

DePaul University School of Music

MUSIC EDUCATION HANDBOOK



Jacqueline Kelly-McHale, Ph.D.
Director of Music Education
Associate Professor of Music Education
Jkellymc@depaul.edu

Sara K. Jones, Ph.D.
Assistant Professor of Music Education
Sara.jones@depaul.edu

Table of Contents

Conceptual Framework – p. 3

Course of Study – p. 4

Program Dispositions and Essential Competencies – p. 5

Program Assessment and Benchmarks – p. 7

Observations and Teaching Opportunities – p. 7

MED 095 Documentation System – p. 8

Student Teaching – p. 9

Appendices

- 1. State of Illinois Music Education Standards for Teachers – p. 12**
- 2. Lesson Plan Template – p. 14**
- 3. Written Lesson Plan Rubric – p. 17**
- 4. Peer Teaching Rubric – p. 18**
- 5. Self-Assessment of Unit Plan Rubric – p. 19**
- 6. Supervisor Assessment of Unit Plan Rubric – p. 20**
- 7. Student Teaching Application – p. 22**
- 8. Questions about edTPA – p. 26**

Conceptual Framework for Music Education at DePaul

The School of Music prepares musician/educators who understand and experience music education in multiple contexts through the lenses of culturally responsive teaching and Vincentianism.

As professionals, our graduates bring knowledge, skills, positive attitudes and, above all, good judgment to their roles as educators. Exercising good judgment means understanding the social and cultural contexts where teaching and learning take place and understanding the transformative role that education can play in the lives of individuals and in society. It also involves a solid knowledge of ever-changing methodologies, technologies, and resources.

Students can expect their program to be supported and shaped by the philosophy of our Conceptual Framework: "Professional, Culturally Responsive Musician/Educator:"

Valuing Diversity. In our program, students are encouraged to examine their beliefs, attitudes, and assumptions about differences of gender, gender identity, sexual orientation, culture, ethnic and racial groupings, disabilities, and other forms of diversity. Our classrooms and field-based experiences support an equitable, high-quality education for all people and view our differences as enrichment to our schools and society. We also work toward the establishment of the culturally responsive music educator as someone who seeks to better understand the cultures that comprise the community and to explore music that is representative of cultures other than own.

Integrated Inquiry, Theory, and Practice. Inquiry and theory guide practice; practice informs theory and inquiry. Together, inquiry and practice help educators understand, create, and modify theory. In our program, students gain a familiarity with many different theories and research-based practices. All students participate in a yearlong practicum where they are assigned to a classroom and serve as the "DePaul music teacher." This experience enables students to critically engage with the process of inquiry, theory, and practice that they cover in methods classes.

Multiple Perspectives. In education, someone (the educator) engages in dialogue about something (the content) with someone else (the learner) within a social and cultural network (the context). In our programs, students become skilled at considering and integrating all four variables:

- An educator's personal style, teaching/learning style, values, breadth of knowledge, and level of preparation affect the interactions with learners and others.
- A learner's physical and mental health, personal and cognitive development, learning style, values, language, ethnic and cultural background, level of motivation, and background knowledge also impact each educational interaction.
- The nature of the content or body of knowledge to be studied - its organizing principles, intrinsic interest, level of abstraction and difficulty, and the availability of appropriate materials - is crucial to educational interactions.

- The social network or context in which learning takes place matters. The classroom, school, family, peers and community, as well as society itself, are all part of the context.

Positive Transformation. The educational process aims at a transformation (intellectual, emotional, and ethical) of the individual, not simply a shaping of behavior. As individuals grow in responsibility and service to the larger society, society can then be transformed. Our programs emphasize personal, school, and community transformation through the collaborative actions of individuals.

Vincentian Personalism. We encourage our students to value, above all, the dignity and integrity of themselves and others. We also believe that music serves as a powerful marker of identity, culture, and community. The Music Education program works to develop collaborative partnerships with community organizations with the goal of providing musical experiences for all students.

Lifelong Learning. Professional musician/educators are always learning and constructing knowledge in through performance and dialogue with their students and colleagues. The faculty models a love of lifelong learning and expects students to develop the same habits of mind. Lifelong learning involves being musically literate, literate (including computer, information, math, linguistic, visual, and scientific literacies), articulate, goal-directed, aesthetically sensitive, historically conscious, and a discipline expert.

Course of Study

The music education program at DePaul is designed to provide teacher candidates with a comprehensive curriculum that will ensure that they become school music teachers of the highest quality. We wish to prepare musicians with the necessary skills and knowledge to work with children in K-12 orchestra, wind, choral, general music and/or vernacular and alternative music settings. To accomplish this goal the coursework is divided into four components: Musicianship and Performance; Music Education; Professional Education; Liberal Studies.

