



# Music Education Concentration Handbook

Expires August 31, 2012

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## **Music Education Concentration**

**(41.5-42 credits)**

The music education concentration prepares students to obtain a K-12 initial music teaching license, which allows students to seek employment in public schools. This comprehensive program is designed to develop students musicianship skills, pedagogical skills, and theoretical knowledge of music education in order to become successful classroom music educators. This handbook describes the curriculum, policies, and procedures that are necessary for the successful completion of this program.

Student/Advisor Checklist

Name \_\_\_\_\_

**MUSIC EDUCATION (41.5-42 credits)**

Note: Admission to the Music Education concentration is dependent on completion of the piano proficiency requirement and completion of an entrance jury examination.

Note: Admission and retention in the Music Education program is dependent on: an overall GPA of 2.8; a 2.8 GPA in Applied Music, and a 2.8 in pedagogy coursework (courses indicated by \*)

Note: All Music Education students must pass a pre-practicum jury exam in the semester preceding the practicum.

Note: In order to be eligible for student teaching (practicum), a student must have completed all required course and field work, have an overall GPA of 2.8 (including transfer work), and have a passing grade in the appropriate MTEL (i.e., Communication and Literacy and subject matter tests)

		<u>Credits</u>	<u>Semester Taken</u>	<u>Grade</u>
*MUSC 0221	Music Curriculum and Instruction	3.0	_____	_____
*MUSC 0322	K-12 Classroom Music Methods	3.0	_____	_____
MUSC 0312	Form and Analysis	2.0	_____	_____
PSYC 0101	Intro to Psychology (Sociology Core)	3.0	_____	_____
*PSYC 0206	Educational Psychology	3.0	_____	_____
*EDUC 0221	Students w/Special Needs	3.0	_____	_____
EDUC 0380	Multicultural Education (US Diversity)	3.0	_____	_____

**VOCALTRACK:**

MUSC 0330	Choral Conducting	2.0	_____	_____
MUSC 0319	Vocal Tech. and Pedagogy	3.0	_____	_____
*MUSC 0333	Vocal Music Education	3.0	_____	_____
MUSC 0328	Practicum K-12	12.0	_____	_____

**Instrument Classes:**

1. MUSC	.5	_____	_____
2. MUSC	.5	_____	_____
3. MUSC	.5	_____	_____
4. MUSC	.5	_____	_____

**INTRUMENTAL TRACK:**

MUSC 0156	Voice Class	.5	_____	_____
MUSC 0331	Instrumental Conducting	2.0	_____	_____
*MUSC 0332	Instrumental Music Education	3.0	_____	_____
MUSC 0328	Practicum K-12	12.0	_____	_____

**Instrument Classes:**

1. MUSC	.5	_____	_____
2. MUSC	.5	_____	_____
3. MUSC	.5	_____	_____
4. MUSC	.5	_____	_____
5. MUSC	.5	_____	_____
6. MUSC	.5	_____	_____
7. MUSC	.5	_____	_____
8. MUSC	.5	_____	_____

## Checklist for Music Education Concentration

### First Year

- \_\_\_\_\_ Take MTEL: Communications and Literacy Test (see p. 13) after taking:
  - English I and II

### Second Year

- \_\_\_\_\_ Music Education Entrance Jury (second semester)

### Third Year

- \_\_\_\_\_ Take Music MTEL after taking:
  - Music Curriculum and Instruction
  - Music History 1 and 2 *or* Music History Review
- \_\_\_\_\_ Start to consider practicum placements while completing field observations

### Fourth Year: First semester

- \_\_\_\_\_ Meet with Dr. Gibson for advising

### Fourth Year: Second semester

- \_\_\_\_\_ Meet with Dr. Gibson within first two weeks of semester
- \_\_\_\_\_ Align yourself with two supervising practitioners
- \_\_\_\_\_ Music Education Exit Jury
- \_\_\_\_\_ Application Due for Student Teaching
  - Fall Semester: November 15
  - Spring Semester: April 15

