the final page of this document for content assessment rubrics.)

The oral examination is a “pass/fail” situation. However, it is feasible that the candidate may be asked to retake one or more portions of the examination at a later date.
MAT/MAIS in Music Education Processfolio and Presentation Assessment Rubrics

The following rubric refers to your processfolio (1) and presentation (2) as they relate to the Core Question: How has this master’s program enhanced or altered my perceptions and approaches toward music teaching and learning?

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesis of graduate course topics and experiences as they relate to the core question. (1, 2)</td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis</td>
</tr>
<tr>
<td>The content is appropriate to address the core question, and it represents graduate-level work. (1, 2)</td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis</td>
</tr>
<tr>
<td>A variety of teaching materials appropriate for your main area of specialization, which may include ensemble literature, general music resources, software, and more, suitable for your levels of authorization. (1, 2)</td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis</td>
</tr>
<tr>
<td>In-depth knowledge of the presentation topics. (2)</td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis</td>
</tr>
<tr>
<td>Delivery of the presentation (e.g., organization, structure, verbal communication, eye-contact, pacing) (2)</td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis</td>
</tr>
<tr>
<td>Production of the presentation (e.g., audiovisual, handouts, technology) (2)</td>
<td>Not discussed</td>
<td>Referred to topic in broad terms, suggesting lack of understanding</td>
<td>Offered partial information suggesting a basic understanding</td>
<td>Incorporated specific responses suggesting fluency</td>
<td>Expressed original, critical and specific responses, suggesting synthesis</td>
</tr>
<tr>
<td>Ability to answer questions from the Faculty Committee (2)</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>-----------------------------------------------------------</td>
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<tr>
<td>Not discussed</td>
<td></td>
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<td>Referred to topic in broad terms, suggesting lack of understanding.</td>
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<tr>
<td>Expressed original, critical and specific responses, suggesting synthesis.</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Things to do (read ahead)

Fall Term:

• Complete a Fingerprint kit if you have not already done so. Your fingerprints must be on file with Oregon State University in order for you to student teach.
• Become familiar with all the policies and procedures for the Masters program by reading the graduate student handbook. Pay close attention to the music education benchmarks.
• Enroll in the following courses: MUED 574, 580, 581, 591 plus the student teaching courses: MUED 507 (1 credit) and MUED 510 (3 credits). Enroll in other courses as you choose, such as ensembles and studio classes.
• For MAIS students only: Secure a grad rep and schedule a program meeting.
• Everyone: File a Graduate Program Form listing all of the courses that are required for your degree. Have it signed by all appropriate designees. Program forms can be found on the Graduate School web site: http://oregonstate.edu/dept/grad_school/forms.php
• For the MAT program, you must have signatures from Tina Bull, the Coordinator of Music education, and the graduate school.
• Read the “Graduate School Guide to Success” on this web site: http://oregonstate.edu/dept/grad_school/current/success.html
• You are required to know regulations about grade requirements, how to schedule an oral exam, taking a planned leave of absence, how to select a committee, and rules regarding graduation. Keep the guide to success bookmarked for your own use.
• Attend your public school site full-time from the first day your cooperating teacher reports to school through the first day of classes at Oregon State University.
• Send home “permission to videotape” slips to parents of your students if your school district requires this. Check and see whether parents routinely issue this permission when students register for class or whether you must send home a separate form. (Videotaping is optional but strongly recommended.)
• Attend our weekly seminar meeting.
• Submit an electronic journal detailing your observations and experiences at your school setting. The journals and attendance at the seminar are the grading criterion upon which you are evaluated for MUED 507. Be sure to turn these in on time each week, electronically by midnight, every Sunday.
• Discuss your winter work sample plans with your cooperating teacher, make decisions regarding the dates you will teach the work samples, and coordinate the concepts and skills you will be teaching your students.
• Review the handout for the work sample so that you are familiar with the content and context in which you are expected to teach. Also read the evaluation of the work sample form.
• Save final copies of your course work, especially the philosophy paper, but also other projects demonstrating your best work. These will be compiled in your processfolio. Always back up your work!
• Purchase a three or four inch binder to use as your professional processfolio and become familiar with the guidelines. Putting together your processfolio will be a long-term process, from start to finish of your graduate program.

