

**Westminster Choir College of Rider University
Department of Music Education**

ME 492: Student Teaching

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Course Overview

Student Teaching Seminar meets each Wednesday at 4:30 PM in the Library room 4/5. The first class will be January 24, 2007. The last class will be Wednesday, April 25. The purpose of this seminar is to support your Student Teaching Practicum experience. It is an opportunity to discuss and share issues related to your teaching. Specific details relative to the Student Teaching experience are found in the Departmental Handbook. Refer to that document for those details.

What to expect

You are required to attend Student Teaching Seminar each week. An excused absence will be granted, with advanced notice to your professor, in special instances when you are needed at your practicum site. Such instances may include musical rehearsals, concerts, field trips, etc. You are responsible for any material, announcements or handouts on days missed. It is your responsibility to ensure that you are informed.

You are **REQUIRED** to take the PRAXIS exam and have ETS report your scores to the College as a requirement of Student Teaching. A bulletin describing the test and the registration procedure is available in the Dean of Students office or on-line at www.ets.org. New Jersey

requires “Music Content Knowledge” test #10013. You must take this test. Other states require additional tests. We require only that you take the NJ test.

You are **REQUIRED** to complete an application for New Jersey Teacher Certification. The process involves the completion of an application, with your signature notarized and a **BANK check, MONEY ORDER or CASH** in the amount of \$170.00 payable to “Rider University.” **PERSONAL CHECKS WILL NOT BE ACCEPTED!** This is a **NON-NEGOTIABLE** obligation of this Seminar. Forms and Fees are due to Dr. Abrahams **NO LATER THAN SEMINAR ON WEDNESDAY, APRIL 4.**

You are required to initiate a placement folder in the Career Services center in the Dean of Students office. by Wednesday, April 4.

You are required to keep a digital portfolio. Review of digital portfolios will be completed by Dr. Abrahams every other week and by the Music Education Department at the conclusion of the semester.

Seminar Focus

The focus of student teaching seminar will be to process the phenomenon of teaching in a variety of ways. We will work on the connections of theory to the practice you experience at your placement site. You will contribute to a class blog and read articles that are thought provoking and will better inform your practice. A written lesson plan must be provided for each lesson or rehearsal you teach or conduct.

What to buy

There are two required texts for this course. They are:

Issues in Music Teaching

Edited by Chris Philpott and Charles Plummeridge
Routledge Falmer ISBN 0-415-23719-x

Creating E-Portfolios Using PowerPoint: A Guide for Educators

by Kathleen Z. Montgomery and David A. Wiley
SAGE ISBN 0761928804

Learning Goals

To know and be able to deliver instruction to students that reflects an understanding of and commitment to Critical Pedagogy for Music Education.

To know, understand and be able to deliver instruction to students that reflect a commitment to authentic teaching and learning.

To know and be able to implement instructional and assessment strategies that are aligned to the Marzano Taxonomy.

To experience the political and social influences that contextualizes music education in the schools and to be able to process critically and reflectively upon those experiences.

To refine an emerging teaching “identity” that defines who you are by working and interacting with teachers, students, colleagues,

administrators and members of the community in an actual school setting.

To observe and reflect critically upon curriculum and instruction as it is delivered at the practicum site and as it informs your own personal ideas about philosophy, psychology (learning theory) and praxis.

To prepare a career placement folder and digital teaching portfolio and to frame answers to questions typically asked at job interviews.

To examine, discuss, reflect upon and implement varying models of classroom management.

To meet the INTASC standards.

To be an articulate advocate for music education in the schools and to posit an attitude rich in vision, purpose and direction.

To solve the problems and resolve the conflicts which arise when the expectations of the College meet the real world of the practicum situation.