## Music Education Entrance Juries

The purpose of the music education entrance juries is to ensure that students are developing the necessary skills to become successful music educators. Juries are offered once every semester, most typically a few weeks after the start of the semester. Students are rated on each item on a scale of 1 – 5. With a passing score of 3, students must pass all items before they are officially admitted into the music education concentration. Students may retake the portions that they did not pass when the jury is offered again, but do not need to retake the items that have been passed. With permission from their advisor, students may take classes in the music education curriculum when the entrance jury has not been passed. Below are the following areas that are included in the entrance jury:

### 1. Prepared Music

*a. Unaccompanied singing:* Students are given a song to prepare in advance of the jury. Typically a short folk song or children’s song, students must sing with accuracy and fluency without the music.

*b. Piano accompaniment:* Students are given a song to prepare in advance of the jury. Typically a short folksong or children’s song, students must create and perform a suitable arrangement/accompaniment of the song on the piano.

### 2. Sight Reading

*a. Sight-Singing 1:* Students must sight-read a short melody using solfege. The level of difficulty is equivalent to Chapter 5 in “Music for Sight Singing” by Ottman and Rogers.\*

*b. Sight-Singing 2:* Students must sight-read a short melody using solfege. The level of difficulty is equivalent to Chapter 8 in “Music for Sight Singing” by Ottman and Rogers.\*

*c. Rhythmic Reading:* Students must sight-read a short rhythmic piece. The level of difficulty is equivalent to Chapter 10 in “Music for Sight Singing” by Ottman and Rogers.\*

*c. Bass Melody:* Students must sight-read a short melody written in bass clef on the piano.

### 3. Score Reading

*a. Instrumental score:* Students must demonstrate an understanding of how each instrument transposes on an instrumental score. While consulting the score, the student will be asked to play (on the piano) what pitch an instrument sounds.

### 4. Interview

*a. Music Theory:* Students are asked music theory questions that reflect the content of four semesters of music theory.

*b. Music History and Literature:* Students are asked music history questions that reflect the content of two semesters of music history.

*c. Poise/ Professionalism/ Articulation of Ideas:* Students are expected to present themselves in a professional manner, which includes dress, demeanor, speech, and posture.

\* =

Ottman, R. W., & Rogers, N. (2007). *Music for Sight Singing*, 7<sup>th</sup> edition. Upper Saddle River, NJ: Prentice Hall.

## Music Education Exit Juries

The purpose of the music education exit jury is to ensure that students have developed the necessary skills to become successful music educators. Exit juries are offered twice every semester, most typically a few weeks after the start of the semester and during finals weeks. These juries are open to students who are academically ready to student teach the following semester.

Students are rated on each item on a scale of 1 – 5. With a passing score of 3, students must pass all items before they are able to student teach. Student may retake the portions that they did not pass when the jury is offered at the end of the semester, but do not need to retake the items that have been passed. Below are the following areas that are included in the entrance jury:

### 1. Prepared Music

*a. Unaccompanied singing:* Students are given a song to prepare in advance of the jury. Typically a short folk song or children’s song, students must sing with accuracy and fluency without the music.

*b. Piano accompaniment:* Students are given a song to prepare in advance of the jury. Typically a short folksong or children’s song, students must create and perform a suitable arrangement/accompaniment of the song on the piano.

*c. National Anthem or America:* Students choose one and create and perform a suitable arrangement/accompaniment of the song on the piano.  
Note: Consider the appropriate vocal ranges of children and young adults.

### 2. Sight Reading

*a. Sight-Singing 1:* Students must sight-read a short melody using solfege. The level of difficulty is equivalent to Chapter 5 in “Music for Sight Singing” by Ottman and Rogers.\*

*b. Sight-Singing 2:* Students must sight-read a short melody using solfege. The level of difficulty is equivalent to Chapter 8 in “Music for Sight Singing” by Ottman and Rogers.

