MUSIC EDUCATION
GUIDELINES AND EVALUATIVE PROCEDURE

OPENING STATEMENT
An evaluative procedure to assess all music education majors was initiated in the Fall of 2006. The process is designed to be proactive in nature, allowing for students to pursue/explore the many venues of teaching music while completing the course work within the existing curriculum. The entire music faculty will be assisting the two designated music education faculty (Dr. Grugin and Mrs. Green) with the supervisory and managerial tasks to insure valid assessment and/or evaluation.

SUGGESTED MATERIALS for Music Education Portfolio
1 1/2 inch zippered ring binder with pockets
5 tab dividers

BINDER ORGANIZATION (suggested format)
Cover – identify as Music Education Portfolio, your name
On top (of tabs) – Music Education Handbook
Tab 1: Resume, Philosophy, Application, Recommendations, Evaluations
Tab 2: Pedagogical Ideas, Lesson Plans, Music Ed. Seminar Handouts, etc…
Tab 3: Field Experience
Tab 4: Repertoire, Warmups, Sightreading, Instrument Fingerings, etc.
Tab 5: MENC

In the inside pockets of the binder, please keep mementos that reflect your talent, evidence of academic excellence, and other items that define you and your potential as an effective music educator. Examples: printed programs, recordings, videos, assignments, tests, journaling....
Name________________________Date_____________________
Major________________________Instrument/Voice________

INITIAL ASSESSMENT
Disposition to become an effective music educator
(The following need to be completed by the end of your freshman year.)

Application to Music Education
Write a brief response to the following questions:
4. How and why did you come to the decision to major in music education?

List teaching/leadership experience type activities – from high school until now.

Get recommendations from two people who can support your candidacy to music education. This should be at least a paragraph long in narrative form.

Recommendation 1 from________________________________

Recommendation 2 from________________________________

Obtain recommendations from both your university ensemble director and your private lesson instructor. (Form enclosed in this handbook on p. 3)

Ensemble Recommendation from________________________

Private Lesson Recommendation from_____________________

Music Ed. Portfolio
Zippered Ring Binder: Evidence of your success as a music ed. student
(documents, audio, or video….)

Join MENC Use their website: www.menc.org/collegiate (Cost is $28.00.)

( Optional) Attend MENC Collegiate Meetings at NMU
….day and time to be announced
**Music Ed. Seminars**
You are required to attend 3 music education seminars each semester. These will be an hour long and will usually be held on Tuesdays at 4:00 when there is no student recital. Topics will vary. Seminars will be held in TFA Room 111. Attendance will be taken.

| Fall 2009: | Seminar 1: 9/1 | Seminar 2: 9/8 | Seminar 3: 9/22 |

**RECOMMENDATION FROM UNIVERSITY ENSEMBLE DIRECTOR**

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Instructor Name</td>
<td></td>
</tr>
<tr>
<td>To what degree does this student exhibit musicianship?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>To what degree does this student seem eager to learn?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>To what degree does this student demonstrate leadership?</td>
<td>1 2 3 4 5</td>
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</tbody>
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**COMMENTS**

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**RECOMMENDATION FROM UNIVERSITY PRIVATE LESSON INSTRUCTOR**

<table>
<thead>
<tr>
<th>Student Name</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor Name</td>
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<tr>
<td>To what degree does this student seem eager to learn?</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>To what degree does this student demonstrate leadership?</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

**COMMENTS**
MENC COLLEGIATE MEMBERSHIP Information

MENC is dedicated to supporting music educators

With more than 120,000 members, MENC (The National Association for Music Education) is the world’s largest arts education association.

Through its many programs, activities, publications, and conferences, MENC works to promote the value of music education, foster the best possible music education programs in our nation’s schools, and advance music education as a profession.

