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THE CRANE SCHOOL OF MUSIC
STUDENT TEACHING HANDBOOK
MUSIC EDUCATION

CRANE
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The Crane School of Music • SUNY Potsdam



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Dear Colleagues:

Welcome to the student teaching experience and best wishes to all for a beneficial and satisfying time devoted to continuing professional development.

Tradition and Innovation. *Our tradition of innovation at The Crane School of Music inspires students, alumni, faculty, and administration to excellence in music teaching. In our time and place, we apply fundamental principles that our founder Julia Etta Crane established: We are at our best when we recognize the needs of the changing world around us and act responsibly through innovation. It is with your help that the tradition of acting responsibly, through innovation, continues.*

Student Teachers. *We know that many important opportunities await you as you grow toward music teacher independence. Now is the time to initiate those first conversations about personal teacher learning goals with your Cooperating Teacher. Now is the time to link your campus learning to your learning in your school placements. Share your interests and strengths with your Cooperating Teacher and discuss how you can implement these into your lessons within the framework of your host school.*

Cooperating Teachers. *We appreciate your leadership and service as mentors. We understand the time, intellectual commitment, and trust in sharing students that this undertaking requires. We are delighted that you have agreed to be a partner in helping preservice teachers build bridges between their learning on campus and their learning in the schools.*

University Facilitators. *In addition to facilitating the practical processes that serve to connect student teachers and Cooperating Teachers, we rely on your help to reaffirm, support, and promote key ideas that student teachers have gathered from their music education classes at Crane.*

Curiosity, Experimentation, and Critical Reflection: *As we prepare to embark on the student teaching experience, there are several goals we might share as collaborators focused on continuing growth and development and as partners in a process of innovation. Among those goals are the cultivation of curiosity, experimentation, and critical reflection. Collectively, these three dispositions toward professional development are likely to serve everyone's learning now and in the future.*

Describing and Enacting Pedagogy: *In preparation for student teaching, music education faculty on the Potsdam campus have been using the dispositions of curiosity, experimentation, and critical reflection to help students learn how to create positive environments for learning, how to engage K–12 learners in musical activities, and how to deepen young students' understanding of the fundamental artistic processes involved in musical engagement. These three instructional ideas are a critical part of the Crane Teacher Performance Assessment and Portfolio (Crane Portfolio-TPA) program required by the Crane School of Music and New York State. We have found the Crane Portfolio-TPA to be an excellent framework for helping young teachers understand pedagogy more deeply and for holding them more accountable for articulating what they know and can do and how well they know and can do it.*

Standards, Inquiry, Problems, and Projects: *The National Standards (NCAS, 2014) and New York State Standards (NYSED, 2017) are designed to engage students in the key artistic processes of creating, performing,*

responding, and connecting. These standards encourage unit and project-based instruction and focus on questioning techniques and problem-solving. These orientations for guiding future music teachers—along with the musical competencies the student teacher brings—can be used as a foundation in the work that facilitators, Cooperating Teachers, and student teachers accomplish together. These are teaching strategies we are encouraging as part of a contemporary music teacher’s instructional repertoire.

Mentoring. *We trust Cooperating Teachers and University Facilitators will be able to provide the necessary guidance for student teachers to enact these ideas in the classroom.*

Cooperating Teachers—*As these future music educators transition from preservice teachers on campus to preservice teachers in the classroom, we are grateful that you will be mentoring and assessing the direction in which they will be heading.*

University Facilitators—*We are appreciative that you will be creating important learning opportunities and conditions that will support meaningful teacher learning in the service of student learning.*

Student Teachers—*We believe you will become dedicated, professional music educators by applying what you have learned on campus as you engage with insights from University Facilitators, Cooperating Teachers, peers, and students.*

Sincerely,

The Music Education Department of The Crane School of Music

“If music holds its place in the public schools, it must meet the demand of the children. What is this demand? It is a demand for the power and the means of expressing themselves.”

— Julia Etta Crane, founder of The Crane School of Music



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Introduction

The purpose of this handbook is to support student teachers' learning during the student teaching experience. This experience, like all clinical practice, is primarily a *learning experience* and is built on ideas and strategies congruent with the educational philosophy of the music education faculty of The Crane School of Music. Our primary mission is to advance excellence and equity in music teacher preparation and to prepare excellent beginning teachers for the nation's PREK–12 schools.

The perspectives and learning goals of the Music Education Faculty, Student Teachers, Cooperating Teachers, and University Facilitators are mutually interactive, with each member of the team working toward a common purpose of music teaching excellence and the equitable provision of music education for the nation's schoolchildren. To that end, this handbook assists all team members in achieving two key aims in the mission of music teacher education at The Crane School of Music and two aims required for accreditation from the Council for Accreditation of Educator Preparation (CAEP, 2018):

1. Development and possession of pedagogical content knowledge, and
2. Provision of effective partnerships and high-quality clinical learning experiences.

Pedagogical Content Knowledge. We believe that a central aim in music teacher education is to help candidates develop a deep understanding of the critical concepts and principles associated with musical learning and to use teaching practices that enable all students in P–12 schools toward attainment of lifelong music engagement and university entry readiness (CAEP, 2018, Standard 1).

Partnerships and Clinical Learning Experiences. We believe that “effective partnerships and high-quality clinical practice are central to preparation so that candidates develop the knowledge, skill, and professional dispositions necessary to demonstrate positive impact on all P–12 students' [musical] learning and development” (CAEP, 2018, Standard 2).

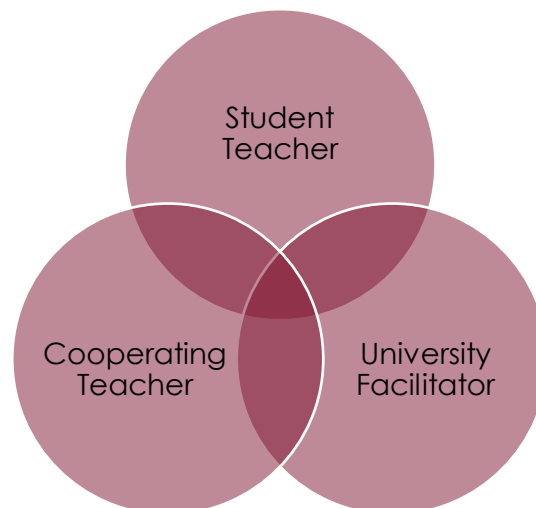


Figure A Interdependence of Stakeholders in Student Teacher Learning

The Venn diagram in Figure A captures graphically the interdependence and relationships that exist among a student teacher, a Cooperating Teacher, and a University Facilitator. A successful student teaching experience is dependent on the active engagement of all, especially the student teacher. This active engagement is enabled through the mentoring, guidance, and cooperation of an exemplary music teacher. The University Facilitator creates partnerships and learning opportunities and is responsive to the needs of the Student Teacher and Cooperating Teacher. They help to ensure that all parties align with the policies, expectations, and procedures set in place by The Crane School of Music. Together each is a key stakeholder in the student teaching experience. Together, each forms an interdependent partnership where each learns from the other and each teaches the other, resulting in a greater synergy than what could be accomplished by going at it alone, or by following the dictates of master-apprenticeship formats, or merely complying with requirements.

How to Use this Document

Collectively, each chapter has been framed to:

- Ensure that educational theory and practice are linked.
- Maintain coherence across clinical (student teaching) and academic components of student teacher learning.
- Provide a choice of mentoring and candidate learning experiences centered on collaborative relationships and focused on continuous improvement of a candidate's learning.
- Serve as a foundational reference toward advancing equity and excellence in music teacher preparation (CAEP, 2018).

Cooperating Teachers and University Facilitators:

- See each chapter as a resource that you can draw upon at any time while working with a student teacher.
- Identify one or more chapters to use as a focus for structuring conversations with a student teacher.
- Use the evaluation tools to identify a student teacher's strengths and to drive conversations about improving teaching.
- Use the documents, evaluation tools, and information in the appendices to assist with the logistics of hosting a student teacher and fulfill institutional requirements for being a successful Cooperating Teacher and mentoring student learning.

Student Teachers

- Study each chapter and use the ideas in them to inform your thinking during your student teaching experience. Topics found in the handbook are both valuable and useful in creating and reflecting on your *Crane Portfolio-TPA* assignments.
- Chapters 1 and 2 are especially helpful for
 - connecting theory, practice, and context
 - using shared narratives and critical reflection to help tell your story and to document students' musical and intellectual growth
- Use the evaluation forms in the appendices as a starting point for discussions with either the Cooperating Teacher or University Facilitator about specific ways to harness your strengths and strategies for addressing areas for improving your practice or conceptually understanding.

Handbook Organization

Chapter 1	<p>Connecting Educational Theory, Practice, and Context. This chapter focuses on connecting theory to practice and provides information on how exemplary Cooperating Teachers facilitate student teachers’ understandings of how educational theory works in particular school music programs. A set of teaching and learning principles developed throughout each Crane student teachers’ undergraduate years is included for your use and integration. Specific strategies that can be used in the classroom are provided to help develop a sophisticated understanding of the role context plays in teaching.</p>
Chapter 2	<p>Shared Narratives and Critical Reflection. This chapter focuses on ideas for how Cooperating Teachers and Student Teachers can leverage their personal stories to help them to become effective teachers. A great deal of learning and a lot of our personalities and identities are wrapped up in stories we tell ourselves and stories others tell us. This chapter provides ideas for developing critical reflection.</p>
Chapter 3	<p>Mentoring. This chapter discusses mentoring and describes what good mentoring is and how to do it well. Several mentoring models that can be used during the student teaching experience are reviewed. These models reflect an emphasis on co-teaching, collaboration, and educative mentoring and highlight the need for the student teaching experience to be primarily a learning experience. Specific strategies related to each model are provided.</p>
Chapter 4	<p>Developing Collaborative Relationships. This chapter focuses on creating a collaborative model of working and learning among all participants involved in student teaching. Student teaching is a time for exploration, growth, and discovery—primarily for the teacher candidate— but in reality for all participants. Specific strategies that exemplary Cooperating Teachers use to facilitate collaborative working relationships are provided.</p>
Chapter 5	<p>Evaluating Student Teacher Learning. This chapter is dedicated to the role assessment plays in evaluating Student Teacher growth and development. A brief overview of how formative assessment guides the process and how standards and principles function as frameworks in assessing growth and development is provided. Specific evaluation requirements are discussed.</p>
Chapter 6	<p>Connecting Campus Learning to Field-Based Learning. This chapter guides University Facilitators and Student Teachers through a process of connecting “campus learning” with “student teacher learning.” Throughout this chapter, activities and discussions are presented as topics for seminars and to aid in the development of the Crane Portfolio-TPA.</p>

Chapter 1

Connecting Educational Theory, Practice, and Context

This chapter focuses on connecting theory to practice and describes how exemplary Cooperating Teachers facilitate Student Teachers' understandings of how educational theory works in particular school music programs. A set of teaching and learning principles developed throughout each Crane Student Teachers' undergraduate years is included. Crane Student Teachers are very familiar with these principles and view music teaching and learning through these ideas. Table 1.1 provides information on how exemplary Cooperating Teachers facilitate Student Teachers' understanding of how to connect education theory to practice.

Table 1.1 How Cooperating Teachers Connect Education Theory to Practice

What CTs do:	How CTs do it:
Understand how principles function in teaching and learning	
Create educational experiences for their students that are informed by educational theories and principles of learning.	Identify foundational ideas and practices to focus STs' attention on how to plan, instruct, and assess learning using key aspects of principles.
Optimize student thinking and use principles when planning	
Create and use strategies with STs and provide feedback drawn specifically from educational theory to help student teachers learn how to teach.	Model principles "in-action"; ask STs to apply principles. Initiate conversations about options, resources, decisions, and instructional challenges.
Structure learning and approach student learning as problem solving	
Help their students, as well as STs, develop the ability to solve problems in teaching instead of simply giving them solutions.	Problematize STs' teaching away from <i>transmission</i> (telling) toward <i>transactional</i> (posing questions) teaching. Redirect STs' thinking away from <i>decontextualized</i> teaching toward <i>contextualizing</i> teaching.

Principles of Teaching and Learning

A key responsibility of Cooperating Teachers and University Facilitators is helping Student Teachers understand that music teaching is driven by principles. The set of principles found in Table 1.2 can help Student Teachers connect theory and practice. As you work with Student Teachers, know that they have been using these principles to guide their work in methods, practices, and practicum courses throughout their university experience. Help Student Teachers use these principles throughout their planning, instruction, assessment, and reflection on teaching.

Table 1.2 Principles of Teaching and Learning

Principle	Description
Artistic Literacy	Artistic literacy is the knowledge and understanding required to participate authentically in the arts. It emerges out of mindful engagement that involves imagination, investigation, construction, and reflection (NCAS, 2014; NYSED, 2017).
Analysis of Student Learning and Assessing Quality of Musical/Educational Experiences	When assessing both musical and educational qualities of teaching and learning experiences in students’ music education, the following criteria are useful guidelines: Generativity —creating a need to know through meaningful learning experiences Vibrancy —providing both minds-on and hands-on learning experiences Residue —developing a positive and affirming sense of achievement through meaningful experiences (Campbell, Thompson, & Barrett, 2021).
Creating a Positive Learning Environment	Developing appropriate practice involves teachers meeting children where they are—both as individuals and as part of a group—and helping each child meet challenging and achievable goals (NAEYC, n.d.). To create positive and inclusive environments for learning, effective teaching mindsets involve: <ul style="list-style-type: none"> • empathy and an understanding of the components of intrinsic motivation, • student self-worth and self-efficacy, and • the need for student self-determination and autonomy (Brooks & Goldstein, 2007).

<p>Engaging Learners</p>	<p>Subject Matter Competencies—To develop competency in music, learners must:</p> <ul style="list-style-type: none"> • have deep foundational knowledge, • understand facts, concepts, and skills in the context of a conceptual framework, and • organize knowledge in ways that facilitate retrieval and application (Bransford et al., 2000). <p>Music Structure, Context, and Skills—To use knowledge to organize musical structure and context, learners need help in:</p> <ul style="list-style-type: none"> • constructing perceptual skills, • practicing skill, • reflecting on the use of skills, and • placing skills in context (Boardman, 2002, Wiggins, 2015). <p>Musical Concepts and Contexts—To develop understanding of musical dimensions such as timbre, pitch, rhythm, or form; learning experiences must:</p> <ul style="list-style-type: none"> • move from whole to part, • develop the ability to perceive sound in relation, and • proceed from the concrete to the abstract (Boardman, 2002).
<p>Deepening Learning</p>	<p>To lay a foundation for abstract thinking, learners need experiences in:</p> <ul style="list-style-type: none"> • comparing and contrasting, • describing and summarizing, • representing non-linguistically, • cooperative decision making, • predicting, and • responding to questions within frameworks (Bransford et al., 2000).
<p><i>Note:</i> These principles correlate to NYS Teaching Standards 1, 2, 3, and 4 of the Crane Portfolio-TPA that NYS Certification requires.</p>	

Connecting Practice with Context

Exemplary teachers know that teaching is much more than direct instruction or delivering instruction to students. Instead, exemplary teachers work *with* students—meaning they are savvy about building relationships with students and negotiating content, aims, and purpose, while still creating vibrant musical experiences that are informed by principles of teaching and learning. Exemplary teachers also understand the importance of integrating student learning into larger contexts in which teachers and students find themselves. Experienced teachers often use the metaphor “surround” to refer to all the influences that affect teaching and learning. They know that the surround or context includes attention to and sensitivity to students’ backgrounds, situations, circumstances, and environments.

How can Student Teachers learn to be attentive and sensitive to that “surround” in becoming an effective educator?

Table 1.3 provides information on how Cooperating Teachers can develop Student Teachers’ understanding of the complexity that different contexts present.

Table 1.3 How Cooperating Teachers Connect Practice to Different Contexts

What CTs do:	How CTs do it:
Relate goals and content to different contexts	
Help STs learn how educational goals and objectives differ among types of schools (urban, suburban, rural, different communities) and students (grade levels, abilities of students, etc.).	Guide STs into investigations about communities and assist in creating learning experiences responsive to students’ interests and circumstances.
Work with idiosyncrasies	
Consider STs’ strengths and weaknesses to help them create a unique teaching style.	Observe and draw attention to STs’ behaviors and ways of thinking that influence their interactions with students; initiate conversations with STs about perceived and observed strengths and areas for growth.
Understand the influences of social roles	
Understand STs’ social identities (race, class, gender, sexual orientation, special needs) and their impact on becoming teachers in the specific “surround” of their school.	Discuss and be sensitive to STs’ beliefs and conceptions regarding social identities and examine identity representations in musical works and classrooms.
<p><i>Note:</i> These principles correlate to NYS Teaching Standards 1 and 4 of the Crane Portfolio-TPA that NYS Certification requires.</p>	

Chapter 2

Shared Narratives and Critical Reflection

Chapter 2 addresses the topic of narrative—connecting Student Teachers and Cooperating Teachers through sharing experiences and the development of shared stories.

How can music teachers draw upon personal stories and experiences to enhance students’ musical learning? How can mentor teachers use stories to help novice teachers learn to teach? Humans are storytelling creatures; they learn from and are influenced by stories. All our cultural lives, which includes our learning, our personalities, and our identities are wrapped up in stories—stories we tell ourselves and the stories others tell us. This chapter contains ideas on how Cooperating Teachers and Student Teachers can incorporate their personal narratives to help them be excellent and better teachers.

Table 2.1 How Cooperating Teachers Encourage Use of Narratives

What CTs do	How CTs do it
Draw upon, strengthen, and analyze STs’ previous school experiences	
<p>Understand STs’ previous experiences as a student and teacher and what they consider an effective teacher.</p> <p>Use knowledge about their STs’ personal stories to help STs strengthen and visualize their teaching.</p> <p>Understand STs’ concerns and fears related to confidence and classroom management.</p>	<p>Share CTs’ own professional experiences and influences.</p> <p>Ask STs to investigate which personal narratives influence their own and other teachers’ teaching.</p> <p>Ask STs to articulate their concerns and help STs develop an action plan for addressing these.</p> <p>Connect back to the CTs’ experiences and how these experiences helped them to shape their management plan.</p>
Recognize and work with emotional dimensions of teaching	
<p>Know about how STs feel emotionally about their teaching.</p> <p>Help them be aware of their emotions and encourage them during challenging times.</p>	<p>Acknowledge and empathize with STs’ feelings.</p> <p>Include role playing and refocusing activities to help STs regain balance or feel more confident in dealing with difficulties.</p>

Promoting Conversation

Student Teachers often state that they value the opportunity to have purposeful conversations with their Cooperating Teachers. They appreciate talking about educational philosophies, ideas, and effective practices, student interests, etc. Specifically, Student Teachers want to talk about teaching effectiveness in terms of resources and practices that they can use to address their teaching weaknesses. We know that frequent and purposeful conversations help Student Teachers create a more integrated professional identity and connection to a school and the surrounding community.

We also know that Student Teachers may be hesitant to initiate conversations or reticent to speak on a whole range of issues or ideas. This is due to what many Student Teachers perceive to be “power differentials” that exist between more experienced educators and themselves. Recognizing that Student Teachers may be reluctant to strike up a conversation, Cooperating Teachers and University Facilitators can help by initiating conversations.

Conversations focusing on the ideas in Table 2.2 can be facilitated so that Cooperating Teachers, University Facilitators, and Student Teachers can talk collectively or in partnerships.

A primary goal for productive conversations is to develop a sophisticated understanding of how the following ideas affect teacher thinking, planning, instruction, rehearsals, assessment, and interactions with students and other professionals.

Table 2.2 Devices and Ideas to Promote Educationally Purposeful Conversations

Idea	For Example
Timelines	memorable moments
Histories	family stories, musical stories
Autobiographies	significant people, places, events
Guiding Metaphors	teacher as gardener, curriculum as journey, thinking like an assessor
Concerns-Actions-Plans	concerns about self, about teaching tasks, about impact on students’ learning
Instructional Devices	discovery learning, collaborative grouping, thematic curriculum design, peer teaching, culturally relevant pedagogy, etc.
Successful/Unsuccessful Teachers	habits, priorities, views of learners
Memorable Moments	musical, educational, trips, accomplishments

Social Identities	only child, privileged, working-class
Musical Identities	listener, pianist, rapper, jazzer
Emotions	stress, “flow” moments, coping strategies
Stereotype	racial, sexual, cultural, gender characterizations
Sociocultural Issues	multilingualism, social justice, sorting & selecting, tracking, homophobia, etc.

Cultivating Critical Reflection

Reflection is an indispensable component of lifelong learning and growth. In learning to teach, reflection is conceptualized as a thought process focused on what has happened, why it happened, and how future actions can be made different or better. Although reflection occurs almost automatically as a matter of daily living, critical reflection in teaching is a cultivated skill. Reflective teachers also cultivate that skill with students, encouraging them to become more thoughtful, independent learners. The most powerful reflection leads toward well-informed action when framed around topics with a specific purpose. How can critical reflection be cultivated among Student Teachers?

Table 2.3 How Cooperating Teachers Cultivate Critical Reflection

What CTs do	How CTs do it
Analyzing/critiquing Cooperating Teacher’s practice	
Allow and encourage STs to ask questions about the Cooperating Teacher’s teaching that are analytical and critical.	Initiate discussions about curricula, procedures, and personalities during meeting times. Seek out information about STs to begin conversations and give teaching suggestions based on the ST’s and CT’s histories and influences.
Analyzing/critiquing Student Teacher’s practice	
Encourage STs to generate critical questions about their teaching. Encourage STs to generate questions about their teaching, focused on specific and emergent issues.	Establish regular procedures and routines to focus STs’ pedagogical thinking around improvement in the areas of student engagement, learning outcomes, and subsequent planning.

Framing Critical Reflection for Optimal Student Teacher Learning

Table 2.4 presents some strategies for engaging in pedagogical discussions that promote reflection using grouping as the primary framing device. Specific topics are offered as suggestions within each group frame. Together these frames function as “reflective situational prompts.”