**Winter term:**
• Make sure you are enrolled for 9 - 12 credits of MUED 510 and 2 credits of MUED 507.
• Begin full-time student teaching the first day your cooperating teacher returns after winter break.
• Finalize plans for your work sample concepts and select the dates you will be teaching.
• Send me your work sample goals and your pre- and post-assessments. Dr. Silveira or I need to approve all of these *before you begin teaching!*
• Ask your cooperating teacher to provide you will a formal evaluation every week and save these evaluations.
• Schedule a visit with your University supervisor so he or she sees you teach at least six times.
• Send your cooperating teacher your lesson plans at least 3 – 5 days in advance of your teaching. You must have these approved in advance.
• Attend the weekly seminar meetings.
• Email me an electronic journal each week describing your student teaching experience.
• Videotape your teaching regularly so you can capture both good and not-so-good moments.
• Communicate clearly with your cooperating teaching. Demonstrate professional behavior and dress in every aspect of your teaching and observing.
• Schedule two 3-way observations/discussions with your cooperating teacher, your university supervisor, and yourself. One should be during the fourth or fifth week of student teaching, and one should be during the ninth or tenth week of your student teaching. It is critical that you schedule these in advance.
• **Make sure you get signed copies of the cover sheet for both work samples! These must be signed by your cooperating teacher(s).**

**Spring term:**
• Finalize your work samples. Use the work sample guide in this document to be certain you have every required item included. When it’s perfect, burn it onto a CD or DVD and give me a copy. Keep your copy safe by backing up everything.
• Enroll in MUED 592 and available TCE courses, such as TCE 530 and TCE 522. These may or may not be offered. If they are not offered, meet for advising.
• Submit your work samples in their final, optimal forms
• Update your portfolio so that you only need to add your curriculum project and your research project.
• Work carefully and thoroughly on your curriculum project with members of your committee.
• File an “Intent to Resume Graduate Study” form with the Graduate School if you will not be taking courses over the next term or more before completing the program. Failure to apply for a planned leave will result in the University charging you up to three credits of graduate study per term that you are not enrolled. Here is the web site: http://oregonstate.edu/dept/grad_school/current/forms.html#resume

• Invite cooperating teachers, university professors, and/or others to write you a letter of recommendation and keep copies on hand.

• Complete the internal application for a teaching license through the College of Education.

• Prepare materials for teaching applications if you have not already done so, such as a resume, cover letters, and letters of recommendation.

• Complete a basic first-aid course if you are not already certified.

Summer term:

• Apply for your initial license through the licensure officer in the College of Education, as soon as you have completed all of your spring courses.

• Enroll in MUED 506 Projects for 4 – 6 credits in order to a) complete your portfolio, b) take the final oral examination.

• Prepare your portfolio fully using the portfolio requirements listed in this student handbook. Finalize all videos, materials, papers, etc.

• Contact your committee members and schedule a date and time for your exam. If you want to use one or more of your cooperating teachers, they must be nominated by the music or education departments to serve. They will need to give you a professional resume’ at least two weeks in advance of the examination to turn into the College of Education for their nomination.

• Reserve a room for the exam through the music department office.

• File a “schedule form” with the graduate school. This can be done online on the Graduate school web page: http://oregonstate.edu/dept/grad_school/current/forms.html#event

• After receiving the letter evaluating your transcripts against your previously filed “Program form” from the graduate school, take care of any inconsistencies they have noted. You may have to make adjustments due to differences between your graduate program form filed in the fall and your transcript.

• Publicize the date and time of your defense so the public can attend.

• Distribute completed portfolios to all members of your committee at least 10 days in advance of the examination. Dr. Bull keeps your portfolio on-hand for a minimum of five years to be reviewed by TSPC or NCATE reviewers.

• Please do not ask us to distribute these for you. If you are not on campus, please mail them individually to each committee member or ask a friend to deliver them for you.

• Prepare a one-hour public presentation of your work with visual aids, such as powerpoint, keynote, or prezi.

• Study your portfolio to review for the exam.

• Remind the committee members of your exam one week and again one day in advance of the exam.

