

MENTOR TEACHER HANDBOOK

MUS 4F30/4F31: ALL-LEVEL STUDENT TEACHING IN MUSIC



Preface	3
Student Teaching Calendar	4
Contact Information	5
Mentoring Student Teachers	6
Goals of Student Teaching	7
Responsibilities for Student Teachers, Mentor Teachers, and University Supervisors	8
Policies and Procedures	11
Attendance and Punctuality	11
Daily Attendance Logs	11
Participation in University Activities	12
Appearance and Dress Code	12
Contact with University Supervisor	12
Professional Behavior	13
Grading	13
Substitute Policy	13
Activities of Student Teaching	14
Observation	14
Planning	14
Teaching	15
Evaluation	15
Compilation of Materials	16
First Week Checklist for Student Teachers	17
Potential Teaching Schedules	18
TK20	20
Visitation Report (University Supervisor)	22
Summative Evaluation Form (Mentor Teacher)	23
Student Use of Evaluation Forms	25
University Supervisor Form	26
Mentor Teacher Form	27
Appendix A	28
Appendix B	33

Preface

Student teaching is the culminating experience in the training and certification process for those completing an education degree. It is also the beginning of their career as a professional music educator. We are so grateful that you have agreed to serve as a cooperating teacher for one of our music student teachers. Your experience and expertise will provide a model for excellence, and your sharing of professional wisdom and advice will provide invaluable guidance for these soon-to-be colleagues.

It is our hope that their Baylor experience has prepared our student teachers to be excellent musicians and knowledgeable educators. It is also our hope that they will learn to be caring professionals and exemplary colleagues because of the time spent with you.

Please know that we are here to support our student teachers in their efforts to transition into professional teaching, and to support you as their cooperating teacher. If you can think of ways in which we can do this more effectively or if there are specific means of support that your student teacher requires, please do not hesitate to contact any of the Baylor Music Education faculty to assist you.

Thank you again for your investment in these future music educators.

All-Level Student Teaching in Music 2023-2024 Calendar

Fall Semester 2023 *

August 1-21	First day of Student Teaching (based on district start date)
October 9	End of first half of student teaching semester/Last day at first school assignment
October 10	First day of second half of student teaching semester and second school assignment
December 6	Last day of Student Teaching
December 14	Grades due
December 16	Commencement

Spring Semester 2024 *

January 2-16	First day of Student Teaching (based on district start date)
March 1	End of first half of student teaching semester/Last day at first school assignment
March 4	First day of second half of student teaching semester and second school assignment
May 3	Last day of Student Teaching
May 10	Grades due
May 11-12	Commencement

*Seminar Meetings TBA with University Supervisor

Contact Information

Director of Music Education and Student Teaching in Music:

Michele Henry, PhD
(254) 644-0150 cell
Michele_Henry@baylor.edu

Music Education Office Administrative Associate:

(254) 710-3661 office

Baylor School of Music Mailing Address:

One Bear Place #97408
Waco, TX 76798-7408

University Supervisors:

Michael Alexander, DMA - Orchestra
(713) 503-3867 cell
Michael_Alexander@baylor.edu

Michele Henry, PhD - Choir
(254) 644-0150 cell
Michele_Henry@baylor.edu

**Kelly Hollingsworth, PhD -
Elementary**
(251) 490-2038 cell
Kelly_Hollingsworth@baylor.edu

David Montgomery, DMA - Band
(269) 330-4299 cell
David_Montgomery@baylor.edu

Reginal Wright, MM - Choir
Reginal_Wright@baylor.edu

Mentoring Student Teachers

Mentoring a student teacher is an investment in the future of our profession. When student teachers enter the classroom, they have a significant amount of musical skill and theoretical understanding of the teaching and learning process. In the Baylor School of Music, we strive to prepare our student teachers by providing them substantive teaching experiences with their peers, in the field, and supplemental opportunities to teach special populations in the community. However, nothing equates to a full-time placement in a school.

As you begin to mentor your student teacher, realize that they have needs that may differ from those of an experienced teacher like yourself. Jan Killian (2023) compiled research on effective mentor/student relationships. In Appendix A, you will see her summaries of numerous studies that provide perspective into this relationship and best practices for mentoring, along with recommendations for further reading. Colleen Conway (2017) shared characteristics of “The Ideal Mentor Teacher and the Ideal Student Teacher,” framing these perceptions in past research, providing suggestions for effective mentoring, and recommending further reading to continue your development as a mentor. You can find an outline of this information in Appendix B.

Student teachers need opportunities to try, and opportunities to try again. We hope you will find them eager and wanting to do an excellent job. Your student teacher specifically requested a placement with you. You already have their respect and their desire to work with you. They want your suggestions and feedback. They will also cherish your praise and encouragement when warranted.

The remainder of this handbook mirrors the handbook that your student teacher received. We hope that seeing the expectations that we have for our student teachers will aid you as you mentor them and provide them opportunities to hone their skills and prepare to assume leadership of their own classrooms.