The Musicianship/ Performance core is designed to meet the requirements of the undergraduate music degree as well as the Illinois State standards for Culturally Responsive Teaching and Leading. The program leads to teacher licensure with a prek-12 music specialization. Each teacher candidate must maintain a grade of a C in all the courses that comprise this core area in order to be licensed in Illinois.

Music education coursework is designed to prepare the teacher candidates to work within K- 12 school systems. The requirements were designed to meet NASM and Illinois State Board of Education standards. Teacher candidates may elect to follow the instrumental or vocal track within the music education degree. The State of Illinois issues all music education licensures as K-12 instrumental/vocal. Due to the comprehensive state certification guidelines, all students must participate in a sequence of course work that addresses instrumental, vocal, and general music competencies. The curricular table outlines the specific courses that teacher candidates take along the two tracks.

Professional Education classes are taught through the College of Education. The classes focus on the social and historical foundations of education, the philosophy of

education, teaching literacy across the content area, and human growth and development. In addition, all teacher candidates participate in a sophomore seminar class that focuses on multicultural issues. Required course guides are available online and in the appendix of this handbook.

Additional Program Costs

There are some additional costs incurred as part of a teacher preparation program that are not covered by fees and tuition. An estimate of the fees is listed below:

- Fingerprinting for observations and Student Teaching (about \$60.00 each)
- TB Test (typically the cost of the copay for a doctor's visit)
- Illinois Content Test for Music Licensure (about \$122.00)

Professional Dispositions and Essential Competencies

The State of Illinois details eleven professional teaching standards five music education standards, three language arts standards, and eight technology standards that all music teachers and music teacher candidates must meet for certification. At DePaul, we seek to provide our teacher candidates with the necessary academic and musical education that will enable them to satisfy each standard.

Professional Dispositions

The academic programs within the School of Music have set forth these dispositions as educational and professional expectations for all music education students. Students should be aware that failing to abide by DePaul University or School of Music policies including, under certain circumstances, these dispositions, could result in adverse consequences for the student, including removal from the program, the School of Music, or the University.

- Is receptive to faculty feedback and acts meaningfully and professionally upon suggestions
- Participates in music education professional organizations
- Exhibits a strong work ethic and a dedication to the teaching profession
- Values and is committed to continually developing strong content area knowledge and/or knowledge of the professional field, including pedagogical content knowledge
- Respects and considers cultural contexts in order to determine how to be responsive to learners and to proactively promote all students' learning
- Is committed to collaboration with colleagues, families, and communities in order to promote all students' learning and development
- Demonstrates professional ethical and legal behavior as defined by the respective codes of ethics and laws
- Recognizes and fulfills professional responsibilities and habits of conduct (e.g., dress, language, preparedness, on-time attendance, punctuality, etc.)
- Demonstrates collegiality, honesty, good judgment, courtesy, respect, and diplomacy

Music Competencies

The following specific music competencies are covered and assessed:

Conducting and Musical Leadership

- All students are required to take a four-quarter hour basic conducting class and a two-quarter hour Conducting for the Music Educator class.

Arranging

- Each methods class requires the teacher candidate to arrange a piece of music for the group of students that are the focus of the class.

Functional Performance

- All teacher candidates must demonstrate proficiency in keyboard, guitar, recorder, the use and teaching of the voice, and all band and orchestra instruments. Playing tests and peer teaching are required in each techniques class.

Specialization Competencies

Each specialization (vocal or instrumental) is addressed through specific methods classes that cover the NASM and Illinois State standards. DePaul does not offer a specialization in general music; however, the classes that are common to both tracks meet the required standards. Field experience through the practicum also enables DePaul teacher candidates to be prepared in their specialization and general music.

Teaching Competencies

The combination of methods, professional education, and practicum coursework prepares DePaul teacher candidates to work with students at various levels, from diverse backgrounds, and plan for students with specific needs as assessed by Individualized Educational Profiles. Teacher candidates are also encouraged to attend the statewide music education conference (Illinois Music Educators Association) and participate in monthly meetings of the collegiate chapter of the National Association for Music Education. These meetings focus on current issues in music education and often include a guest speaker from local school districts and universities.

Professional Procedures

The music education program at DePaul works to provide clear, accessible program details to all of our prospective and current teacher candidates and to provide instruction that is grounded in the knowledge and experience of k-12 music instruction. Curriculum guides for each specialization within the music education degree program are available online to students and faculty advisors and in the notebook. Instructors, who have experience in k-12 public school teaching, teach methods classes. Professionals with experience teaching private lessons and performing on their primary instrument are hired to teach the techniques classes. Observation hours, which are both tied to classes and arranged outside of classes, are required for music education students prior to student teaching. This class has an observation/field experience requirement. Please see the pdf titled “Illinois Professional Teaching Standards” for the most recent iteration of the standards.