• Arrive at least 15 to 30 minutes early to set up the room for the exam and prepare your technology as needed. You may bring simple refreshments, such as water, coffee, and/or fruit if you desire. These are not required.
Search for jobs using the OBDA web site, the OMEA web site, and a variety of school district web pages. Network, network, network!
Cooperating Teacher(s): ______________________

Student Teacher: ______________________

University Supervisor: ______________________

Amy Beaderstadt
College of Education
Education Hall OSU
Corvallis, OR 97331
541-737-5960
biana.weatherford@oregonstate.edu

LICENSURE APPLICATION PROCESSES

1. Obtain licensure paperwork either from TSPC or from the OSU College of Education.

2. Fill in the C-1 form. You sign and date this form, keeping in mind that it is time-dated and valid for only 90 days from the date of your signature.

3. Fill in the top part of the C-2 form.

4. Fill in the top part of the Licensure Recommendation Form for the School of Education. Note that we have two separate SOE forms: one is for initial licensure; another is for any license that is not the initial.

5. When you have completed all of your requirements, submit the Licensure Recommendation Form and the C-2 to Amy Beaderstadt for processing.

6. We are now sending all C-2s directly to TSPC electronically. Amy will send you a copy of the approved electronic transaction. The copy you receive is for your records.

7. You are responsible for sending the following items to Teacher Standards and Practices Commission, 465 Commercial St. NE, Salem OR 97301.

C-1 Form, signed and dated.
Your official transcripts in sealed envelopes.
Licensure processing fee made payable to Teacher Standards and Practices Commission.
(Always check first to discover the amount).
Official copies of all your test scores.
Fingerprint information and processing fee, if applicable.
Fee of $100 to the College of Education (double check as this may change).
Students with disabilities: Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

Student conduct: Please visit this website to read and assimilate Oregon State University’s expectations for student conduct. Through enrolling in this course, you agree to the terms set forth in this document: http://oregonstate.edu/admin/stucon/achon.htm

Class materials: No textbook required.

You will be expected to keep a weekly electronic journal. Please e-mail your journal to me by midnight every Sunday beginning this week. Your grade for this course is based on the timeliness and thoughtfulness of this journal, so take care to turn it in on time and demonstrate reflection in your thinking.

Course Goals:

Students will demonstrate their ability to work with youth by successfully teaching sequential, organized lessons with stated goals and outcomes under the supervision of their cooperating teacher. Through their teaching, discussions, and written reflections students will demonstrate growth in their own teaching and thinking skills throughout this month. By the end of the term students will successfully teach a class using well-organized materials while maintaining classroom discipline and reacting appropriately to students' interactions. Student will also assess the effectiveness of their lesson.

Course Objectives:

Students will reflect upon their music teaching and observing experiences by writing in a journal after each observation and teaching session. The journals will reflect growth in the thought processes of students as teachers.

Students will become comfortable leading the class, using organized materials, giving clear instructions, and reacting appropriately to student/teacher interactions.
Students will respond to feedback given by cooperating teachers and other professional observers by applying given suggestions to their subsequent actions.

Students will demonstrate a rudimentary understanding of appropriate expectations of the learners based on age and experience. By the end of the term, cooperating teachers and university supervisors will assess the growth of the student teacher to determine whether she or he has successfully met the course objectives.

**Grading scale:**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>94 - 100</td>
<td>A</td>
<td>exceptional accomplishment</td>
</tr>
<tr>
<td>92 - 93</td>
<td>A-</td>
<td>superior</td>
</tr>
<tr>
<td>90 - 91</td>
<td>B+</td>
<td>superior</td>
</tr>
<tr>
<td>84 - 89</td>
<td>B</td>
<td>average</td>
</tr>
<tr>
<td>82 - 83</td>
<td>B-</td>
<td>average</td>
</tr>
<tr>
<td>80 - 81</td>
<td>C+</td>
<td>average</td>
</tr>
<tr>
<td>74 - 79</td>
<td>C</td>
<td>average</td>
</tr>
<tr>
<td>72 - 73</td>
<td>C-</td>
<td>average</td>
</tr>
<tr>
<td>70 - 71</td>
<td>D+</td>
<td>inferior</td>
</tr>
<tr>
<td>64 - 69</td>
<td>D</td>
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<tr>
<td>61 - 63</td>
<td>D-</td>
<td>failure</td>
</tr>
<tr>
<td>60 and below</td>
<td>F</td>
<td>failure</td>
</tr>
</tbody>
</table>

**Assessments:**  
Journals 50%, Class participation 50%

**Punctuality:** I will begin class on time each week. Please arrive a little bit early and ready to begin. However, let me know if there is a reason you must be late.