Goals of Student Teaching in Music

- To provide the student teacher with an insight into the total school program.
- To provide the student teacher with the opportunity to apply, through teaching, the knowledge and musical skills acquired throughout the university curriculum.
- To provide the student teacher the opportunity to gain confidence in him/herself as a teacher through planning, teaching, and evaluating.
- To foster in the student teacher a professional attitude and a desire for professional growth.
- To provide the student teacher with insights into the fundamental differences between the processes of learning for oneself and that of teaching others.
- To provide the student teacher with a network of professional colleagues and mentors who will be a basis of support during entry into the profession.

Responsibilities for Student Teachers, Mentor Teachers, and University Supervisors

Each member of the student teaching team has different responsibilities and expectations throughout the student teaching semester. Below are listed the typical duties for each member:

Responsibilities of the Student Teacher

- To maintain the same schedule and responsibilities as the mentor teacher, including all school related activities outside of the regular school day (faculty meetings, extra rehearsals, field trips, contests, etc.)
- To conduct themselves as a professional at all times.
- To be familiar with all materials and procedures necessary for effective teaching.
- To plan and execute lessons, under the guidance of the mentor teacher.
- To respond to feedback in an open and constructive manner, using the information to improve future teaching sessions.
- To communicate with the mentor teacher and university supervisor on an ongoing basis.
- To maintain regular communication and to schedule observation times with the university supervisor.
- To submit a TEA-required student teaching time log in a timely manner, through the TK20 system.

Responsibilities of Mentor Teachers

- To provide student teachers with an environment conducive to practice teaching and a positive model of successful music education
- To orient student teachers to the school facilities, personnel, policies, and the particulars of the music program.
- To provide an induction into teaching by modeling appropriate planning and teaching.
- To assist student teachers in lesson planning, by providing examples and conferring with student teachers as they produce their own plans.
- To provide student teachers ample teaching opportunities, so as to develop their instructional skills and professional demeanor in the classroom.
- To give timely and specific feedback to student teachers about their teaching, allowing them to benefit from the feedback in subsequent teaching experiences.
- To provide student teachers with the benefit of their professional experience by sharing with them strategies for classroom management, lesson planning, instructional materials, program formation and development, time management, communication skills, etc.
- To approve time logs submitted by the student teacher, through TK20.
- To complete a midterm and/or final evaluation of student teachers at the conclusion of the student teaching placement, submitted through TK20.
- To complete a recommendation for certification through the TK20 system.
- To communicate regularly with the university supervisor, and in a timely manner, should any concerns regarding a student teacher arise.

Responsibilities of Baylor University Supervisors

- To serve as a liaison between Baylor University School of Music, Baylor student teachers, and participating schools—including the mentor teachers and any administrators.
- To be a resource for student teachers in the field, assisting them with materials, instructional techniques, and other professional concerns.
- To maintain regular communication with student teachers to process experiences from the field.
- To observe student teachers in the field and to provide timely feedback designed to inform and improve their teaching skills. Student teachers can expect to be observed a minimum of three times during the semester.
- To evaluate lesson plans and other written documents designed by student teachers and to assist in long and short-range planning skills when needed.
- To assign a final grade at the conclusion of the student teaching placement.
- To complete a recommendation for certification through the TK20 system.
- To document any important information relevant to student teaching experiences.

Policies and Procedures

Attendance and Punctuality

The student teacher is expected to exhibit professional behavior at all times regarding attendance and punctuality. All absences from student teaching, *for any reason*, must be made up at the end of the student teaching assignment. The mentor teacher and *university supervisor* must be notified of any absence by the student teacher, preferably in advance. The student teacher should not leave school early for any reason without notifying the university supervisor.

Student teachers are expected to determine from the mentor teacher on the initial school visit what hours are appropriate for arrival in the morning and departure in the afternoon. Student teachers are expected to follow the same school day hours as the mentor teacher. Additionally, student teachers are expected to attend and participate in all activities of the mentor teacher, including but not limited to planning periods, faculty meetings, campus duty assignments, after-school/evening rehearsals and events, parent-teacher conferences (as appropriate), etc. The student teacher should adhere to the same policies as the mentor teacher regarding leaving the school campus at lunchtime.

Punctuality is extremely important to success as a student teacher. Being habitually late is not only unprofessional, but it also causes the student teacher to begin the day hurried and unprepared. Excessive tardiness may result in a lowered grade and will be reflected on the final evaluation.

Daily Attendance Logs

TEA mandates that student teachers document their daily attendance throughout the student teaching experience. As such, logs that indicate the time of each school day will be completed by the student teacher on a regular basis. *These logs require the mentor teacher's approval through the TK20 system.* It is the student teacher's responsibility to track and record the time

for these logs and enter it into TK20. Incomplete logs or logs that do not represent 70 days in the schools will result the candidate in being denied certification by TEA. It will also result in failing grade for the student teaching course (MUS-4F30/31).

