

Appendix 5: Internship Guidelines

Introduction

This document is supplementary to the information about the internship you can find in the brochure “Courses in Education”, page 6. In some instances the requirements described in this document are higher or more detailed than those in the brochure, for instance the number of lessons to record on video.

The purpose of this document is to provide you with clarity about what is required of you. At the same time, we want you to develop a teaching approach that suits your character and educational background. In other words, we aim to give you clarity about requirements and space for personal choices at the same time.

If you experience a problem regarding the internship lessons (for instance: too much absence of your pupil), please immediately notify the teachers of methodology and educational skills 3. *If we don't hear from you, we assume that everything is going all right.*

Since [Student A] is not doing her internship within the conservatoire, she will use some of her private pupils. She will record lessons with them on video in the same way as [Student C] and [Student D]. Also, the same guidelines concerning didactic skills apply to her internship lessons.

The internship lessons for piano will start in week 38 (Monday 17 September 2018). The individual lessons can be planned at any time convenient to you and your pupil. You have to reserve a room for this yourself. Make appointments for the first lessons timely, using the contact information you have received from me. The group lesson takes place at Friday afternoon, from 15:30 until 16:15 pm, the first one will be on Friday 21 September. There will be a permanently reserved room with two pianos for the group lesson. We will be informed which room this is by the planning department after the summer holiday. The internship lessons continue on a weekly basis until April 2019. In total, you should give 25 lessons to both your individual pupil and the group.

In the group lesson, [Student C] and [Student D] are always both present. For every lesson, one of you is teacher, the other one observer/assistant. The next week you reverse roles. You have to do the planning of short-term and long-term goals together. The lesson planning can be done individually. The observer gives the teacher feedback after the lesson. Also, the observer records the lesson on video and sends these recordings to me immediately after the lesson, so that I can see how it went and we can discuss the lesson in the methodology lesson together.

I want you to be actively involved in each other's individual lessons. To allow for good knowledge of each other's pupils, I will ask you to switch pupils once or twice throughout the season.

You will receive feedback from three sources:

- The teachers. [Teacher 1], [Teacher 2] and I will provide you with feedback based on the videos you send in.
- Each other. You will receive feedback from each other after the group lesson and within the methodology lesson
- Yourself. There will be moments on which you are asked to evaluate your own lesson, structured by an observational form.

Evaluation of the internship

The internship will be evaluated in the educational exam, which takes place in April/May 2019. The teachers of subject methodology and educational skills 3 each give a mark for the internship. The evaluation of the internship will be based on the following elements:

Didactic skills

- Application of the instructions, advises and feedback regarding your didactic approach you received from the teachers of subject methodology and educational skills 3
- Regarding the beginning pupils (group lesson): preparation and application of *auditory music education*
- Regarding the more advanced pupils: adjustment of the content of the lesson to the *learning question* of your pupil

Communication and Organization skills

- Active and timely communication about lesson planning, lesson content and homework with your pupils and (in case of children) his/her parents
- Timely preparation for the public performances of your pupils
- Quality of the logs (lesson preparations and evaluations) in your portfolio

Note: As you can see, your internship will not be evaluated based on the level or speed of progress of your pupil, but on your skills and development as a teacher.

Video recordings of lessons

In order for the teachers of subject methodology and educational skills 3 to evaluate your internship and provide you with feedback on your lessons, please record on video:

- the first lesson to your individual pupil

- the first **four** group lessons
- the first lessons (both individual and group) taking place in the months December, January and February

Transfer the recorded lessons to the involved teachers, using for example WeTransfer, Dropbox or a memory stick. Do this *immediately after giving the lesson*, so that the teachers can supply you with feedback in the next methodology/ES3 lesson. In this way, you can already apply the feedback in your next internship lesson.

The video quality does not have to be HD, make sure that we can hear what is said and played, and that we can see what takes place.

Auditory music education

Apply auditory, song-based music making in the group lessons with your novice pupils. Start by singing songs, let them find out these songs by ear on the piano. In the methodology lessons we will quickly refresh how you can approach this type of piano lesson.

Make use of the songs and musical skills that the pupils have already learned in their music lessons in the HSV, international department, location Koningin Sophiestraat 24a. We have been there last season. Their music teacher is [Teacher 3].