**Absences:** Please call, text, or e-mail me before class if you are ill or for another reason need to miss class. If you miss class you are responsible for getting assignments and class notes and for completing all class assignments on time.

Because our class meets only once a week, any unexcused absences will affect your class participation grade. Please be open with me about exceptional problems as they arrive. I am reasonable, and will consider special circumstances that warrant adjustments in policy. I will not accept excuses such as oversleeping or forgetting assignments as exceptional problems.

**Class cancellations:** If class is canceled due to my illness or another exceptional problem, a note will be posted on the room door. If there is no note on the door, I will expect you to wait for me no more than ten minutes.

**Class assignments:** I feel strongly that it is to your benefit that I strictly enforce due dates for all assignments. You are expected to turn in your journals each and every week unless you have an
excused absence. Exceptions will be made only for emergency situations that are approved by me in advance.

**Journal Writing for Student Teaching**

Journal writing is thought to be an effective technique for encouraging the development of reflective thinking in teachers. Through recording experiences, questioning events, and expressing ideas, student teachers can gain valuable insights into their own motivations, student actions, and self-assessment in the teaching and learning processes.

Detailed journal writing is the main assignment related to the fall student teaching experience. It is important that you take time each teaching day to record events, reflect on these events, and note ideas or thoughts related to them. You will find that by postponing journal writing, the quality of your work will suffer due to memory loss. Therefore, I ask that you spend one half hour per teaching day working on your journal assignment. Take a pad of paper and pen to every class and jot down notes as you go along. In the evening, go over those notes and organize them into a journal. Provide some overall structure to this daily journal, such as an introduction, body, and conclusion. The more often you write, the more easily this will come.

**How will you know what to write about?** It may help you to record events, questions, and dilemmas that occur on a day-to-day basis. Your cooperating teachers are highly skilled, and therefore, their challenges and difficult choices may not always be easy to see. However, through discussion with your cooperating teacher, you will be able to uncover some of the tougher issues they deal with throughout their teaching. And when you have the opportunity to teach a little yourself, these kinds of issues ought to surface immediately. If they do not, you may not be fully considering all aspects of the role of the teacher.

**What am I looking for?** In general, I am looking for thoughtful reflection, thorough descriptions, and honest evaluations of the learning environment, the students, differences and similarities among age groups and populations, questions you ponder, things that make you angry, satisfied, excited, hurt, etc. However, an A journal will be one that is thorough, descriptive, questioning, hypothesizing, captivating, and somewhat emotive. The writing will be easy to read and follow with appropriate sentence structure, spelling, and overall ease of reading. What happened? Why? How might it have been improved? Why was it so effective? What might cause that kind of response or action in a student?

**What should I turn in?** Each week turn in a word-processed, double-spaced, dated, journal with your name on it. Keep one copy for yourself. Always back-up your files so you have access to another copy if necessary. I may write you some questions, responses, etc., but I will keep your journal each week until I have accumulated all of them. Remember, you should also be keeping a copy so you can print one out in entirety at the end of the winter term. I may or may not ask you to do that.

**How confidential is the information?** Only OSU music education faculty will read the journals.
Journal Writing Assignments

In addition to writing any thoughts, feelings, ideas, or questions you have, please address these specific issues:

**Week One:**
1. Describe the physical setting of each of your teaching areas. Are there intended or unintended messages given through the décor, materials, and organization of the room? How well do you feel the physical environment contributes to student learning?

2. Ask your cooperating teacher(s) about his or her background(s) and give me a short description of his or her past teaching and musical experiences. Discuss your first impressions of the members of each class in general. What questions come to mind as you observe your classes and your cooperating teacher(s)?

There is quite a bit to take in and make sense of this week. Take notes as you go through the day and write about your first impressions. What is the overall emotional environment of the school and classes you observe? Would you feel safe, comfortable, excited, nervous, etc. if you attended this school?