*c. Rhythmic Reading:* Students must sight-read a short rhythmic piece. The level of difficulty is equivalent to Chapter 10 in “Music for Sight Singing” by Ottman and Rogers.

*c. Bass Melody:* Students must sight-read a short melody written in bass clef on the piano.

### 3. Score Reading

*a. Instrumental score:* Students must demonstrate an understanding of how each instrument transposes given an instrumental score. When asked what note is

written on the score, the student will be asked to play (on the piano) what pitch the instrument sounds.

*a. Choral score:* Students must demonstrate an understanding of a choral score. Students will be asked to play and/or sight-sing certain excerpts from the score.

#### **4. Interview**

*a. Music Theory:* Students are asked music theory questions that reflect the content of four semesters of music theory.

*b. Music History and Literature:* Students are asked music history questions that reflect the content of two semesters of music history.

*c. Music Education Topics:* Students must demonstrate an understanding of music education topics covered in methods classes.

*d. Choral **or** Instrumental Methods:* Students must demonstrate an understanding of topics covered in choral **or** instrumental methods class.

*e. Poise/ Professionalism/ Articulation of Ideas:* Students are expected to present themselves in a professional manner, which includes dress, demeanor, speech, and posture.

**5. Conducting:** Given at the end of the semester only, students you will conduct an instrumental **or** choral group at an arranged time. Students are rated in the following areas:

*a. Basic technique:* beat pattern, preparatory beat, ictus, cut-offs

*b. Awareness of score:* cuing, eye contact, anticipation of changes

*c. Rehearsal techniques:* poise and musical leadership, verbal communication, identifying and solving problems

*d. Interpretation:* tempo, style, dynamics, phrasing

\* =

Ottman, R. W., & Rogers, N. (2007). *Music for Sight Singing*, 7<sup>th</sup> edition. Upper Saddle River, NJ: Prentice Hall.

## **Music History Review Sheet for Entrance/Exit Juries**

Submitted by Dr. Lawson

- Be able to talk about the development of a genre from its inception until today.
  - For example: concerto, sonata, symphony, mass, motet, chamber music for your specific instrument or voice, etc
- Be able to name a couple of composers from every era (Medieval, Renaissance, Baroque, Classical, Romantic, & Twentieth Century) and name and describe 2 or 3 representative pieces by that composer.
  - Hint: it is easiest and most practical to focus on repertoire that uses your instrument or voice...
- Be able to talk about pieces that you would play for a general music class to get them excited about western art music. Why are these pieces appropriate?
- Be able to talk about specific pieces you have worked on in your lessons-who is the composer? Title of piece? What musical ideas does it present? What techniques does it work on or use?
- How might you use information from music history if you are directing an ensemble?
- Be able to explain why we study music history and why it is important.

# **Music Education Review Sheet for *Exit* Juries**

Submitted by Dr. Gibson

*Study tip:* Save your power point classes from each methods class and use these as study guides. Questions asked during juries will only be drawn from material covered in class.

## **Music Curriculum and Instruction**

History of Music Education in America  
Does Music Make You Smarter?  
Curriculum Development  
Current Trends and Issues  
Bridging the Gap  
Cultural Diversity in the Music Classroom  
Exceptional Learners in Music Classroom  
Technology in the Music Classroom  
Major Music Philosophies (Orff, Kodaly, Dalcroze, Suzuki)  
Lesson and Unit Planning  
Massachusetts Curricular Frameworks

## **Behavioral Techniques as Experienced through K-12 Music Methods**

Multiple Meanings of Music for Children  
From Theory to Practice in Teaching Music to Children  
Pitch and the Child  
Rhythm and the Child  
The Moving Child  
The Playing Child  
The Listening Child  
The Creating Child  
Motivation and Management  
Curriculum Design  
Music in an Integrated Curriculum