Table 2.4 Reflective Situational Prompts

How to Frame Pedagogical Discussions	
In Groups	<p>Use journaling to record individual thoughts.</p> <p>Use discussion about experiences within cohort groups.</p> <p>Focus discussion on teaching skills and perceived impact on P–12 students.</p>
Between Student Teacher and Cooperating Teacher	<p>Encourage STs to initiate a discussion focused on STs’ current/immediate experiences or observations in the classroom:</p> <ul style="list-style-type: none"> • Use specific circumstances and issues. • Ask ST to articulate his/her thinking process. • Guide ST toward generating questions or some form of inquiry that has the ST move toward deeper levels of reflection.
Among University Facilitator, Cooperating Teacher, and Student Teacher	<p>Set aside specific times to dialogue about the practices and ideas of university foundations and method courses and how they relate to successful student teaching:</p> <ul style="list-style-type: none"> • Discuss how to integrate “campus” learning into student teaching “field-based” learning. • Discuss the importance of planning, instruction, formative assessment, and reflection.

Chapter 3

Models for Mentoring

“...like teaching, good mentoring is a practice that must be learned.”

—Sharon Feiman-Nemser

Mentoring is most often defined as a professional relationship in which a more experienced or more knowledgeable person assists a less experienced or less knowledgeable person in developing specific skills, knowledge, and dispositions that enhance the less-experienced person's professional and personal growth. Student Teachers come to the student teaching experience wanting to learn from their Cooperating Teachers and University Facilitators. With their help, they hope to become excellent teachers, and they hope to be mentored well.

Good mentoring is:

- a learned practice guided by a conceptual understanding that a Student Teacher's learning is aimed at studying, understanding, and improving one's teaching.
- focused on growth and development that is at root *educative*.
- driven by curiosity and inquiry for both parties in the relationship.
- aimed at improving skills and practices to help candidate teachers help PreK–12 students achieve learning standards and life potentials.
- attitudinal—a manner of thinking, feeling, and behaving that reflects a cooperative spirit and a disposition to be intellectually engaged in teaching and learning.

What does it mean to mentor a Student Teacher well?

Mentoring well begins with learning how to build and sustain a strong professional relationship where the goals of good mentoring can be achieved. Mentoring well, despite its many manifestations, is driven by a set of core skills that mentors use to assist Student Teachers in

- reducing isolation and encouraging collaboration,
- developing inquiry and practicing critical reflection,
- focusing attention on student thinking and development,
- articulating curiosity and acting experimentally,
- being emotionally supportive.

What does good mentoring look like in practice?

Three models recommend themselves for putting into practice the ideas guiding good mentoring. These models reflect an emphasis on collaboration, co-teaching, and educative learning experiences.

Using the ideas in the models allow for a continuous process of exchanging ideas, thinking aloud with each other, talking about the reasoning behind decisions and viewing the relationship between the CT and the ST as an inclusive, welcoming, and shared experience. Although slightly different in conception, each model highlights the need for the student teaching experience to be primarily a learning experience and for the Cooperating Teacher’s role to be assistive, experimental, generous, and hospitable.

Collaborative Mentoring Model

The collaborative mentoring model is built on the work of Heck and Bacharach (2016) who define collaborative mentoring as two teachers (a Cooperating Teacher and a Student Teacher) “working together with groups of students, sharing the planning, organization, delivery, and assessment of instruction, as well as the physical space” (p. 28). Table 3.1 outlines the basic ideas of the Collaborative Mentoring Model

Table 3.1 Collaborative Mentoring Model

Collaborative Mentoring Model	
Rationale	<p>Master-apprenticeship models can sometimes impede Student Teachers’ deep understanding of teaching processes by over-concentrating on the direct application of predetermined models while reinforcing status quo thinking.</p> <p>Collaborative teaching is a co-teaching model designed to increase the amount and level of support a Student Teacher receives during the student teaching experience by equally sharing in the basic functions and responsibilities inherent in teaching.</p> <p>Although Cooperating Teachers have the unique opportunity to provide individualized modeling and coaching throughout the student teaching experience, they also are in a position to guide learning through conversation, joint planning, and joint teaching.</p>
Process Strategies	<p>In this model, mentoring occurs in the overall process of shared decision making in all aspects of the teaching process, as well as in the actual process of collaborative teaching.</p>

Co-Teaching Model

Co-teaching is defined as two teachers working together with groups of students and sharing the planning, organization, delivery, and assessment of instruction and physical space. The co-teaching model is applicable across all subject matters and instructional arrangements (i.e., rehearsal rooms, practice rooms, large classrooms, small groups within large classrooms, etc.). The model was developed by Heck and Bacharach (2011, 2016), the Teacher Quality Enhancement Center at St. Cloud University and funded by the U.S. Department of Education Teacher Quality Enhancement Partnership Program. Table 3.2 outlines the basic ideas of the Classroom/Rehearsal Co-Teaching Model.

Table 3.2 Co-Teaching Model

Co-Teaching Model	
One Teach, One Observe	<p>One teacher has primary responsibility while the other gathers specific observational information on students or the lead teacher. The key to this strategy is to focus the observation—where the teacher doing the observation is observing specific actions.</p> <p><i>Example:</i> One teacher can observe students for their understanding of concepts or musical problems in a rehearsal or classroom while the other leads.</p>
One Teach, One Assist	<p>An extension of One Teach, One Observe. One teacher has primary instructional responsibility while the other circulates to check for understanding, assists students with their work, or monitors students’ interactions with ideas.</p> <p><i>Example:</i> Although one teacher has the instructional lead, the person assisting can be the “voice” for the students when they do not understand or are having difficulties. The lead teacher circulates among students, asks questions, directs attention. The assisting teacher can pose questions to the lead teacher based on information gathered from students while circulating.</p>
Station Teaching	<p>The co-teaching pair divides the instructional content into parts. Each teacher instructs one of the groups, groups then rotate or spend a designated amount of time at each station—often an independent station used along with the teacher-led stations.</p> <p><i>Example:</i> One teacher might lead a station where students engage in a musical problem based on identifying rhythm patterns and their repetition throughout a piece, while the other teacher leads a station where students generate ideas for moving to or improvising with rhythm patterns.</p>
Parallel Teaching	<p>Each teacher instructs half the students. The two teachers use the same instructional materials using the same teaching strategy. The greatest benefit of this approach is the reduced student to teacher ratio.</p> <p><i>Example:</i> Both teachers are leading a “question and answer” discussion on specific popular hip-hop musical artists and the impact they have on contemporary musical participation and culture.</p>

<p>Alternative Teaching</p>	<p>One teacher works with students who have demonstrated understanding of a set of learning goals while the other teacher works with students who need additional information and/or materials or different problems to solve that helps them demonstrate their understanding.</p> <p><i>Example:</i> One teacher may work with students who need re-teaching a concept while the other teacher works with the rest of the students on an extension or application of the ideas in different contexts.</p>
<p>Team Teaching</p>	<p>Well-planned, team-taught lessons exhibit an invisible flow of instruction with no prescribed division of authority. Using a team teaching strategy, both teachers are actively involved in the lesson. From a student’s perspective, there is no clearly defined leader—as both teachers share the instruction, are free to interject information, and are available to assist students and answer questions.</p> <p><i>Example:</i> Both teachers share the reading of a song’s lyrics so that the students are hearing two voices. Or, both teachers work to provide suggestions on how to generate, experiment with, or refined musical ideas in small group compositions.</p>

The Educative Mentoring Model

The term “educative mentoring” (Feiman-Nemser, 2012) refers to a mentoring process that helps preservice teachers use their practice as a conceptual space for learning. The basic process is collaborative because novice teachers and mentor teachers work together in co-thinking relationships.

Unlike more master-apprenticeship forms of mentoring, educative mentoring seeks to meet the immediate needs of novice teachers while also focusing on long-term goals for growth. Educative mentors find ways to help Student Teachers

- express who they are as teachers and bring out their unique qualities,
- refine the use of practices, concepts, and principles learned “on campus,”
- attend to and be responsive to the community,
- develop tools for studying their teaching, and
- design learning experiences that reflect principled teaching—what we know about student learning and teachers’ professional learning.

Educative mentoring may also serve as an individualized or personal form of professional development for Cooperating Teachers and University Facilitators, especially when they focus on discussions of issues of immediate concern to novice teachers and generate strategies for helping them develop. Table 3.3 provides a comparison of traditional forms of mentoring with educative mentoring.

Table 3.3 Comparison of Traditional and Educative Mentoring

Traditional Mentoring	Educative Mentoring
Providing support necessary for a novice teacher to enter the profession.	Fostering a disposition of sustained inquiry into teaching practice.
Meeting immediate needs.	Meeting immediate needs while developing a long-term orientation toward reform-based teaching.
Sharing utilitarian solutions to day-to-day problems.	Thinking about teaching as a complex process where there is rarely one “right” answer.
Providing copies of lesson plans, notes, and activities.	Using background knowledge of students and their work samples to plan lessons that support learning about a particular topic.
Sharing of advice to the novice.	Valuing the contributions and ideas of both the mentor and novice.

The Educative Mentor

When Cooperating Teachers and University Facilitators enact their roles as educative mentors, they see themselves as agents of change and transformation—knowledgeable individuals who create Student Teacher learning “experiences that promote rather than slow future growth and lead to richer subsequent experiences” (Feiman-Nemser, 2001, p. 17). Educative mentors are astute at creating, locating, and finding problems for Student Teachers to wrestle with. Table 3.4 presents eight problem-based strategies that educative mentors use with Student Teachers to generate learning.

Table 3.4 Mentoring Strategies that Promote Educative Student Teacher Learning

The Educative Mentor Model
<i>Educative mentors...</i>
Find Openings
<ul style="list-style-type: none"> • Initiate conversations. • Listen to STs for clues regarding their beliefs about children, schooling, instruction, and other education-related topics. • Ascertain and figure out how a ST’s past musical and education experiences informs their thinking about teaching and learning. • Suggest topics to discuss that are based upon STs’ sharing of past and present thoughts. • Make a shortlist of specific topics to talk about so that conversations are productive, often returning to topics for further discussion, especially as the ST gains more experience.

Pinpoint Problems

- Know that learning problems are not ready-made, instead, they know that learning problems must be *constructed out of a problematic situation* (Dewey, 1933).
- Generate learning problems for STs to wrestle with that are drawn from their actual practice teaching and planning.
- Frame problems by focusing STs’ thinking on specific aspects related to their teaching or their own students’ learning (e.g., the Student Teacher’s use of questions to guide a high schooler’s understanding of tone production; or the sequencing of instructional prompts designed to guide a 4th grader’s attention to repetition and contrast).
- Impose on STs the burden of critical reflection; to say what is “wrong” with a situation, while simultaneously requiring them to articulate corrections (Schon, 1984).
- Encourage STs to use thoughtful experimentation; to learn through “trial and refinement.”

Probe Novices’ Thinking

- To be a co-thinker who engages in “productive consultations.”
- Use open-ended questions to elicit a wider range of feelings and clarifications of ST’s thinking process.
- Probe STs’ thinking so STs analyze and articulate “the why” of what they are doing to themselves as well as to others.

Notice Signs of Growth

- Offer specific feedback about individual accomplishments rather than general praise for doing a good job.
- Recognize that each instance of praise reflects an assessment of the ST’s unique strengths and needs.

Focus on the Learners

- To open feedback channels and a rich source of ideas for curriculum development, focus on the learners.
- Focusing on the learners may help the ST lessen self-created pressure and provide a “neutral ground” for conversation.

Connect Theory and Practice

- Use the mentor’s relevant theoretical knowledge to help beginning teachers make meaningful connections between theory and practice.
- Reinforce theoretical ideas in context to help STs recognize that teachers need a deep understanding of how children learn, enriched by theoretical knowledge and informed by firsthand experience.

Use Living Examples of Ways of Teaching

- Share the experiences of teaching and the CT's teaching practices as ways to help the ST consider underlying principles or the development of conceptual understanding (Ball, 1987).

Model Wondering About Teaching

- Educators generally associate modeling with actions. However, mindfulness, imaginative and transformative thought can be modeled.
- Model “wondering about teaching” to represent how teachers think imaginatively, critically, and innovatively about materials, student learning, about artistic engagement, cultural power, context.

Chapter 4

Developing a Collaborative Relationship

“The more I live, the more I learn. The more I learn, the more I realize the less I know.”
—Michel Legrand

Student teaching is an ideal time for professional exploration, growth, and discovery—primarily for the teacher candidate—but in reality for all participants. With new people, new thoughts, new methods, new possibilities, and new situations, the “wonder” of teaching is both sparked and renewed for all. Each stakeholder, however, arrives at student teaching with both varied experiences and different expectations. When these differences are embraced, much can be learned from one another. Student teaching is a time for collaborative work.

The most important mindset that stakeholders can hold in developing a collaborative relationship is that student teaching experience is essentially a learning opportunity. It is but one learning opportunity situated in a history of past experiences that feeds into the present and informs the future. Nevertheless, it is an experience predicated on the construction of knowledge, skills, and dispositions.

Student teaching is also an opportunity for sharing and seeking out inspiration—not only in sharing what a Cooperating Teacher, a Student Teacher, and a University Facilitator know, but also in seeking out inspirations from each other and from the students with whom teachers work. The realization of these opportunities happens best respectfully and reciprocally.

One way to cultivate a mindset of sharing the joy of learning during the student teaching experience is to learn how to develop a professional and collaborative relationship. Table 4.1 provides information on how exemplary Cooperating Teachers develop professional relationships and work toward mitigating power differentials.

Table 4.1 Developing a Collaborative Relationship

What CTs do	How CTs do it
Self-presentation	
Keep in check self-concepts of teachers as imparters of knowledge, giving ready-made tips, and delineating the correct and incorrect methods of teaching.	Create collegial relationships that minimize power differentials; ask STs to provide suggestions for improvement based upon their observations of CTs' teaching.

Acknowledge and mitigate power differences	
Understand that STs have responsibilities and accountabilities (to self-growth, university degree, and certification requirements) different from theirs.	Use a systematic approach to allocating both time and control over teaching responsibilities (e.g., from assistive to autonomous teaching; from one class /group to complete schedule). Integrate university requirements into planning and teaching schedule.
Understand that their evaluations have impacts on agency, self-determination, initiative, and experimentation.	Focus on a growth mindset that centers on learning desires, needs, and goals of STs as learners.

Strategies for Developing Relationships

As a University Facilitator and teacher educator, Dalenta (2016) offers some practical strategies for developing relationships and creating a positive mentoring experience that can be used in any student teaching situation. Table 4.2 summarizes Dalenta’s ideas.

Table 4.2 Practical Ideas for Building Collaborative Relationships

What	How
Get Connected Reach out: ask ST best ways to communicate.	Use Texting Easy and familiar, current, a direct positive means to connect that can be used as two-way communication.
Be Direct Don’t wait for the ST to question you- they may just feel intimidated.	Help STs get acclimated to routines and expectations. When you would like them to do something, directly ask them. Direct approaches sometimes work better to take away the “worry” that you are honest with them about how they are doing.
Be a Learner Always seeking new things.	STs come to school classrooms with 3-4 years studying pedagogy and practices. Together with your expertise in the classroom, learning can become a two-way street.
Be a Model Always assessing and improving your teaching.	Allow STs to see mistakes and share your thinking about how the changes you make in teaching come about. After they teach, reflect together honestly about strengths as well as weaknesses that they could work on.

Chapter 5

Evaluating Student Teacher Learning

“Not everything that matters can be measured, and not everything that can be measured matters.”
— Elliot Eisner

Assessment is a shared responsibility among the University Facilitator, the Cooperating Teacher, the Student Teacher, and the music teacher education program. *Formative* assessment is the most powerful form of assessment that is congruent with a learner-centered and educative approach to Student Teacher learning. As the concept implies, “formative” means and functions as “serving to form something, especially having a profound and lasting influence on a person's development.” Given the unique relationship and time involvement, it is generally recognized that the Cooperating Teacher is the individual who bears a major responsibility for assessing the growth and development of a Student Teacher.

The goal of formative assessment is to promote and support Student Teacher learning. Formative assessment involves a range of both formal and informal assessment procedures which include qualitative feedback (i.e., information, rather than scores) that focus on specific details related to content, pedagogical content knowledge, and teaching abilities. Specifically, formative assessment is used to help:

- Student Teachers identify their strengths and weaknesses and target areas that need refinement and strengthening.
- Cooperating Teachers and University Facilitators recognize where Student Teachers are struggling and address problems through target goal attainment plans.

Standards/Principles for Assessing Growth and Development

The New York State Teaching Standards (NYSED, 2011), the Culturally Responsive-Sustaining Education Framework (NYSED, n.d.), and the Four Pillars that Mark the Contemporary Music Educator are used as the primary frameworks for formally assessing Student Teacher growth and development. Both frameworks use qualitative criteria for assessing growth and describe these qualities on development continua.

The New York State Teaching Standards

The New York State Teaching Standards (NYSED, 2011) identify and demarcate the elements of pedagogical knowledge and skills that mark excellent teaching and teachers who seek to teach in the state of New York. These standards drive all professional learning in teacher education programs in the state. Table 5.1 shows a list of New York State Teaching Standards.

Table 5.1 The New York State Teaching Standards

New York State Teaching Standards	
I	Knowledge of Students and Student Learning Teachers acquire knowledge of each student and demonstrate knowledge of student development and learning to promote achievement for all students.
II	Knowledge of Content and Instructional Planning Teachers know the content they are responsible for teaching, and plan instruction that ensures growth and achievement for all students.
III	Instructional Practice Teachers implement instruction that engages and challenges all students to meet or exceed the learning standards.
IV	Learning Environment Teachers work with all students to create a dynamic learning environment that supports achievement and growth.
V	Assessment for Student Learning Teachers use multiple measures to assess and document student growth, evaluate instructional effectiveness, and modify instruction.
VI	Professional Responsibilities and Collaboration Teachers demonstrate professional responsibility and engage relevant stakeholders to maximize student growth, development, and learning.
VII	Professional Growth Teachers set informed goals and strive for continuous professional growth.

The Culturally Responsive-Sustaining Education Framework

The Culturally Responsive-Sustaining (CR-S) Education Framework (NYSED, n.d.) is a set of ideas, beliefs, and principles designed to “create student-centered learning environments that affirm racial, linguistic and cultural identities; prepare students for rigor and independent learning, develop students’ abilities to connect across lines of difference; elevate historically marginalized voices; and empower students as agents of social change” (NYSED, n.d.). Four principles ground the framework and are identified in Table 5.2

Table 5.2 The Culturally Responsive-Sustaining Education Framework

The Culturally Responsive-Sustaining Education Framework	
Welcoming and Affirming Environment	A welcoming and affirming environment feels safe. It is a space where people can find themselves represented and reflected, and where they understand that all people are treated with respect and dignity. The environment ensures that all cultural identities (i.e. race, ethnicity, age, gender, sexual orientation, disability, language, religion, socioeconomic background) are affirmed, valued, and used as vehicles for teaching and learning.
High Expectations and Rigorous Instruction	High expectations and rigorous instruction prepare the community for rigor and independent learning. The environment is academically rigorous and intellectually challenging, while also considering the different ways students learn. Instruction includes opportunities to use critical reasoning, take academic risks, and leverage a growth mindset to learn from mistakes. Messages encourage positive self-image and empower others to succeed.
Inclusive Curriculum and Assessment	Inclusive curriculum and assessment elevate historically marginalized voices. It includes opportunities to learn about power and privilege in the context of various communities and empowers learners to be agents of positive social change. It provides the opportunity to learn about perspectives beyond one’s own scope. It works toward dismantling systems of biases and inequities, and decentering dominant ideologies in education.
Ongoing Professional Learning	Ongoing professional learning is rooted in the idea that teaching and learning is an adaptive process needing constant reexamination. It allows learners to develop and sharpen a critically conscious lens toward instruction, curriculum, assessment, history, culture, and institutions. Learners must be self-directed and take on opportunities that directly impact learning outcomes.

The Four Pillars that Mark the Contemporary Music Educator

Preservice music teachers at the Crane School of Music develop a portfolio during their teacher preparation coursework centered on a framework of Four Pillars that Mark the Contemporary Music Educator. These pillars are intellectual and philosophical values that orient teachers in creating positive environments that help everyone achieve their fullest potentials in musical engagements. Table 5.3 outlines these Four Pillars.

Table 5.3 The Four Pillars that Mark the Contemporary Music Educator

The Four Pillars that Mark the Contemporary Music Educator	
Flexible Musician	
<i>Consider:</i>	<ul style="list-style-type: none"> ● How am I engaged in expanding my musical knowledge and skills in ways that reflect wider and wider cultural awareness and competence? ● How am I able to think about the music of my “non-degree” peers and future students in different ways? ● How am I making my music teaching moldable, adaptable to many different contexts (situations, places)? ● How do I make the music of people and cultures who are different from me relevant and understandable to me?
<i>As a preservice music educator, I...</i>	<ul style="list-style-type: none"> ● Seek to refine what I already know musically and learn musics and musical practices that are unfamiliar to me. ● Seek to understand the musical practices and aesthetic of others. ● Seek to understand the music advocated within the School of Music from perspectives that go beyond rule-following, compliance to re-production of music or privileging a single historical arc or monoculture. ● Embrace and seek out ways to explore, create and listen to music from all the possible ways humans engage in music.
Critical Thinker	
<i>Consider:</i>	<ul style="list-style-type: none"> ● How am I being intellectually curious and eager for knowledge about learners, music, teaching, and contexts (including different situations, places, history, who I am teaching)? ● How do I daily “think myself into new ways of acting.” ● How do I question ideas presented to me as “truths” or “accepted practices”? ● What dispositions or “habits of mind” do I use to develop a reflective and well-grounded understanding of music teaching?
<i>As a preservice music educator, I...</i>	<ul style="list-style-type: none"> ● Go beyond “surface learning” and interrogate taken-for-granted ideas, practices, and instructional and curricular materials as potentially problematic. ● Use principles of learning, principles of inclusion, and principles of caring as a framework for my critical thinking. ● Care enough about learners and the profession to question the status quo...and then do something about it.