Program Assessment and Benchmarks

Benchmarks

All students are required to be evaluated by the music education faculty each spring in order to continue in the program. The checkpoints by year are as follows:

- Entrance: Audition for performance track and submit a 5-minute video interview (questions provided by the MED program).
- First Year: Pass Intro to Music Education with a C or better, positive letter of recommendation from the Intro instructor, interview with MED faculty that will include a review of grades.
- Second Year: Submit an application to student teach including lesson plan samples. Interview with MED faculty that will include a review of grades. Must register for conducting for the Fall.
- Third Year: Annual MED interview will include a review of teaching competency in the practicum setting, register to take the IL Music Content Test

Observations and Teaching Opportunities

Observations and participation with children and youth in a school or agency is a state-mandated pre-requisite for student teaching and is required of all music education majors. These hours will accrue toward the 101 clock hours that are required prior to your student teaching experience. The College of Education expects clinical experience to be completed in conjunction with related courses. It is in your best interest, as a pre-service music educator, to conduct observations in a variety of school settings. The list below approximates observation hours as attached to methods courses. It is a guideline for you to use as you plan your teaching observations. Observation hours are logged into the Field Experience Documentation System (FEDS), which can be accessed at:

<https://wdat.is.depaul.edu/clinicalexplogin/login.asp>

Please note that while you are logging hours for MED 095, you do not register for this course until the spring term just prior to student teaching.

Instrumental Education Majors:

MED_306	Introduction to Music Education	5 hours
MED_303	Elementary Vocal-General Methods and Lab	5 hours
MED_300	Elem./ Middle Instrumental Methods and Lab	15 hours
MED_301	High School Instrumental Methods and Lab	15 hours
MED_310	Music for the Exceptional Child	5 hours
ILCMEA	Professional Experiences	15 hours
	Elementary General Music Practicum	35 hours
SEC_325	Literacy Across the Content Area	10 hours
Total:	105 hours	

Vocal/ Choral Education Majors:

MED_306	Introduction to Music Education	5 hours
MED_303	Elementary Vocal-General Methods and Lab	5 hours
MED_300	Elem./ Middle Instrumental Methods and Lab	15 hours
MED_304	Middle School Vocal Methods and Lab	10 hours
MED_305	High School Vocal Methods and Lab	10 hours
MED_310	Music for the Exceptional Child	5 hours
ILCMEA Professional Experiences		15 hours
Elementary General Music Practicum		35 hours
SEC_325	Literacy Across the Content Area	10 hours
Total:	110 hours	

Elementary General Music Practicum

In 1988, we were affiliated with Lincoln Elementary School in Chicago, teaching a recorder program to fourth grade students. Since that time the program has been moved to several different locations and expanded to include the teaching of music to students in kindergarten to eighth grade.

Currently, the program is affiliated with Chicago Public Schools. Each third year music education student will be assigned a classroom of students to work for the entire academic year. The DePaul music education teacher candidates work to develop a curriculum, plan lessons, and teach weekly 30-minute classes.

The elementary general music practicum experience is invaluable for both DePaul students and faculty. In conjunction with their methods courses, the students are given the opportunity to gain real world experience on a weekly basis, teaching general music. Each student is required to submit a weekly lesson plan through D2Lä. The lesson plans are reviewed and commented on by faculty members prior to the students' weekly teaching. Through weekly seminars, journals, and video reflections (each student is video recorded every three weeks), they are able to discuss their concerns and reflect upon their work in the music education field. Faculty members assess the students' strengths and weaknesses in an actual teaching situation, observing their progress throughout the year in the context of a school classroom. We focus on a wide range of skills in leadership, communication, pacing, musicality, planning, and organization. The experience is enormously helpful in preparing students for success in student teaching.

MED 095 Documentation System

You must document your clinical experiences (MED_095) on the Field Experience Documentation System (FEDS), which is located at the School of Education web site.

Before going to a school for field experiences, candidates must enter important information about the school on the Field Experience Documentation web site:

<https://wdat.is.depaul.edu/clinicalexplogin/login.asp>

For more information on using the FEDS system please visit:

<https://education.depaul.edu/student-resources/field-experiences/Pages/documentation.aspx>

Brief Instructions for Using FEDS:

- ø A DePaul student ID number and Campus Connect password are required to enter the system.
- ø The first time a candidate logs onto FEDS he/she will be asked for demographic information. Fill this in and click "Next". This information will only be asked for once, but the candidate can and should update it if your information changes at a later time. (Look for the blue oval that says "Update Student Information").
- ø Enter FEDS and complete the form for a new school. Click on the phrase "Enter Information for New Field Experience." Fill out the form completely and click on "Submit." The system then goes back to the main summary page.
- ø Upon completing the required field experience hours for a course, enter FEDS and record the number of hours completed. Then click on the "Reflect" button next to the experience you've just completed and write the following for the reflection: "Reflection for experience was submitted directly to instructor as a course assignment." Scroll down and click on "Submit".
- ø Once the documentation has been recorded, your field experience will be validated and will appear on your Summary as "Approved". Please check the database to confirm approval.