## **Instrumental Methods**

Massachusetts Curricular Frameworks  
Curriculum Planning  
Instrumentation and Seating  
Band Boosters  
Literature and Grade Levels  
Differentiated Instruction  
Equity  
Technology  
Classroom Culture and Environment  
Recruitment  
Rehearsal Techniques (warm-ups and Tuning)  
Rehearsal Techniques (Pedagogically driven rehearsal)

## **Choral Methods**

History of Choral Music in the United States  
Designing and Scheduling the School Choral Program  
Choosing Appropriate Repertoire  
The Choral Rehearsal: Planning, evaluating, sight-reading, and singer placement  
Vocal Techniques through the Choral Warm-Up  
Improvisation and Choral Musicianship  
Working with Male Voices  
Standards-Based Benchmark Assessment in the School Choral Program  
Choral Music Educators as Communicators  
Strategies for Directing the Children's Choir  
Middle School Choral Program  
Multicultural Music for the School Choral Program  
Movement and the Choral Rehearsal

## **Massachusetts Tests for Educator Licensure (MTEL)**

www.mtel.nesinc.com

The Massachusetts Tests for Educator Licensure® (MTEL®) program was initiated by the Massachusetts Department of Elementary and Secondary Education in 1998 as part of our statewide education reform initiative for educators seeking PreKindergarten to grade 12 licenses. The MTEL program includes tests of communication and literacy skills as well as tests of subject matter knowledge. The tests are designed to ensure that Massachusetts educators can communicate adequately with students, parents/guardians, and other educators and that they are knowledgeable in the subject matter of the license sought. The MTEL program was expanded in November 2004 to include tests for candidates seeking vocational technical and adult basic education licenses.

The MTEL tests are designed to measure candidates' ability to read with comprehension and write with clarity as well as to measure the breadth and depth of candidates' knowledge in specific subject fields. The tests consist of multiple-choice items and open-response items that typically require responses in essay or problem-solving form. Tests for languages other than English assess listening and reading comprehension as well as the ability to write effectively and speak fluently in the language being tested.

**Communication and Literacy Skills test:** The Communication and Literacy Skills test consists of two subtests: reading and writing. The reading subtest contains multiple-choice items in the areas of meaning of words and phrases in context; main idea; writer's purpose; relationship among ideas; critical reasoning; outlining; summarizing; and graph interpretation. The writing subtest contains multiple-choice items in the areas of establishing and maintaining a main idea; common errors of sentence construction; grammar; usage; spelling; capitalization; and punctuation. The short-answer items require the revision of sentences to correct errors. The two open-response items are summary and composition exercises.

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MTEL (2010). Retrieved October 31, 2010 from [www.mtel.nesinc.com](http://www.mtel.nesinc.com).

## Field Experiences in Methods Courses

During field experiences, students arrange to observe music teachers in their classrooms, implement a teaching project in a music classroom, or attend music education workshops.

The following are required methods courses in the music education concentration:

MUSC 0221 Music Curriculum and Instruction

MUSC 0323 Behavioral Techniques in Music

MUSC 0332 Instrumental Music Education *or* MUSC 0333 Vocal Music Education

Students are required to complete 25 field experiences for each methods course. For example:

25 observations or  
22 observations and 3 teaching projects or  
20 observations and 5 teaching projects

Field experiences are vital to methods courses and do affect the final course grade:

0-19 field experiences = F

20-24 field experiences = I

**Observations:** may be completed with a certified music teacher in an elementary or secondary public school system, during which you observe the teacher in the classroom implementing a music lesson to students. You may not observe in a classroom that is currently hosting a student teacher. For each class that you observe, you must use a separate “Pre-Practicum Observation Report” form. (All forms are provided in the back of this handbook.)

**Teaching Projects:** consists of teaching a music activity (5-20 minutes in length) in a music classroom with the permission of the cooperating teacher. The teacher must fill out a “Teaching Project Form” after you have completed your teaching, which you would then submit after the completion of the teaching activity. Please review teaching ideas or suggestions from methods courses, speak with your cooperating teacher for ideas or suggestion, or feel free to come visit me during an office hour for help as well.