Principled Practitioner

Consider:

- How am I engaged in making change in schools and music education through principled action?
- How am I introducing new ideas and methods to my music teaching based upon contemporary principles of how people learn?
- How am I considering how culture affects and functions as a central concept in music learning?
- How am I rethinking “norms” that keep people from developing their potential and simultaneously moving my music teaching and learning forward in positive principled ways?

As a preservice music educator, I...

- Seek to liberate the curriculum from tired traditions, and I am willing to dispose of ideas that work against people becoming musical.
- Practice inclusion, equity, and access as core principles in education, among other principles focused on culturally responsive teaching and learning.
- Work toward developing students’ musical understanding by focusing on a balance of artistic processes in the music education curriculum.
- Reject methods that train students in narrowing ways of being musical and instead embrace interdisciplinary connections and problem-based learning.

Innovative Leader

Consider:

- How am I at the forefront of thinking in my music community, including my professional community of future music teachers?
- How am I taking the initiative to talk to my peers, and others in the profession about issues that affect access and opportunity in learning music?
- How am I an informed advocate about the positive power of “minds-on and hands-on” learning and the development of *all* students’ musical artistry?

As a preservice music educator, I...

- Work at building bridges and I am a guide with others.
- Have a vision of music education that focuses on learning built on generativity, vibrancy and residue and I seek to share that vision with others.
- Think about new and better ideas and work at influencing others to create new and better ideas that result in positive outcomes.
- Work with my professional community to ask questions about systems of thought that discriminate against people and musical practice.
- Say “Yes” to all people and all music.
- Am hospitable.
- Help others learn how to be hospitable.

SUNY Potsdam Capstone Experience

Connecting Theory to Practice through Applied Learning, which is a requirement of all majors offered by SUNY Potsdam, is a credit-bearing experience in which students learn by engaging in direct application of skills, theories, and models. Students apply knowledge and skills gained from traditional classroom learning to hands-on and/or real-world settings, creative projects or research, and then apply what they gained from their applied experience to their academic learning. In the music education program, Connecting Theory to Practice through Applied Learning is called the SUNY Potsdam Capstone Experience and is embedded in the student teaching experience.

In the SUNY Potsdam Capstone Experience, Student Teachers learn by (a) engaging in the direct application of skills, theories, and models, (b) applying knowledge and skills gained from traditional on-campus classroom learning to hands-on and/or real-world settings, and (c) applying what they have gained from their applied experience to their academic learning.

Recommendation for certification to the New York State Education Department is driven by synthesis activities associated with SUNY Potsdam's Capstone Experience requirements and the Crane Portfolio-TPA construction/presentation activities. Collectively these syntheses activities and the documentation of learning constitute the content of the teacher performance assessment required by each teacher preparation institution in the state. Each Student Teacher must receive a Pass on all activities associated with the SUNY Potsdam Capstone Experience and the Crane Portfolio-TPA to be recommended for certification.

To fulfill the goals of the SUNY Potsdam Capstone Experience, the goals of synthesizing degree and program learning experiences, the ongoing developmental goals associated with life-long teacher learning, and the reflective goals associated with transformative experiences noted above, Student Teachers are required to give a formal presentation of their portfolio.

SUNY Potsdam Capstone Professional Goals and Student Teaching Placement

The semester prior to student teaching, teaching candidates articulate the goals they have for their student teaching experience and discuss with their University Facilitator the type of placement that would be most appropriate. Student Teachers are to revise their Crane Portfolio as necessary to reflect their current progress in the music education program then submit SUNY Potsdam Capstone Professional Goal Statements and a link to their Crane Portfolio as outlined below (see also Appendix C). They upload these goal statements by electronic form housed by the SUNY Potsdam online teacher education portfolio system.

Pillars. Student Teachers select two pillars (Flexible Musician, Critical Thinker, Principled Practitioner, or Innovative Leader) and write a professional goal statement for each of these two pillars to pursue in student teaching. These goal statements should articulate ways the Student Teacher desires to further deepen their knowledge, skills, and dispositions found in each of the pillar's descriptive intent. For each goal, the Student Teacher creates a list of two or three activities that they want to occur while student teaching or would like a Cooperating Teacher to help them with.

Competencies. Student Teachers are to review their Competencies illustrated in their Crane Portfolio. They prepare a brief description that directly articulates the ideas, principles, and readings

that informed the artifacts they have posted in the competencies section. In this description, Student Teachers should focus specifically on teaching and learning competencies in their Music Education (MUCE) courses and cite the literature from which they constructed these artifacts.

NYS Teaching Standards. Student Teachers study the New York State Teaching Standards framework and select at least three standards out of the seven they want to focus on initially in student teaching. They write a professional goal statement for each of the three standards selected. These goal statements should articulate ways they can meet the standards and further their professional growth. Then they make a list of two or three activities that they want to occur while student teaching related to each of these standards, ensuring to use the language in the NYS standards when discussing activities.

Interview and Student Teaching Placement. Prior to the Student Teacher interview, University Facilitators receive each Student Teacher's Goal Statements and Portfolio link by the Music Education Department. Each University Facilitator then schedules a time to discuss the Student Teacher's Goals for student teaching and course experiences as displayed in the portfolio. University Facilitators document their notes about the Student Teacher's Pillar Goal Statements, Competencies, and NYS Teaching Standards Goal Statements and submit these by electronic form to the Music Education Department. Transcripts regarding each candidate's performance in music education courses, secondary instruments, conducting, theory, aural skills, history, and general studies will be given to facilitators prior to the interview. This information is used to inform University Facilitators' decision-making process in locating placements. The interview's focus is on goal setting and finding the right placement match, not a redemonstration of the Student Teacher's performance in their undergraduate courses.

After the interview, University Facilitators initiate communication with potential Cooperating Teachers about the Student Teacher's goals with the intention of securing an appropriate, supportive, and educative student teaching placement for the Student Teacher.

SUNY Potsdam Capstone Professional Goals Assessment. At the end of student teaching semester, Student Teachers assess to what degree they were able to work toward their goals within their placement with under the mentorship of their University Facilitator and Cooperating Teacher(s) during student teaching. This assessment is submitted by electronic form housed by the SUNY Potsdam online teacher education portfolio system.

The Crane Portfolio-TPA

The *Teaching Performance Assessment* is a performance assessment for Student Teachers required for certification in New York State. All students in the music teacher education program must prepare for, take, and pass this exam to be certified to teach in New York State. At the Crane School of Music, the *TPA* is administered and evaluated through multiple assessments including the Crane Professional Teaching Portfolio (Crane Portfolio-TPA).

The Crane Portfolio-TPA is the primary vehicle that music teacher candidates use for demonstrating their pedagogical knowledge and skills and displaying their use of NYS Teaching Standards and the CR-S Education Framework throughout their entire teacher education program. The portfolio summarizes the importance of the Four Pillars that Mark the Contemporary Music Educator in the

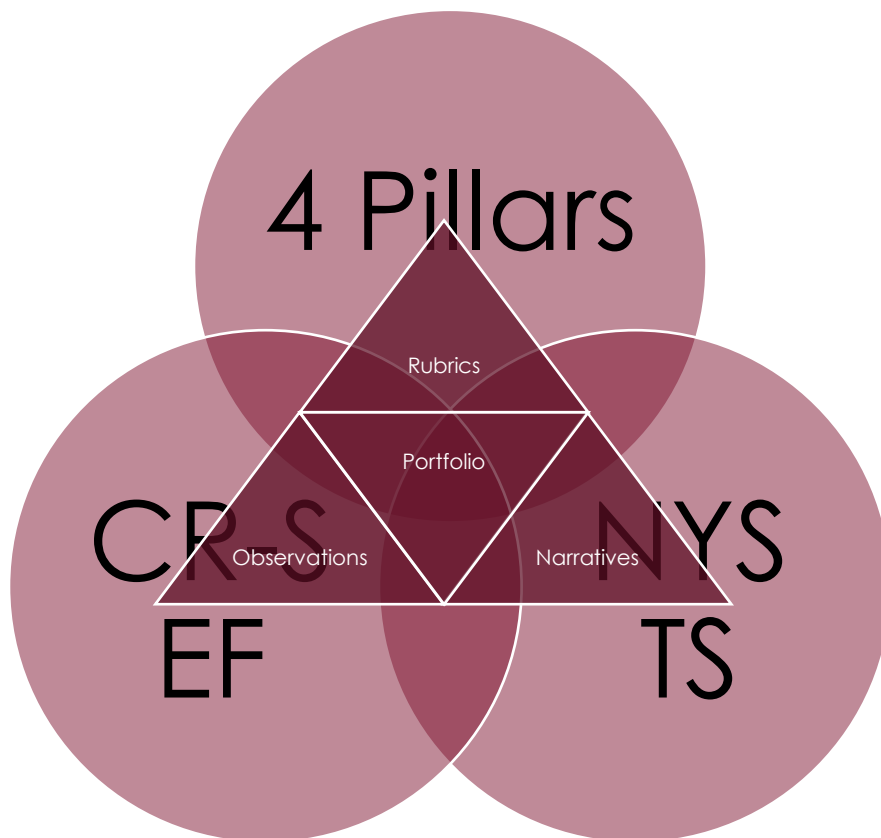
preparation for student teaching and includes artifacts from student teaching that illustrate knowledge and skills within the NYS Teaching Standards and the CR-S Education Framework.

The Crane Portfolio-TPA is designed to sustain the ideals and goals of the program and to promote the professional growth of candidates seeking their initial teaching certificate. As required by the state, the Crane Portfolio-TPA uses multiple forms and types of assessments (multi-measures).

Multi-Measures of Documenting and Assessing Professional Growth

Multiple activities with distinct assessment tools are used in the Crane Portfolio-TPA to enable faculty and staff to evaluate and provide feedback about candidates' performance during student teaching. The figure below (5.1) shows in graphic form the overall approach to assessing a candidate's pedagogical knowledge and skills and their growth in professional thinking and practice.

Figure 5.1 Multi-Measure Approach to Assessing Teaching Performance—The Crane Portfolio-TPA



The conceptual framework is represented by the interlocking Venn diagram. The assessment tools are shown in the superimposed triangle. Collectively, the figure illustrates how frameworks and tools are linked and integrated.

The four primary forms of formal assessment tools that target all the various components and aspects found in the conceptual frameworks are:

- Rubrics (Quantitative and Qualitative)

- Observations (Quantitative and Qualitative)
- Crane Portfolio-TPA (Quantitative and Qualitative)
- Narratives (Qualitative)

Using these tools, the following data and outcomes can be generated:

- Qualitative information regarding candidates' proficiencies and growth
- Quantitative information summarizing candidates' proficiencies and growth

Figure 5.2 Overview of the Crane Portfolio-TPA

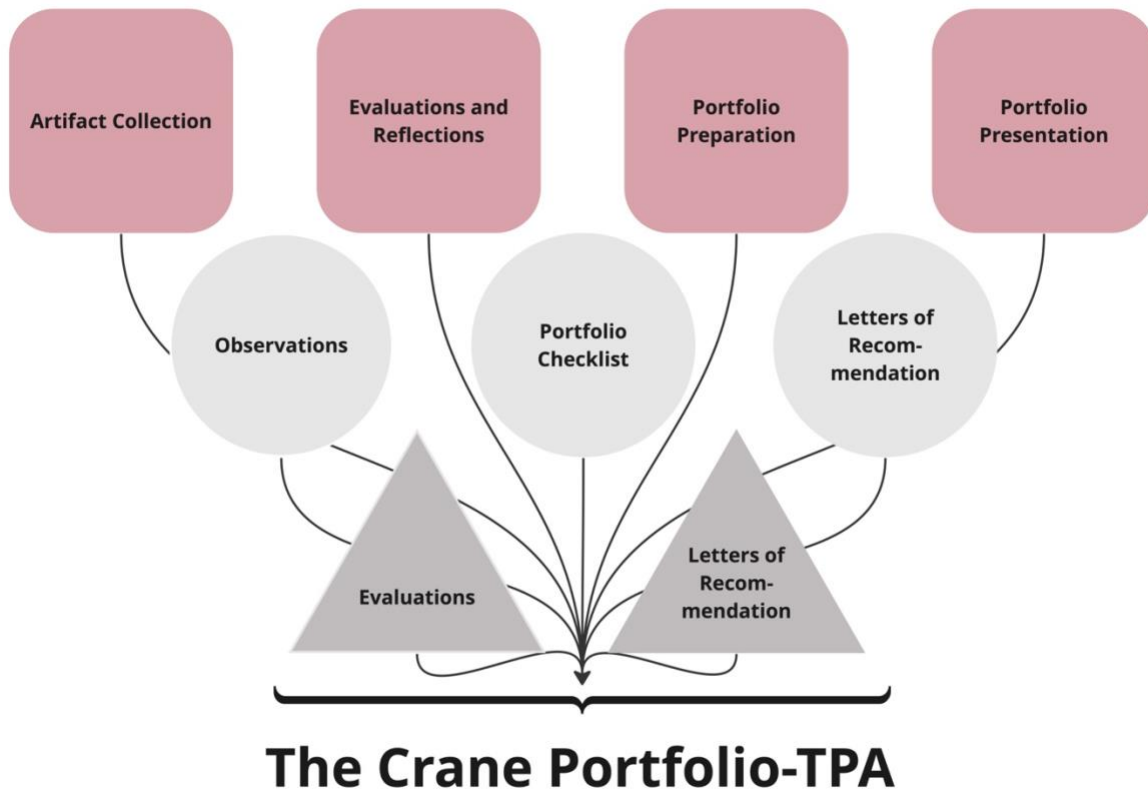


Figure 5.2 illustrates the specific assessment instruments that contain the previously described assessment tools in the Crane Portfolio-TPA. All stakeholders in the student teaching semester, especially the Student Teacher, University Facilitator, and Cooperating Teacher work together in the administration of the Crane Portfolio-TPA. However, specific assessments within the Crane Portfolio-TPA are initiated or facilitated by specific persons. The burgundy squares are the assessments that are driven primarily by the Student Teacher. The light gray circles are the assessments that the University Facilitator principally facilitates, and the dark gray triangles are the assessments that the Cooperating Teacher especially initiates.

The following section presents a timeline followed by detailed description of each portion of the Crane Portfolio-TPA multi-measure assessment. In the timeline outlined in Table 5.4, each item is listed with the approximate part of the student teaching semester that it should be initiated or completed alongside who (Campus Faculty, Student Teacher, Cooperating Teacher, University Facilitator) should participate in its facilitation or completion of the assessment tool.

Table 5.4 Timeline of the SUNY Potsdam Capstone and Crane Portfolio-TPA Assessment

Assessing Professional Growth and Emerging as a Professional					
Timeline	Item	CF	ST	CT	UF
Wk 0	Placement Interviews and SUNY Potsdam Capstone Professional Goal Statements		✓		✓
Wk 1	Establish Evidence—Artifact Repository		✓		
Wk 2	Dept Chair Assigns Area ST Cohorts to CF				
Wk 3	Joint TPA Presentation Scheduling by UF, CF, and ST	✓	✓		✓
Wk 4-6	8-Week Formal Observations—Observation Form				✓
Wk 8	8-Week Formal Evaluation—Evaluation Form		✓	✓	
	8-Week Student Teacher Reflection		✓		
	Campus Coursework Portion of the Portfolio Check by CF	✓			
Wk 10	Artifact Repository Check by UF				✓
Wk 12-14	16-Week Formal Observations—Observation Form				✓
Wk 15-16	Presentation of the Portfolio—Presentation to CF, UF, CT, and regional peers and recorded for archival purposes	✓	✓	✓	✓
Wk 16	16-Week Formal Evaluation—Evaluation Form		✓	✓	
	CT Letters of Recommendation (2)			✓	
	UF Letter of Recommendation				✓
	ST Reflection		✓		
	SUNY Potsdam Capstone Professional Goals Assessment		✓		
	The Final P/F grade for student teaching				✓
* ST = Student Teacher CT = Cooperating Teacher CF = Campus Faculty UF = University Facilitator					

Assessing Professional Growth

During the 16 weeks of student teaching, the following assessments are administered: Artifact Repository, University Facilitator's Comments and Formal Observations, Cooperating Teacher's Formal Evaluation and Student Teacher's Self-Assessment, Student Teacher's Reflection, Letters of Achievement and/or Recommendation, and the Portfolio Checklist. Combined these assessments demonstrate the Student Teacher's competencies and their integration of the New York State Teaching Standards and Culturally Responsive-Sustaining Education Framework.

Artifact Repository. During the first week of student teaching, Student Teachers create an Artifact Repository in their Crane Portfolio located at the top of their Competencies Page and duplicated to the Emerging as a Professional Page. This Artifact Repository should be formatted as a table that lists each NYS Teaching Standard and CR-S Educational Framework Principle with a corresponding space for links to artifacts with descriptive notes. We recommend that artifacts are housed in Google Drive or Microsoft OneDrive. ST can easily link to these artifacts from their Artifact Repository rather than embedding them directly. Student Teachers should write notes about the artifacts such as a general description, classroom context, and their connection to an element within NYS Teaching Standards, CR-S Educational Framework. There needs to be an equal representation of artifacts among their Elementary and Secondary Placements. These descriptive notes are used to construct potential narratives for the Emerging as a Professional Portion of the Crane Portfolio-TPA described later in this chapter. A sample template for the Artifact Repository is in Appendix C.

University Facilitators' Comments and Formal Observation. Throughout the student teaching placement, the University Facilitator provides informal feedback about the Student Teacher's progress and integration of the NYS Teaching Standards and CR-S Education Framework. The Observation of Teaching Standards Form found in Appendix C prompts these conversations. In weeks 4-6 and weeks 12-14 of the student teaching, the University Facilitator provides formal written feedback using the Observation of Teaching Standards Form in Appendix C. The University Facilitator provides narrative feedback as well as completing the rubric identifying Adequate or Inadequate progress of teaching competencies of integrating the NYS Teaching Standards and the CR-S Education Framework. The University Facilitator includes a plan to remedy inadequate progress. The University Facilitator submits their observations through electronic form to the SUNY Potsdam online teacher education portfolio system.

Cooperating Teachers' and Student Teachers' Formal Evaluation In weeks 8 and 16 of the student teaching semester, the Cooperating Teacher and Student Teacher use the New York State Teaching Standards formal report found in Appendix C to assess teaching candidates' competencies of integrating the NYS Teaching Standards and CR-S Education Framework. This assessment is done together by the Cooperating Teacher and Student Teacher. Once completed, they submit this evaluation by electronic form to the SUNY Potsdam online teacher education portfolio system.

Student Teachers' Reflection. After completing the formal evaluation, the Student Teacher responds through a written reflection to the assessment information that they completed with the Cooperating Teacher. This reflection is submitted by electronic form to the SUNY Potsdam online teacher education portfolio system.

Letters of Achievement and/or Recommendation. By the end of the 16-weeks of student teaching the University Facilitator and both Cooperating Teachers write a Formal Letter of Achievement and/or Recommendation addressing the candidate's:

- (a) pedagogical knowledge and skills as described in the New York State Teaching Standards
- (b) use of the four principles of the Culturally Responsive-Sustaining (CR-S) Education Framework, and
- (c) dispositions toward advancing the music education profession in equitable, affirming, hospitable, and innovative ways through the Four Pillars of flexible musicianship, critical thinking, principled practice, and innovative leadership.

These letters are to be submitted directly to the Student Teacher as well as by electronic form to the SUNY Potsdam online teacher education portfolio system.

Portfolio Checklist. By week 10, University Facilitators look through the Student Teacher's Artifact Repository in their Crane Portfolio and guide the Student Teacher to represent all the NYS Teaching Standards and CR-S Education Framework Principles. They use the form Crane Portfolio Teacher Performance Assessment Artifact Checklist Assessment located in Appendix C to list the teaching candidates 14 artifacts. Passing this assessment gives Student Teachers clearance to present their Portfolios in the Emerging as a Professional portion of the Crane TPA. The checklist is submitted by electronic form to the SUNY Potsdam online teacher education portfolio system.

Portfolio Organization. The portfolio is housed using Google Sites and organized in the manner outlined in Table 5.5

Table 5.5 Music Education Portfolio at the End of Student Teaching

Home Page	This page includes a finalized Teaching Statement that shows synthesis of Principles of Music Education, Music Teaching and Learning, Practices, and Practica courses.		
Power of Preparation	This is a new collection page that is used as a portal into the Four Pillars Pages. Each Pillar page includes a revised narrative outlining its importance in the candidate's preparation for student teaching and integrates the NYS Teacher Standards and CR-S Educational Framework.		
	Flexible Musician	Summarize the importance of this pillar in your preparation for student teaching. Place your narrative on the Pillar Page. Include and revise artifacts from prior music education coursework.	Embed in the narrative summary, NYS Teaching Standards and CR-S Education Framework that speaks to Flexible Musicianship.