MENC…

- Provides information, resources, and services
- Provides a forum for exchange of ideas through publications, the internet, and meetings.
- Promotes music as an essential area of study
- Investigates curriculum needs and develops resources for effective music education.
- Encourages excellence in music education by recognizing individual achievements and contributions to the profession

Prepare for your future

As an MENC Collegiate member you will…

- Discover new teaching methods and techniques
- Be informed of the latest advancements and innovations in music education
- Expand your network of professional contacts
- Open doors to job opportunities
- Enhance credentials on your resume
- Develop leadership skills
- Gain insight into the professional world

To join MENC, please use their website: www.menc.org/collegiate

The cost for a one year collegiate membership in Michigan is $28.00.
PERIODIC ASSESSMENT

Awareness (ability to describe) and Beginning of Basic Skills
(To be completed by the end of the sophomore year)

You will show evidence of good musical skills (a B or better in private lessons, ensembles, music theory, piano, and sight singing.) Using forms on pages 3 and 11, have your instructors sign, indicating good progress.

Portfolio will be updated, reflecting your best work.

(To be completed DURING the junior year)

You will participate in an INTERVIEW (with music ed. faculty) in which you will be asked to be self-reflective. Questions could include:

1. What are your musical strengths? Weaknesses?
2. What teacher personality traits do you have?
3. Are you open and receptive to learning how to be an effective music teacher?
4. Does your class work here at NMU demonstrate teacher qualities such as leadership, responsibility, dependability, good work ethic, eagerness to learn?
5. What is your philosophy of teaching (include your unique strengths and pedagogical preferences)
6. Why is music important as an integral part of the curriculum?
7. While completing field experience, what have you learned about the developmental characteristics of children?

You will be asked to present your portfolio which should show evidence of being current.

Weak or inappropriate responses during the interview, incomplete portfolio, or evidence of any other deficiency will result in a meeting with the department head, music ed. faculty, and the student. Student will need to retake the interview.

(To be completed by the END of the junior year)

You will continue to show evidence of good musical skills and appropriate acquisition of pedagogical skills. You will ask music and education faculty to sign a prepared form (pp. 3 and 11) that documents good progress in music and methods classes.
The following 40 items are EXAMPLES of required and/or suggested music education activities, evidence of which will be used to evaluate your progress. These activities will be overseen and documented by the music education faculty.

1. **MUSIC ED. SEMINARS (REQUIRED)** - You will be required to attend 3-4 music education seminars/semester. These will be an hour in length and will usually be held on Tuesdays at 4:00 when there is no student recital. Topics will vary.

<table>
<thead>
<tr>
<th>Fall 2009</th>
<th>Seminar 1: 9/1</th>
<th>Seminar 2: 9/8</th>
<th>Seminar 3: 9/22</th>
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</thead>
<tbody>
<tr>
<td>Winter 2010</td>
<td>Seminar 1: 1/26</td>
<td>Seminar 2: 2/9</td>
<td>Seminar 3: 3/16</td>
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Seminars will be held in TFA Room 111. Attendance will be taken.

2. **READING ASSIGNMENTS (REQUIRED)** – You will complete all reading assignments based on current *Music Education Journal or Teaching Music* (MENC publications). These will be assigned during the music ed. seminars. A short questionnaire will accompany these assignments.

3. **“PHILOSOPHY OF MUSIC TEACHING” (REQUIRED)** – You will start formulating a written Philosophy of Music Teaching (This will be an ever-changing work in progress.) Please refer to the enclosed “philosophy” document on page 10.

4. **MENC MEMBERSHIP (REQUIRED)** – You will continue to be an active collegiate member of MENC… see page 4

5. **EVALUATION (REQUIRED)** – You will be expected to successfully complete any music education aspect of your music classes. Ask your music instructors to complete an evaluation of you in terms of music education achievements in their classes…i.e. professionalism, leadership, etc. Please refer to the enclosed evaluation form on page 11 (duplicate as necessary).

6. **FIELD EXPERIENCE (REQUIRED)** – You will do Field Experience during all methods and materials classes at the rate of 4-12 hours/2 credit class. Field experience in other education classes may be used to satisfy this requirement (as long as you observed a music class). A Field experience form (duplicate as necessary) and an observation guideline are enclosed on pp. 11-17. Classes that require Field Experience include MU 212, MU 349, and MU 350.
7. **MSBOA/MSVMA/SSMA EVENTS (REQUIRED)** – You will be expected to attend/work at a district MSBOA and /or MSVMA or SSMA event each year. Dates, times and places of the festivals and events will be given out at a later date. Also a form indicating your attendance/participation will accompany that notice.