**Workshop Attendance:** *With written permission from the professor prior to attendance,* students may count up to 8 hours of workshop attendance towards their field experience requirement. If you attend more workshop hours, you will receive extra credit towards your final grade

**How to Count your Field Experiences**

The classes you observe will be of varying lengths and should be counted in the following manner:

<b>Class Length (individual class)</b>	<b>Field Experiences</b>
30 - 70 minutes	1
71 – 90 minutes	1.5
91 – 120 minutes	2

Count each class as an individual field experience. For example, if you observe 3 consecutive elementary classes, all of which meet for 35 minutes, this would count as 3 field experiences.

## **Procedures for Setting up Field Experiences**

### **Contacting Teachers**

When contacting teachers, always state up front that you are a music education student and Westfield State University and you are interested in observing a music class. Always maintain a professional demeanor and thank the teachers for their time.

### **Dress**

Professional dress is required for observations. This reflects highly on you as well as Westfield State University. It is possible that a school you visit could be a potential employer.

### **Arrive and Departing**

Plan for traffic and arrive early to your observation site. You will need to sign in at the front office and follow their visiting guidelines. Introduce yourself as a student from Westfield State University coming to observe the music teacher. Upon leaving, do thank the office for the opportunity to visit their school and return any visitor badges as necessary.

### **Technology**

Make sure a technology devices are turned off while in the school.

### **Criminal Offender Record Information (CORI) Checks**

Some schools require CORI checks (background checks). It is important to ask teachers if their school requires this, and follow the necessary procedures with the main office of the school prior to observing.

### **Professionalism**

It is extremely important to maintain a professional demeanor while I “the field”. Each site you visit could be a potential employment opportunity. Represent yourself and your university with integrity.

## **Considerations for Field Experiences**

### **School Closings**

The public school calendar differs from our university schedule in terms of holidays and vacations. It is possible that public schools are open when students are on break, during which many students choose to spend this time completing field experiences. It is also possible that public schools are closed during a time in which you were hoping to complete field experiences. Check both calendars at the beginning of the semester and plan accordingly.

During inclement weather, check for school closings. Public schools may be closed when Westfield State University is open.

### **Completing Hours in Advance**

*With written permission from the instructor*, students enrolled in two concurrent methods classes may complete up to ten observations (total) prior to the start of the semester. Students may only apply these observations to the method course from which they received permission.

### **Student Teaching Practicum**

Keep a journal of teachers that would be a “good fit” when considering teachers for your student teaching practicum. It is appropriate to ask teachers if they accept student teachers as you are in your final semester of classes.

## **Diversity Field Experiences in Music Education (Initial Licensure)**

Diverse experiences are required in thirty-hours of pre-practicum experiences  
(observations or teaching projects)

OR

In one of the two music practicum placements.

### **Definition of a Diverse Experience**

A diverse experience is defined as taking place in school whose demographic profile includes a range of income levels and a mix of gender (NCATE Standard 4: Diversity). In addition to this profile base, a diverse school setting *also includes at least one of the following criteria* (with specified categories detailed below): a specified percentage of students of color (African American, Asian, Latino, Native American, Native Hawaiian, Pacific Islander, Biracial/Multiracial); a specified percentage of first language not English or limited English proficient learners; or a specified percentage of low-income students. The categories selected are used by the Massachusetts Department of Education for its demographics.

*Note:* Westfield State University's definition was determined by close examination of Massachusetts state demographics of diversity across schools, districts, and the surrounding communities.