	<p>Critical Thinker</p>	<p>Summarize the importance of this pillar in your preparation for student teaching.</p> <p>Place your narrative on the Pillar Page.</p> <p>Include and revise artifacts from prior music education coursework.</p>	<p>Embed in the narrative summary, NYS Teaching Standards and CR-S Education Framework that speaks to Critical Thinking.</p>
	<p>Principled Practitioner</p>	<p>Summarize the importance of this pillar in your preparation for student teaching.</p> <p>Place your narrative on the Pillar Page</p> <p>Include and revise artifacts from prior music education coursework.</p>	<p>Embed in the narrative summary, NYS Teaching Standards and CR-S Education Framework that speaks to being a Principled Practitioner.</p>
	<p>Innovative Leader</p>	<p>Summarize the importance of this pillar in your preparation for student teaching.</p> <p>Place your narrative on the Pillar Page.</p> <p>Include and revise artifacts from prior music education coursework.</p>	<p>Embed in the narrative summary, NYS Teaching Standards and CR-S Education Framework that speaks to being an Innovative Leader.</p>
<p>Competencies</p>	<p>Student Teaching Artifact Repository. Videos/artifacts of teaching that illustrate knowledge and skills integrating the NYS Teaching Standards and CR-S Education Framework. These artifacts must come from Student Teaching placements.</p>		

	Other artifacts on this page come from MUCE coursework leading into student teaching including: Academic Language Dictionary and Curriculum Units and Lesson Plans from prior practices and practica courses.
Emerging as a Professional	<p>This page is populated with 2 to 3 artifacts from student teaching that will be discussed more in depth in the final presentation of the portfolio for evaluation.</p> <p>These artifacts:</p> <ul style="list-style-type: none"> • Connect to the NYS Teaching Standards and CR-S Education Framework. • Give equal representation of PreK–5 and 6–12 settings. • Address the readings included in the Student Teaching Syllabus.
Theory to Practice	Annotated Bibliography of texts and readings from coursework including student teaching.
Education Employment Resume	Start or revise resume for employment focusing on educational experience. This is not repertoire, ensemble membership, or musical performance driven.
Of Special Interest	(Optional) Showcase special interest projects related to educational preparation or engagement.

Artifacts. Artifacts are tangible pieces of evidence that demonstrate a Student Teacher's ability to meet professional standards, display dispositions, and foster culturally responsive education. These artifacts should reflect the competencies outlined in the New York State Teaching Standards, the Culturally Responsive-Sustaining Education Framework, and the Four Pillars of the Contemporary Music Educator. By carefully selecting and evaluating these artifacts, Student Teachers can showcase their effectiveness, innovation, and commitment to continuous improvement in music education.

Collecting artifacts for the repository and presentation is an important activity. It is critical to follow specific guidelines to ensure a comprehensive and impactful showcase of teaching practice. Various types of artifacts should be included, such as detailed lesson plans that highlight innovative and effective teaching strategies, original instructional materials created by the Student Teacher, and student work samples that demonstrate evidence of learning and engagement. Personal reflections on teaching experiences and professional growth, as well as formative and summative assessments used to assess student progress, are crucial for illustrating development and effectiveness.

Principles to follow. To create a well-rounded collection, include a variety of artifacts that reflect different facets of teaching practice. Focus on quality by selecting materials that showcase creativity, innovation, and student-centered approaches. Furthermore, prioritize original content and avoid over-reliance on commercial materials which often are decontextualized and not representative of “best” practices. By following these principles, the artifact collection will effectively represent the depth and breadth of the Student Teacher's capabilities and professional growth.

Evaluating Artifacts. When assessing the quality of your artifacts, use the principles and specific criteria that delineate between satisfactory and unsatisfactory pieces.

Satisfactory artifacts are powerful, rich, generative, and vibrant. Examples of such artifacts include original lesson plans with informal assessments, student-created projects and performances, and student reflections on their performance. Teacher-designed instructional supports, such as listening maps, student reflection journals, and concept maps show pedagogical creativity. The integration of digital audio workstations (DAWs) like Soundtrap, GarageBand, and BandLab foster student creativity and have the potential to showcase teacher innovation.

Unsatisfactory artifacts tend to be weak, restricted, and limited. Examples of these include drill exercises focused solely on rote memorization, commercial materials from platforms like Quaver or Teachers Pay Teachers, and activities that emphasize recall and replication. Additional weak artifacts include multiple-choice tests, checklists, tonal and rhythmic drills, and platforms such as Kahoot!, Gimkit, and Duolingo. Materials and technologies that emphasize answering questions using predefined structures and game rewards prioritize rote memorization and limit both teachers’ and students’ opportunities for creativity.

Table 5.6 summarizes the ideas related to selecting and evaluation quality artifacts for your repository and Crane Portfolio-TPA presentation.

Table 5.6 Quality Artifacts for Repository and Presentation

Artifacts	
Unsatisfactory	Satisfactory
Weak, restricted, limited	Powerful, rich, generative, vibrant
Use of artifacts derived from commercial and prepackaged materials taken from platforms and online sites designed to transmit or “edu-tain” students. For example, Quaver, Teachers Pay Teachers, GamePlan, Gimkit, Kahoot, etc.	Artifacts that show materials and Instruction based on original teacher creativity and innovation, marked by distinctive lesson plans, informal assessments, experimentation, and discovery
Artifacts derived from specific methods that focus on drilling, explaining, imitating, replicating, “fun-tivity,” or transmitting information. For example, content or activities such tonal pattern drills or solfege games taken from Orff, Gordon, Kodaly methods.	Artifacts derived from specific teacher-designed activities focused on learning problems for students to solve that come from the Artistic Processes of Creating, Performing, Responding and Connecting.
Artifacts that represent or use technologies that are focused on recall and replication and memorization. For example, Gimkit, Kahoot, Duolingo, MakeMusic Cloud (aka Smart Music).	Artifacts derived from the use of specific technology platforms that aid in developing student creativity. For example, DAW’s like Soundtrap, GarageBand, BandLab.

Drill materials related to scales, memorization, note naming, solfege, key signatures, flashcards, etc. Materials that rank and compare students.	Materials designed by the teacher that act as instructional supports, concept maps, or thinksheets used to organize students' musical thinking, reflection, and thoughtful musical expression
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Emerging as a Professional: Presentation of TPA-Portfolio. Student Teachers create a culminating presentation illustrating their current knowledge of music teaching and learning that shows evidence demonstrating their competencies in integrating the NYS Teaching standards, CR-S Education Framework, and the Four Pillars that Mark the Contemporary Music Educator.

Throughout their 16-week student teaching experience, Student Teachers populate the Artifact Repository within their portfolio with artifacts that align with the NYS Teaching Standards and CR-S Education Framework.

Student Teachers create a new section of their portfolio entitled “Emerging as a Professional” in preparation for their final presentation. In this section, the Student Teacher includes 2 or 3 artifacts that they discuss in-depth during their final presentation. Student Teachers present their portfolios to their regional peer group, University Facilitator, Cooperating Teachers, and one Faculty member from the Music Education Department. The presentation is conducted virtually using video-conference software and is to be 40-50 minutes using the following format outlined in Table 5.6. The presentation will be recorded for archival purposes and submitted to the SUNY Potsdam online teacher education portfolio system.

Table 5.7 Final Portfolio Presentation

Excellence in Music Teaching	<ol style="list-style-type: none"> 1. Discuss how excellence in the NY State Teaching Standards are present in your work as a Student Teacher. 2. Present at least two—no more than three—artifacts to support your discussion for 15-20 mins.
Power of Preparation	<ol style="list-style-type: none"> 1. Describe how your preparation using the four pillars was integrated into your work as a Student Teacher 2. Present evidence or artifacts to support your discussion for 15- 20 mins.
Leading and Learning	<ol style="list-style-type: none"> 1. Articulate how you plan to move forward in the profession as an ethical and innovative leader working for ethical and principled change and what you hope to learn from others. 2. Present evidence or artifacts to support your discussion for 10 mins. Artifacts from campus coursework or student teaching are acceptable.
Total presentation should be 40-50 minutes in length.	

Evaluation Criteria. The presentation is evaluated as either Pass or Fail (see Table 5.7). The overall presentation demonstrates the Student Teacher's:

- mastery of the Four Pillars of the Contemporary Music educator as observable in the Student Teacher's oral narrative of the Power of Preparation to teach effectively using principles, advocacy for innovation in music teaching and learning, critique practices, demonstrate musical flexibility across multiple forms and genres.
- mastery of the New York State Teaching Standards and Culturally Responsive-Sustaining (CR-S) Education Frameworks as observable in the Student Teacher's oral narrative of effective and excellence teaching supported by artifacts that illustrate the primary pedagogical knowledge and skills associated with various elements for each standard across multiple grade levels and music teaching contexts.

Table 5.8 Evaluation Criteria for Final Portfolio Presentation

<p>Pass</p>	<ul style="list-style-type: none"> ● Four Pillars: The presentation clearly and concisely illustrates abilities that demonstrate a commitment to becoming a flexible musician with expanded knowledge and skills to reflect a wider cultural awareness, practicing critical thinking in music teaching, promoting positive change in schools and music education through principled action, and being an innovative leader in the field of music education with a focus on inclusivity and promoting access and opportunity for all students. The presentation is well-organized, supported by artifacts, and effectively communicates the Student Teacher's ideas and insights. ● NYS Teaching Standards and CR-S Education Framework: The presentation clearly and concisely illustrates excellent and effective abilities to create a high-expectations, inclusive, and welcoming environment, aligned with rigorous instruction and an inclusive curriculum, that supports student achievement through understanding and meeting each student's unique needs, planning instruction aligned with learning standards, engaging and challenging all students, creating a positive learning environment, using multiple measures to assess student growth, collaborating with stakeholders, and continuously pursuing professional growth. The presentation is supported by artifacts, well-organized and effectively communicates the Student Teacher's ideas and insights.
<p>Fail</p>	<ul style="list-style-type: none"> ● Four Pillars: The presentation fails to address or illustrate most of the abilities required to become a flexible musician with expanded knowledge and skills to reflect a wider cultural awareness, nor does it demonstrate effective critical thinking in music teaching or promote positive change in schools and music education through principled action. The presentation lacks a focus on

	<p>inclusivity and promoting access and opportunity for all students. The presentation is poorly organized and does not draw upon artifacts to effectively communicate the Student Teacher's ideas and insights.</p> <ul style="list-style-type: none"> ● NYS Teaching Standards and CR-S Education Framework: The presentation fails to address clearly and or concisely illustrate excellent and effective The presentation does not align with rigorous instruction and an inclusive curriculum that supports student achievement through understanding and meeting each student's unique needs, engaging and challenging all students, creating a positive learning environment, using multiple measures to assess student growth, collaborating with stakeholders, and continuously pursuing professional growth. The presentation is poorly organized and does not draw upon artifacts to effectively communicate the Student Teacher's ideas and insights.
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Final Recommendation and Submission. After the final presentation has been viewed and deemed satisfactory by the required parties, the Music Education Department recommends the Student Teacher for licensure and the portfolio and video-recorded presentation is deposited into SUNY Potsdam online teacher education portfolio system.

SUNY Potsdam online teacher education portfolio system. The SUNY Potsdam Online Portfolio System is the system used to report all information to the NYS Education Department (NYSED), as well as to the college regarding each student teacher's personal capstone goal achievement:

- SUNY Potsdam Capstone Professional Goal Statements
- 8-Week Formal Observation
- 8-Week Formal Evaluation-Evaluation Form
- 8-Week Student Teacher Reflection
- Artifact Repository
- 16-week Formal Observation
- 16-Week Formal Evaluation
- 16-Week ST Reflection
- CT Letters of Recommendation (2)
- UF Letter of Recommendation
- Video Recording of the Presentation of the Crane Portfolio TPA
- SUNY Potsdam Capstone Professional Goals Assessments

Chapter 6

Connecting Campus Learning to Field-Based Learning

University Facilitators have the privilege of guiding music education preservice teachers through the student teaching experience that culminates with graduation and recommendation for licensure. Throughout the student teaching semester, University Facilitators hold seminars that connect “campus learning”—coursework—to “Student Teacher learning”—the pedagogical knowledge the music teaching candidate gains during the student teaching semester. In this chapter, we present an outline of how University Facilitators and Cooperating Teachers can build these connections.

Teacher education is a lifelong endeavor. Each phase, however, of a teacher’s development has specific aims and goals (Campbell & Barrett, 2012). The Crane School of Music has the following aims for preservice music educators:

The primary learning outcomes are to:

- Examine beliefs critically in relation to a vision of good teaching,
- Demonstrate how subject matter knowledge and skills can be transformed in ways so that PreK–12 learners can engage in and understand music in a standards-based framework,
- Develop an understanding of learners and issues of diversity,
- Develop a beginning teaching repertoire,
- Develop the tools and disposition to study teaching,
- Identify links between skills/theories/models of music learning and teaching practice, and
- Explain how the applied experience of student teaching helped each Student Teacher grow personally, professionally, and intellectually.

Emerging as a Professional

The student teaching phase of teacher education is the transition period between pre-service education and entry into the profession as standing members. Achieving these learning outcomes and meeting the challenges embedded in them requires the recognition that in learning to teach music the “educational whole is greater than the sum of its parts.” It is a shared process built on many different partnerships, including college music faculty, college music education faculty, and K–12 music educators. The University Facilitators are the professionals who serve as links among all these stakeholders.

The ideas and skills found in the New York State Teaching Standards and Culturally Responsive-Sustaining Educational Framework serve as vehicles through which each member of the partnership works to realize the learning outcomes. The intellectual dispositions of flexible musicianship, critical thinking, principled practice, and innovative leadership that were cultivated in their preparation—the Four Pillars that have guided the student throughout the pre-student teaching experience also serve as vehicles for realizing learning outcomes. Together—these frameworks with their portfolios—function as the primary teacher performance assessment required by the state.

Crucial for Student Teachers as the move from their campus learning to their different student teaching placements is to expand their understanding of a new set of aims. The NYSTS, CRS-EF and Four Pillars help students in framing what these aims are. These aims are necessary for them to be confident and competent as they enter their first position as newly certified teachers. Most important here is for Student Teachers to:

1. Learn the context--students, curriculum, school community.
2. Design responsive instructional program.
3. Create a classroom learning community.
4. Enact a beginning repertoire.
5. Develop a professional identity.

Seminar and Student Teacher Learning

The seminar in education provides graduate students with an opportunity to meet with other graduate students and faculty who are interested in sharing thinking, conducting discourse and defending positions on those topics which represent the uncertainties, issues, conflicts, and contradictions of the field.

The seminar is the place for Student Teachers to synthesize ideas from their first day in the program to where they are currently. The seminar also serves as a **launchpad** for exploring and taking on the demands of learning and **homebase** for sharing and examining further the practical aspect of achieving the goals of teacher learning while student teaching.

For example, if Student Teachers' conceptions of classroom management are not challenged (regardless of their stances) then they are more likely to continue to replicate the very beliefs they brought into the program. Classroom management systems that hide problematic and unethical stances might be further hidden, while classroom management systems built through community may never be examined (Feiman-Nemser, 2012; Kohn, 2006).

The seminar and its activities are important in serving as a catalyst for expanding Student Teacher thinking in areas that may not be present in their field experience, belief systems, or even their expectations.

University Facilitator's Role

A key aspect of the University Facilitator's role is to help Student Teachers to see beyond what they want or what they believe they want or what they believe they need to do. While simultaneously, another key aspect of the role is to facilitate each Student Teacher's desires, goals, and expectations. This makes the role of the UF quite challenging and quite wonderful. This role requires **mindshifting**.

What do we mean by "mindshift"? Essentially, mindshifting is assuming a new attitudinal framework for thinking, interpreting, and acting in new ways. Consider the following mindshifts:

- Student Teacher—moving from passive to active
- Cooperating Teacher—moving from master to mentor
- University Facilitator—moving from quality controller to facilitator

Student Teaching Seminar Learning Activities

The remaining portion of this chapter is an outline for the seminar component of the student teaching. Below are learning goals, an outline of topics (see Table 6.1), and activities relevant to these seminars.

The activities in this section are designed to help:

- Student Teachers be successful engaging, completing and presenting their portfolios so that they can be recommended for state certification.
- Student Teachers develop and refine their pedagogical knowledge, pedagogical content, and practical skills in the classroom.
- University Facilitators refine their ideas and approaches to working with emerging teaching professionals.

Learning Goals

1. Develop reflective practice for personal and professional growth as a music educator.
2. Develop the mindset of taking a holistic approach to development as educators.
3. Integrate New York State Teaching Standards and Culturally Responsive-Sustaining Education Framework into the process of setting and pursuing long-term learning goals.
4. Incorporate the Four Pillars of the Contemporary Music Educator into the process of setting and pursuing long-term learning goals.
5. Create and implement a process for Student Teachers to set, pursue, and document progress towards their long-term learning goals.
6. Discuss effective communication strategies among Student Teachers, University Facilitators, and Cooperating Teachers.

Table 6.1 Outline of Student Teaching Seminar Topics

Outline of Seminar Topics	
I.	MUCE 467 Student Teaching Departmental Syllabus
	<ul style="list-style-type: none"> ● <i>Discuss the content of the MUCE 467 Student Teaching Departmental Syllabus</i>
II.	Interview Information Sheet and Submission Form
	<ul style="list-style-type: none"> ● <i>Review the Interview Information Sheet found on the Submission Form</i>

III.	Long-Term Learning Goals
	<ul style="list-style-type: none"> • <i>Discuss the importance of setting long-term learning goals and the role of the portfolio-TPA as means to document and share goal attainment (Group)</i> • <i>Review and refine goals from interview document (STs)</i> • <i>Document goal attainment and progress through journaling (STs)</i>
IV.	Pursuing Goals Based on Four Pillars and NY State Teaching Standards
	<ul style="list-style-type: none"> • <i>Discuss how all the Four Pillars and NY State Teaching Standards can come together (Group)</i> • <i>Develop a list of teaching principles to embody and pursue, linked to the Pillars and NY State Teaching Standards (STs with CTs)</i> • <i>Discuss how ST goals should act as throughlines in all lessons regardless of age-level</i>
V.	Communicating as Professionals
	<ul style="list-style-type: none"> • <i>Discuss ways to implement goals in placement</i> • <i>Discuss how to ask CTs for advice and feedback</i> • <i>Review the questions of the new interview format to prompt thought and state goals for STs</i>
VI.	Personal and Professional Growth
	<ul style="list-style-type: none"> • <i>Encourage STs to reflect and explore special interests and proficiencies and think about how they can be applied educationally</i> • <i>Encourage STs to keep/ locate reflections after practicum courses about how they either embodied or didn't embody teaching principles they desire or discussed in class</i> • <i>Consider how important it is to have complex and sophisticated conversations during student teaching, talking about what teaching principles and practices STs would like to pursue</i>
VII.	Resources and Deadlines
	<ul style="list-style-type: none"> • <i>Discuss the resources available to Student Teachers, especially those related to the Crane Portfolio-TPA</i> • <i>Review the ST Handbook Chapters 3 and 4, and Appendix A. Policies, Expectations, and Procedures</i> • <i>Discuss the due dates for assignments and submissions (artifacts logs, evaluation forms, etc.)</i>
<p><i>Note: Some of the topics could potentially be combined or reorganized depending on the specific goals of the conversation or meeting.</i></p>	

Learning Outcomes and Assignments

The following tables (6.2–6.7) contain the student teaching semester learning goals or outcomes tied to specific assignments and activities. These activities should be facilitated in a manner that leads to discussion during student teaching seminars as well as application to the Crane Portfolio-TPA.

Table 6.2 Learning Goal 1: Increased Reflection and Self-Awareness

Increased Reflection and Self-Awareness	
	<p>a. Develop a reflective practice and mindset, reflected through journaling and goal attainment documentation.</p> <p>b. Observable through the depth and detail of ST reflections, the extent to which they incorporate feedback from CTs and UFs, and the level of critical thinking they demonstrate when reflecting on their teaching practice.</p>
ASSIGNMENT/ACTIVITY	
	<p style="text-align: center;"><i>Reflective Teaching Journal</i></p> <p>Overview: <i>This assignment aims to develop a reflective practice journal to enhance self-awareness and critical thinking in teaching practice. The journal should demonstrate a habit of regular reflection and detail in reflection. Your reflective journal should be ongoing.</i></p> <p>Instructions:</p> <ul style="list-style-type: none"> • <i>Regular Reflection: Set aside a few minutes each day or a designated time each week to reflect on your teaching experiences. Choose a time and place that works for you to sit down and record your thoughts.</i> • <i>Record Your Reflections: Use a notebook or digital platform to document your reflections on your teaching practice. Write about your successes, challenges, and areas for improvement. Include details such as the lesson objectives, strategies, student engagement, and outcomes.</i> • <i>Demonstrate Growth: Review your reflections and highlight areas where you have demonstrated growth in self-awareness and critical thinking. Reflect on what you learned, what you would do differently, and how you can improve.</i> • <i>Submission: Submit a sample of your reflective teaching journal, demonstrating the depth and detail of your reflections.</i> <p>Assessing Criteria: <i>(Either formal submission for grade or informal for developing conversations)</i> <i>The reflective teaching journal is assessed based on the following criteria:</i></p> <ul style="list-style-type: none"> • <i>Regularity of reflection and consistency in documentation.</i>

	<ul style="list-style-type: none"> • <i>Detail and depth of reflection, including use of vocabulary found in the NYS TS, CRS-EF, & the 4 Pillars</i> • <i>Demonstration of self-awareness and critical thinking skills.</i> • <i>Overall growth demonstrated in the reflective journal.</i>
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Table 6.3 Learning Goal 2: Holistic Approach to Professional Development

Holistic Approach to Professional Development	
	<p>a. Adopt a holistic approach to development, which should be reflected in ST personal and professional growth.</p> <p>b. Observable through evidence and documentation of pursuing interests and proficiencies, demonstrating a commitment to lifelong learning, and integrating personal values and beliefs into teaching practice.</p>
ASSIGNMENT/ACTIVITY	
	<p style="text-align: center;"><i>Seeing Things from Close Up and Far Away</i></p> <p>Overview: <i>This activity aims to widening your perspectives of different schooling contexts.</i></p> <p>Instructions: <i>Consider exploring, visiting and meeting other professionals in the district. For example, you might make arrangements to visit/observe/teach another music department in the building during your placement(s) to immerse yourself in a wider variety of experiences and classroom settings.</i></p> <p>Assessing Criteria:</p> <ul style="list-style-type: none"> • <i>Demonstrate a willingness to seek out and engage with a diverse range of experiences and classroom settings, expanding their perspectives on different schooling contexts.</i> • <i>Reflective behavior: Participants should reflect on their experiences and learning, identifying ways in which they have grown personally and professionally, and using this to inform future learning and development.</i>

Table 6.4 Learning Goal 3: Aligning Instruction with Teaching Standards and Frameworks

Aligning Instruction with Teaching Standards and Frameworks	
<p>a. Integrate the NY State Teaching Standards and the Culturally Responsive-Sustaining Education Framework into long-term learning goals and teaching practices.</p> <p>b. Observable through the incorporation of culturally responsive practices in lessons, the integration of standards in lesson plans, and evidence of progress towards meeting these goals.</p>	
ASSIGNMENT/ACTIVITY	
	<p><i>Building Your Case: Using Teaching Standards and Culturally Responsive Practices</i></p> <p>Overview: <i>This activity assignment focuses on the process of building a case for excellence as a music teacher, which involves collecting and organizing artifacts that align with the NYS Teaching Standards, Culturally Responsive and Sustaining Education Framework, and the Four Pillars of the Contemporary Music Educator. The artifacts should be of high quality and relevance, diverse, well-organized and accompanied by a reflective narrative that demonstrates growth and progress as a teacher. Additionally, the collection of artifacts should showcase creativity, innovation, and professionalism in teaching.</i></p> <p>Instructions: <i>As part of the Crane Portfolio-TPA process, you are required to build a case for your excellence as a music teacher. One important aspect of this process is the collection of artifacts that demonstrate your growth and progress. To effectively store and organize these artifacts, we recommend that you create a digital repository or a “Portfolio Artifact Repository,” where you can store all your artifacts in one place. See Appendix C of the Student Teacher Handbook for an example template.</i></p> <p><i>When selecting your artifacts, ensure that they align with the NYS Teaching Standards, the Culturally Responsive and Sustaining Education Framework, in addition to being easily identified with any one of the Four Pillars that Mark the Contemporary Music Educator. Each artifact should be accompanied by a short descriptive narrative or set of very brief notes that provide context for the artifact and highlights how it demonstrates your growth and progress as a teacher.</i></p> <p><i>Some possible artifacts that you could collect may include lesson plans, instructional materials, student work samples, reflections, assessments, professional development conferences literature, reflections on the application of ideas from articles. Each artifact should demonstrate how you have applied the NYS Teaching Standards for Music to your teaching practice.</i></p>

Remember, the goal of this process is to showcase your excellence as a music teacher, so choose your artifacts carefully and thoughtfully. Work toward writing clear and descriptive narratives that use the language found in the frameworks

Assessing Criteria:

Place in the Competencies section of the Portfolio and use as the basis for the Emerging as a Professional portion.