8. **PEER TEACH (REQUIRED)** – You will peer teach a music lesson in your Methods classes. Additionally, you will evaluate both yourself and your peers. Evaluation breakdown will include musicianship, knowledge base, communication skills, management of learning, lesson planning, lesson presentation, use of materials, self evaluation, professionalism, human relations skills. See enclosed Peer Teaching Form on page 18. (duplicate as necessary)

9. **UPDATE PORTFOLIO (REQUIRED)** – You will continually update and add to your portfolio. Remember to include evidence of successful musical performance such as printed programs and/or recordings.

**THE FOLLOWING SUGGESTED ACTIVITES ARE OPTIONAL.** If you complete any of these, please refer to the enclosed Suggested Activities Form on page 19.

10. **PROFESSIONAL DEVELOPMENT (SUGGESTED)** (if available) – You will attend music clinics, workshops, conferences, and conventions. TBA

11. **PRIVATE LESSONS (SUGGESTED)** - You will teach a series of 5-8 sequential private lessons to 1 or 2 school age students. The NMU MENC chapter will help to arrange these. You may be paid by the student up to $10.00/half hour.

12. **LEAD SECTIONALS (SUGGESTED)** – You will lead a 15-30 minute sectional (preparation required) for a university ensemble.

13. **VIDEOTAPE (SUGGESTED)** – You will videotape yourself teaching a private lesson (5-10 minutes)

14. **MENTORSHIP (SUGGESTED)** – You are encouraged to establish a mentorship with a university music professor or area music teacher.

15. **CHORAL ASSISTANT (SUGGESTED)** for Choral Students (if your schedule allows) – You can lead a warm-up or work privately with a voice student in Class Voice, or lead a sectional for UPYC, or assist the with the Boys Choir of Marquette County (arranged through Mrs. Green)

16. **TEACH MUSIC FUNDAMENTALS (SUGGESTED)** (if your schedule allows) – You can teach music fundamentals to a small group of students in MU 149. (arranged through Mrs. Green)
OTHER SUGGESTED DOCUMENTS (OR LISTS) THAT WOULD BE GOOD ADDITIONS TO YOUR PORTFOLIO INCLUDE THE FOLLOWING:

17. Warm ups
18. Sight Reading Techniques
19. Festival Pieces (include level)
20. Repertoire Lists (with pertinent information)
   difficulty level, publisher, price, voicing/instruments, style, etc….
21. Programming Ideas (themes)
22. National Music Benchmarks and Standards
23. Music Publishers and Contact Info
24. Elementary Texts (titles and authors)
25. Elementary Series (title and contact info)
26. Elementary Song Lists
   patriotic, seasonal, holiday, descant, songs to sign, across the curriculum,
   action songs, multi-cultural songs, etc…
27. Songs for Guitar, Recorder, World Music Drumming
28. Orff, Kodaly, Dalcroze, Gordon, World Music Drumming & other music methods
29. Related Arts
30. Instrumental Fingerings and/or Guitar chord chart
31. Teaching Tips
32. Bulletin Boards Ideas
33. Listenings
34. Videos/DVD’s
35. Listening Maps/Call Charts
36. Choreography/Staging
37. Lesson Plans
38. Organization/Management Ideas
39. Good Quotes
40. Good Books
41. Motivation/Discipline Guidelines/Tips
(Before applying for Student Teaching, you will complete the following:)

1. Demonstrate excellent music skills (have passed all proficiencies, reached the 300 level in performance, and completed or scheduled a senior recital.)