### **Categories**

Schools or classrooms identified as meeting the diversity experience were selected based on the following criteria:

- Category I: Schools with 40% or more students of color
- Category II: Schools which meet at least two of the three following descriptors: minimum of 30% students of color, minimum of 30% first language not English, minimum of 25% students with limited English proficiency, minimum of 40% low income
- Category III: Special Arrangement: Approval may be granted for schools or classrooms that represent diversity differently from Categories I-II. In such instances, students may be expected to provide either a letter from the school documenting the diversity of particular classrooms or changing circumstances in the school, or a printed copy of the school profile from the Massachusetts Department of Education site. Special Approval may be granted by the Education Placement Officer or the professor of the applicable course.

### **Some schools that meet the requirements of a diverse experience:**

*Springfield:* Chestnut Middle School, Forest Park Middle School, John Duggan Middle School, John Kennedy Middle School, Marcus Kiley Middle, STEM Middle Academy, Van Sickle Middle School; Central High School, High School of Commerce, High School of Science and Technology, Putnam Vocational High School, The Springfield Renaissance School, Springfield Academy of Excellence

*Holyoke:* Clayre Sullivan, Peck, E.N. White, Maurice Donahue, Morgan, Kelly, Elmer J.

McMahon; Holyoke High School, William Dean Technical and Vocational High School  
*Chicopee:* Bellamy Middle School; Chicopee Academy, Chicopee High School

## Testing Out of an Instrument

Students in the Music Education Concentration are required to take 8 instrument classes (instrumental track) or 4 instrument classes (vocal track). With the written approval of the coordinator of music education and your advisor, it is possible to test out of one instrument. The procedures for testing out of an instrument are as follows:

1. Obtain written permission from your advisor that you are requesting an exam to test out of one instrument. Bring this form to the coordinator of music education.
2. Sign-up for a meeting with the coordinator of music education to discuss your request. Be able to describe the circumstances that necessitate this request and obtain written permission that you are requesting an exam to test out of one instrument.

Please understand that it is not guaranteed that each request will be honored. In many circumstances, it is best for the student to be enrolled in the prescribed amount of instrument classes.

### Timeline

*Steps 1 and 2 (see above) must be completed by\*:*

Fall Semester: November 15

Spring Semester: April 15

The coordinator of music education will make all arrangements for the exam to take place before the end of the semester.

Please note that since all coursework (excluding semester-long courses) needs to be completed by November 15 (Fall Semester) or April 15 (Spring Semester) to apply for student teaching in the following semester, any requests for testing out of an instrument needs to occur the semester prior to applying for the student teaching practicum.

## **E-mail Guidelines**

### **WSU e-mail account:**

1. Ensure that your account is available for incoming e-mails.
2. E-mail will only be sent to WSU student accounts. Personal e-mail accounts will not be used.
3. Check you WSU on a regular basis to ensure that you are up-to-date on any announcements or upcoming events or meetings.

### **Composing E-mails:**

It is extremely important to maintain professionalism when writing e-mails to faculty, staff, and school teachers. Your professional communication is a reflection of you and the university. Take the time to write thoughtful and appropriate e-mails by following these guidelines:

#### ***Subject Line:***

Use an appropriate subject that reflects the body of the message. (ex. Question About Final)

#### ***Message:***

Always use a salutation. (Dear Dr. Smith or Hello Dr. Brown, etc.)

The body of the message should contain respectful and appropriate information or questions and maintain a professional tone.

#### ***Closing:***

Always sign your name at the end of the e-mail and thank the individual for their time.

Do not send e-mails that will potentially upset the recipient. The faculty, staff, and local music teachers are here to help, guide, and mentor you through your course of study and therefore it is best to maintain a high level of professionalism through e-mails.

When dealing with a stressful or upsetting situation, it is always best to discuss these matters in-person.

## Getting Ready for the Student Teaching Practicum

1. *Exit Jury*: The semester prior to the student teaching practicum, students must pass the Music Education Exit Jury (see pages 11-12).

2. *Applied Lessons*: All Music Education students preparing for a practicum experience in instrumental music typically study a traditional concert band or orchestral instrument. Students preparing for a practicum experience in vocal music typically study voice for their applied major instrument. Students planning a practicum experience outside their usual performing area must demonstrate performance experience and proficiency equivalent to MUSC 0172, or complete three semesters of secondary applied study and ensemble experience in voice, percussion, winds or orchestral strings, as appropriate.