- *Alignment with NYS Teaching Standards: The artifacts should clearly align with the NYS Teaching Standards, demonstrating understanding and application of these standards to teaching practice.*
- *Quality and Relevance: The artifacts should be of high quality and relevance, demonstrating growth and progress as a music teacher throughout the student teaching experience.*
- *Reflective Narrative: Each artifact should be accompanied by a short descriptive narrative that provides context for the artifact and highlights how it demonstrates growth and progress as a teacher.*
- *Diversity: The collection of artifacts should be diverse, showcasing different areas of your teaching practice, such as lesson plans, instructional materials, student work samples, reflections, article summaries, assessments, recordings of talks with Cooperating Teachers, or professional development certificates.*
- *Organization: The artifacts should be well-organized and easy to access digitally, allowing for efficient and effective presentation and evaluation.*
- *Creativity and Innovation: The collection of artifacts should demonstrate creativity and innovation in teaching, showcasing unique and effective approaches to instruction and assessment.*
- *Professionalism: The artifacts should demonstrate professionalism as a music teacher, showcasing commitment to student learning and growth, as well as ongoing professional development.*

Table 6.5 Learning Goal 4: Mastery of the "Four Pillars of the Contemporary Music Educator"

Mastery of the "Four Pillars of the Contemporary Music Educator"

- a. Demonstrate a mastery of the Four Pillars of the Contemporary Music educator, which include Flexible Musicianship, Principled Practice, Critical Thinking, and Innovative Leadership.
- b. Observable in the ability to teach effectively using principles, advocacy for innovation in music teaching and learning, critique practices, demonstrate musical flexibility across multiple forms and genres.

ASSIGNMENT/ACTIVITY

Synthesizing Your Preparation: The Four Pillars in Action

Overview: Recall the following intellectual dispositions and goals that make the contemporary music educator and that serve as the core of your music teacher education degree program:

- **Flexible Musician.** *The main idea presented is that the Crane music teacher graduate strives at becoming a flexible musician by expanding their own musical knowledge and skills to reflect wider cultural awareness and competence. This involves being able to think about and teach music in adaptable ways to suit different contexts and making the music of different cultures relevant and understandable. The approach includes refining existing musical knowledge while learning about unfamiliar musical practices and seeking to understand the perspectives of others beyond rule-following or privileging a single historical arc or monoculture. The goal is to explore, create, and listen to music from all possible human engagement with music.*
- **Critical Thinker.** *The ideas presented emphasize that Crane music teacher graduates recognize and practice critical thinking in music teaching. This involves being intellectually curious and eager to learn about learners, music, teaching, and contexts. It also involves questioning ideas presented as "truths" or "accepted practices," and developing a reflective and well-grounded understanding of music teaching. Critical thinking requires going beyond surface learning and interrogating taken-for-granted ideas and practices, using principles of learning, inclusion, and caring as a framework. The goal is to question the status quo and actively do something about it in order to improve the profession and better serve learners.*
- **Principled Practitioner.** *The ideas presented here revolve around a Crane music teacher graduate who seeks to promote positive change in schools and music education through principled action. The main objective is to introduce new ideas and methods based on contemporary principles of how people learn and to consider the role of culture as a central concept in music learning. This includes challenging traditional norms that may hinder students' musical potential, and the prioritization of principles of inclusion, equity, and access in learning music. A balanced emphasis on artistic processes, interdisciplinary connections, and problem-based learning is promoted to develop students' musical understanding. A key aim is to eliminate methods that limit students' musical expression in order to foster innovative and positive principled ways of teaching and learning music. Ultimately, the goal is to liberate the curriculum from tired traditions and create a more inclusive and engaging environment for music education.*
- **Innovative Leader.** *The main idea presented is that a Crane music teacher graduate sees themselves as an innovative leader in the field of music education and in the broader music teaching community. They aim to promote access and opportunity in learning music and advocate for "minds-on and hands-on" learning for all students. Additionally, they work to build bridges and guide others toward a vision of music education focused on generativity, vibrancy, and residue. The Crane music teacher is committed to inclusivity and hospitality and seeks to inspire their peers to create and use new and better ideas that lead to more positive outcomes for more people. The*

ultimate goal is to promote a more equitable and diverse music community that celebrates all people and all music.

Instructions: *Write a summary/synthesis statement showcasing how the four pillars exemplify your preparation as a music teacher and describe how you integrated your preparation using these pillars into your work as a Student Teacher.*

In your synthesis statement, you are expected to use the language of the pillars and connect it to examples or artifacts gathered from your student teaching experience. Specifically, your statement should demonstrate your mastery of the Four Pillars of the Contemporary Music Educator by highlighting your ability to:

- *Demonstrate musical flexibility across multiple forms and genres: Share examples of how you have incorporated a variety of musical genres and forms into your instruction. Explain how you have adapted your teaching to meet the needs and interests of diverse students.*
- *Critique practices: Discuss how you have analyzed and challenged the status quo and used new approaches to better serve learners and improve the profession. Explain how you have used feedback from your mentor teacher, peers, or students to refine your teaching approach.*
- *Teach effectively using principles: Explain how you have applied principles of music education to create engaging and effective lesson plans that meet the needs of diverse learners. Share examples of lesson/unit plans or activities that illustrate your use of principles.*
- *Advocate for innovation in music teaching and learning: Describe how you have advocated for the integration of technology, global or contemporary music genres, or other innovative teaching strategies in your classroom. Provide evidence of how these innovations have impacted student learning.*

Assessing Criteria:

Place in the Emerging as a Professional portion of the portfolio.

- *Demonstrate understanding of the Four Pillars of the Contemporary Music Educator and their relevance to Student Teacher's preparation and practice.*
- *Provide examples of adapting teaching to meet diverse student needs and interests across multiple forms and genres.*
- *Discuss analysis and challenges to the status quo, incorporating feedback from mentor teachers, peers, or students, providing ethically compelling alternatives.*
- *Apply principles of music education to create engaging and effective comprehensive learning experiences that meet diverse learner needs.*
- *Advocate for the integration of creative technology, global or contemporary/popular music genres, and innovative teaching strategies in the classroom, with evidence or anecdotes of impact on student learning.*

	<p><i>The overall synthesis statement should demonstrate the Student Teacher's commitment to ongoing professional development and innovation in music teaching and learning. Note: In this scheme, the Student Teacher will either Pass or Fail based on whether their synthesis statement meets the minimum standard for understanding and communication.</i></p> <ul style="list-style-type: none"> • <i>Pass: The synthesis statement clearly and concisely addresses each of the criteria, demonstrating a deep understanding of the Four Pillars of the Contemporary Music Educator and their application to their teaching practice. The synthesis statement is well-organized and effectively communicates the Student Teacher's ideas and insights.</i> • <i>Fail: The synthesis statement fails to address clearly and concisely most of the criteria, demonstrating a weak understanding of the Four Pillars of the Contemporary Music Educator and their application to their teaching practice. The synthesis statement may be poorly organized and may not effectively communicate the Student Teacher's ideas and insights.</i>
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Table 6.6 Learning Goal 5: Setting and Pursuing Long-Term Learning Goals

Setting and pursuing long-term learning goals	
	<p>a. Set, pursue, and document progress towards long-term learning goals, which are aligned with the Four Pillars of the Contemporary Music Educator and NY State Teaching Standards.</p> <p>b. Observable through the ability to set goals, evidence of progress towards these goals, and the ability to reflect on the process of pursuing these goals.</p>
ASSIGNMENT/ACTIVITY	
	<p><i>Pursuing Long-Term Learning Goals in Learning to Teach</i></p> <p>Overview: <i>This activity asks music Student Teachers to reflect on their learning goals, collaborate with their Cooperating Teacher, and align their goals with the Four Pillars and NY State Teaching Standards. Students are also prompted to document progress in a reflective teaching journal and provide updates to their University Facilitator to ensure alignment with program expectations. As progress is made, students are encouraged to refine their goals to effectively address desired outcomes.</i></p> <p>Instructions. <i>Review the Goal Statements that you generated at your Placement interview, shared with your University Facilitator, and emailed to your Cooperating Teacher after placement. Reflect on these goals and consider how you want to pursue them in your daily work and reflect on your progress toward achieving them.</i></p>

Meet with your Cooperating Teacher to discuss the importance of setting and pursuing long-term learning goals in music education, and how these goals can be aligned with the Four Pillars and NY State Teaching Standards.

Discuss with your Cooperating Teacher how the goals have been designed to address the relevant pillars and standards. For example, if the goal is to improve student engagement, the teacher may suggest using more interactive and collaborative activities in class or incorporating more student input in selecting music repertoire.

Ask your Cooperating Teacher to share some examples of long-term learning goals that they have set for themselves in the past, and how they have pursued and documented progress towards these goals.

Schedule regular check-ins throughout the placement, such as once a week or every other week. These check-ins can be used to discuss progress toward the goals, any challenges or successes, and any adjustments that may be needed. This can help build a stronger relationship with the Cooperating Teacher and foster a collaborative approach to teaching and learning.

Use your Reflective Teaching Journal to document reflections, observations, and lesson plans. The Reflective Teaching Journal can serve as a personal record of progress toward goals and can also provide valuable insights for future teaching experiences.

Provide periodic updates to the University Facilitator, either through email or in-person meetings, to keep them informed of progress towards the goals and any feedback from the Cooperating Teacher. This can help the Facilitator provide guidance and support as needed and ensure that the placement is meeting the expectations of the program and the state teaching standards and departmental teacher learning goals.

As progress is made towards the goals, reflect on how they have impacted the students' learning and how they align with the relevant pillars and standards. This can help refine the goals and adjust as needed to ensure they are effectively addressing the desired outcomes.

Consider having a section in your journal where you track your progress on your goals. Use questions such as "How did my teaching this week connect to my goals/ connect to the ideas in the pillars? What did I do that aligned with my goals? What did I not do that would have helped me further my goals?" Also, consider asking your Cooperating Teacher for their thoughts on your goal progress.

Assessing Criteria:

- *Clear articulation of long-term learning goals aligned with Four Pillars and NY State Teaching Standards.*
- *Collaboration with Cooperating Teachers through regular check-ins.*
- *Use of Reflective Teaching Journal to document progress and insights.*

	<ul style="list-style-type: none"> • <i>Demonstrated evidence-based progress toward goals, and regularly updated to University Facilitator.</i> • <i>Reflection on the impact on student learning and ability to refine goals as needed.</i> • <i>Alignment with program expectations and state teaching standards.</i>
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Table 6.7 Learning Goal 6: Effective Communication

Effective Communication	
	<p>a. Demonstrate effective communication skills when interacting with University Facilitators, Cooperating Teachers, and other professionals.</p> <p>b. Observable ability to ask for feedback and advice, the ability to initiate and engage in complex and sophisticated conversations about teaching principles and practices, and the ability to use probing questions that foster professional language and dialogue</p>
ASSIGNMENT/ACTIVITY	
	<p><i>Having Worthwhile and Effective Dialogue</i></p> <p>Overview: <i>This assignment/activity provides ideas and strategies for having worthwhile and effective dialogue in a professional setting. The use of professional language, active listening, and asking for feedback is introduced. Specific examples such as using a learner-centered approach, project-based learning, and adapting teaching methods to better meet the needs of diverse learners are offered as conversation topics for engaging in professional dialogue.</i></p> <p>Ideas and Strategies</p> <p>Use professional language: <i>In academic and professional settings, it is important to use professional language that demonstrates your knowledge and competence. Avoid using colloquial expressions or slang, and instead, use appropriate terminology to communicate your ideas effectively.</i></p> <p>Actively listen/ Ask for feedback: <i>Active listening is key to effective communication. It involves paying attention to the speaker, clarifying any confusion, and responding appropriately. To show that you are actively listening, maintain eye contact, ask relevant questions, and rephrase what the speaker said to confirm your understanding. Asking for feedback and advice is an important part of effective communication. It shows that you value the opinions and expertise of others and are willing to learn and improve. When seeking feedback, be open-minded, and receptive to constructive criticism.</i></p>

Take initiative: To demonstrate your ability to take initiative, be proactive in seeking out opportunities to engage with facilitators, Cooperating Teachers, and other professionals. Initiate conversations and meetings to discuss topics of interest or areas where you would like to improve. Here are some examples:

- *Learner-Centered Approach: Initiate conversations with students to learn more about their interests, backgrounds, and learning styles. Use this information to tailor their lessons and activities to better engage and support their students.*
- *Project-Based Learning: initiate a project-based learning activity in an ensemble (or classroom), where students work collaboratively to create a music video, compose an original piece of music, or organize a performance. This approach could help students develop their creativity, critical thinking, and collaboration skills.*
- *Constructivism: To foster a constructivist approach in their teaching, seek Cooperating Teachers' ideas on how to design activities that are minds-on/ hands-on or experiential and testing or prospective methods built on behaviorism. For example, organize a field trip to a local music venue, invite guest musicians to speak to their class, or have students participate in a jam session or improvisation activity.*
- *Informal Learning: Create a supportive and inclusive classroom environment where students feel comfortable sharing their ideas and experimenting with new approaches to music. Organize a regular "jam session" where students can freely improvise and collaborate with each other in a low-pressure environment. Encourage students to attend community music events or concerts and then have them reflect on what they learned and how they were inspired.*

Engage in complex conversations: To demonstrate your ability to engage in complex conversations about teaching principles and practices, stay up-to-date and current research and best practices related to problem-based learning in music classrooms or create a community in contrast to reinforcing old behaviorist ideas about classroom management. Be prepared to ask thoughtful questions, share your own experiences, and engage in critical thinking.

Cultivate an abundance mindset: Keep in mind that a key goal of dialogue and communication in a professional setting is always geared toward improvement, never about what you may perceive as your deficits. Shift your mind from thinking about what you are "missing" to how you can add to the many amazing things you already offer. An abundance mindset shifts thinking that rests on respect, dignity, and well-being.

Be curious: Demonstrating curiosity involves asking probing questions that challenge assumptions and common music teaching practices and encourage deeper thinking. When interacting with facilitators and professionals, ask open-ended questions that promote exploration and encourage diverse perspectives. Here are some examples:

- *Why do we prioritize certain music genres or styles over others in our curriculum? Are we inadvertently perpetuating cultural biases and reinforcing stereotypes?*

- *Why do we focus so heavily on technical skill development, rather than encouraging creativity and individual expression in our students? Are we neglecting an important aspect of musical education?*
- *Why do we insist on adhering to traditional music notation systems, rather than exploring alternative ways of representing musical ideas? Are we limiting our students' creativity and potential for innovation?*
- *Why do we rely on playing tests and simple assessments to evaluate our students' musical abilities, rather than using more holistic and personalized approaches? Are we unfairly pigeonholing students into narrow definitions of musical success?*
- *Why do we view mistakes as failures, rather than valuable learning opportunities? Are we creating a culture of perfectionism that can be detrimental to our students' well-being and artistic growth?*
- *Why do music teachers continue to use auditions despite the fact that they are deliberately designed to rank people and create hierarchies?*
- *Why are ensembles seen as the goal or standard of many music programs when a majority of student interest lies in the realm of popular and participatory music?*
- *Why do we as a profession seem to focus on the role of performers in many of our music classes when the other 3 artistic processes (responding, creating, and connecting) play equal roles in building a holistic musician.*

Be experimental: *To demonstrate your willingness to try new approaches and be experimental, be open to feedback, and take risks. Here are some examples:*

- *Experiment with using new technology tools to enhance their students' learning experiences, such as virtual instruments, music software, and audio-visual equipment. They can also try out different instructional methods, such as project-based learning, collaborative learning, or personalized learning.*
- *Experiment with new approaches to practicing and performing, such as recording themselves, trying out different styles or genres, or incorporating improvisation into their playing.*
- *Experiment with different ways of giving and receiving feedback, such as using peer feedback, self-assessment, or teacher-student conferences, or use more authentic forms of assessment such as portfolios.*

Be innovative: *To demonstrate your ability to innovate, think outside the box and come up with creative solutions to problems, adapt existing teaching methods or tools to better meet the needs of diverse learners, and collaborate with others to share and build on innovative ideas in education. Here are some examples:*

- *Incorporate new technologies and digital tools into your lessons, such as online music collaboration platforms or interactive music apps, to engage students in new and innovative ways.*
- *Have learners explore new genres or styles of music, experiment with unconventional instruments or sounds, or create their own compositions to develop their creative thinking and problem-solving skills.*

- *Adapt your teaching methods to better meet the needs of diverse learners, such as by incorporating visual and/or language aids (listening maps, spider webs, VENN diagrams, Facets Model, bi or multilingual lyrics)) for students with learning disabilities or using collaborative learning strategies to encourage teamwork.*
- *Reference authors, concepts, and instructional practices derived from your PME, MTL, practices/practicum, and special education courses to show that you work to connect theory to practice.*

Assessing Criteria:

Using professional language—applying appropriate terminology to communicate ideas effectively and avoiding colloquial expressions or slang.

- *Active listening and asking for feedback: actively listening, seeking clarifying information, asking relevant questions, rephrasing ideas to confirm understanding, and being open-minded and receptive to constructive criticism when seeking feedback.*
- *Taking initiative: being proactive in seeking out opportunities to engage with facilitators, Cooperating Teachers, and other professionals by initiating conversations and meetings to discuss topics of interest or areas where they would like to improve.*
- *Engaging in complex conversations: displaying an ability to engage in complex conversations about teaching principles and practices, including staying up to date with current research related to music education and being prepared to ask thoughtful questions, share their own experiences, and engage in critical thinking.*
- *Cultivating a mindset of curiosity and openness: demonstrating a mindset of curiosity and openness when engaging in dialogue about teaching with facilitators, Cooperating Teachers, and peers. Also asking probing questions that challenge assumptions, encourage deeper thinking and promote exploration and encourage diverse perspectives.*
- *Being experimental: displaying a willingness to try new approaches and be experimental by being open to feedback and taking risks to enhance their students' learning experiences, such as trying out different instructional methods or using new technology tools.*

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Appendix A

Policies, Expectations, and Procedures

This appendix contains information from the Music Education Department of The Crane School of Music for the Student Teacher, the Cooperating Teacher, and the University Facilitator. It outlines key policies, expectations, and procedures for the student teaching experience for all three stakeholders. It describes prerequisites and qualifications, requirements before, during, and at the end of the student teaching semester, and information on certification requirements.

Qualifications and Prerequisites

Student Teacher Prerequisites

1. A cumulative university grade point average of at least 2.5 or higher at the conclusion of the semester preceding student teaching.
2. An academic standing unaffected by academic warning or probation.
3. A grade of 2.0 or higher is required in each music course for it to count toward a major in music. In sequential courses, a 2.0 or higher is required to advance to the next course(s) in the sequence. Failure to receive a 2.0 or higher in the second attempt at a music course required for a major (or majors) will result in dismissal from that major (or majors).
4. The completion of the following courses, each with a grade of 2.0 or higher:
 - Basic musicianship courses
 - Conducting I and II
 - Music Education core sequence
 - Practicum, Practices—Elementary and Secondary
 - Techniques competencies as specified for each performance concentration
 - Completion of 100 clock hours of classroom observation.
5. Attendance at required meetings and completion of all paperwork.
6. Successful completion of the Sophomore Evaluation that evaluates professional qualities and dispositions of a teacher.
7. Ability to follow and apply the ideas in The Crane School of Music Student Teaching Handbook.

Cooperating Teacher Qualifications

1. Four years of teaching experience with at least one year in current position.
2. Teaching assignment in an established, successful music program.
3. Demonstration of professional engagement as shown by current study in the field (either formal courses or in-service activities or collaborative work with tenured music education faculty at The Crane School of Music).
4. Approval of a music and/or school administrator and The Crane School of Music Education Department.
5. Ability to follow and apply the ideas in The Crane School of Music Student Teaching Handbook.