**Week Two:**
Become familiar with as many students as possible and their corresponding classroom teachers. Learn their names and use them as you work with the class, see them in the hallway, or have other contact with them. Make a concerted effort to memorize as many student names as possible. You may want to find tricks to help with this. Photographs and seating charts may help!

Discuss ways in which you assisted the teacher through sectionals, microteaching, warm-ups, or even taking the class for a short amount of time. How did you do as a teacher? What were your strengths and weaknesses?

**Week Three:**
Take time to discuss special learners with your cooperating teacher(s). Find out which students have special needs and how you might best help them learn. Locate student IEP’s (often in the counseling office or main office) and find out what methods the parents, administrators, and past teachers recommend to help each of these students learn best. How can you make accommodations for their individual needs in the music classes? Do not be surprised if your cooperating teacher is not familiar with these processes. You must complete this assignment even if he/she has never located the IEP’s him or herself. Do not accept “these are confidential” as a response from the school personnel. This is a licensure requirement and you must be able to read these files.

**Week Four and beyond:**
Write freely about your observations, thoughts, and ideas. How does it feel to work with these age groups, classes, instrumentation, etc.? What are some positive and negative challenges you face at this time? Describe any anecdotal incidences that stood out for you this week. Be
prepared to discuss these with your colleagues. The remainder of your journal writing
assignments throughout the full-time student teaching in winter term will take this form. Free
write about what matters the most to you and why. Describe small successes and failures.

**Things to do:**
- Before you leave, be sure to discuss potential work sample projects with your cooperating
teacher(s).
- Plan the dates you will be returning to observe and teach your courses.
- Plan the dates you will be teaching your work samples and if possible, plan the concepts
you will teach or the music you will use. If it’s too soon for this, make arrangements to
return to the school later in the fall to make these decisions.

Please send your journals via electronic mail to:
Tina Bull: tina.bull@oregonstate.edu

**Excerpts from Previous Journals as Examples**

*Here are some short examples of real journal excerpts that demonstrate different kinds of
reflective thinking:*

I find it very fascinating to watch the different developmental levels of the students, but one
certainly stands out. Her name is Susan and I’m not certain what her disability is. She doesn’t
talk, and she has a full set of “Care Bears” that she has to set up on a music stand before she can
participate in the class. The teacher was playing a recording of kids’ songs. In the background
there were tempo blocks playing. So he went over to the cabinet and got his set for the kids to
play. Getting these kids to do any movement like this is a huge challenge. Susan kept a steady
beat and she changed back and forth from low to high-pitched blocks just like the recording. The
teacher just had to get her started. Then she did the rest of the song by herself in time, on the
correct blocks. I was floored. I learned several things from this, but the most important thing I
believe is not to underestimate kids, any age, any background, and with or without any
capability.

Something I’ve noticed at both schools is that many of the girls try very hard to be “beautiful”
and accepted socially. From the styles of clothing, including how much or how little they’re
wearing, to the heavy use of make-up, it is obvious that these females feel pressure from their
peers to appear the way they do. The boys, on the other hand, seem to care much less about
these things.

It is interesting to compare a teacher going on her 25th year with a teacher who is starting his
first year. Their classes are very different. Needless to say, the experienced teacher’s class is
much more attentive!

What really strikes me is the differences in physical maturity between middle school boys and
girls. Some of the seventh and eighth grade girls look and dress as old and older than some of
the high school sophomores and juniors. The rest of them are still very much children.
To be a fine conductor I must redefine myself in terms of directing whatever musicians are before me. The energy and emotional content I wish to convey is good, but above all, I must be perceived as confident. I believe that I will continually have to assess and reassess what it is to be a conductor.
Professional Internship   3 - 12 credits

This course consists of a supervised student teaching experience at a variety of public school levels. The student works closely with an experienced cooperating teacher, accepting the professional responsibilities of teaching.

Prerequisite

Admission to the Pre-Professional or Professional Teacher and Counselor Education Licensure Program in music education.

Students with disabilities: Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 541-737-4098.