We will plan for at least one more observation of their music lessons right at the start of the season. By doing this, you have seen and heard what they are capable of musically, and you can adapt to this in your lessons.

In your lessons Musicianship Methodology (1st semester) you will also learn a lot about auditory music education. Apply what you learn in your internship.

Didactic approach of pianistic quality

Pianistic quality means: not “What” the pupil is playing (pitches, rhythms, chords) but “How” it sounds in terms of piano playing: dynamics, articulation, rhythmic fluidity and stability, pedalling, balance between melody and accompaniment, phrasing, etcetera. In the methodology lessons we will discuss extensively how you can approach pianistic quality in the lessons. Here you'll find a brief summary of points of attention for your internship.

Whenever you work on pianistic quality in the lesson, make sure the pupil knows how something can/should sound and is *listening actively*. Take the diagram that we discussed in the methodology lesson [*Musical Imagination – Motor Control – Body – Instrument – Listening*] in mind. When working on a pianistic difficulty, you may use the following checklist:

- Does the pupil have a clear idea of how it might sound (musical imagination)

- Does the pupil recognize the difference in sound between how his/her playing and the intended outcome/improvement (listening)?
- Does the pupil need in-between-steps for this pianistic element?
- Is the pupil practicing in an appropriate tempo, with concentration and a positive mindset?
- Does the pupil need guidance in finding an appropriate playing gesture for this situation?

The rule of thumb for assisting the pupil in finding a suitable playing gesture is:

- *If it sounds better and/or feels easier (in the experience of your pupil), it is good*

If you give your pupil an advice/instruction that does not make it sound better or feel easier (or even make it harder), look for another approach.

As much as possible approach pianistic quality *without* giving literal movement instructions. In the methodology lessons we will discuss practical examples of approaching pianistic quality without giving literal movement instructions, such as: movement metaphors, external focus of attention, creating musical challenges, in-between-steps, demonstrations. *Try these out in your internship lessons!* Since literal movement instructions are quite common in music education it might feel odd at first to refrain from them. Use the internship as an opportunity to try out approaches that might be unfamiliar for you.

Adjusting to the learning question

Every pupil has a learning question: something that inspires him musically, something he wishes to learn or improve, a style of music he wants to master, a piece that he wants to play. Sometimes this learning question is clear and the pupil is capable of explaining it to you. Generally, the older a pupil gets, the better he is capable of recognizing and expressing his learning question. Sometimes the learning question is unclear at the start of the lessons, this happens often with beginning children. During their development, more and more the pupil and you discover what suits him and what doesn't, in terms of style (repertoire), learning speed, practicing approach, etcetera.

In the individual lessons with your advanced pupil, base the content and approach of the lesson to their learning questions. In the first lesson, have a chat with them, take time to discuss what they have done musically in their lives, and what they wish to learn or develop from now. Perhaps they already have ideas about what to play. If not, you choose something that matches their learning question.

In the methodology lesson immediately after their first lesson, we will discuss their learning questions. Together we can exchange ideas about what repertoire would suit them, and other aspects of their lessons.

Lesson preparation, reflection and feedback

In the ES 3-lessons (Adri and Julia) you will get information how to use the logbook, in which you prepare and reflect on your internship lessons. Also you will learn about topics like giving feedback and dealing with differences between pupils.

In the methodology lessons we will use the logbook as well. So, make sure that we can take a look at your lesson preparations in the methodology lessons.

Note: the ES 3-lessons about the following topics are not mandatory (but optional) for you.

- Lesson planning
- Group lessons
- Graphic notation

If you choose to, you can attend these lessons, but you don't have to. The reason for this is that these topics will be dealt with within the piano methodology lesson. This only applies to the students of classical piano methodology and only to the lessons about the indicated topics.

Video recordings

As you know, I am conducting a research, focusing on the question “How can I improve my guidance of the methodology students, particularly related to the pedagogical approach of pianistic quality?”. In my research, your recordings of internship lessons function as “data”. I will focus on your application of movement metaphors, listening assignments and in-between steps. I will observe selected fragments of your recorded lessons with a panel of colleagues. I would like to use samples of your internship lessons (in particular moments in which the aforementioned teaching strategies are applied successfully) for future methodology lessons and presentations of my research. If you do not want me to use certain fragments of your lessons, please inform me, then I will not use them. You don't have to mention the reason.