Participation in University Activities

Student Teaching should be the focus of the student teaching semester. Students may not participate in ensembles during the student teaching semester. Students may enroll in academic coursework only with approval of the Director of the Music Education Division. Students are advised to limit other activities that may interfere with the ability to successfully complete student teaching.

Appearance and Dress Code

Appropriate appearance and dress for both men and women are very important. At the initial school visit, the student teacher should inquire about the dress code for the cooperating school and the school district and should comply at all times with the school/district dress code. Additionally, student teachers should remember that choice of colors, dress length, type of neckline, choice and amount of make-up, type of shirt, wearing a tie, hair style, and neatness are among the factors that are important in maintaining an appropriate appearance in the cooperating school. Good taste and considered choices in dress will provide the student teacher with an extra touch of maturity and should prove helpful in establishing the student teacher's role as a teacher.

Contact with University Supervisor

Each student teacher is expected to assume responsibility for maintaining regular contact with the university supervisor. Communication with the university supervisor is an integral part of the student teaching experience. Lack of communication may result in a lowered grade and will be reflected on the final student teacher evaluation. We encourage regular communication

between the mentor teacher and university supervisor. Where there are concerns or questions, mentor teachers should not hesitate to contact the appropriate university supervisor.

Professional Behavior

Student teachers are expected at all times to exhibit the highest standard of behavior consistent with professional, ethical, and moral behavior of teachers, including use of all forms of electronic communication, use of social media, etc. Student teachers are also expected to conduct themselves in accordance with the Christian principles set forth for all Baylor students. Personal misconduct of any kind will not be tolerated and will be cause for withdrawal from student teaching and delayed graduation.

Grading

Standard university grading (A-F) will be used for the student teaching course. Grades will be assigned by the university supervisor in consultation with the mentor teacher. If a student teacher is assigned to two different student teaching assignments, separate grades will be issued for each assignment and will be averaged together to reach the final grade for the course. Grades for MUS 4230 Induction to Music Teaching are separate from grades for student teaching, and will be assigned by the instructors of that course.

Substitute Policy

Student teachers may not be hired as substitute teachers in the absence of a mentor teacher. If the mentor teacher is absent, the school must employ a substitute of record, even if the student teacher is responsible for instruction.

Activities of the Student Teaching Experience

The activities of the student teaching experience are generally divided into the following areas:

Observation

Student teaching generally begins with a period of observation that commences immediately upon arrival at the cooperating school. The length of the initial observation period varies depending on the individual situation and the length of the student teaching assignment. To some extent, observation will continue to occur throughout the semester—whether for complete classes, portions of classes, or other professional interactions. The ability to observe and evaluate is vital for continued growth and development of teaching skill. Effective observation is a skill that must be developed, and includes observation of environment, teacher behaviors, and learner behaviors. The ability to observe effectively will develop with awareness of the technical facets of teaching, and through productive discussions with mentor teachers and university supervisors.

Planning

The student teacher is responsible for planning lessons based on district and state-mandated curricula. Individual lesson plans and long-term planning should reflect the needs of the students, as well as the goals of the program. The student teacher will learn to construct lesson plans, in collaboration with the mentor teacher, based on examples of planning and from information gained through observations and daily teaching experiences. Lesson plans should identify appropriate materials for instruction, should clearly define learning objectives, and should articulate specific strategies for teaching and assessing student achievement. Student teachers are expected to provide examples of short and long-term lesson planning.

Teaching

A plan for the student teacher to assume teaching responsibilities should be discussed early in the student teaching experience. It is desirable for the student teacher to gain experience teaching students at a variety of achievement levels. The student teacher should be held responsible for developing and executing an ongoing program of learning with the same students—whether entire classes, portions of class periods, sectionals, or the like. Opportunities for leading public music making, when appropriate, are desirable. Feedback and suggestion for teaching should be provided to the student teacher regularly, with ample opportunities provided to hone and refine teaching skill.

Evaluation

Evaluation during student teaching encompasses many facets of the teaching and learning process. In addition to the evaluation of student learning, the student teacher should practice ongoing evaluation of his/her own teaching. This process may begin through observing and evaluating teaching of the mentor teacher. Once the student teacher assumes teaching responsibilities, he/she is expected to reflect in some manner on each teaching experience. The mentor teacher should encourage the student teacher to self-evaluate by leading conversation about their teaching. Informal intermittent evaluation should occur throughout the semester. The student teacher will be evaluated formally by a university supervisor no fewer than three times over the course of the semester. If the student teacher has multiple teaching placements, these observations will be divided accordingly. Written summative evaluation by the mentor teacher and the university supervisor will occur at mid-term and at the end of the semester. The student teacher will be evaluated on

- Planning—Long term planning, written lesson plans, materials selection/organization, classroom setup, etc.

- Musicianship—Modeling, accuracy, keyboard skills, conducting, error detection, etc.
- Teaching Effectiveness—Use of teaching cycle, pacing, addressing various learning styles, classroom management, age-appropriate strategies, assessment, etc.
- Professionalism—Punctuality, appearance, collegiality, language, communication, responsibility, etc.