Student conduct: Please visit this website to read and assimilate Oregon State University’s expectations for student conduct. Through enrolling in this course, you agree to the terms set forth in this document: http://oregonstate.edu/admin/stucon/achon.htm

Application to the Knowledge Base

This teaching experience is the culmination of the student teacher’s integration of the subject matter, learners, schools, curriculum, pedagogy, and pedagogical content knowledge. The student takes responsibilities for planning, teaching, assessing, and reflecting upon his or her prepared work samples. In addition, the student participates in other professional activities, such as parent conferences, faculty meetings, and concert performances.

Objectives

The primary goal of this course is for the student teacher to assume full-time supervised teaching responsibilities while reflecting upon his or her growth, planning for future lessons, and evaluating outcomes of teaching. Students will effectively integrate their understanding of music,
the students, the school environment, the curriculum, and music teaching methodologies to have a positive effect on learning.

**Abbreviated content outline:**

1. Plan instruction that supports student progress in learning and is appropriate for the developmental level.
2. Establish a classroom climate conducive to learning.
3. Engage students in planned learning activities.
4. Evaluate, act upon, and report student progress in learning.
5. Exhibit professional behaviors, ethics, and values.
6. Participate in professional activities beyond the classroom, including parent conferences, faculty meetings, and other school events.
7. Plan and participate in school music performances or “informances.”

**Methods of Instruction**

Students will work full-time at an assigned public school site with a cooperating teacher. They will learn through observation, planning, teaching, self-reflection and evaluation, and interaction with students. Cooperating teachers and supervisors will provide systematic feedback and suggestions for improvement. Students will engage in weekly journal writing for self-reflection. In addition, students will meet with their peers and faculty weekly in a small group setting to discuss their problems, progress, successes, and questions.

**Structure of Professional Internship**

1) Students will complete four to five weeks of a full-time Professional Internship beginning in the fall when public school teachers report to school and ending when fall term courses begin at Oregon State. Students commit to attending all professional functions that their cooperating teachers are required to attend, including open houses, professional development days, and parent orientation to music programs during this time period.

a. Students may or may not be evaluated once by a university supervisor during their final week of the fall internship. They will receive weekly formal and informal evaluations by their cooperating teachers, culminating in a final evaluation at the end of the fall internship. If the student is not formally evaluated once during the fall, he or she will have six evaluations during winter term student teaching.

b. Students will enroll in three credits for Fall Student teaching.

2) Students will complete eleven or twelve weeks of a full-time Professional Internship beginning on the first day teachers report back to school in January, and ending at Spring Break. Students commit to full-time work at the school, with a minimum of three weeks of full-time teaching responsibilities.
a. Students will be evaluated by a University Supervisor at least five times during the winter part of the Professional Internship, or approximately once every two weeks. Cooperating teachers will provide formal and informal evaluations weekly, as well as a final evaluation during the last week. At least two evaluations will include the University Supervisor, Cooperating teacher, and the student meeting together.

b. Students will enroll in ten to twelve credits for Winter student teaching.

Specific Evaluation procedures

The student teacher is evaluated through documentation of lesson plans, videotapes and live observances of teaching, work samples, portfolio materials and revisions, observed teaching episodes, self-evaluations, and professional interactions with others. Four formal observations will take place during winter term with a written evaluation during each. These will be reviewed in person with the student. In addition, two 3-way formal evaluations will take place during winter term between the student, the cooperating teacher(s), and the university supervisor. The results of these written evaluations will also be shared with and collected by the student. Students must be careful to keep these evaluations all term and make them available for the university supervisors to read when they visit the classroom to complete a formal observation. In addition, the cooperating teacher(s) must also write one formal evaluation of the student teacher per week. Students must also keep copies of the cooperating teacher evaluations to share with the university supervisors. At the end of winter term, each student teacher must submit a copy of every written evaluation to be kept in the office of the music education coordinator for licensure review.
Responsibilities of TSPC:
In 1973, the Teacher Standards and Practices Commission became an autonomous body. It was created amid demands across the nation that educators police their own ranks. As a result, one of the statutory responsibilities of TSPC is to maintain professional Standards of Competent and Ethical Performance of Oregon Educators. These Standards can be found in Oregon Administrative Rules, Chapter 584, Division 020. Approximately 200 discipline cases are investigated by the Commission each year.