If you have questions regarding field experiences or the Field Experience Documentation System please contact: Office of Field Experiences at 773-325-7992 or fieldexperiences@depaul.edu

Student Teaching

Student teaching takes place over the course of sixteen weeks and is supervised by music education faculty members. Student teachers meet every week for a seminar that is run by a music education faculty member. The purpose of the seminar is to provide the student teachers with an opportunity to share experiences and discuss challenges. In addition, important certification and graduation requirements are covered. Seminar topics are chosen to help give the student teachers the opportunity to bridge theory with practice under the guidance of the music education department.

Student Teaching Application Procedures and Timeline

The pathway to student teaching contains multiple steps. This document outlines the steps necessary and the due dates for each step. *Failure to complete any materials by the due date can result in cessation of the application and placement process.*

Step 1—Application to Student Teach

All student teaching applicants must attend a mandatory informational meeting before completing application to student teach. The meeting will be held in the beginning of May of the sophomore year (or the year prior to beginning the methods sequence).

The following documents are required for a completed student teaching application:

- Application for student teaching
- Course history or transcripts
- Writing sample—personal statement

Deadline for submitting student teaching application—31 May

NOTE: Completing the student teaching application does not guarantee approval for student teaching.

Step 2—School Visits

During December and early January, students who have successfully applied to student teach conduct school visits of possible placement sites and report their findings to Dr. Jones and Dr. Kelly-McHale. Students may indicate preferences; however, final placement decisions are made by the Student Teaching Committee. Failure to complete visits as advised can result in forfeiture of student preferences. DePaul University competes against several universities in the area for placements, and the best placements are often the first to be filled—time is of the essence. Once these reports are made, formal application for placement begins; a process which takes several weeks.

Deadline for making school visits and submitting reports—31 January

Step 3—Academic Clearance for Student Teaching

Evidence of the following academic work is required prior to student teaching:

- 3.00 DePaul GPA or better (see appendix)
- Grade of C- or better in professional (music) education courses
- All music education coursework complete or in process
- Pass Illinois Music Content Area Test
- Meet designated program standards

Deadline for academic clearance—1 June prior to student teaching

Step 4—095 Hours

ALL 095 hours must be submitted and approved through FEDS:

Deadline for completion of 095 hours—1 July prior to student teaching

Standardized Assessments

All MED students must pass two standardized exams: 1. Music Content Test 2. edTPA.

Music Content Test

This test must be taken the summer before student teaching and **MUST BE PASSED** in order to student teach. Please use this link for more information:

<https://www.il.nesinc.com>

edTPA

The introduction of edTPA as a requirement for licensure in Illinois has necessitated many changes in the initial preparation of students. However, the changes have not caused DePaul, or any other institution, to lower their musical or pedagogical standards. At DePaul, we believe that the use of edTPA will help teacher candidates' transition

from the role of student to that of teacher, and as such will become a positive tool for teacher development. Yet, we also recognize that the edTPA does require some adjustments to the role of the teacher candidate in the classroom. The most important aspects of edTPA implementation are listed below:

1. edTPA is divided into three tasks that all teacher candidates must accomplish: 1) planning; 2) instruction; 3) assessment.
2. Each task has an associated “commentary” or narrative that the teacher candidate must fill out.
3. Teacher candidates are required to plan and teach a 3-5 hour learning segment with one classroom of students or ensemble. For music teacher candidates, 3-5 classes or rehearsals (even if they are each 30 minutes) will suffice. Cooperating teachers are very important in this task. Please help your teacher candidate choose the class/ensemble where you feel that parents will consent to the edTPA process AND the class/ensemble is a good fit for the teacher candidate.
4. While teaching the candidate must video record each lesson. The teacher candidate is required to submit 2 unedited video clips that are each no more than 10 minutes long. In order for this to happen, the teacher candidate must 1) video tape every session with the class that is chosen for edTPA; 2) attain assent/consent from all of the students and their parents in the class. The teacher candidate will need a lot of support from the cooperating teacher to make this happen. DePaul will provide the consent/assent forms and a letter to the parents in the classroom.
5. Teacher candidates are also required to formally and informally assess the students during their learning segment. The teacher candidate will use 3-5 student assessments as part of their edTPA portfolio. One of the students must have an IEP, be categorized as a second language learner, or be in a formalized gifted program. **Please share IEP and 504 information with the teacher candidate. It is an important part of the entire edTPA process (and is permissible under ISBE guidelines and rules).**