Compilation of Materials

During the student teaching semester, the student teacher will have numerous opportunities to utilize a variety of materials for teaching instrumental, choral and elementary general music. One of the primary activities of the student teaching experience is the compilation and evaluation of these materials. The use and effectiveness of scores, books, recordings, and other teaching materials, as well as resources needed to administrate a music program, should be noted and documented throughout the student teaching semester.

First Week Checklist for Student Teachers

- ✓ Exchange contact information with your mentor teacher on or before the first day of class.
- ✓ Learn your way around the school facilities.
- ✓ Familiarize yourself with school policies and classroom routines.
- ✓ Obtain the roll or seating charts, in order to start learning student names.
- ✓ Gather and familiarize yourself with all necessary instructional materials being used by your mentor teacher (octavo, music scores, textbooks, recordings, etc.).
- ✓ Determine your proposed teaching schedule with your mentor teacher (suggested schedules are included in this handbook).
- ✓ Exchange contact information and schedule with university supervisor.
- ✓ Ask questions. Be curious. Show initiative and interest. Don't be afraid to jump in there!

Potential Teaching Schedules

Seven Week Elementary

- Week 1 Observe and shadow teach from the mentor teacher's plans.
- Week 2 Continue shadow teaching and/or teach from plans created with the mentor teacher—selected grade(s).
- Week 3 Assume responsibility for planning and teaching one grade level.
- Week 4 Assume responsibility for an additional one or two grades.
- Week 5 Assume responsibility for an additional one or two grades.
- Week 6 Assume responsibility for the remainder of the grade levels (full teaching schedule).
- Week 7 Maintain a full teaching schedule.

Seven Week Secondary***

- Week 1 Observe and learn repertoire being rehearsed; assist individual students within sections.
- Week 2 Assume responsibility for one element of the rehearsal (warm ups, sight reading, literature, etc.) in one or two ensembles; continue to assist students within sections.
- Week 3 Continue previous responsibilities, adding additional ensembles; assume responsibility for an additional element of the rehearsal in one or two ensembles; continue to assist students within sections.
- Week 4 Continue previous responsibilities; begin repertoire rehearsal (if not previously begun).
- Week 5-7 Continue previous responsibilities, incorporating transitions between activities and time management awareness.

Fifteen Week Elementary/Secondary***

- Week 1 Observe and learn repertoire being rehearsed; assist individual students within sections.
- Week 2 Assume responsibility for one element of the rehearsal (warm ups, sight reading, literature, etc.) in one or two ensembles; continue to assist students within sections.
- Week 3 Continue previous responsibilities, adding additional ensembles; assume responsibility for an additional element of the rehearsal in one or two ensembles; continue to assist students within sections.
- Week 4 Continue previous responsibilities; begin repertoire rehearsal (if not previously begun).
- Week 5-14 Continue previous responsibilities, incorporating transitions between activities and time management awareness.

***Secondary student teachers should have experience teaching students at a variety of skill levels. They should gain experience in all facets of the rehearsal, including repertoire rehearsal. When possible, student teachers should be given repertoire for which they are solely responsible, requiring them to introduce new repertoire to ensembles.

TK20

All documentation needed for certification must be entered into the TK20 system, to forward to TEA at the conclusion of the student teaching semester. This includes accurate time logs, evaluations, observation records, and recommendations for certification. Student teachers, mentor teachers, and university supervisors each have unique contributions to make to the TK20 process. For assistance with TK20, first refer to the Baylor website: <https://www.baylor.edu/soe/index.php?id=953056>.

Student Teachers

- Daily Attendance Logs—Enter your daily student teaching activity into TK20. Activities during official school days should be labeled as “Teaching.” Any activity outside of the school day (evening rehearsals, football games, region auditions, TMEA, etc.) should be labeled as “Professional Development.” Release the logs once a week for your mentor teacher to approve.

Mentor Teachers

- Approve Attendance Logs—Approximately once a week, sign into TK20 and approve time logs for your student teacher, correcting any inaccuracies. It may be helpful to set up a designated time each week for the student teacher to release the logs and for you to approve them. The School of Music receives a report each Tuesday that details the approved hours.
- Acknowledgement of Candidate Visitation Report—After each observation by the university supervisor, you will receive a copy of the candidate visitation report. Sign into TK20 acknowledge receipt of the report. You do not have to agree with the contents of the report. This is merely to signify that you received it.

- Recommendation for Certification—Prior to the conclusion of the student teacher’s placement, sign into TK20 to complete the recommendation form. You will choose whether to recommend or not recommend the student teacher for certification. Make sure to date the form before submitting.
- Midterm/Final Evaluation—Your professional input matters! For semester long placements, complete a midterm AND final evaluation for your student teacher. Sign into TK20 to complete this form, which includes both ratings and space for comments. For half-semester placements, complete EITHER the midterm evaluation (first half of the semester) OR the final evaluation (second half of the semester).