What is a Competent and Ethical Educator?
The competent educator demonstrates:
- Knowledge and use of curriculum and instruction to meet the needs of all students;
- Ability to provide a climate for students that is conducive to learning and respects the rights of all persons without discrimination;
- An understanding of students and ability to establish and maintain good rapport and assist the growth of students;
- Ability to work effectively with students, staff, parents and community.

The ethical educator demonstrates:
- A willingness to accept the requirements of membership in the education profession;
- A willingness to consider the needs of the students, the district and profession.

What is a Culturally Competent Educator?
The competent educator demonstrates:
- Capacity to promote equity of student access and outcomes;
- Advocacy for social justice;
- Awareness of laws and policies affecting learners;
- Creates a respectful and collaborative environment;
- Ability to navigate conflicts around race, ethnicity, religion, class, and language in a safe and productive manner;
- Ability to work collaboratively with students, staff, and parents from diverse racial, ethnic, religion, class and language background;
- Demonstrates respectful and welcoming verbal and non-verbal interaction skills.

What is the Responsibility of the Superintendent? OAR 584-020-0041(2)
The district's chief administrator must report to TSPC within 30 days when, after appropriate investigation, the chief administrator reasonably believes that an educator has violated standards by committing acts of gross neglect of duty or gross unfitness.

What is Gross Neglect of Duty? OAR 584-020-0040(4)
Gross neglect of duty is any serious and material inattention to or breach of professional responsibilities. Some examples of Gross Neglect of Duty are: unreasonable physical force against students or fellow employees; sexual conduct with a student; appearing on duty or at any district-sponsored activity while under the influence of alcohol or any controlled substance; knowing falsification of any document or knowing misrepresentation directly related to licensure, employment or professional duties; knowing and unauthorized use of school computer equipment to receive, store, produce or send sexually explicit materials; knowing and willful failure of a chief administrator to report a violation of Commission standards; etc. See OAR 584-020-0040(4) for additional examples of Gross Neglect of Duty.

What is Gross Unfitness? OAR 584-020-0040(5)
Gross unfitness is any conduct which renders an educator unqualified to perform his or her professional responsibilities. Conduct constituting gross unfitness may include conduct occurring outside of school hours and off school premises when such conduct bears a demonstrable relationship to the educator's ability to fulfill professional responsibilities effectively. Some examples of Gross Unfitness are: fraud or misrepresentation; conviction of violating any federal, state, or local law; violation of a term of probation imposed by a court; admission of or engaging in acts constituting criminal conduct, even in the absence of a conviction; etc. See OAR 584-020-0040(5) for additional examples of Gross Unfitness.

What Happens When TSPC Receives a Complaint? ORS 342.176
- TSPC conducts an investigation to determine whether or not the allegation(s) is factual.
- The educator is notified of the complaint and encouraged to respond to the allegation(s).
- The Commission considers the Preliminary Investigation report and determines whether or not there is sufficient cause or evidence to charge the educator with a violation of TSPC Standards.
- The Commission may dismiss the complaint for lack of sufficient cause; or
- Enter into a settlement agreement with the educator (Order of discipline); or
- TSPC may inform the educator of charges and of an opportunity for hearing

What Happens When the Educator Requests a Hearing? ORS 342.177(1)
The Commission is represented by legal counsel from the Attorney General's Office. The educator may be represented by an attorney. Hearings are conducted by an Administrative Law Judge. Based on evidence presented at the hearing, the Administrative Law Judge makes a recommendation to the Commission regarding whether the educator has engaged in unprofessional conduct. The Administrative Law Judge submits a Proposed Order to the full Commission. The Proposed Order is advisory to the Commission which is voted on in public session.

What Sanctions May the Commission Impose? ORS 342.175(2) and ORS 342.177(3)
By law, the Commission must permanently revoke or deny a license to educators who are convicted of crimes listed in ORS 342.143 (sex-related crimes including prostitution). In other cases, the Commission may revoke, suspend, issue a public reprimand, or place an educator on probation depending on the facts and circumstances of the case.