That all video recordings will be saved behind the DePaul firewall and will be purged upon submission of the edTPA portfolio to the Pearson Corporation. Pearson has also guaranteed that all video recordings will only be available to scorers and will be deleted once the portfolio assessment has been passed. DePaul has invested in iPads and tripods for all music education students so that we can further guarantee privacy for the k-12 students in the classrooms/ensembles. DePaul will manage all video and audio as well as the edTPA portfolio.

State of Illinois Music Education Standards for Teachers

Standard 1

The competent music teacher possesses knowledge and skills in the use of the basic vocabulary of music.

Standard 2

The competent music teacher understands the processes and is able to apply the knowledge and skills necessary to create and perform music.

Standard 3

The competent music teacher understands and analyzes the role of music within a variety of cultures and historical periods.

Standard 4

The competent music teacher is able to relate various types of music knowledge and skills within and across the arts.

Standard 5

The competent music teacher understands and is able to apply pedagogical knowledge and skills appropriate to the teaching of music, including diversity, gender equity, and the needs of gifted students.

State of Illinois Language Arts Standards for Teachers

Standard 1

All teachers must know a broad range of literacy techniques and strategies for every aspect of communication and must be able to develop each student's ability to read, write, speak, and listen to his or her potential within the demands of the discipline

Standard 2

All teachers should model effective reading, writing, speaking, and listening skills during their direct and indirect instructional activities. The most important communicator in the classroom is the teacher, who should model English language arts skills

Standard 3

All teachers should give constructive instruction and feedback to students in both written and oral contexts while being aware of diverse learners' needs. Teachers should effectively provide a variety of instructional strategies, constructive feedback, criticism, and improvement strategies.

State of Illinois Technology Standards for Teachers

Standard 1

The competent teacher will use computer systems to run software; to access, generate, and manipulate data; and to publish results. He or she will also evaluate

performance of hardware and software components of computer systems and apply basic trouble-shooting strategies as needed.

Standard 2

The competent teacher will apply tools for enhancing personal professional growth and productivity; will use technology in communicating, collaborating, conducting research, and solving problems and will promote equitable, ethical, and legal use of computer/technology resources.

Standard 3

The competent teacher will apply learning technologies that support instruction in his or her grade level and subject areas. He or she must plan and deliver instructional units that integrate a variety of software, applications, and learning tools. Lessons developed must reflect effective grouping and assessment strategies for diverse populations.

Standard 4- Social, Ethical, and Human Issues

The competent teacher will apply concepts and skills in making decisions concerning the social, ethical, and human issues related to computing and technology. The competent teacher will understand the changes in information technologies, their effects on the workplace and society, their potential to address life-long learning and workplace needs, and the consequences of misuse.

Standard 5- Productivity Tools

The competent teacher will integrate advanced features of technology-based productivity tools to support instruction, extend communication outside the classroom, enhance classroom management, perform administrative routines more effectively, and become more productive in daily tasks.

Standard 6- Telecommunications and Information Access

The competent teacher will use telecommunications and information-access resources to support instruction.

Standard 7- Research, Problem Solving, and Product Development

The competent teacher will use computers and other technologies in research, problem solving, and product development. The competent teacher will appropriately use a variety of media, presentation, and authoring packages; plan and participate in team and collaborative projects that require critical analysis and evaluation; and present products developed.

Standard 8- Information Literacy Skills

The competent teacher will develop information literacy skills to be able to access, evaluate, and use information to improve teaching and learning.

Teacher Candidate:	Subject:	Grade Level:	Date:
---------------------------	-----------------	---------------------	--------------

I. Pre-Instructional Planning

Lesson Context: Where does this lesson fit in the curriculum and within the broad context of essential questions?	
How does this lesson build on previous lessons or previous learning?	
What prerequisite skills/concepts do students need in order to access the lesson and participate fully?	
What will the student learn about this topic after this lesson? Where are they headed?	
How will the learning in this lesson be further developed in subsequent lessons?	
LEARNING TARGET  :	

Objectives What will the students know, be able to do or value, as a <i>result</i> of this lesson? Students will be able to.....	Activities What learning activities will students participate in? Are they varied? Do they support the standards?	Assessment How will the students show me they are learning? (Formative/Summative) How will I <i>check for understanding</i> along the way?