2. Demonstrate excellent pedagogical skills (at least a B in all methods classes).

3. Have a written “philosophy of music teaching” including a statement about the value of music as an integral part of the curriculum

4. Have attended professional development and music education seminars during your time at NMU.

PORTFOLIO PRESENTATION: Present “completed” portfolio to the entire music faculty:
   a. You will be asked to talk about your philosophy of music teaching.
   b. Questions will be asked on topics such as pedagogy, conducting, repertoire, rehearsal techniques, importance of music in the curriculum, national music standards, etc.
   c. The whole process should take about 10 minutes.
   d. Completed portfolio and appropriate verbal responses (by vote of entire faculty) will allow student to “pass” and proceed to apply for student teaching.
   e. Incomplete portfolio and/or weak/inappropriate responses (by vote of music faculty) will result in a “retake” of the portfolio presentation.
PHILOSOPHY OF MUSIC TEACHING

Name__________________________________________

Personal Strengths
1. ____________________________________________
2. ____________________________________________
3. ____________________________________________
   Weakness 1. ______________________________________
   Weakness 2. ______________________________________

Musical Strengths
1. ____________________________________________
2. ____________________________________________
   Weakness________________________________________

Personality Traits
   Extroverted or Introverted
   Stimulating or Comforting
   Outgoing or Reserved
   Sensitive or Critical
   Intuitive or Planned
   Patient or Impatient
   Emotional or Stable
   Demanding or Responsive
   Tough-minded or Tender-minded
   Shrewd or Forthright
   Experimenting or Conservative
   Casual or Formal
   Energetic or Relaxed
   Charismatic or Self-disciplined
   Spontaneous or Well-prepared
   Feeling or Thinking
   Daring or Careful
   Humorous or Serious
   Assertive or Hesitant
   Venturesome or Shy
   Imaginative or Practical
   Anxious or Calm
   Group-Connected or Self-sufficient

Three Habits
1. ____________________________________________
2. ____________________________________________
3. ____________________________________________

“Rough out” a music teaching philosophy that is personal, unique and eclectic:
NMU Music Department
Music Class/Music Ed. Evaluation

Name___________________________Class: MU__________

Instructor_________________________Semester/Year_________________

To what degree does the student demonstrate the following: (5 is the highest)
(1-minimal  2-fair  3-average  4-good  5-excellent)

Musicianship  1  2  3  4  5 or not observed
Leadership  1  2  3  4  5 or not observed
Communication  1  2  3  4  5 or not observed
Resourcefulness  1  2  3  4  5 or not observed
Professionalism  1  2  3  4  5 or not observed

Examples of Music Ed Competencies:
1. Piano Class: Ability to accurately play triads in all 12 keys on the piano (for vocal warm-ups),
2. Class presentations that reflect good communication and leadership
3. Conducting Class: Successfully rehearse peers on a piece of music
4. Choir/Band/Orchestra: Successfully lead a warm-up or sectional

Specific evidence of music teacher skills/competency includes:
Overview to Field Experience in Music Education – 5 processes

1. Role Orientation
   (Visits to music classrooms (K-12), performance classes and general music)
   a. Student will be introduced to the profession of music teaching.
   b. Student will observe the nature of schooling and teaching and how music fits in.
   c. Student will identify skills needed to become a music teacher.
   d. Student will identify the general knowledge of the role of the schools and music teachers.

2. Role Conceptualization
   a. Student will understand the role of the school and teachers in the educational and musical process.
   b. Student should work with the classroom teacher and assist where possible.

3. Role Learning and Commitment
   a. Student will practice the skills and duties of a teacher.
   b. Student will become committed to the profession.
   c. Student will practice aspects of teaching such as lesson planning and teaching in small groups.
      i. Sectionals
      ii. Warm-ups
      iii. Listening Lesson
      iv. Short theory lesson
      v. Sight Reading

4. Role Assumption (Student Teaching)
   a. Student will actually assume the role of the teacher.
   b. Student will effectively carry out the duties and responsibilities of a music teacher.
   c. Student will teach 8 weeks at one level and the other 8 weeks at another level (elementary, middle, and/or high school).
   d. Student will start this process as a student but emerge as a music teacher.