What are the Factors for Imposing Disciplinary Sanctions? OAR 584-020-0045
· If the misconduct or violation is an isolated occurrence, part of a continuing pattern, or one of a series of incidents.
· The likelihood of a recurrence of the misconduct or violation.
· The educator's past performance.
· The extent, severity, and imminence of any danger to students, other educators or the public.
· If the misconduct was open and notorious or had negative effects on the public image of the school.
· The educator's state of mind at the time of the misconduct and afterwards.
· The danger that students will imitate the educator's behavior or use it as a model.
· The age and level of maturity of the students served by the educator.
· Any extenuating circumstances or other factors bearing on the appropriate nature of a disciplinary sanction.

What Happens When an Order is Adopted by TSPC? ORS 342.203
The educator, the educator's school district and the complainant are notified. The Commission maintains records of all disciplined educators. Annually, the list of sanctioned educators is posted on the TSPC Website. When an Order is adopted, it is reported to the National Association of State Directors of Teacher Education and Certification (NASDTEC) which maintains a national list of disciplined educators.

What Can Educators Do To Avoid Complaints Being Filed With TSPC?

Think about your interaction with students.
· Do you fail to maintain professional physical and emotional boundaries with students?
· Do you flirt with students?
· Do you discuss your personal life with your students?
· Do you telephone students or send emails of a personal nature?
· Do you close your classroom door if you are talking to a student alone?
· Do you transport students in your personal vehicle?
· Do you fail to inform your supervisor and refer to a counselor any student who may have a romantic attachment to you?
· Do you buy gifts for students?

Think about your knowledge of state law, school policies and procedures.
· Do you know the laws, district policies, school rules and your rights?
· Do you know the Oregon child abuse reporting law ORS 419B.010?
· Do you know the policies in your school regarding the proper handling of money and finances?
· Do you have clear behavioral management rules?
· Do you know about corporal punishment laws ORS 339.250 and district policies?
· Do you know about confidentiality requirements?
· Do you know your district’s Acceptable Use Policy regarding technology, including computers, e-mail and internet access.

Think about your reputation in the community.
Do you maintain a professional reputation in the community and school district?
Do you communicate with parents and document that communication?
Do you engage in behavior in the community that students may use as a positive model?

"If I could take back those five minutes…"
From TSPC case files

Use of school computer equipment to receive, store product or send sexually explicit materials OAR 584-020-0040(4)(q)
Educator used classroom computer to access sexually explicit materials on the Internet. Educator downloaded sexually explicit materials, copied materials on school equipment and distributed to other staff.
Sanction: 90 days suspension, special conditions for reinstatement and 2 years probation upon reinstatement

Knowing misrepresentation directly related to licensure OAR 584-020-0040(4)(c)
On TSPC Application for renewal of licensure Educator failed to report a criminal conviction (Assault IV).
Sanction: Application denied/right to apply suspended for 128 days, reinstatement requires anger management evaluation, 2 years probation (requiring treatment/counseling if referred by evaluator)

Any sexual conduct with a student OAR 584-020-0040(4)(f) and OAR 584-020-0040(5)(c)
Educator engaged in sexual behavior with a high school student in the Educator’s home. Educator pled guilty to the crime of Official Misconduct and was convicted.
Sanction: Revocation

Appearing on duty or at any district-sponsored activity while under the influence of alcohol OAR 584-020-0040(4)(g)
Educator serving as athletic director attends sports events after consuming alcoholic beverages on two separate occasions. Educator required to enroll in an alcohol treatment program as a part of settlement agreement with TSPC.
Sanction: Public reprimand and 4 years probation (with special conditions requiring educator to continue alcohol treatment plan and submit progress reports every 6 months to Executive Director)

Conviction of violation of any federal, state, or local law OAR 584-020-0040(5)(c)
Educator convicted of Driving Under the Influence of Intoxicants. Educator required by court order to complete alcohol treatment program.
Sanction: Public reprimand and 4 years probation (with special conditions requiring educator to abstain from consumption of alcohol, submit progress reports every 6 months to Executive Director and continue alcohol treatment plan)

Failed to refrain from exploiting professional relationships with any student for personal gain, or in support of persons or issues. OAR 584-020-0035(1)(b)
Educator exploited her professional relationship with a student to promote her own religious issues. Educator repeatedly communicated with a student suffering from an illness that religious faith would be the source of healing for her condition. Sanction: 6 months suspension, special conditions for reinstatement and four years probation upon reinstatement.

[072904]

http://www.tspc.state.or.us/pub.asp?op=0&id=6