K-12 Standards: (Use the Illinois Fine Arts Performance Standards) What standards will you be using to guide this lesson? Cite the grade level and standards using the numbers as well as the text. Use only the relevant parts to help focus your lesson design.
Adaptations/Diverse Learners: How does the lesson accommodate diverse learners (learning styles, learning ability, cultural background, gender, race, special needs such as gifted students or those with IEPs)?
Academic Language: (Includes key content vocabulary AND any other words that may cause students to be confused. Consider ELLs.)
Materials for Teacher:

Materials for Students:

II. Lesson Format/Instructional Procedure

Anticipatory Set: Time Needed: _____

(What brief task will focus student attention and prepare them to think critically? Remember PART-Prior knowledge/Previous learning; Active cognitive and physical student engagement; Relevant to the lesson; Transfer of concept and skills.)

Lesson Sequence: Time Needed: _____

(Plan for clear and to-the-point directions, transitions, and specific guided questions.)

Contingency Plan:

(I am losing them! I am done too early! I need another approach! I'm all done! What do you want me to do now?)

Closure: Time Needed: _____

(How do I conclude the lesson by bringing it full circle back to the objective(s) and *involve* the *students* in doing so? What questions or prompts will you use to elicit student articulation of their learning?)

III. Assessment Evidence: How will you know that they “got it” by the end of the lesson?

Formative Assessment (Process):

How will you monitor student learning during the lesson and how might this guide your instruction?
How will students demonstrate their understanding?
How will they demonstrate their use of language?

Summative Assessment (Product):

Are your assessments aligned with your learning objectives?
What evidence of student learning will you collect and in what ways will the evidence document student achievement?
How might you modify your assessment(s) for the students with special needs?

IV. Post-Instructional Reflection:

What would I change, if I taught this lesson again, and why?
Were the lesson’s objectives met? How do I know?

V. Next Steps:

Homework given: What homework might support this lesson and reinforce the learning?
Evidence of learning and mastery: What will you do next to ensure and gauge the extent to which the concept or skill was learned?
Evidence of transfer: What will you do next to ensure that the concept or skill can transfer to a similar and then unrelated situation?

Written Lesson Plan Rubric

	Unsatisfactory 1	Poor 3	Satisfactory 4	Strong 5
Objectives	Objective(s) are missing	Objective(s) are unclear or are more goal-oriented and/or activities do not align	Objective(s) are clearly stated but activities do not align	Objective(s) are clearly stated and activities are aligned with the objectives
Anticipatory Set	The activity “falls flat” and is not related to the objective(s)	The activity “falls flat” and/or is not related to the objective(s)	The activity gets everyone’s attention but is not related to the objective(s)	The activity is closely related to the objective(s) and is an attention grabber
Procedures	The procedures are not sequential and do not lead to the stated objective(s)	The procedures are sequential but don’t always lead to the stated objective(s)	The procedures are sequential and mostly lead to the stated objective(s)	The procedures are sequential and lead directly to the stated objective(s)
Assessment	Assessment is not included in this lesson	Assessment is included but may not evaluate whether the objectives have been met.	Assessment is included and evaluates some of what most students have learned	Assessment is included and evaluates both what the students have learned as a group and as individuals
Presentation	The lesson plan has poor grammar, spelling mistakes, and is difficult to decipher	The lesson has several grammatical and spelling mistakes and is readable	The lesson plan has minimal grammatical mistakes and is clearly presented	The lesson plan has no grammatical mistakes and is professionally presented

Peer Teaching Rubric

CATEGORY	Unsatisfactory 1	Poor 2	Satisfactory 3	Strong 4
Preparation	Teacher does not provide a lesson plan that includes objectives, relevant activities, teaching materials, and assessment, and is unprepared to teach	Teacher provides a lesson plan that includes 2-3 of the following: objectives, relevant activities, teaching materials, and assessment; however, is uncomfortable and does not seem to have rehearsed	Teacher provides a lesson plan that includes all of the following: objectives, relevant activities, teaching materials, and assessment; however, does not seem to have rehearsed.	Teacher is completely prepared and has provided a complete lesson plan that includes: objectives, relevant activities, teaching materials, and assessment and has obviously rehearsed.
Teacher Knowledge of Content	Teacher does not demonstrate an understanding of the concepts being taught and has few ideas on how to present instruction.	Teacher is somewhat familiar with the concepts being taught and has a few ways to present instruction.	Teacher shows a good understanding of the concepts being taught and demonstrates an emerging understanding of scaffolding instruction.	Teacher shows complete understanding of the concept being taught and has scaffolded instruction in a comprehensible way.
Pacing	Presentation is less than 5 minutes OR more than 14 minutes.	Presentation is 5-7 minutes long.	Presentation is 8-9 minutes long.	Presentation is 10-12 minutes long.
Feedback	No feedback is given to the class during instruction or is unrelated to the lesson objectives.	Feedback is focused on identifying errors	Feedback addresses what the students do well and also identifies errors.	Feedback is clear and accurate and helps the students understand what they did and what they need to do to improve