How to get an “A”

*Maintain a positive attitude. Turn in your very best work every time. Complete your assignments on time. Multi-task. Have someone check your writing. Maintain good attendance and be prompt for class. Call when you must miss Seminar or will be late. Call when you are not going to your practicum site. Follow the regulations outlined in the Departmental Handbook. Decline invitations to perform on campus or in ad-hoc groups during student teaching. Complete your certification paperwork on time. Register for the PRAXIS exam on time. Make GREAT teaching videos. Be reflective and critical. Make student teaching your NUMBER ONE priority. **CONSISTENTLY SHOW THAT YOU ARE ABLE TO CONNECT AND APPLY PRIOR KNOWLEDGE LEARNED IN THE MUSIC EDUCATION COURSEWORK, AND APPLY IT IN YOUR EVERYDAY***

INTERACTIONS WITH STUDENTS AND COLLEAGUES. *How are you using what you have learned?*

The Blog

You will receive information by e-mail inviting you to participate in the class blog. Accept the invitation, register and log in. Prior to class each week, you will either create a new and original posting or respond to a posting from the previous week. A word of caution however: ***The blog is serious and I expect that your postings are a confluence of your academic, reflective and intellectual self, not your informal, chat-room self.*** I expect that you will write beautifully and that you will proof read your writing, rather than post a stream of consciousness and first draft über e-mail. I expect that your postings will reflect an understanding of an issue and that you can recall and integrate the learnings gleaned from your music education coursework into the postings and responses. “What happened to me today” in itself is not acceptable. The expectation is for reflective thought and intellectual or cognitive processing of what happened, so that the response pops into the 5th or 6th level of the Marzano taxonomy. Postings should exceed 1000 words.

Lesson Plans

Good teaching happens as a result of many factors and variables. These include an understanding of yourself as a teacher, your strengths and weaknesses, your learning style and your teaching preferences. It also includes an understanding and honoring of your students and the realization that what you do with them is contextual

and varies from place to place and day to day. When the classes meet, how long the classes are, what happens to the students before they see you impacts the success of your time with them.

Good teachers know the value of planning. Although how they plan and how they produce written evidence of that planning varies according to their experience and the expectations of those to whom they report. As a student teacher, you are in the dubious situation of having to serve two masters - the cooperating teacher at the school, and the Music Education Department at the College. While I hope that you do not write two sets of plans each time you prepare instruction, I insist that every lesson and every rehearsal begin with a written plan. The plan must have the following components:

- ✓ A focusing question to ground the learning.
- ✓ An acknowledgement that the students bring something to the experience from their own lives and world outside school.
- ✓ That your time with them will result in a “value-added” experience.
- ✓ That you understand the importance of purposeful sequence and the principles of constructivist and experiential learning theories (Vygotsky, McCarthy and others).
- ✓ That you center lessons and rehearsals on music and music-making.
- ✓ That you “say” only what is essential. (Talk less, teach more!)
- ✓ That you reject the “to do” list as evidence of lesson or rehearsal planning.
- ✓ That you remember your mission is to empower musicianship by engaging the musical imagination, intellect and creativity and that you celebrate that through informal and formal performances.

- ✓ That you enact your own personal philosophy of music education.
- ✓ That you consider every moment you spend with children in a music classroom or rehearsal as “precious” and do not devote time to meaningless or mindless tasks.

Music education is not **ABOUT**, it **IS!**

Working with children in the classroom or the rehearsal without pre-planning is malpractice. It dishonors your students and devalues music education. Such action relegates music teaching to an occupation rather than a profession and defines you as a worker rather than a professional. That’s a strong statement, albeit an important one and one that must be said. If you do not have an appropriate plan, you will be called to task. Your challenge will be to meet the expectations of your cooperating teacher and to meet the College requirements as well. When that causes a conflict, I expect you will resolve it with tact and maturity.

The Digital Portfolio

As the culmination of your student teaching experience, you will prepare a digital portfolio that conforms to the philosophy for portfolios found in the text “Creating E-Portfolios Using PowerPoint: A Guide for Educators.” Evaluation of your portfolio is keyed to ideas of validity and also to the Marzano taxonomy. Details will be discussed throughout the semester.

Grades

Being a music teacher is more than teaching in the classroom. It is the acquisition of dispositions and a teaching identity; it is the ability to apply prior knowledge, to make appropriate curricular decisions, and to continue to grow as a musician, educator and human being. In addition, it is about the ability to multi-task, meet deadlines, write well and integrate the qualities of the intellectual and practitioner so that they seamlessly merge into one who sees music teaching and learning as the enactment of being a musician. So, it is not enough to be dynamic and charismatic in the classroom. It is also navigating the behind the scenes dramas that impact what you do and how you do it.