University Supervisors

- Candidate Visitation Report—Three visitations are required during the semester-long student teaching placement. For each one, the university supervisor must submit a visitation report, which includes information on the pre-conference, the observation, and the post-conference. The contents will be discussed with the student teacher during the post-conference and forwarded to the mentor teacher, who then acknowledges its receipt.
- Recommendation for Certification—Prior to the conclusion of the student teacher’s placement, university supervisors also complete the recommendation form, choosing whether to recommend or not recommend the student teacher for certification.

**Baylor University School of Music
Candidate Visitation Report**

Pre-Observation Notes:

Observation

Start Time:

End Time:

Planning/Preparation

Long term planning, written lesson plans, material selection/organization, classroom setup, etc.*

Musicianship

Modeling, accuracy, keyboard skills, conducting, error detection, etc.*

Teaching Effectiveness

Use of teaching cycle, pacing, addresses various learning styles, classroom management, age-appropriate strategies, assessment, etc.*

Professionalism

Punctuality, appearance, collegiality, language, communication, responsibility, etc.*

Additional Comments:

Follow Up Conference:

Start Time:

End Time”

Comments:

Student Teacher Summative Evaluation Form
Baylor University School of Music

Student Name:
Location:
Mentor Teacher:
University Supervisor:

Subject Area

- Band
- Choral
- Elementary
- Orchestra

Semester:

- Midterm
- Final

Number of days the student teacher was absent:

A. Planning/Preparation

	Exceeds Expectations	Meets Expectations	Below Expectations	Not Observed
Long term planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Written Lesson Plans	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Material selection/organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classroom setup	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments

B. Musicianship

	Exceeds Expectations	Meets Expectations	Below Expectations	Not Observed
Modeling, accuracy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Keyboard skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conducting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Error detection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments

C. Teaching Effectiveness

	Exceeds Expectations	Meets Expectations	Below Expectations	Not Observed
Use of teaching cycle	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pacing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Addresses various learning styles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classroom management	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Age-appropriate strategies	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Assessment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments

D. Professionalism

	Exceeds Expectations	Meets Expectations	Below Expectations	Not Observed
Punctuality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Appearance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Collegiality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Language	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responsibility	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Comments

Summary Statement

Mentor Teacher Signature _____

Student Use of Evaluation Forms

In effort to make the student teaching experience as rewarding and valuable as possible, it is important to have feedback on the strengths and areas of growth for our Educator Preparation Program. In addition to the feedback received through evaluation of student teachers by Mentor Teachers and University Supervisors, student teachers also have the opportunity to provide feedback concerning their student teaching experience. The subsequent forms may be used by student teachers to report any relevant information that they would like to share. These forms are not required feedback, but are made available in the event that it is helpful for the student teacher.

University Supervisor Evaluation

Please answer each question by circling the most appropriate response. Make comments you feel will be helpful for future student teachers.

My university supervisor:

1. Observed and evaluated my teaching an adequate number of times during the semester.

rarely 1 2 3 4 5 often

2. Maintained regular contact that helped me to process my student teaching experiences and allowed me to gain from the experiences of other student teachers.

rarely 1 2 3 4 5 often

3. Provided me with helpful resources and materials to improve my teaching.

rarely 1 2 3 4 5 often

4. Gave me quality, honest feedback on my teaching performances, designed to improve my teaching.

rarely 1 2 3 4 5 often

5. Worked effectively with my mentor teacher to create an environment in which I could succeed and grow as a teacher.

rarely 1 2 3 4 5 often

6. Treated me with respect as an up-and-coming professional educator and held me to those same expectations.

rarely 1 2 3 4 5 often

Comments:

Please return this form to the Director of Music Education after the student teaching semester is complete. One Bear Place #97408, Baylor University, Waco, TX 76798.

Mentor Teacher Evaluation

Please answer each question by circling the most appropriate response. Make comments you feel will be helpful for future student teachers.

My mentor teacher:

1. Was a positive role model for me as a music education professional and as a quality human being.

rarely 1 2 3 4 5 often

2. Provided an environment conducive to my development as a teacher.

rarely 1 2 3 4 5 often

3. Gave me adequate experience in the classroom to develop my teaching skills.

rarely 1 2 3 4 5 often

4. Evaluated my teaching and gave me constructive feedback that I could use to improve my teaching in subsequent lessons.

rarely 1 2 3 4 5 often

5. Worked effectively with my University Supervisor to create an environment in which I could succeed and grow as a teacher.

rarely 1 2 3 4 5 often

6. Treated me with respect as a future professional educator and held me to those same expectations.

rarely 1 2 3 4 5 often

7. Is recommended for future student teaching placements.

rarely 1 2 3 4 5 often

Comments:

Please return this form to the Director of Music Education after the student teaching semester is complete. One Bear Place #97408, Baylor University, Waco, TX 76798.

Appendix A

Master Teachers as Mentor Teachers: Collaborating for the Future Baylor University Mentor Teacher Mini-Conference January 29-30, 2023

“Effective Mentor/Student Relationships: What Research & Experience Teaches”

Janice Killian, PhD
Professor of Music Education Emeritus
Texas Tech University
Janice.killian@ttu.edu
806-632-6968 (cell)

"A mentor is someone who sees more talent and ability within you,
than you see in yourself, and helps bring it out of you."