Self-Assessment of Unit Rubric

Scoring	1 - Poor	2 - Fair	3 - Good
Directions	I did a poor job of leading my students through the unit of instruction. They often seemed confused.	I did an ok job of leading my students through the unit of instruction. They sometimes seemed confused.	I did a great job of leading my students through the unit of instruction. There was little or no confusion.
Understanding of Learning Goals and Objectives	My students showed little understanding as a result of the unit of instruction.	My students showed some understanding as a result of the unit of instruction.	My students showed a great deal of understanding as a result of the unit of instruction.
Enjoyment	My students didn't seem to enjoy the unit.	My students completed the requirements within the unit and didn't complain.	My students really seemed to enjoy the unit.
Differentiation	Adaptations did not create success for all students	Some students were successful, but adaptations did not include everyone	Students of all abilities were able to succeed throughout this unit.
Performance	Students were not engaged during the performance and did not know the materials being performed	Students knew the material, but did not perform with enthusiasm and musical accuracy	Students knew the material and performed with enthusiasm and musical accuracy
Assessment	No assessment was completed in this unit	Assessment was not documented	Informal and formal assessment was used and documented to the best of my ability.

Supervisor Assessment of Unit

	1 - Poor	2 - Weak	3 - Satisfactory	4 - Strong
Content Standards	Content standards are not articulated and do not represent music and/or literacy.	Content standards are not clearly articulated or taken from the State standards.	Content standards are clearly articulated and represent either music or literacy.	Content standards are clearly articulated and represent both music and literacy.
Understandings	Overarching understandings and related misconceptions meet none of the three following points: clearly articulated, work together, and relate to the content standards.	Overarching understandings and related misconceptions meet one of the three following points: clearly articulated, work together, and relate to the content standards.	Overarching understandings and related misconceptions meet one of the three following points: clearly articulated, work together, and relate to the content standards.	Overarching understandings and related misconceptions are clearly articulated, work together, and relate to the content standards.
Essential Questions	Overarching and Topical questions meet none of the three following points: clearly articulated, work together, and relate to the content standards.	Overarching and Topical questions meet one of the three following points: clearly articulated, work together, and relate to the content standards.	Overarching and Topical questions meet two of the three following points: clearly articulated, work together, and relate to the content standards.	Overarching and Topical questions are clearly articulated, work together, and relate to the content standards.
Knowledge Statement	The knowledge statement does not reflect the planners understanding of the students and does not relate to any of the following: Essential Questions, Understandings, and	The knowledge statement reflects the planners understanding of the students but only relates to one of the following: Essential Questions, Understandings, and Content Standards.	The knowledge statement reflects the planners understanding of the students but only relates to two of the following: Essential Questions, Understandings, and Content Standards.	The knowledge statement reflects the planners understanding of the students and is related to the Essential Questions, Understandings, and Content Standards.

	Content Standards.			
Skills Statement	The skills statement reflects the planners understanding of what students can and cannot do, but does not relate to any of the following: Essential Questions, Understandings, and Content Standards.	The skills statement reflects the planners understanding of what students can and cannot do, but only relates to one of the following: Essential Questions, Understandings, and Content Standards.	The skills statement reflects the planners understanding of what students can and cannot do, but only relates to two of the following: Essential Questions, Understandings, and Content Standards.	The skills statement reflects the planners understanding of what students can and cannot do, and is related to the Essential Questions, Understandings, and Content Standards.
Performance Task Description	Two or fewer of the six are accounted for: Goal, Role, Audience, Situation, Product/Performance, Standards	Three of the six are accounted for: Goal, Role, Audience, Situation, Product/Performance, Standards	Four of the six are accounted for: Goal, Role, Audience, Situation, Product/Performance, Standards and clearly articulated.	Goal, Role, Audience, Situation, Product/Performance, Standards are accounted for and clearly articulated.
Learning Plan	Two or fewer of the learning plan questions have been answered clearly; planning is not sequential.	Three to four of the learning plan questions have been answered clearly; planning is not sequential.	Five of the learning plan questions have been answered clearly and demonstrate an understanding of sequential planning (everything is related).	All seven of the learning plan questions have been answered clearly and demonstrate sequential planning (everything is related).

APPLICATION TO STUDENT TEACH

*This application is due by May 31, 202_. Please submit it electronically to jkellymc@depaul.edu and sara.jones@depaul.edu. This form **MUST** be submitted as a .doc or .docx file.*

Personal information

Last Name:

First Name:

Middle Initial:

Local address:

Permanent address:

Which address is best for sending any important documents over the next 18 months?