Teaching in the Classroom	60 points
Assignments for the Seminar	40 points

Schedule of Classes and Assignments

- January 24 Overview of the Student Teaching Experience
Understanding the Blog
Understanding the Lesson/Rehearsal Plan
Preparing the Digital Portfolio
- January 31 For this class choose one chapter from Part I of the text “Issues in Music Teaching” and prepare a critique that is critical and framed in the context of your teaching situation to present orally in class.
- A blog entry is due prior to this class.
- February 7 *Dr. Schmidt will be our guest for this class.*
Teacher as Researcher: Phenomenology, Case Study and Action Research
For this class read “Ethnography, Phenomenology and Action Research” by Liora Bresler at
http://www.rider.edu/~vrme/v8n1/vision/Bresler_Article_VRME.pdf
- A response to a blog entry is due prior to this class.
- February 14 Read the entire text, “Creating e-Portfolios Using PowerPoint” prior to this class. Write a letter, to me arguing for the importance of the “Teacher as Researcher” concept. Letters are significant when they cite relevant research to support opinions and exceed 2000 words. Letters are considered only when the writing is well-crafted and references are appropriately cited in the text and reference list.

A disc with the first video and a copy of your best lesson/rehearsal plan is due at this class from: Gelnar, Kayan, St. Pierre

A blog entry is due prior to this class.

February 21

More on Portfolios, Teachers as Researchers and Lesson Planning

A disc with the first video and a copy of your best lesson/rehearsal plan is due at this class from: Kaplan, Muka, Moore

A response to a blog entry is due prior to this class.

February 28

For this class choose one chapter from Part II of the text “Issues in Music Teaching” and prepare a critique that is critical and framed in the context of your teaching situation to present orally in class.

A disc with the first video and a copy of your best lesson/rehearsal plan is due at this class from: Vassallo, Repella, Spoer

A blog entry is due prior to this class.

March 7

Preparing the career folder and professional resume
Selecting References

Position papers that delineate your philosophies of: Music Education, Teaching and Classroom Management due at this class. These are NO MORE THAN 500 WORDS each. Writing counts significantly.

A disc with the second video and a copy of your best lesson/rehearsal plan is due at this class from: Gelnar, Kayan, St. Pierre

A response to a blog entry is due prior to this class.

- March 21
- More from Part II of the text.
A disc with the second video and a copy of your best lesson/rehearsal plan is due at this class from: Kaplan, Muka, Moore
- Bring a copy of your professional resume to this class.
- A blog entry is due prior to this class.
- March 28
- For this class choose one chapter from Part III of the text “Issues in Music Teaching” and prepare a critique that is critical and framed in the context of your teaching situation to present orally in class.
- A disc with the second video and a copy of your best lesson/rehearsal plan is due at this class from: Vassallo, Repella, Spoer
- A response to a blog entry is due prior to this class.
- April 4
- Interview for that first job. Come to class dressed for an interview.
- Write a letter, to me, that discusses what happens when Critical Pedagogy meets the real world. Your letter must be well-written and posit original thought based on the research and your ability to problematize the issue. 2000 words or more will be appropriate.
- Notarized certification applications and bank checks due at this class.
- References for your placement folder must be distributed by this class.
- A disc with the third video and a copy of your best lesson/rehearsal plan is due at this class from: Vassallo, Repella, Spoer, Gelnar, St. Pierre
- A blog entry is due prior to this class.

April 18

Student Teaching – Where are we now?

Read literature on performativity and embodied teaching found in the course documents section of blackboard for this course. Think about how this impacts your own teaching and learning.

A disc with the third video and a copy of your best lesson/rehearsal plan is due at this class from: Kaplan, Kayan, Muka, Moore

A response to a blog entry is due prior to this class.

Bring your revised resume to class.

April 25

Putting it all together

Note that class will not meet on March 14 and April 11. Class will meet with Dr. Schmidt on February 7.

Senior Portfolios will be scheduled during the exam week.