Bob Proctor

1. Introduction: The Importance of Student Teaching & Mentor Teachers

This is where it becomes real!

Student teaching is the most influential part of the music teacher education experience (Berg & Rickels, 2018)

Mentoring also positively affects the mentor....you! (Hudson, 2013)

"If I have seen further, it is by standing on the shoulders of giants."

Isaac Newton

Look around. In this room are the giants.
The next generation of music educators will stand on your shoulders.

2. Are They Ready for You and Your Program?

University programs try to instill confidence in undergraduate music ed majors.

Does that mean they think they know everything?

We try to provide wonderful musical performance skills for our undergrads.

Does that mean they will have all the musical skills you have?

We try to emphasize professional responsibility values in our undergrads.

Does that mean they will always show up on time?

We try to provide peer teaching experiences for our undergrads.

Does that mean that they are ready to step into your shoes?

Our primary focus is the effective growth of young music educators.

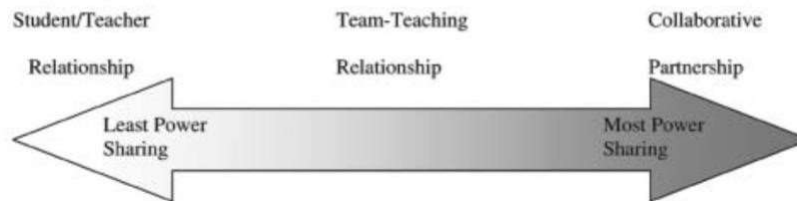
Does that mean that you should make them your top priority?

3. **Your Concerns & Your Ideal Mentor & Student Teacher**
“Characteristics of the Ideal Mentor & Ideal Student Teacher”

4. **Mentor Teacher Characteristics**

“Mentor” or “Tormentor?” (Sudzina, Giebelhaus & Coolican, 1997).
Continuum of types of music teacher mentors (Draves, 2008)

Power Sharing Continuum of Cooperating Music Teachers



Student/Teacher Relationship:

Student teacher remains a student with limited responsibility in the classroom.

Mary: “I think a student learns more by just mirroring someone. Those are things you just don’t learn in a textbook; you learn by observing, by shadowing someone. That’s my whole concept of student teaching. I think it’s 95% shadowing and picking up, observing, and taking notes. “ (Draves, p. 11).

Jerry: “The one I have now is incredibly unmotivated, incredibly not prepared, incredibly not really appearing to get it, and so that has had a strain on this relationship. I actually feel like he’s not even an assistant; he’s one of my students. “

Team-Teaching Relationship:

Student teacher takes responsibility for student instruction in the classroom

Sarah: She was there and did her job. But she was more an assistant kind of a person in a role; she did everything, but I never really felt like she quite stepped up to the plate.

Collaborative Partnership:

Cooperating teacher shares instructional & professional responsibility with the student teacher.

Nick: “I don’t want to have any power struggle at all. I want them to feel like they can say any- thing to me and I can say anything to them, and that no one’s going to be judged. My goal is to get people to learn music, and they’re just another person that’s with me. I think it’s very much a partnership.” (Draves, 2008)

Sarah: And I really felt like we were equal in my classroom, like I didn’t feel like I was the teacher and she was the assistant.... Then she was an incredible worker and was unbelievably driven for feedback. So when you get someone like that and they come in and they’re really ready to go, I feel like we really are equals and I really appreciate that. (Draves, 2008)

What kind of mentor are you? What do you want to be? (Dweck, 2007/2017)

Other research about Mentor Teachers?

Value of mentoring to the mentee and the mentor. (Hudson, 2013)

5. **Student Teacher Characteristics? “Firecracker” or “Dud”** (Draves, 2008)

Mindset: The New Psychology of Success (Carol Dweck, 2007/ 2017)

“I haven’t learned this....yet.” (Growth Mindset)

“I’m not talented enough to do this” (Fixed Mindset)

Developmental Stages (Fuller & Bown, 1975, Stages of Concern)

Self Concerns

Subject Matter Concerns

Student Learning Concerns

Analysis of 5 years of student teacher concerns (Killian, Dye & Wayman, 2013)

Table I. Stages of Concern Among Pre– and Post–Student Teaching Comments.

Student Teaching Period	Stage of Concern					Total Comments
	Self	Subject Matter		Subject Matter Total	Students	
		Music	Teaching			
Pre–student teaching	274 (55.35%)	103 (20.81%)	98 (19.80%)	201 (40.61%)	22 (04.44%)	495
Post–student teaching	124 (33.33%)	74 (19.89%)	101 (27.15%)	185 (47.04%)	73 (19.62%)	372

Categories of Concerns: 159 students; 867 comments.(Killian, Dye & Wayman 2013)

Pre-Student Teaching

Post Student Teaching

Applying Knowledge & Techniques

“What if I don’t know the answer to a question?”