University Facilitator Qualifications

1. Demonstrated history of excellence in music teaching and experience in working with new and/or prospective music teachers.
2. Demonstration of professional engagement and growth in music teaching and use of new ideas and pedagogies associated with preservice teacher learning.
3. Capacity to maintain a full-time load for the facilitation of up to 18 student teachers or maintain an accordingly reduced load for other professional responsibilities.
4. Approval of The Crane School Music Education Department.
5. Ability to follow and apply the ideas in The Crane School of Music Student Teaching Handbook.

Expectations for Preparation of the Student Teaching Experience

Student Teacher Expectations

1. Contact Cooperating Teacher within two weeks of receiving notification of placement.
2. Arrange observation times with Cooperating Teacher(s) before student teaching begins. This will represent the 20 hours of the 100 observation hours needed for NYS certification.

Cooperating Teacher Expectations

1. Inform and prepare the students before the Student Teacher arrives.
2. Enable Student Teacher to complete observation hours required for NYS certification by:
 - introducing the Student Teacher to the students, administrators, and staff.
 - assisting the Student Teacher in developing familiarity with the community, music department, location of supplies, equipment, etc.
 - providing a tour of the building, helping the Student Teacher become familiar with the schedule, etc.
 - helping the Student Teacher get a sense of the Cooperating Teachers' style, philosophy, and expectations.
 - asking the Student Teacher to convey their goals, hopes, and expectations for student teaching.
3. Review and use The Crane School of Music Student Teaching Handbook.

University Facilitator Expectations

1. Facilitate the administration of a questionnaire to area school music administrators/teachers requesting their recommendations of Cooperating Teachers.
2. Establish a database of area Cooperating Teachers capable of mentoring Student Teachers and partnering with the music education department in carrying out its philosophical and pedagogical ideals.
3. Interview Student Teachers to determine career interests and teacher learning goals.
4. Coordinate conference meetings with Student Teachers/Cooperating Teachers.
5. Contact Cooperating Teachers to arrange placements.
6. Administer authorization protocols for placement of Student Teachers to school administrators (if required by district/school).
7. Notify secretary to the Chair of Music Education when placement authorization has occurred.
8. Schedule seminar meeting dates and prepare seminar teaching materials that assist in achieving seminar learning goals.
9. Complete at least one informal and one formal observation of a Student Teacher within the first 8 weeks and within the second 8 weeks of the semester. Submit formal observations using the electronic form to the SUNY Potsdam online teacher education portfolio system.

10. Complete assessment of student Teacher's portfolio artifacts using the Portfolio Clearance checklist and submit using the electronic form to the SUNY Potsdam online teacher education portfolio system.

11. Participate in the Student Teacher's Presentation of their Portfolio.

Expectations During the Student Teaching Experience

Student Teacher Expectations

1. **Daily participation.** Each ST is required to be on time and attend every day of their teaching semester. A ST may be permitted two excused absences for each quarter for sickness. Personal absences for compelling reasons must be arranged only through and with permission from the Music Education Department Chair.
2. **Joint Conferencing.** STs, CTs, and UFs meet according to a schedule during the student teaching semester to discuss teaching progress.
3. **Professional Participation.** In addition to teaching, STs are expected to participate in the professional activities of their CTs. This may include faculty meetings, extra rehearsals, concerts, parent and teacher meetings, staff development days, supervision duties, or other school-related activities.
4. **Planning.** STs are expected to create daily teaching plans and make them available to CTs and University Facilitators.
5. **TPA.** All STs must complete the Crane Portfolio-TPA.
6. **Evaluation.** There is ongoing formative assessment aimed at Student Teacher progress and development. Mid-Point Placement and End-of-Placement Reports are used to document growth at scheduled times throughout the placement.
7. **Extra responsibilities.** STs may not take additional coursework during the student teaching experience and must obtain approval for any paid employment or volunteer activities outside of their student teaching experience.

Cooperating Teacher Expectations

1. Work together with the Student Teacher as a co-professional throughout the student teaching experience using the mentoring information and strategies provided in The Crane School of Music Student Teaching Handbook.
2. Assist the Student Teacher in gaining familiarity with the community, the school building, music department, location of supplies, equipment, etc.
3. Encourage Student Teachers to attend faculty meetings as well as school events outside the school day.
4. Establish procedures for contacting one another in the event of absences or change in routine.
5. Provide the Student Teacher an office or place of their own with a desk for planning and teaching preparation.
6. Facilitate and encourage opportunities for the Student Teacher to observe and/or collaborate with other classes/teachers.
7. Establish a scheduled time for discussions, expectations, evaluations, and for filling out and submitting two formal evaluations (mid-point placement and end-of-placement) to the SUNY Potsdam online teacher education portfolio system.
8. Write and submit a letter of recommendation to the SUNY Potsdam online teacher education portfolio system at the end of a Student Teacher's placement.

University Facilitator Expectations during Observations

Observe and conference with each Student Teacher regularly throughout the semester.

Observe the Student Teacher in a variety of teaching-learning situations.

Two informal visits and

Initial Visit

1. Schedule a visit during the first week of a placement to review ST and CT responsibilities.
2. Check on the well-being of the ST and discuss any problems they may have such as housing, transportation, etc.
3. Encourage the CT to work collaboratively with the ST and establish frequent opportunities for discussion and incorporation of ST's ideas.
4. Encourage a gradual assumption of teaching responsibilities.
5. Stress the absolute necessity of discussing potential problems early in the experience to allow for resolution and growth.

<p>two formal observations are required.</p> <p>It is ideal if the observations can be scheduled when followed by a planning period to allow sufficient time for conferencing.</p>	<ol style="list-style-type: none"> 6. Share contact information with CT and ST. 7. Encourage opportunities for the ST to observe other classes/teachers. <p>First Observation</p> <ol style="list-style-type: none"> 1. Observe a class/lesson/rehearsal and conference with the ST as soon after the initial visit as possible. 2. Confer with the CT and ST concerning progress, identify any issues or problems in need of improvement, and discuss possible solutions together. Encourage ST to engage in self-evaluation. 3. Complete a conference report. 4. Check STs' progress on Crane Portfolio-TPA projects as well as students' record-keeping/data collection. <p>Mid-Point Observation, Conference, and Evaluation</p> <ol style="list-style-type: none"> 1. Observe a class/lesson/rehearsal and conference. 2. Review the mid-point placement evaluation form. Discuss growth as a teacher and collaboratively generate specific goals for the ST's development. 3. Check STs' progress on projects and record-keeping/data collection. <p>Final Conference, End-of-Placement Form</p> <ol style="list-style-type: none"> 1. Confer with the CT concerning the progress of the ST. 2. Discuss and check for completion of end-of-placement evaluation form. 3. Remind the CT to mail a letter of recommendation to UF as soon as possible after completing a student teaching assignment. 4. Provide the CT with a thank you letter. Encourage the ST to write one as well.
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Additional Information

Substitute Teaching. Student Teachers may not be the sole substitute during a Cooperating Teacher's absence. Schools must provide supervisory guidance during such circumstances, so the Student Teacher is still under the direction of a school licensed professional.

Section 3022 of the Education Law makes the Board of Education liable in a suit or a judgment brought against a teacher by reason of alleged negligence or other act resulting in accidental bodily injury to a student. Such teacher or member of the supervisory or administrative staff, however, must at the time of the accident, be acting in the discharge of his/her duties within the scope of his/her employment. This section also makes Student Teachers subject to the same protection as other members of the teaching staff. The Board must be given a copy of the summons or complaint by the teacher with ten days of the time the teacher was served, or the Board will not be subject to the duty imposed by this section.

Work Stoppage/Work to Rule. In the event of a school work stoppage or strike in our participating schools, University Facilitators and Student Teachers are asked to remain neutral in the conflict. This would mean respecting the picket lines as well as refraining from walking in them. The University Facilitator is to be notified as soon as possible concerning the status of the situation.

Student Teaching Progress Policies

The student teaching experience is designed to help the Student Teacher with the mentoring and guidance necessary to be a successful teacher. The Student Teacher, the Cooperating Teacher, and the University Facilitator work together as a team. The ideas and strategies outlined in the Student Teaching Handbook can facilitate in creating a powerful student teaching experience for all. Open communication and collaboration are key to a successful experience.

Team Problem Solving	
Throughout the student teaching experience	Hold student-teaching team (Student Teacher, Cooperating Teacher, University Facilitator) conferences to discuss together progress and any difficulties or problems to mutually find possible solutions. These solutions are then re-visited and discussed at the next conference for determining if a new direction should be taken. The student-teaching team works together to explore and experiment with solutions.

Procedure for Improvement	
Mid-point placement to end-of-placement	<p>In the first mid-point placement evaluation report, the Cooperating Teacher and the Student Teacher report on the Student Teacher's progress describe areas of strengths and areas for improvement. The facilitator meets with the Student Teacher and the Cooperating Teacher to review the evaluation. The Student Teacher is encouraged to continue to grow and learn during the placement.</p> <p>Occasionally, a Student Teacher who has completed the first half of a placement successfully may show evidence of unsatisfactory progress during another placement. Members of the student teaching team (ST, CT, and the UF) may contact the Chair of Music Education of any concerns and describe them in writing. If solutions cannot be found, the student teaching team and the Chair of Music Education may determine one of the following:</p> <ul style="list-style-type: none"> • re-assignment to a different student teaching placement. • recommendation for withdrawal from student teaching.

Policies Relating to College Credit	
Satisfactory (S)	The designation “Satisfactory” (S) teaching is given when the Cooperating Teacher and University Facilitator agree that the Student Teacher has the knowledge, skills, and dispositions needed to begin employment as a beginning teacher.
Unsatisfactory (U) /Withdraw (W)	<p>The designation “Unsatisfactory” (U) or “W” is given when the Cooperating Teacher and University Facilitator agree that a Student Teacher be removed because of either one of the following:</p> <ul style="list-style-type: none"> • a Student Teacher is unable to demonstrate the requisite knowledge, skills, and dispositions needed to begin employment as a beginning teacher. <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> • a Student Teacher is unable to fulfill all course requirements or complete a full placement successfully.
Incomplete (INC)	<p>The designation “Incomplete” (INC) is given when:</p> <ul style="list-style-type: none"> • a Student Teacher has requested an incomplete. • course requirements have not been completed for reasons beyond the Student Teacher’s control (e.g., illness or family emergency). • a Student Teacher has completed the majority of the work for the class, and the student can accomplish the remaining requirements without further registration. <p>An incomplete form specifying the course requirements remaining to be fulfilled and the timeline for completion should be filed in the appropriate dean’s office. The conditions for changing the grade of “Incomplete” to a final grade must be met by the end of the next regular semester following issuance of the grade.</p> <p>Due process. All grade appeals are handled through the SUNY Potsdam student appeal procedure.</p>

NYS Certification Requirements

- Complete Degree Program (including successful completion of student teaching)
- Courses: EDLS 307 (Lit Ed in the Arts Disciplines), HLTH 230 (School Health), MUCE 445 (Special Ed Music), PSYC 220 (Child Development). This is part of the degree program and requirements for New York State Teacher Certification.
- NYS Exams: EAS, CST in Music, Crane Portfolio-TPA
- TEACH account with NYS Office of Teaching initiative:
(<http://www.highered.nysed.gov/tcert/>)

Student Teaching in Music MUCE 467 1-15 credit hours

Department Required Syllabus

We will be known forever by the tracks we leave.

Dakota

The goal of [teaching] music...is to enable all students to develop their awareness of the roles that music encompasses in their culture so that those roles can be appreciated, understood, and seen as...possibilities open to all.

Bennett Reimer, 2003 *A Philosophy of Music Education*

Course Description

Student teaching in music education is a college overseen and facilitated professional learning experience leading to initial music teacher certification in New York State. It is a requirement for the Degree of Bachelor of Music in Music Education at the Crane School of Music, SUNY Potsdam. Student teaching is an applied learning experience that meets the criteria and student learning outcomes designated in [SUNY Potsdam's "Connecting Theory to Practice through Applied Learning"](#) requirement for undergraduate degree satisfaction.

The student teaching experience lasts for an entire 16-week semester and is divided equally among elementary and secondary placements in public school settings in New York State where music is regularly provided in the curriculum and K–12 students have regular instruction in it.

The experience is designed to provide the prospective teaching professional an opportunity to learn how to teach by teaching under the mentorship of a permanently certified K–12 music teacher who is guided by the educational philosophy of the music education department in the college. The experience is integrative in that student teaching connects theory to practice and uses practice to generate and inform theory. The experience is four-fold in this conception of learning. It is a:

- **Capstone experience**, whereby student teachers learn by (a) engaging in the direct application of skills, theories, and models, (b) applying knowledge and skills gained from traditional on-campus classroom learning to hands-on and/or real-world settings, and (c) applying what they have gained from their applied experience to their academic learning.
- **Synthesis experience**, whereby student teachers integrate their current understanding of music, students, school and environment contexts, curriculum, and music teaching methodologies so as to have a positive effect on PreK–12 student learning.
- **Developmental learning experience**, whereby students use tools and dispositions to study teaching so as to improve their practice and understanding of teaching in expanding and emerging contexts.

- **Reflective experience**, whereby student teachers use structured reflection to self-assess, analyze, and reflect on the transformational nature of the experience through various departmental tools, including a professional learning portfolio and the required components necessary for New York State's initial music teacher certification.

The student teaching experience is regularly facilitated by a university faculty member who functions as a practical and educational liaison between the university student teaching personnel and the hosting institution where a student teacher is placed. The MUCE 467 Student Teaching Syllabus applies to all students regardless of their regional placements and individual site placements.

The Four Pillars

The music teacher education program at the Crane School of Music is guided by “[four pillars](#)” or foundational ideas clustered as themes that mark the contemporary music educator. These themes—the flexible musician, the critical thinker, the principled practitioner, and the innovative leader—represent the philosophical, curricular, and pedagogical ideals that mark music educators at their very best. All core courses within the professional component of the degree program advance these themes and use them as a basis for assessing students’ growth and understanding of themselves and the profession, including the requisite knowledge and skills necessary to enact each of the theme’s core values. Student teaching is guided by these four foundational pillars.

Goals, Objectives, Outcomes, and Activities

Primary Student Learning Objectives/Learning Outcomes

The primary student learning objectives/learning outcomes for student teachers are driven by three interactive and integrated frameworks (a) the [four pillars](#) that mark the contemporary music educator, (b) the program goals of the music education department, and (c) the goals of SUNY Potsdam’s applied student learning outcomes. Collectively these three frameworks are built on and informed by the values of the department and contemporary research in preservice music teacher learning and standards of professional practice as identified by NASM (National Association of School of Music), CAEP (Council for the Accreditation of Educator Preparation), and NYSED (New York State Education Department).

The primary learning objectives/learning outcomes are to:

- Examine beliefs critically in relation to a vision of good teaching,
- Demonstrate how subject matter knowledge and skills can be transformed in ways so that PreK–12 learners can engage in and understand music in a standards-based framework,
- Develop an understanding of learners and issues of diversity,
- Develop a beginning teaching repertoire,
- Develop the tools and disposition to study teaching,
- Identify links between skills/theories/models of music learning and teaching practice, and
- Explain how the applied experience of student teaching helped each student teacher grow personally, professionally, and intellectually.

Experiential Learning Activities of Student Teaching

Experiential learning activities of student teaching are aligned with the [New York State Teaching Standards](#) and are essential in helping the student achieve the primary learning objectives/learning outcome associated with student teaching. Experiential activities include, but are not limited to:

- Working full-time at an assigned public school site with a set of Cooperating Teachers and a university facilitator.
- Establishing a positive environment for learning.
- Planning developmentally appropriate instruction that supports student progress in the understanding of artistic processes associated with creating, responding to, performing, and connecting to music.
- Engaging students in planned learning activities.
- Deepening students' understanding of artistic processes associated with creating, responding to, performing, and connecting to music.
- Assessing student progress in their understanding of artistic processes associated with creating, responding to, performing, and connecting to music.
- Analyzing, revising, and refining professional practices using reflection, mentoring suggestions, and integration of ideas from previous professional development courses.
- Exhibiting behaviors and intellectual dispositions associated with professional teaching, ethics, and values.
- Participating in professional activities associated with the work of music educators, including concerts, curriculum nights, parent conferences, faculty meetings, and other school events.
- Presenting Crane Portfolio-TPA,
- Analyzing and evaluating through personal reflection on teaching for both formative and summative purposes using the framework found in the [New York State Teaching Standards](#) and the principles found in the [New York State Culturally Responsive-Sustaining Education Framework](#).
- Submitting all formal evaluations to the SUNY Potsdam online portfolio assignments platform, which includes a video recording of the presentation of the Crane Portfolio-TPA.
- Presenting a formal narrative of personal and professional growth through the Crane Portfolio-TPA

During the student teaching experience, cooperating teachers and university facilitators provide systematic feedback and suggestions for improvement by posing problems that attend to student teachers' present concerns, questions, and purposes without losing sight of the long-term goals for teacher development. Cooperating teachers and university facilitators also assist student teachers in their development through a range of supporting activities, such as conferencing, and seminars, providing professional readings that further the foundational themes guiding the program, and providing guidance and access to learning and student support resources.

Guiding Intellectual Dispositions that Undergird the Foundation of the Course and Student Evaluation

The guiding intellectual dispositions that form the foundation of the course and student evaluations are:

- *Engaging in all responsibilities and intellectual dispositions described in the course syllabus*
- *Being responsible, dependable, and accountable for work and actions*
- *Being prepared for discussion, activities, and projects*
- *Striving for accuracy and precision by reflecting, revising, and refining*
- *Applying past/new knowledge to new situations*
- *Inquiring by investigating, gathering, and synthesizing information for professional growth*

- *Being curious, taking initiative, generating questions, posing problems, being analytical and open-minded*
- *Being creative, imaginative, and innovative*
- *Being willing to learn from others and seek out collaborative opportunities*
- *Thinking flexibly, taking risks, and being intellectually curious and adventurous*

Teacher Performance Assessment and Recommendation for Certification Synthesis of Capstone Experience and Portfolio Construction and Presentation

Recommendation for certification to the New York State Education Department is driven by synthesis activities associated with [SUNY Potsdam’s capstone experience requirements](#) and the Crane Portfolio-TPA construction/presentation activities. Collectively these syntheses activities and the documentation of learning constitute the content of the teacher performance assessment required by each teacher preparation institution in the state. Each student teacher must receive a Pass on all activities associated with the capstone experience and portfolio construction/presentation activities to be recommended for certification.

The Crane Portfolio-TPA Contents

- The Crane Portfolio-TPA—a multi-measure teacher learning and performance assessment tool—is embedded in the courses, learning experiences, and student evaluation components of the music education degree program beginning with Principles of Music Education (PME) and culminating in the student teaching experience.
- The portfolio consists of specific content areas that provide a candidate opportunities to display and describe their developing competencies and growth as contemporary music educators. The portfolio also provides candidates, especially during student teaching, opportunities to synthesize and provide evidence that they possess the requisite knowledge, skills, and dispositions required for certification. These include artifacts and descriptive narratives associated with:
 - [“The Four Pillars”](#) that Mark the Contemporary Music Educator—which as noted above—are the thematic frames describing the intellectual dispositional values, actions, attitudes, and beliefs necessary for successful interaction with students, families, community members, and professional colleagues
 - Teaching competence in meeting various professional standards, including discussion and demonstration of content knowledge, pedagogical content knowledge, pedagogical knowledge and skills in
 - teaching to the national and state learning standards in PreK–12 music
 - the [New York State Teaching Standards](#), and
 - the principles found in the [New York State Culturally Responsive-Sustaining Education Framework](#).
- It is the student teacher’s responsibility to construct their Professional Teaching Portfolio according to the requirements outlined above and illustrated in supporting portfolio construction documents.

The Crane Portfolio-TPA Presentation

- To fulfill the goals of the [capstone experience](#), the goals of synthesizing degree and program learning experiences, the ongoing developmental goals associated with life-long teacher learning, and the reflective goals associated with transformative experiences noted above, student teachers are required to give a formal presentation of their portfolio.

- The presentation is centered on the idea of “Emerging as a Professional” and uses content from the portfolio assembled in the all course professional experiences prior to student teaching and new content gathered while student teaching.
- New content is drawn from videos/artifacts of teaching that illustrate knowledge and skills found within [New York State Teaching Standards](#) and the principles found in the [New York State Culturally Responsive-Sustaining Education Framework](#).
- At the presentation, student teachers use video, artifacts, and written narratives to illustrate and speak to their understanding and competencies in:
 - **Excellence in Music Teaching.** This topic centers on how excellence in the four domains (of the [New York State Teaching Standards](#) and the principles found in the [New York State Culturally Responsive-Sustaining Education Framework](#) is present in a student teacher’s work
 - **Power of Preparation:** This topic centers on how all previous professional preparation using the [four pillars](#) was integrated into a student teacher’s work during student teaching.
 - **Leading and Learning.** This topic centers on articulating how a student teacher plans to move forward in the profession as an ethical and innovative leader working for ethical and principled change and what they hope to learn from others.
- It is the student teacher’s responsibility to prepare their Professional Teaching Portfolio for presentation to the faculty.

Other Documents Contributing to the Teacher Performance Assessment and Course Grade

- In addition, two formal assessments based on the [New York State Teaching Standards](#) and the principles found in the [New York State Culturally Responsive-Sustaining Education Framework](#) are used at mid-point and at the end of the student teaching to assess student teachers’ performance in the classroom and serve to guide in final course grade recommendation (PASS/FAIL)
- The SUNY Potsdam online teacher education portfolio system serves as a repository for all documents required in student teaching, including placement orientation and professional development assignments.
- It is the student teacher’s responsibility to complete all tasks and activities associated with formal assessments and the SUNY Potsdam online teacher education portfolio system.

Required Texts/Materials

Crane Student Teacher Handbook (provided by department)

Crane Music Teaching Professional Portfolio: The Four Pillars

The SUNY Potsdam online teacher education portfolio system

Eisner, E. (2004). The Educational Uses of Assessment in the Arts (Excerpt, Features to look for in student work, pp. 183–184). *Arts in the creation of mind*. Yale University Press.