3. *GPA requirement*: In order to be eligible for student teaching, a student must have completed all required coursework and field work with a minimum GPA of 2.8 in the three areas listed below (including transfer work).

4. *Completion of Coursework*: In order to be eligible for student teaching, a student must have completed all required courses:

- a. Music Core
- b. College Core
- c. Music Education Courses

4. *MTEs*: Passing scores in the appropriate Massachusetts Tests for Educator Licensure tests (a) Communication and Literacy and (b) Music

## Student Teaching Practicum Placements

Deadlines for securing both placements:

Fall: November 15    Spring: April 15

To complete your music education degree and be eligible for a K-12 Music License, music education students will engage in a 16-week full-time music practicum. Under the guidance of the music education coordinator, it is the responsibility of each music education student to secure two student teaching placements during the semester prior to the practicum. The placements must be in two out of the three grade levels, which are:

Elementary School Music / Middle School Music / High School Music

The length of each practicum should be decided under the guidance of the two supervising practitioners and the program coordinator (Dr. Gibson). The minimum amount of weeks with one supervising practitioner is 4 weeks, subsequently the maximum amount of weeks allowed is 12 weeks. Therefore, students may split the 16-week semester in any way that is appropriate for their program of study and is agreeable with the teachers.

*Supervising Teachers must meet the following criteria:*

1. Must hold a full-time public school music teaching job with a current Massachusetts Music License.
2. Must have three years of teaching music in public schools. It is possible to have this requirement waived if the student is unable to find any other suitable placements. An application for this waiver is sent to the DOE and either accepted or denied. This process takes time and the paperwork must be submitted by October 15 (Fall Semester) or March 15 (Spring Semester)
3. The teacher must be employed in a school within a 30-mile radius of Westfield State University.

*The following guidelines are to help facilitate this process:*

1. While completing your field experiences in music methods courses, keep notes on teacher observations with regard to who might be a “good fit” for the student teaching practicum.
2. As you draw nearer to your student teaching practicum, it is appropriate to ask a teacher with whom you have established a positive rapport, if they would consider working with you during your student teaching practicum. Do follow up with proper communication to finalize the commitment in your last semester of

classes prior to student teaching. You will need written confirmation from the teacher that he/she has agreed to mentor you . (See “Applying for Practicum”)

3. It is perfectly acceptable for a student in the instrumental track to choose a choral setting for one of the two practicum placements, or for a student in the vocal track to choose an instrumental setting for one of the two practicum placements.

## Applying for Student Teaching

Students must apply during the semester prior to the start of your student teaching practicum.

### Application Deadlines:

Fall Semester: November 15

Spring Semester: April 15

1. *Completed Coursework:* You must have all coursework completed for your degree to be eligible to apply for student teaching at the dates printed above. While it is acceptable to have semester-long courses in-progress during the application process, all other courses must be completed and passed.
2. *Advising:* Sign up for advising with Dr. Gibson within the first two weeks of the semester prior to student teaching. If Dr. Gibson is not your advisor, bring your printed audit to this meeting.
3. *GPA requirement:* You must have the necessary GPA requirements. Check your online audit or see your advisor for help, if needed. (2.8 minimum in applied lessons, pedagogical courses, and overall)
4. *Group Meeting:* All students applying for the student teaching practicum will meet as a group a few days before the application deadline (see above) to fill out the necessary paperwork and ask questions about the process and upcoming experience. You must bring the following documentation with you to this meeting:
  - a. MTEL scores: Passing scores of the following two MTEL tests  
Communication and Literacy  
Music
  - b. Written documents from two cooperating teachers that have agreed to be your mentoring teachers during your student teaching practicum. A printed e-mail is acceptable. These e-mails must clearly state that the teacher has agreed to be your mentor during a specified time period. List the dates (can be approximates) that you will begin and end your student teaching with each teacher.
  - c. A completed “Student Teaching Application” printed in this handbook.