“The kids don’t realize you may not have all the answers—just fake it.”

“How much piano am I going to have to play?”

“I didn’t know I would ever be able to teach woodwinds.”

Discipline

“How do I deal with problem students?”

“I learned how to discipline kids without crushing them.”

“What do you do if kids make fun of each other?”

“If you let one child go to the restroom, 10 more kids have to do the same thing.”

Mentor Teacher

“How much one-on-one time will I have with my mentor teacher?”

Less than 5%

“Do you call your mentor teacher by their first name?”

Confidence

“How to be confident when I have no idea what I’m doing?”

“I am confident in finding the answers when I do not know them.”

“What if I’m too shy to jump in?”

“I know how strong I am.”

“What if no one likes me?”

Information about Students

Less than 5%

“Students want to learn even if they act like they don’t”
“I never realized how tragic life can be for some kids.”

6. Student Teacher Behaviors (And How Mentors Might Respond/Assist/Avoid)

- Wanting attention from mentor teachers (#1 complaint)
 - College professors: students are our top priority.
 - Mentor teachers: your students are your first priority; student teachers are down the list
 - Schedule a daily meeting time
- Belief teaching is an 8-5 job
- Discipline: First experience with students who won't do what they say; especially discouraging when the cooperating teacher gets cooperation
- Expecting their K-12 students to be like they were in school
- Expecting band/choir/orchestra to be similar to their high school experiences
- Not knowing that something was expected. (#2 complaint)

7. Conclusion

Best advice: "make implicit expectations explicit" (Dr. Carolyn Cruse)

Advice from groups of cooperating teachers (Glenn, 2006).

Collaborate rather than dictate
Relinquish an appropriate level of control
Allow for personal relationships
Share constructive feedback
Accept differences

Last thought: Be yourself.

"The delicate balance of mentoring someone is not creating them in your own image, but giving them the opportunity to create themselves."
— *Steven Spielberg*

Selected References

- Abramo, J.M. & Campbell, M.R. (2016) Four notions on the qualities of cooperating music teachers, *Arts Education Policy Review*, 117(2), 117-129.
- *Berg, M.H. & Rickels, D.A. (2018). Mentoring for mentors: The Music Mentor Plus program. *Journal of Music Teacher Education*. 27. 39-51.
- Bryant, R.L. (2022). Experiences of preservice music teachers at Minority Serving Institutions. *Journal of Music Teacher Education*. Available OnlineFirst published before print.
- Buonviri, N. O. & Paney, A. S. (2022). Effects of camera placement on undergraduates' peer teaching reflection *Journal of Music Teacher Education*. Available OnlineFirst published before print.
- Clarke, A., Triggs, V., & Nielsen, W. (2014). Cooperating teacher participation in teacher education: A review of the literature. *Review of Educational Research* 84 (2): 163–202.
- Conway, C. (2002). Perceptions of beginning teachers, their mentors, and administrators regarding pre- service music teacher preparation. *Journal of Research in Music Education*, 50(1), 20-36.
- *Draves, T. (2008.)“Firecrackers”and“duds”: Cooperating music teachers’ perspectives on their relationships with student teachers. *Journal of Music Teacher Education* 18 (1): 6–15.
- *Draves, T. (2013). Transition from student to teacher–student teaching: The capstone experience. *Journal of Music Teacher Education* 23 (1): 50–62.
- *Duling, E. (2000). Student teachers’ descriptions and perceptions of their mentors. *Update: Applications of Research in Music Education* 19 (1): 17–21
- *Dweck, C. (2007/2017). *Mindset: The new psychology of success*. Ballentine Books.
- *Fuller, F., & Bown, O. (1975). Becoming a teacher. In K. Ryan (Ed.). *Teacher education, Part II: The 74th yearbook of the national society for the study of education*. Chicago: University of Chicago, 25-52
- *Glenn, W.J. (2006). Model versus mentor: Determining the necessary qualities of the effective cooperating teacher. *Teacher Education Quarterly* 33 (1): 85–95.
- Gravels, J. & Wallace, S. (2007, 2nd edition). *Mentoring*. Learning Matters.
- Henry, M. (2015). The musical experiences, career aspirations, and attitudes toward the music education profession of all-state musicians. *Journal of Music Teacher Education*. 24. 40-53.
- *Hudson, P. (2013). Mentoring as professional development: Growth for both mentor and mentee. *Professional Development in Education*, 39, 771–783.
- Killian, J.N. & Dye, K.G. (2009). Effects of learner-centered activities in preparation of music educators: Finding the teacher within. *Journal of Music Teacher Education*. 19(1). 9-24
- *Killian, J.N., Dye, K.G., & Wayman, J.B. (2013). Music student teachers: Pre-student teaching concerns and post-student teaching perceptions over a 5-year period. *Journal of Research in Music Education*. 61. 63-79.
- *MacLeod, R.B. & Walter, J.S. (2011). A descriptive study of cooperating teachers’ perceptions regarding student teacher preparation. *Bulletin of the Council for Research in Music Education*. 190, 21-34.
- Munroe, A. (2021). A multiple case study of music cooperating teacher roles in mentoring dialogues. *Journal of Music Teacher Education*. 31. 83-97.
- Palmer, M. (2018). Perceptions of cooperating music teachers on service motives, relationships, and mentoring strategies during student teaching. *Journal of Music Teacher Education*. 28.24-39.
- Podsen, I.J. & Denmark, V. (2016, 2nd edition). *Coaching and mentoring first-year and student teachers*. Routledge.
- *Robinson, K. (2011). RSA Animate Video “Changing Educational Paradigms.”
<https://www.youtube.com/watch?v=ATCqh-OjSuw>
- Rolfe, A. (2022). *Mentoring mindset, skills, and tools: Everything you need to know and do to make mentoring work*. Mentoring Works.
- Silveira, J.M. & Diaz, F.M. (2014). Student teaching in music: A content analysis of research journals in music education. *Journal of Music Teacher Education* 23 (2), 92–104.
- *Sudzina, M. R., Giebelhaus, C. & Coolican, M. J. (1997). Mentor or tormentor: The role of the cooperating teacher in student teacher success. *Action in Teacher Education*. 18(4). 23-35.
- Teachout, D.J. (1997). Pre-service and experienced teachers’ opinions of skills and behaviors important to successful music teaching. *Journal of Research in Music Education*, 45, 41-50.
- *Weimer, M.E. (2002). *Learner-centered teaching: Five key changes to practice*. New York: John Wiley & Sons.
- *Whitaker, T. (2011). *What great teachers do differently: 17 things that matter most*. Eye on Education.
- Zemek, M.D. (2008). The selection and preparation of cooperating teachers in music education. *Journal of Music Teacher Education*. 17. 7-18.