Kohn, A. (2006) *Beyond discipline: From compliance to community*. ASCD.

Kohn, A. (2006). The trouble with rubrics. *English Journal*, 94 (4), pp. 12–15

Resources for Student Learning

- [New York State Teaching Standards](#)
- [New York State Culturally Responsive-Sustaining Education Framework](#).
- [Professional Portfolio - The Four Pillars that Mark the Contemporary Music Educator](#)

Evaluation of Student Teacher Learning

Evaluation of student-teacher learning is fundamentally ongoing, developmental, and driven by information. A primary goal of experiential and applied learning—to paraphrase Jerome Bruner—is to create a learning environment whereby students can “experience success and failure not as reward and punishment but as information.” Therefore, assessment is formative and qualitatively driven and focused on the extent to which the following three features are evident in your personal learning process: (a) ability to engage in activities designed to reach experiential learning goals/learning outcomes, (b) ability to apply theory to practice, contextualizing professional/disciplinary issues and positions to solve problems, and (c) engagement in structured reflection—including self-assessment, analysis, and reflect on the transformational nature of the student teaching experience. The experiential and reflective components that structure the entire student teaching experience have been designed to incorporate these features and provide opportunities for you to demonstrate these three features in your learning.

Summative assessment values (such as Pass/Fail and/or numerical scaling or grading in some evaluation forms) are provided as a data reduction device and used for purposes of reporting to the College and other stakeholders such as the New York State Education Department, National Association of Schools of Music and the Council for the Accreditation of Educator Preparation. Pass or Fail serves as a summative reflection of the quality of your work in meeting the criteria associated with specific learning projects and activities described in the course.

Specific policies (such as professional work dispositions and engagement, work expectations, and attendance/absence) contributing to the determination of a final Pass/Fail grade are detailed in the Crane Student Teaching Handbook.

Modifications

Syllabus modifications may occur depending on the needs of students and instructors or unanticipated changes in university or professional events or policies.

Diversity, Equity, and Inclusion / Non-Sexist Language

Aspiring to create a learning environment in which people of all identities are encouraged to contribute their perspectives to academic discourse is both an ethical principle and a practice around which this course is designed and conducted. Descriptions of guiding principles, practices, and actions can be found in [SUNY's Policy on Diversity, Equity, and Inclusion](#). Please make sure to inform your university supervisor of your preferred name and (c) preferred pronouns. Submit this information to me directly in a private email.

SUNY Potsdam Academic Catalog

The [Academic Catalog](#) contains all policies and procedures related to its operations as an academic institution of higher learning, including policies and regulations related to courses. This course is committed to the full inclusion of all individuals who can benefit from educational opportunities and follows all relevant policies found in the Academic Catalog.

Selective Student Supportive Services

Every student is a valued individual in this class. If you are struggling with issues that may impact your learning, please know that there are professionals both on and off campus who can assist you. Below is a list of selective services available to you that might be of help.

Counseling Center

131 Van Housen Hall. Phone: (315) 267-2330.

Accommodative Services

5128 Sisson Hall

(315) 267-3267

[Accommodative Services | SUNY Potsdam](#)

Title IX Coordinator

Van Housen Extension 392

(315) 267-2655

agarke@potsdam.edu

[Title IX | SUNY Potsdam](#)

Bias Incident Reporting

[Bias Incident Reporting | SUNY Potsdam](#)

Center for Diversity

223 Sisson Hall

(315) 267-2184

[Diversity | SUNY Potsdam](#)

University Police

Van Housen Extension

(315) 267-2222 (the number for non-emergencies; for an emergency please dial 911)

Student Conduct and Community Standards

208 Barrington Student Union

[Student Conduct & Community Standards | SUNY Potsdam](#)

Reachout (24-hour crisis hotline)

(315) 265-2422

Appendix B

Crane Portfolio-TPA Help

The Four Pillars as Dispositions and Competencies

How can CTs help strengthen and cultivate more deeply their student teachers' dispositional thinking and acting within the four pillars? The four pillars reflect intellectual habits of mind. What does that mean?

Cooperating Teachers are in the perfect position to ask their ST questions about the kinds of teaching that reflects the ideas in the pillars. Let's look at each pillar.

Flexible Musician	
Dispositions and Skills	What can I do as a CT to cultivate my STs understanding?
<p>Consider:</p> <ul style="list-style-type: none"> • How am I engaged in expanding my musical knowledge and skills in ways that reflect wider and wider cultural awareness and competence? • How am I able to think about the music of my “non-degree” peers and future students in different ways? • How am I making my music teaching moldable, adaptable to many different contexts (situations, places)? • How do I make the music of people and cultures who are different from me relevant and understandable to me? 	<ul style="list-style-type: none"> • Look for opportunities to share how you have done the “deep dive” into literature indicating how sociocultural contexts must be considered beyond mere performance (NYS TS 4) • Demonstrate and model how the musical preferences and tastes of your own students are integrated into your curriculum and instructional plans (NYS TS 1). • Initiate conversation about how music teachers develop skills and knowledge for personal and self-motivated music making and appreciation as contrasted to competitiveness or compliance (NYS TS 1) • Look for opportunities for creativity and experimentation in the music curriculum as well as your personal musicianship (NYS TS 3). • Lead Student Teachers through the process of selecting repertoire with integrity and authenticity (NYS TS 2 and 3). • Discuss the benefits of aural music learning in the development of the musician and model its use in the classroom (NYS TS 2).
<p>As a preservice music educator, I...</p> <ul style="list-style-type: none"> • Seek to refine what I already know musically and learn musics and musical practices that are unfamiliar to me. • Seek to understand the musical practices and aesthetic of others. • Seek to understand the music advocated within the School of Music from perspectives that go beyond rule-following, compliance to re-production of music or privileging a single historical arc or monoculture. 	

<ul style="list-style-type: none"> Embrace and seek out ways to explore, create and listen to music from all the possible ways humans engage in music. 	<ul style="list-style-type: none"> Encourage Student Teachers to explore popular and vernacular musics that are underrepresented and marginalized (NYS TS 1). Help Student Teachers realize that student culture is an evolving entity and not a list of permanent characteristics or repertoire (NYS TS 1 and 4). Create opportunities to discuss with your Student Teacher how you link problem-based learning and student skill development (NYS TS 5).
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Critical Thinker	
Dispositions and Skills	What can I do as a CT to cultivate my ST?
<p>Consider:</p> <ul style="list-style-type: none"> How am I being intellectually curious and eager for knowledge about learners, music, teaching, and contexts (including different situations, places, history, who I am teaching)? How do I daily “think myself into new ways of acting.” How do I question ideas presented to me as “truths” or “accepted practices”? What dispositions or “habits of mind” do I use to develop a reflective and well-grounded understanding of music teaching? 	<ul style="list-style-type: none"> Ask Student Teachers “How” and “Why” about their teaching decisions (NYS TS 3). Look for mentoring opportunities to inspire and demonstrate curiosity about your own teaching and learning (NYS TS 7). Look for the Student Teachers’ curiosity in conversation (NYS TS 7). Demonstrate and model your own critical thinking about teaching by initiating conversations with your Student Teacher (NYS 7). Consider sharing your own thoughts and attitudes about problems associated with specific instructional practice and invite your ST to comment on and probe your thinking more deeply (NYS TS 3). Differentiate between interrogating and complaining about new, unfamiliar, or accepted practices (NYS TS 6). Model and demonstrate compassion, moderation, and honesty. For example, you might discuss how each students’ dignity is respected through using
<p>As a preservice music educator, I...</p> <ul style="list-style-type: none"> Go beyond “surface learning” and interrogate taken-for-granted ideas, practices, and instructional and curricular materials as potentially problematic. 	

<ul style="list-style-type: none"> • Use principles of learning, principles of inclusion, and principles of caring as a framework for my critical thinking. • Care enough about learners and the profession to question the status quo...and then do something about it. 	<p>instructional approaches that address students' interests (NYS TS 6).</p> <ul style="list-style-type: none"> • Critique student assessment data points and their meaningfulness (NYS TS 5).
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Principled Practitioner	
Dispositions and Skills	What can I do as a CT to cultivate my ST?
<p>Consider:</p> <ul style="list-style-type: none"> • How am I engaged in making change in schools and music education through principled action? • How am I introducing new ideas and methods to my music teaching based upon contemporary principles of how people learn? • How am I considering how culture affects and functions as a central concept in music learning? • How am I rethinking “norms” that keep people from developing their potential and simultaneously moving my music teaching and learning forward in positive principled ways? 	<ul style="list-style-type: none"> • Share with Student Teachers on how you construct musical problems for your students and how problem-based learning is different than direct instruction (NYS TS 2). • Consider opportunities to discuss balance and comprehensiveness in the curriculum. For example, equal representation of the four artistic processes—performing, connecting, responding, and creating (NYS TS 2). • Find and share articles focused on contemporary issues in society and discuss their implications for music teaching and learning (NYS TS 7). • Review asset-based teaching models rather than deficit models of teaching (NYS TS 3). • Critique systems of classroom management based on punishments and rewards and discuss alternatives focused on community and student empowerment (NYS TS 4). • Find and share articles on how Culturally Responsive-Sustaining Teaching is used in music education (NYS TS 7). • Critique social media posts by companies and other teachers that
<p>As a preservice music educator, I...</p> <ul style="list-style-type: none"> • Seek to liberate the curriculum from tired traditions, and I am willing to dispose of ideas that work against people becoming musical. • Practice inclusion, equity, and access as core principles in education, among other principles focused on culturally responsive teaching and learning. • Work toward developing students' musical understanding by focusing on a 	

<p>balance of artistic processes in the music education curriculum.</p> <ul style="list-style-type: none"> ● Reject methods that train students in narrowing ways of being musical and instead embrace interdisciplinary connections and problem-based learning. 	<p>promote “best practices,” “tips,” “tricks,” and “hacks” (NYS TS 6).</p> <ul style="list-style-type: none"> ● Communicate information about assessment systems used in the classroom and school (NYS TS 5).
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Innovative Leader	
Dispositions and Skills	What can I do as a CT to cultivate my ST?
<p>Consider:</p> <ul style="list-style-type: none"> ● How am I at the forefront of thinking in my music community, including my professional community of future music teachers? ● How am I taking the initiative to talk to my peers, and others in the profession about issues that affect access and opportunity in learning music? ● How am I an informed advocate about the positive power of “minds-on and hands-on” learning and the development of <i>all</i> students’ musical artistry? 	<ul style="list-style-type: none"> ● Encourage the Student Teacher to develop their own teaching voice and identity rather than replicating their former teachers or cooperating teacher (NYS TS 7). ● Invite Student Teachers to professional development opportunities (NYS TS 6). ● Create opportunities for the Student Teacher to observe and talk with other music and other subject area teachers within the school and district (NYS 7). ● Model strengthening relationships with students and colleagues through compassionate communication and a welcoming classroom environment (NYS TS 4 and 6). ● Encourage novel ideas and initiative of the Student Teacher that might improve teaching, learning, and the classroom environment (NYS TS 1, 2, and 3). ● Invite the Student Teacher to share their ideas about good teaching (NYS TS 1, 2, 3, 4, and 5). ● Ask the Student Teacher to share their knowledge about contemporary issues in
<p>As a preservice music educator, I...</p> <ul style="list-style-type: none"> ● Work at building bridges and I am a guide with others. ● Have a vision of music education that focuses on learning built on generativity, vibrancy and residue and I seek to share that vision with others. ● Think about new and better ideas and work at influencing others to create new+ and better ideas that result in positive outcomes. ● Work with my professional community to ask questions about systems of 	

<p>thought that discriminate against people and musical practice.</p> <ul style="list-style-type: none"> ● Say “Yes” to all people and all music. ● Am hospitable. ● Help others learn how to be hospitable. 	<p>education and society such as inequity, meritocracy, privilege, and marginalization (NYS TS 4, 5, and 6).</p>
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Preparing for and Talking at Student Teaching Placements Interview

Overall, the goal is for

- the ST to state convincingly that they are prepared to teach and indicate their goals for learning based on the 3-point framework (4 Pillars, NYS TS, and RSEF)
- Accreditation, NYSTPA
- the UF to listen for and analyze what/how the ST knows and what the ST wants to know as situated within the program goals and courses (4 Pillars, NYS TS, and RSEF).
- SUNY P-Capstone, NYSTPA
- the ST to show agency regarding their placement and work toward articulated goal attainment.
- SUNY P-Capstone /Departmental Goal
- the UF to think about the selection placement process and find a good match, and have information for seminar work related ST goal attainment
- accreditation, NYSTP, SUNY Potsdam-Capstone

Key Conceptual Documents

Four Pillars that Mark the Contemporary Music Educator

New York State Teaching Standards

Culturally Responsive-Sustaining (CR-S) Education Framework

Sample Portfolios

- [Frankie Altamirano’s Portfolio](#)
- [Allie Costanza’s Portfolio](#)

At the Interview—Possible Scenarios and Interactions

The University Facilitator is given the information that the potential Student Teacher filled out ([Student Teaching Interview Preparation - Electronic Form](#)) about their preferences and goals for placement. As a result, they have some knowledge of the potential Student Teacher.

Identifying and Stating/Sharing Pillar Goals	
<u>Four Pillars that Mark the Contemporary Music Educator</u>	
<p>At the interview, the Student Teacher identifies two pillars from their portfolio and generates a professional goal to pursue in Student Teaching that builds on their knowledge, skills and dispositions needed to strengthen the 2 pillars. Student Teachers share with the University Facilitator, ways that a placement can help meet these goals.</p>	
ST How to Prepare:	UF What to Listen For:
<p>Be Direct.</p> <p>For <i>Innovative Leader</i>, you might say:</p> <ul style="list-style-type: none"> • “A key part of Innovative Leadership is challenging the status quo. I have found that difficult to do here. I need to experiment more with diverse content and replace direct instruction with more problem-solving lessons. Can you help place me with an innovative teacher who may be known to experiment?” • OR “I’m looking for a CT who prioritizes creating experiences for their students that are generative, vibrant and leave a positive residue and who doesn’t rely primarily on direct instruction” <p>For <i>Critical Thinker</i>, you might say:</p> <ul style="list-style-type: none"> • “I’m looking for a placement that questions current accepted practices and methods.” • OR “I’m looking for a CT who can state principles of learning and show me what they look like in the classroom.” <p>For <i>Flexible Musician</i>, you might say:</p> <ul style="list-style-type: none"> • “I’m looking for a CT who celebrates multiculturalism and clearly shows that in their content and curriculum.” 	<p>Look for:</p> <ul style="list-style-type: none"> • prepared responses • clarity • intent • confidence <p>Questions:</p> <ul style="list-style-type: none"> • Does it look like the student prepared for the interview? • To what extent does the student use the language of the pillars with intent, descriptively, and goal orientation? • Does their use of the languages show an understanding of the pillars and what they are seeking professionally (from a CT)? <p>If you see something that you want more information on, request it.</p>

<ul style="list-style-type: none"> • OR “Creative strategies that use creative technologies can expand students’ musical understanding in meaningful and relevant ways. Can you work to find a CT that uses creative technologies as an integral part of their instruction?” <p>For <i>Principled Practitioner</i>, you might say:</p> <ul style="list-style-type: none"> • “I’m looking for a CT who works hard to create a balance of artistic processes throughout their students’ music education and experiences.” <p>NOTE: Recognize how the vocabulary here is taken directly from the pillar definitions. The goal is for you to exercise agency in making placement requests.</p> <ul style="list-style-type: none"> • You are advocating for yourself via the pillars. You are not asking to be placed in a HS that has a jazz program or a GM program that serves as a “prep” program for Band, Orchestra, and/or Choir or privileges a specific method like Gordon. <p>Your program is designed to be expansive and put you in the position of creating original ideas in the classroom.</p>	
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Identifying and Stating Competencies	
Discuss the ideas, principles, and readings that informed curriculum work in the different MUCE courses	
ST How to Prepare:	UF What to Listen for:
<p>You are articulating connections between your course work and your own development/growth. How did concepts, readings, and principles contribute to what you know about teaching and learning?</p> <p><u>Examples</u></p> <ul style="list-style-type: none"> • In practicum, you read S. Scott (Rethinking Assessment). Discuss how 	<p>Look for:</p> <ul style="list-style-type: none"> • prepared responses • clarity • intent • confidence <p>Questions:</p> <ul style="list-style-type: none"> • To what extent does the student support their designs/artifacts with theoretical

<p>these ideas were applied in your teaching and state what you need from a CT to help you understand assessment more.</p> <ul style="list-style-type: none"> • or In your Curriculum Unit (MTL), discuss the ideas that are essential to thematic-based curriculum units in comparison to an activities-based curriculum. • or Identify 2 readings that had a significant impact on your development. Summarize those in bullet points for your UF. • or Identify why your work in any of the Practices built your skills in leading, selecting content, connecting the Music Standards to typical large ensemble or small group learning situations. 	<p>knowledge? (<i>Specifically referencing ideas, authors from course readings and assignments</i>)</p> <ul style="list-style-type: none"> • How does the ST candidate show curiosity and understanding of music teaching and learning? <p>If you see something that you want more information on, request it.</p>
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Identifying and Stating Growth Pathways	
<p><u>New York State Teaching Standards</u> <u>Culturally Responsive-Sustaining (CR-S) Education Framework</u></p>	
<p>Student Teachers look over standards and choose <i>at least three</i> standards out of the seven you want to focus on initially in student teaching. Consider: Choose your strengths and the areas of your teacher development that need the most attention. Think about sharing with the UF your growth path from PME to now (i.e., What you want your CT to understand about your growth as it relates to the standards).</p>	
<p>Write a professional goal statement for each of the three standards. Your goal statements should articulate ways you can meet the standards and further your professional growth, make a list of two or three activities that you want to occur while student teaching related to each of these standards. Make sure to use the language in the NYS standards when discussing activities</p>	
ST How to Prepare:	UF What to Listen for:
<p>Pick a standard that you can speak confidently and competently about.</p> <p><u>Examples</u> If you choose Standard II. Knowledge of Content and Instructional Planning</p> <ul style="list-style-type: none"> • Discuss why K–12 teaching is not theory 101. 	<p>Look for:</p> <ul style="list-style-type: none"> • prepared responses • clarity • intent • confidence

<ul style="list-style-type: none"> • or Why a listening map is a powerful tool for developing perception. • or Why the CMS is an instructional model that can work in any classroom including ensembles. <p>If you choose Standard I Knowledge of Students and Student</p> <ul style="list-style-type: none"> • Talk about why the activities curriculum is better for Early Childhood and Theme-based curriculum is better for older students. • Draw from practicum experiences. <p>If you choose Standard VI. Professional Responsibilities and Collaboration</p> <ul style="list-style-type: none"> • Discuss how the Hidden Curriculum works against equity and inclusion. <p>Additionally, state specifically what categories you want your CT to help you develop more strongly</p>	<p>Listen to how the students use the language of the standard and how they have written their goals and activities.</p> <p>Listen to how the student talks about advancing the profession and themselves.</p> <p>Listen for identification of specific concerns within category weaknesses.</p> <p>Questions:</p> <ul style="list-style-type: none"> • To what extent does the student discuss central concepts, tools of inquiry, and structure in the discipline? • To what extent does the student show an understanding of learner growth and development in relation to curriculum and instruction? <p>If you see something that you want more information on, request it</p>
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Related Information

Department Goals. Departmental Goals (that now incorporate the SUNY Potsdam Capstone Requirements)

- Examine beliefs critically in relation to a vision of good teaching,
- Demonstrate how subject matter knowledge and skills can be transformed in ways so that PreK–12 learners can engage in and understand music in a standards-based framework,
- Develop an understanding of learners and issues of diversity,
- Develop a beginning teaching repertoire,
- Develop the tools and disposition to study teaching,
- Identify links between skills/theories/models of music learning and teaching practice, and
- Explain how the applied experience of student teaching helped each Student Teacher grow personally, professionally, and intellectually.

Syllabus. See Student Teaching Syllabus (Appendix C). This is a departmental syllabus.

Dispositions. Dispositions found on numerous MUCE syllabi.

- Being responsible, dependable, and accountable for work and actions
- Being prepared for discussion, activities, and projects
- Striving for accuracy and precision by reflecting, revising, and refining
- Applying past/new knowledge to new situations

- Inquiring by investigating, gathering, and synthesizing information for professional growth
- Being curious, taking initiative, generating questions, posing problems, being analytical and open-minded
- Being creative, imaginative, and innovative
- Being willing to learn from others and seek out collaborative opportunities
- Thinking flexibly, taking risks, and being intellectually curious and adventurous

Appendix C Forms

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Student Teaching Interview Preparation and SUNY Potsdam Capstone Professional Goals

Please use this form to provide information that will be used to establish your professional goals during your upcoming student teaching placement interview. Your University Facilitator will receive a copy of this information.

Personal Information
Please respond to the following questions.
1. Full name:
2. Please indicate your degree track (check all that apply).
<input type="checkbox"/> Band Track <input type="checkbox"/> Choral Track <input type="checkbox"/> General Music Track <input type="checkbox"/> Orchestra Track
3. Please paste the link to your portfolio here:
4. Please indicate your ranking of preferred student teaching zone (most preferred first)
Brentwood Capital District Hudson Valley Long Island (East) Long Island (West) North Country Western New York Syracuse Area
5. Please rank your preferred teaching setting (most preferred first):
Rural Suburban Urban
6. Please list your studio area(s):

7. Please indicate your comfort level teaching techniques instruments (one to three will be sufficient) as well as your proficiency on other instruments you play, such as guitar, ukulele, accordion, etc.:

Pillars

Prior to the interview, select two pillars (FM, CT, PP, IL). Write a professional goal statement for each of the two pillars to pursue in student teaching. Your goal statements should articulate ways you can further deepen your knowledge, skills, and dispositions found in each of the pillar's descriptive intent. For each goal, make a list of two or three activities that you want to occur while student teaching or would like a Cooperating Teacher to help you with.