Phone Number:

Email address:

Current GPA:

Music GPA:

(link to GPA calculator will be sent with application)

Education

High school:

Graduation date:

Colleges or universities attended in addition to DePaul and degree(s) completed:

Date of admission to DePaul:

Expected graduation date:

Professional experience

Previous classroom teaching experience, if any:

Paid employment related to teaching/coaching/counseling (YMCA, tutor, camp counselor, or similar group leadership experience):

Volunteer experience related to group leadership:

Additional work experience:

Special abilities, interests, hobbies, awards, distinctions:

Personal statement

Please provide a brief autobiographical statement that describes your philosophy of music teaching and learning. Your statement should include the following:

- Why you want to become a music educator
- Your goals as a music educator
- The levels and areas you are most interested as you begin your teaching career
- Anything else that exemplifies your interest and commitment to music education

Your personal statement should be approximately 200- 250 words (type below)

Student Teaching Placement Information

1. Indicate your education track (highlight one): Instrumental Vocal

If instrumental, please indicate your primary instrument(s):

2. PLACEMENT A

Level (highlight one) Elementary Middle School High School

Area (highlight one) Band Strings Choral General Music

3. PLACEMENT B

Level (highlight one) Elementary Middle School High School

Area (highlight one) Band Strings Choral General Music

4. Will you have a car available to you during your student teaching quarter? (highlight one)

YES NO

5. Preferred school type(s): Urban Suburban Rural Doesn't matter

6. . Successful completion of the Illinois Music Content Tests and the accumulation of 100 observations hours are required for student teaching.

A. I have ____ hours of clinical experience verified in the FEDS system at this time.

B. I have taken and passed the Illinois Music Content Test. My score was:

_____ OR

I will take the Illinois Music Content Test on: _____

7. Are there any special considerations that you wish to call to the attention of your cooperating teacher and university supervisor? Please describe:

8. Please list 4-6 particular schools or music educators that you have observed and would like to be potentially placed with for student teaching:

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

9. Signature Release: I give permission to the DePaul University School of Music to release my academic records and student teaching application to public school officials who will be asked to approve me for student teaching in their school district.

Signed:
Date:

Questions and Answers about edTPA

Do the teacher candidates have to work with one classroom for edTPA or can they work with multiple sections of the same class?

Teacher candidates must do their edTPA lesson sequence with ONE group of students for the assessment. We recommend that the cooperating teacher and the teacher candidate determine the edTPA class well before student teaching begins. Due to the differences in scheduling among different school districts and even levels within a school district, this may require teacher candidates to begin their lead teaching responsibilities sooner than in the past, in order to deliver the full edTPA and give feedback to students.

Who is responsible for video recording the class?

The teacher candidate and their college or university are responsible for providing the equipment and managing the footage. DePaul is providing iPads to all teacher candidates and will manage all of the video footage behind our firewall. All building principals and district superintendents have received letters from the State Board of Education asking for support. It is the teacher candidates' responsibility to provide all of the students in the chosen class with a permission form. We do ask that cooperating teachers help to facilitate this as you know the best ways to get a form returned to school, signed.

What if one student cannot be taped?

It is important that the cooperating teacher assist with the video recording. In the case of a student who cannot be recorded, we ask that the cooperating teacher help to ensure that the student is not in the video. If the student does end up on camera, the teacher candidate can blur the face; they just have to explain the reason to the portfolio scorer.

Is this going to change how teacher candidates are prepared?

No, what it will do is help prepare teacher candidates more comprehensively in terms of the three tasks. Teacher candidates will still take the same music, music education, performance, and ensemble classes that have always been required. The edTPA "stuff" will be embedded within the existing curricula in order to help teacher candidates realize success.

Will this take the teacher candidate a lot of time?

Yes, but a well-prepared teacher candidate will already be familiar with the commentaries and rubrics so they should be ready to dive in and work. The time needed to write up and assemble materials must come after their edTPA lesson segment has been completed. Some colleges and universities are requesting one to three days away from student teaching to write up the commentaries, others are incorporating it into existing after school seminar classes. We have decided to give all teacher candidates three days to complete the written portion of the edTPA portfolio. The dates for the edTPA workdays are on the student teaching calendar.

What's in it for me?

The edTPA aligns well with the Danielson model. All teacher candidates have access to the edTPA/Danielson crosswalk. Please ask your teacher candidates to share this valuable resource with you.

The following link will take you directly to the edTPA fact sheet:

<https://www.isbe.net/Documents/EdTPA-fact-sheet.pdf>