* = highly recommended

Appendix B

Characteristics of the Ideal Mentor Teacher and the Ideal Student Teacher: Personal Perceptions

Name (optional) _____

Years of Music Teaching Experience _____

Number of Student Teachers Mentored _____

Students Currently Taught (circle all that apply).

Elementary Middle School High School Band Orchestra Choir Other_____

Directions: *Consider the following 3 questions, and list the first things you think of. Answer thoughtfully but quickly.*

Your answers might be different if you had time to consider them, but your immediate thoughts may be an indication of factors you consider to be the most important.

1. What are your greatest concerns about being a Mentor Teacher?

2. Characteristics of the IDEAL Student Teacher:

3. Characteristics of the IDEAL Mentor Teacher:

Meaningful Mentoring: Strategies for the Mentor

Colleen Conway
Professor of Music Education
School of Music, Theatre, and Dance
University of Michigan
conwaycm@umich.edu

Characteristics of the Successful Mentoring Relationship

- Exemplary Teacher
- Good Listener
- Organized
- Friendly
- Confident
- Similar philosophy of teaching
- Strong knowledge of subject matter
- Tactful
- Politically connected (building, district, and state)
- Empathetic
- Good musician

Suggestions for Mentor Teachers

- Be proactive. (For example: Listen to the mentee's tone of response on "OK.")
- Be a good listener. Value the mentee's opinions and beliefs and what they have to say.
- Adults prefer - and need - to make their own mistakes rather than being told what to do.
- Be careful about issues of power. Show that you value the mentee as a "colleague."
- Model "wondering" about teaching.
- Be supportive of what your mentee is trying to do in his or her teaching. Make an effort to understand different approaches.

Observation of Teaching and Learning During Student Teaching: Group generation of mentor/mentee relationship issues associated with observation of teaching and learning. Role play activity:

- Create a mentor/teacher candidate interaction based on an observation
- Discuss a "tempting way" for the MT or the TC to respond
- Discuss a more "useful" way for the MT or TC to respond
- Design a no more than two-minute script (choose characters and both scenarios)
- Jot down "suggestions" for mentoring based on the scenario

Further Reading:

Great Beginning for Music Teachers: Mentoring and Supporting New Teachers edited by Colleen M. Conway

Handbook for the Beginning Music Teacher by Colleen M. Conway and Thomas M. Hodgeman

Handbook for the Music Mentor by Colleen M. Conway, Michael V. Smith, and Thomas M. Hodgeman

Research Backdrop

- Conway, C. M. (2003). An examination of district-sponsored beginning music teacher mentor practices. *Journal of Research in Music Education*, 51 (1), 372-391.
- Conway, C. M., & Micheel-Mays, C., & Micheel-Mays, L. (2005). Student teaching and the first year of teaching: A narrative comparison of stages and struggles. *Bulletin of the Council for Research in Music Education*, 165, 65-78.
- Conway, C. M., & Holcomb, A. (2008). Perceptions of experienced music teachers regarding their work as music mentors. *Journal of Research in Music Education*, 56 (1), 55-6.
- Conway, C. M. (2014). Reflections on “An examination of district-sponsored beginning music teacher mentor practices:” Ten years later. *Journal of Music Teacher Education*. DOI: 10.1177/1057083713512837