8. List your goal for one of the four pillars, articulate ways you can further deepen your knowledge, skills, and dispositions, and list of two or three activities that you want to occur while student teaching.

9. List a goal for another of the four pillars, articulate ways you can further deepen your knowledge, skills, and dispositions, and list of two or three activities that you want to occur while student teaching.

Competencies

Prior to the interview, review your competencies illustrated in the Portfolio. Prepare a brief description that directly articulates the ideas, principles, and readings that informed the artifacts you have posted in the competencies section. Focus specifically on teaching and learning competencies in your MUCE courses. Use the literature from which you constructed your artifacts.

- Academic Language Dictionary
- Theme-based Unit Plan from MTL1
- Teaching Video and Narrative from General Music Practicum
- Lesson Plan from a Practicum class
- Handbook or other artifact from a Practices class

10. Please provide a description of the competencies you wish to highlight

11. Paste the URL link to your competencies page here:

12. List the relevant citation(s) for the Competencies described, above.

New York State Teaching Standards

Prior to the interview, study the New York State Teaching Standards framework. Identify at least three standards out of the seven you want to focus on initially in student teaching. Write a professional goal statement for each of the three standards. Your goal statements should articulate ways you can meet the standards and further your professional growth, make a list of two or three activities that you want to occur while student teaching related to each of these standards. Make sure to use the language in the NYS standards when discussing activities.

13. The first NYS Standard I would like to address is...

14. My professional goal for the first Standard is...

15. Some activities I would like to pursue related to the first Standard are...

16. The second NYS Standard I would like to address is...

17. My professional goal for the second Standard is...

18. Some activities I would like to pursue related to the second Standard are...

19. The third NYS Standard I would like to address is...

20. My professional goal for the third Standard is...

21. Some activities I would like to pursue related to the third Standard are...

Send me an email receipt of my responses

Student Teacher Checklist

- _____ Attend student teaching seminars with University Facilitator.
- _____ Contact Cooperating Teachers upon receipt of official assignment, prior to the start of student teaching.
- _____ Make housing arrangements and notify the Music Education Office of address, phone number, and e-mail.
- _____ Organize student teaching binders for materials.
- _____ Complete 20 hours of music class observations prior to student teaching. Use an **Observation Log** signed by your Cooperating Teachers for each class observed. Include a visit/observation to each of your Cooperating Teachers. A completed **Observation Narrative** is due at the first seminar.
- _____ Update electronic/web professional portfolios. Begin resumé and teaching portfolio preparations.
- _____ Notify University Facilitator and Cooperating Teacher in advance of any absence.
- _____ Be prepared with a written plan for each classroom lesson and rehearsal.
- _____ Complete all record keeping/data collection as assigned.
- _____ Complete two mid-point placement evaluations and review with each Cooperating Teacher. Submit to the SUNY Potsdam online teacher education portfolio system.
- _____ Send thank you letter to each Cooperating Teacher upon completion of student teaching.
- _____ You are encouraged to complete a Student Opinion of Faculty Instruction for the University Facilitator at end of the semester.
- _____ Notify University Facilitator or Department Chair immediately of any problems or concerns.

New York State Certification Checklist

- _____ Complete with a minimum grade of 2.0: HLTH230 School Health, EDLS 307 Literacy Education in the Arts, MUCE445 Special Education Music, PSYC 220 Child Development.
- _____ Complete fingerprinting process (if you have not already done so).
- _____ Register and take the New York State Certification Exams—Educating All Students (EAS) and the Content Specialty Test (CST) in Music for initial certification.
- _____ Set-up TEACH Account at NYS Office of Teaching Initiatives. This is the website to apply for initial certification <http://www.highered.nysed.gov/tcert/>

Student Teacher Request for Authorization of Employment/Volunteer Activity/Performance

Student Teacher's Name _____ Semester _____

University Regulations

Because the student teaching experience is considered a full-time commitment, the Cooperating Teacher and University Facilitator must approve any employment, volunteer activity or performance during the student teaching assignment. All requests for authorization must be presented in writing on this form to the University Facilitator to be forwarded to the Chair of Music Education. Student teachers may not participate in any employment, volunteer activity or performance unless authorized.

Place of and Nature of Employment/Volunteer Activity/Performance:

Dates and Hours involved with this commitment:

If there are any changes to the information given above the student teacher must inform the Cooperating Teacher and University Facilitator immediately. This approval may be revoked by the Cooperating Teacher, University Facilitator, or Chair of Music Education if the above employment, volunteer activity or performance interferes with the student teaching responsibilities.

Approval of Cooperating Teacher

Date

Approval of University Facilitator

Date

Notification to Chair of Music Education

Date

Student Teaching—Direct Observation—20 Hours Log

Observer:	Dates of Observation:
School:	City:
Grade Level(s):	
Type of Classes Observed:	
Teacher's Signature:	

20 hours required. 10 hours with each Cooperating Teacher. Date Schedule with Actual Clock Hours Observed.

Date	Start	Finish	Type of Class	Special Ed	Total Hrs
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
				<input type="checkbox"/> Y <input type="checkbox"/> N	
Total Hours					

Student Teaching—Direct Observation—20 Hours Observation Narrative Guidelines

Narrative Synthesis

Write a 500-word essay that synthesizes your observations of the entire 20 hours observed. Structure your essay around principles associated with planning commentary described below. Attach your essay to this form.

Supporting Student Learning

Describe, using specific examples from your observation, how the teacher supported student learning—including use of knowledge of students, teaching approaches, support structures (i.e., media and tools) and assessment—using any one of the following principles derived from Teaching for Understanding Research. Use the vocabulary from the following principles and provide specific examples from your observations.

Choose one of the following principles to address in your essay:

- Instruction facilitates the construction of deep conceptual and procedural knowledge. The instruction provided asks students to actively engage in essential concepts and skills, make connections between prior knowledge and new learnings, and build deep understandings.
- Instruction facilitates the development of representations and conceptual models. During instruction, students are asked to develop extensive mental frameworks or schemas to organize facts, concepts, processes, and procedures that demonstrate the interrelatedness of the essential concepts and skills. This supports their ability to retrieve and apply knowledge rapidly. Evidence that a learner has developed a mental framework or schema may include: explaining, reasoning, analyzing, interpreting, relating, comparing, making analogies, abstracting, conjecturing, and generalizing.
- Instruction inducts students into the discipline. The instruction that students experience focuses on the essential concepts and how they function together in the discipline. During instruction, students are asked to use the vocabulary and engage the processes and tools that professionals in that field use.
- Instruction facilitates the application of new learnings and understandings in new and novel situations (transfer). During instruction, teaching for transfer occurs when students are asked to apply what has been learned in novel and unconventional ways.

USE THIS WORD DOC TO COMPLETE YOUR WORK. SUBMIT AS A PDF TO YOUR FACILITATOR.

Student Teaching Artifact Repository

Directions: Student Teachers should use this table as a template to format their Artifact Repository on the Competencies Page found within their Crane Music Education Portfolio. Two artifacts are needed for each NYS Teaching Standard from their Elementary and Secondary Placements respectively.

Artifact Repository		
NYS Teaching Standards and CR-S Educational Framework	Collected artifacts with notes for constructing narratives	
	Elementary	Secondary
Standard I: Knowledge of Students and Student Learning CR-S EF Principle 1: Welcoming and Affirming Environment CR-S EF Principle 2: High Expectations and Rigorous Instruction	Artifact Link: (hyperlink to artifact that is housed in Google Drive or One Drive) Notes:	Artifact Link: Notes:
Standard II: Knowledge of Content and Instructional Planning CR-S EF Principle 2: High Expectations and Rigorous Instruction CR-S EF Principle 3: Inclusive Curriculum and Assessment	Artifact Link: Notes:	Artifact Link: Notes:
Standard III: Instructional Practice CR-S EF Principle 2: High Expectations and Rigorous Instruction CR-S EF Principle 3: Inclusive Curriculum and Assessment	Artifact Link: Notes:	Artifact Link: Notes:

<p>Standard IV: Learning Environment</p> <p>CR-S EF Principle 1: Welcoming and Affirming Environment</p> <p>CR-S EF Principle 3: Inclusive Curriculum and Assessment</p>	<p>Artifact Link:</p> <p>Notes:</p>	<p>Artifact Link:</p> <p>Notes:</p>
<p>Standard V: Assessment for Student Learning</p> <p>CR-S EF Principle 2: High Expectations and Rigorous Instruction</p> <p>CR-S EF Principle 3: Inclusive Curriculum and Assessment</p>	<p>Artifact Link:</p> <p>Notes:</p>	<p>Artifact Link:</p> <p>Notes:</p>
<p>Standard VI: Professional Responsibilities and Collaboration</p> <p>CR-S EF Principle 1: Welcoming and Affirming Environment</p> <p>CR-S EF Principle 4: Ongoing Professional Development</p>	<p>Artifact Link:</p> <p>Notes:</p>	<p>Artifact Link:</p> <p>Notes:</p>
<p>Standard VII: Professional Growth</p> <p>CR-S EF Principle 4: Ongoing Professional Development</p>	<p>Artifact Link:</p> <p>Notes:</p>	<p>Artifact Link:</p> <p>Notes:</p>

Crane Portfolio-TPA Artifact Checklist Assessment

Directions for the University Facilitator

Look through the student teacher's Artifact Repository page within their Portfolio and check to see if all NYS Teaching Standards and CR-S Education Framework Principles are represented. Use the form below to list the 14 artifacts that align to each.

Elementary Artifact Title	Secondary Artifact Title	NYS Teaching State and CR-S Educational Framework
		STANDARD I: Knowledge of Students and Student Learning CR-S EF Principle 1: Welcoming and Affirming Environment CR-S EF Principle 2: High Expectations and Rigorous Instruction
		STANDARD II: Knowledge of Content and Instructional Planning CR-S EF Principle 2: High Expectations and Rigorous Instruction CR-S EF Principle 3: Inclusive Curriculum and Assessment
		STANDARD III: Instructional Practice CR-S EF Principle 2: High Expectations and Rigorous Instruction CR-S EF Principle 3: Inclusive Curriculum and Assessment
		STANDARD IV: Learning Environment CR-S EF Principle 1: Welcoming and Affirming Environment CR-S EF Principle 3: Inclusive Curriculum and Assessment
		STANDARD V: Assessment for Student Learning CR-S EF Principle 2: High Expectations and Rigorous Instruction CR-S EF Principle 3: Inclusive Curriculum and Assessment
		STANDARD VI: Professional Responsibilities and Collaboration CR-S EF Principle 1: Welcoming and Affirming Environment CR-S EF Principle 4: Ongoing Professional Development
		STANDARD VII: Professional Growth CR-S EF Principle 4: Ongoing Professional Development

8-Week/16-Week Evaluation Form—Student Teaching

Student Teacher:	
Cooperating Teacher:	
School:	District:
Date:	Subject/Grade:
University Facilitator:	

Directions: Please read through each New York Teaching Standard and associated elements. Using the table below, list the evidence and indicators that demonstrate the candidate’s pedagogical knowledge and skills as described within each standard. Submit the SUNY Potsdam online teacher education portfolio system at the end of week 8 and/or week 16.

Standard I: Knowledge of Students and Student Learning	
Teachers acquire knowledge of each student and demonstrate knowledge of student development and learning to promote achievement for all students. CR-S EF: Principle 1 Welcoming and Affirming Environment CR-S EF: Principle 2 High Expectations and Rigorous Instruction	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. <i>Demonstrating developmental knowledge in instructional practice</i> 2. <i>Demonstrating knowledge of current research in learning</i> 3. <i>Demonstrating knowledge of and are responsive to student diversity</i> 4. <i>Acquiring knowledge from stakeholders to enhance student learning</i> 5. <i>Demonstrating knowledge of and responding to factors of student backgrounds</i> 6. <i>Demonstrating knowledge and understanding of technological literacy</i> 	

Standard II: Knowledge of Content and Instructional Planning	
Teachers know the content they are responsible for teaching, and plan instruction that ensures growth and achievement for all students. CR-S EF: Principle 2 High Expectations and Rigorous Instruction CR-S EF: Principle 3 Inclusive Curriculum and Assessment	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. <i>Possessing content knowledge of central concepts, tools of inquiry, structures, and current developments within music</i> 2. <i>Thinking critically and innovatively in music problem solving relevant to contexts</i> 3. <i>Making meaningful connections between content and student learning</i> 4. <i>Establishing goals and expectations using music learning students</i> 5. <i>Connecting students' prior knowledge to new knowledge</i> 6. <i>Critiquing and using materials for meeting student learning goals</i> 	
Standard III: Instructional Practice	
Teachers implement instruction that engages and challenges all students to meet or exceed the learning standards. CR-S EF: Principle 2 High Expectations and Rigorous Instruction CR-S EF: Principle 3 Inclusive Curriculum and Assessment	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. <i>Using research, evidence, developmentally appropriate practice, and standards to motivate and engage student learning</i> 2. <i>Using clear and accurate language and questioning to facilitate and communicate learning</i> 3. <i>Setting high expectations and creating challenging learning experiences</i> 4. <i>Using instructional approaches to meet diverse learning needs and promote achievement</i> 5. <i>Developing students' skills of communication, collaboration, and critical thinking</i> 6. <i>Assessing student progress, providing feedback, and adapting instruction</i> 	

Standard IV: Learning Environment	
<p>Teachers work with all students to create a dynamic learning environment that supports achievements and growth. CR-S EF Principle 1: Welcoming and Affirming Environment CR-S EF Principle 3: Inclusive Curriculum and Assessment</p>	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. <i>Teachers create a mutually respectful, safe, and supportive learning environment that is inclusive of every student.</i> 2. <i>Teachers create an intellectually challenging and stimulating learning environment.</i> 3. <i>Teachers manage the learning environment for the effective operation of the classroom.</i> 4. <i>Teachers organize and utilize available resources (e.g. physical space, time, people, technology) to create a safe and productive learning environment.</i> 	
Standard V: Assessment for Student Learning	
<p>Teachers use multiple measures to assess and document student growth, evaluate instructional effectiveness, and modify instruction. CR-S EF: Principle 2 High Expectations and Rigorous Instruction CR-S EF: Principle 3 Inclusive Curriculum and Assessment</p>	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. <i>Designing, selecting, and using assessment to measure and document student learning and growth</i> 2. <i>Analyzing, interpreting, and using assessment data to monitor student progress and to plan instruction</i> 3. <i>Communicating information about various components of the assessment system</i> 4. <i>Evaluating the assessment system to adjust and plan instruction</i> 5. <i>Preparing students to understand assessments used and their evaluative criteria</i> 	

Standard VI: Professional Responsibilities and Collaboration	
Teachers demonstrate professional responsibility and engage relevant stakeholders to maximize student growth, development, and learning. CR-S EF: Principle 1 Welcoming and Affirming Environment CR-S EF: Principle 4 Ongoing Professional Development	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. Upholding professional standards of practice and policy 2. Developing and sustaining, alongside stakeholders, a culture that supports student learning 3. Communicating and collaborating with stakeholders to enhance student development and success 4. Managing and performing non-instructional duties as required 5. Understanding and complying with laws and policies as related to students' rights and teachers' responsibilities 	
Standard VII: Professional Growth	
Teachers set informed goals and strive for continuous professional growth. CR-S EF: Principle 4 Ongoing Professional Development	
Elements	Evidence and Indicators
<ol style="list-style-type: none"> 1. Reflecting on practice to improve instruction and growth 2. Engaging in professional development to improve teaching competencies 3. Communicating and collaborating with stakeholders to improve practice 4. Utilizing professional resources to remain current in content and pedagogical knowledge 	

Summative Rating

Please indicate:

- The candidate is showing growth and/or making satisfactory progress at this point.
- The candidate is not making satisfactory progress at this point.

If a candidate is not making satisfactory progress, please indicate specific items for improvement in the space below.

Standard I: Knowledge of Students and Student Learning	
Teachers acquire knowledge of each student and demonstrate knowledge of student development and learning to promote achievement for all students. CR-S EF: Principle 1 Welcoming and Affirming Environment CR-S EF: Principle 2 High Expectations and Rigorous Instruction	
Standard II: Knowledge of Content and Instructional Planning	
Teachers know the content they are responsible for teaching, and plan instruction that ensures growth and achievement for all students. CR-S EF: Principle 2 High Expectations and Rigorous Instruction CR-S EF: Principle 3 Inclusive Curriculum and Assessment	
Standard III: Instructional Practice	
Teachers implement instruction that engages and challenges all students to meet or exceed the learning standards. CR-S EF: Principle 2 High Expectations and Rigorous Instruction CR-S EF: Principle 3 Inclusive Curriculum and Assessment	
Standard IV: Learning Environment	
Teachers work with all students to create a dynamic learning environment that supports achievement and growth. CR-S EF: Principle 1 Welcoming and Affirming Environment CR-S EF: Principle 3 Inclusive Curriculum and Assessment	
Standard V: Assessment for Student Learning	
Teachers use multiple measures to assess and document student growth, evaluate instructional effectiveness, and modify instruction. CR-S EF: Principle 2 High Expectations and Rigorous Instruction CR-S EF: Principle 3 Inclusive Curriculum and Assessment	
Standard VI: Professional Responsibilities and Collaboration	
Teachers demonstrate professional responsibility and engage relevant stakeholders to maximize student growth, development, and learning. CR-S EF: Principle 1 Welcoming and Affirming Environment CR-S EF: Principle 4 Ongoing Professional Development	
Standard VII: Professional Growth	
Teachers set informed goals and strive for continuous professional growth. CR-S EF: Principle 4 Ongoing Professional Development	

Summative Commentary

PERFORMANCE RATING CONTINUUM		
Satisfactory and/or Distinguished	Growth	Inadequate
Teaching actions are consistently adequate and acceptable, driven by the performance indicators found in the NYS TS. Teacher actions that are satisfactory indicate successful execution of those actions observed. Distinguished teacher actions are outstanding and exceed expectations.	Teaching actions are developing and sometimes seem inadequate. Additional attention to elements and indicators within the standards is needed to show growth in inadequate areas. Working with the University Facilitator and/or Cooperating Teacher would benefit the candidate's performance and is required.	Teaching actions are inadequate and/or unacceptable. Specific attention to elements and indicators within the standards is needed to show growth in teacher actions and movement toward a satisfactory rating. Working with the University Facilitator and/or Cooperating Teacher is necessary to address concerns. A written plan of improvement is necessary and must accompany this document.

Summative Rating

Please indicate:

- The candidate is showing growth and/or making satisfactory progress at this point.
- The candidate is not making satisfactory progress at this point.

If a candidate is not making satisfactory progress, please indicate specific items for improvement in the space below.

8-Week/16-Week Student Teaching Reflection Form

Student Teacher:	Date:
University Facilitator:	

Directions: Respond to your student teaching experience in 250 words or more. Reflect on your progress toward meeting the NYS Teaching Standards and the CR-S Educational Framework. Discuss your progress toward your personal goals that you submitted before student teaching and your overall growth as a teacher. Reference your teaching evaluations as necessary. Submit this reflection to the SUNY Potsdam online teacher education portfolio system.

SUNY Potsdam Capstone Professional Goals Assessment

Please use this form to provide information that will be used to establish your achievement towards your professional goals during your student teaching semester. Your University Facilitator will receive a copy of this information.

Personal Information
Please respond to the following questions.
1. Full name:
2. Please paste the link to your portfolio here:
3. Please indicate your student teaching zone:
<div style="text-align: center;"> Brentwood Capital District Hudson Valley Long Island (East) Long Island (West) North Country Western New York Syracuse Area </div>
Pillars
<p>Prior to your student teaching interview, you selected two pillars (FM, CT, PP, IL) and wrote a professional goal statement for each of the two pillars to pursue in student teaching. These statements articulated the ways you could further deepen your knowledge, skills, and dispositions found in each of the pillar's descriptive intent. For each goal, you made a list of two or three activities that you wanted to occur while student teaching or would like a Cooperating Teacher to help you with. Please refer to these goal statements and activities to answer the following questions.</p>
4. Review your first goal statement and its activities for one of the Four Pillars. Reflecting on your experiences in student teaching, to what extent were you able to achieve your goal? Use the scale provided with 4 achievable and 1 unachievable.
<input type="checkbox"/> 1 Unachievable <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 Achievable <input type="checkbox"/> Don't Know

5. Review your second goal statement and its activities for one of the Four Pillars. Reflecting on your experiences in student teaching, to what extent were you able to achieve your goal? Use the scale provided with 4 achievable and 1 unachievable.

- 1 Unachievable
- 2
- 3
- 4 Achievable
- Don't Know

6. Use the space below for additional comments

New York State Teaching Standards

Prior to the interview, you studied the New York State Teaching Standards framework and identified three standards out of the seven you wanted to focus on initially in student teaching. You wrote a professional goal statement for each of the three standards which articulated ways you could meet the standards and further your professional growth. For each goal, you made a list of two or three activities that you wanted to occur while student teaching related to each of these standards. Please refer to these goal statements and activities to answer the following questions.

7. Review your first goal statement and its activities for one of the NYS Standard. Reflecting on your experiences in student teaching, to what extent were you able to achieve your goal? Use the scale provided with 4 achievable and 1 unachievable.

- 1 Unachievable
- 2
- 3
- 4 Achievable
- Don't Know

8. Review your second goal statement and its activities for one of the NYS Standard. Reflecting on your experiences in student teaching, to what extent were you able to achieve your goal? Use the scale provided with 4 achievable and 1 unachievable.

- 1 Unachievable
- 2
- 3
- 4 Achievable
- Don't Know

9. Review your third goal statement and its activities for one of the NYS Standard. Reflecting on your experiences in student teaching, to what extent were you able to achieve your goal? Use the scale provided with 4 achievable and 1 unachievable.

- 1 Unachievable
- 2
- 3
- 4 Achievable
- Don't Know

10. Use the space below for additional comments.

Send me an email receipt of my responses