## Letters of Recommendation

The faculty at Westfield State University are here to support your employment and academic goals. If you are in need of a letter of recommendation for a potential job, scholarship, or application to graduate school, please submit the request directly to the professor or instructor.

**Timeline:** Please allow two weeks from the request date to the submission of the letter of recommendation.

**Information Needed:** When requesting a recommendation, include the following information:

1. Title of position and description, if available.
2. Name of school and district
3. Name and address of the letter recipient
4. Due date of the recommendation

## **Staying in Touch**

Once you have completed your practicum, please stay in touch! We all like to know how and what you are doing. Graduates are also a wonderful resource for our undergraduates when you can share your tales “from the field”. Feel free to send pictures of you teaching that we can share with current students.

If you supply your current e-mail to Dr. Rachel Gibson, she will also keep you updated about workshops, conferences, or employment opportunities.

### **Dr. Rachel Gibson**

rgibson@wsc.ma.edu

office phone: 413-572-5355

## **Music Education Forms**

A thorough explanation on how to fill these forms out will be given during meetings and classes. You can always contact the coordinator of music education for any questions or concerns regarding these forms.

# Field Experience Observation Report

Westfield State College Music Department

\_\_\_\_\_  
College Student

\_\_\_\_\_  
Date

\_\_\_\_\_  
Time

\_\_\_\_\_  
College Course

\_\_\_\_\_  
School

\_\_\_\_\_  
Grade Level(s)

\_\_\_\_\_  
Class or Ensemble

\_\_\_\_\_  
Teacher's Name

\_\_\_\_\_  
Student's Signature

\_\_\_\_\_  
Cooperating Teacher's Signature

## Notes and Observations

Starting Procedures

Concepts/ topics/ literature discussed or rehearsed

Facilities/ materials/ instrumentation

Student activities and involvement

Instructional Strategies and Methods

On-task/ off-task (students)

Teacher's behavior reinforcement techniques



Describe what you gained from observing or participating in the class/workshop. (You may choose to attach handouts and discuss them.)

**Observations**

**Teaching Project Evaluation**  
Westfield State College Music Department

\_\_\_\_\_  
College Student

\_\_\_\_\_  
Date

\_\_\_\_\_  
Time

\_\_\_\_\_  
College Course

\_\_\_\_\_  
School

\_\_\_\_\_  
Grade Level(s)

\_\_\_\_\_  
Class or Ensemble

\_\_\_\_\_  
Teacher's Name

\_\_\_\_\_  
Student's Signature

\_\_\_\_\_  
Cooperating Teacher's Signature

**Please describe the student's teaching in all appropriate categories:**

Evidence of planning (students should have a written plan)

Knowledge of teaching and pedagogical strategies (general, choral, or instrumental)

Pacing of lesson or rehearsal:

Effectiveness of behavioral modification strategies:

Other comments:

Name:  
Course:

### Field Experiences Log

Teachers Name	School Name and Address	Observations

## Request for an Instrument Examination

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Reason for the request:

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Advisor signature: \_\_\_\_\_

Coordinator of music education signature: \_\_\_\_\_

# Student Teaching Practicum Application

## Grade Point Averages

<b>Overall</b> (2.8 required)	
<b>Applied Lessons</b> (2.8 required)	
<b>Pedagogical Courses</b> (2.8 required)	

## First Placement

<b>Supervising Practitioner Name:</b>
<b>Position:</b>
<b>Supervising Practitioner Contact Information:</b>
<b>School, Address:</b>
<b>Ending date of placement:</b>

## Second Placement

<b>Supervising Practitioner Name:</b>
<b>Position:</b>
<b>Supervising Practitioner Contact Information:</b>
<b>School, Address:</b>
<b>Beginning date of placement:</b>