5. Role Evaluation
   a. Student (with the guidance of university instructors) will continually revise and improve his/her teaching based on new knowledge, skills, strengths, interests, needs, and dispositions.
   b. Student will be evaluated (by classroom teacher and university instructor) on his capability and likelihood of being successful in the music classroom. These written evaluations will be completed a minimum of 2 times/8 weeks during student teaching.
FIELD EXPERIENCE for NMU Course____________________

NAME_______________________________________DATE__________________

BEGINNING TIME________ ENDING TIME________ TOTAL TIME____________

SCHOOL____________________________ CLASS___________________________

GRADE(S)____________________ MUSIC TEACHER____________________

SIGNATURE OF MUSIC TEACHER______________________________________

Briefly describe your experience___________________________________________

------------------------------------------------------------------------
FIELD EXPERIENCE

SUGGESTED OBSERVATION TOPICS

Presentation Style
Lecture?
Discussion?
Activities?
Please list
Effectiveness?
How would you present the same lesson?

Teaching Strategies
What positive reinforcers did the teacher use?
What negative reinforcers did the teacher use?
What is the overall tone of the classroom?
Did the teacher ignore or not seem to notice good behavior?
Did the teacher ignore or not seem to notice bad behavior?
What non-verbal teacher behaviors did you observe?

Personality Traits Observed
Calm?
Pleasant?
Angry, tense?
Enthusiastic?
Firm, strict?
Fair?
Sense of humor?
Relaxed?
Excitable?
Intimidating?
Energetic?
Friendly?
Neat dresser?
Confident?
Prepared?
Understanding, caring?
Organized?
Disorganized?

Compare these personality traits to your own.
SUGGESTED OBSERVATION TOPICS, continued

Student Behavior
List disruptions observed:
  Whispering  
  Talking out loud (interrupting)  
  Not participating  
  Getting out of seat without permission  
  Boredom
List “on task” behaviors observed
  Eagerness  
  Raised hands  
  Intelligent responses  
  Good effort

Student Participation
What percentage demonstrated excellent participation?
What percentage demonstrated adequate participation?
What percentage demonstrated a lack of participation?

Special Needs/Gifted
Were arrangements/allowances made for either special needs or gifted students?
If so, what?

Management Style (discipline)
How were directions given?
Was everyone listening?
How did the teacher get everyone’s attention?
What management techniques did the teacher use to avoid discipline problems?
What discipline problems did you observe?
What was the teacher’s response?
How effective was the teacher’s response?
Would you describe the teacher’s response to discipline as more authoritarian (teacher-dominated), behaviorism (democratic), or humanism (understanding)?
How will you manage (discipline) your class?

Observe a discipline problem.
What did the student do?
How did the teacher respond?
Was the teacher’s response effective?
Did the student’s behavior change? How so?
How comfortable would you feel using this technique?
What might you have done differently?
SUGGESTED OBSERVATION TOPICS, continued

Seating
Describe the seating arrangement? Advantages and disadvantages?

Materials (distribution, effective use)
List the materials used (textbooks, recordings, handouts, pencils, etc.)
How were materials distributed and collected?
How effective were the materials in reaching desired objective?
Did the students use the materials appropriately?
Did the noise level increase during distribution/collection of materials?

Activities
Describe the activities
How effective were the activities?

Music Lesson: Objectives
What were they? (in your own words)
Did the teacher state them at the beginning?
Were they evident as the class continued?
Did the teacher and students stay on task?
Was there closure at the end?

Sequencing
Did the lesson go from known to unknown
   What was the known?
Did the lesson go step by step?
Did the students seem to both follow and understand the lesson?
Did the teacher monitor and adjust the progress?
   How so?

Effectiveness
Was the lesson effective?
Why or why not?
How would you have changed it?

Pacing
Did the period move along smoothly?
What did the teacher do to “pick up” the energy level?
How did the teacher challenge the students?
In what types of activities did the students seem to be interested?
Did the teacher use any “novelty” type activities?
FIELD EXPERIENCE OBSERVATION TOPICS

If necessary, some good (and specific) observation topics are listed on the previous pages. Select one or more as a guide to evaluate what is happening in the classroom.

Topic(s) Chosen:

In your opinion, how effective was the teacher?

What ideas, qualities, etc. seem comfortable for you to try?

What ideas, qualities, etc. are out of your comfort zone /self vision?
PEER TEACHING in Music Methods Classes

Name_______________________________________Date____________________

Lesson Topic__________________________________Class__________________

Please rate your peer (or yourself) in the following categories
(1-minimal 2-fair 3-average 4-good 5-excellent)

1. Musicianship 1 2 3 4 5 or not observed
2. Knowledge of Music 1 2 3 4 5 or not observed
3. Communication
   (Can include conducting) 1 2 3 4 5 or not observed
4. Management of the Learning Process 1 2 3 4 5 or not observed
5. Lesson Planning 1 2 3 4 5 or not observed
6. Lesson Presentation 1 2 3 4 5 or not observed
7. Use of Material and Resources 1 2 3 4 5 or not observed
8. Self Evaluation 1 2 3 4 5 or not observed
9. Professionalism 1 2 3 4 5 or not observed
10. Human Relations Skills 1 2 3 4 5 or not observed
“SUGGESTED ACTIVITIES” FORM

Name______________________________

What was the activity?______________________________

Where did it take place?________________________Date(s)__________________

Please briefly describe your participation/involvement________________________
   ______________________________________________________________________

Self Evaluation______________________________

Teacher/Leader Evaluation (if appropriate)______________________________

   ______________________________________________________________________

   ______________________________________________________________________

“SUGGESTED ACTIVITIES” FORM

Name______________________________

What was the activity?______________________________

Where did it take place?________________________Date(s)__________________

Please briefly describe your participation/involvement________________________
   ______________________________________________________________________

Self Evaluation______________________________

Teacher/Leader Evaluation (if appropriate)______________________________

   ______________________________________________________________________
NMU Music Education Guidelines and Evaluative Procedure - Fall 2009

Name ____________________________ Date __________________

STRIVING FOR COMPETENCY
(to be completed before or during student teaching)

The student’s portfolio is somewhat complete, up to date, and ready for use. It can include a sound bite, CD, cassette tape, and/or video.

Prior to student teaching, the student will “observe” for at least 10 hours in the classroom of her/her supervising teacher.

The student will write a resume and cover letter. Please refer to the enclosed “Resume and Cover Letter Guide”

The student will establish a mentorship with other music student teachers and an NMU music education faculty member. 3-4 one-hour sessions will take place during student teaching…if possible during the already scheduled student teaching seminar. Attendance will be taken.

DEMONSTRATION OF SUCCESS
Post Graduation/Certification
(Evidence of success by the student, who is now graduated)

1. Graduate is successful in getting a music teaching job
   School ________________City_______________Position_______________

2. Graduate seeks an advanced degree in music.
   Institution____________________Degree Sought____________________

3. Graduate attends professional development

4. Graduate keeps in touch with NMU

   a. Agrees to be a guest speaker for future music ed. classes

   b. Visits the music department after graduation

   c. Other_____________________________________________________

DATE

DATE

DATE

DATE

DATE

DATE

DATE

DATE

DATE
RESUME AND COVER LETTER GUIDE

RESUME - Although in itself, a resume will not get you a job or even an interview, many employers request one. It can help clarify your objectives, and force you to list related skills, education, work, and accomplishments in a short format. Many employers want a resume so they can refer to it both during and after your interview.

For most of you, a “chronological” resume is preferable. Use a heading for each category (except name and contact info.) If possible, limit your resume to one side of a regular size sheet of paper (8½ X 11).

1. NAME AND CONTACT INFO – Photo is optional
   a. Name in a large font
   b. At a minimum, give address, phone number, and e-mail address
2. JOB OBJECTIVE
   State your expectations
3. EDUCATION AND TRAINING
   Give your education and any training (in reverse chronological order) that is the most recent being listed first.
4. EXPERIENCE
   List your experience, again in reverse chronological order
5. PERSONAL COMMENT and/or SPECIAL SKILLS AND ABILITIES
   In each case, list qualities or skills/abilities that make you stand out.
6. LIST 3 REFERENCES and contact info for each.

Other Pointers
1. Be truthful, but don’t be overly humble. Make every word count.
2. Write it yourself, so it (and you) come off as genuine during the interview.
3. No typos, grammatical or punctuation errors! Have someone proofread it for you.
4. Make sure the layout looks good and the overall resume looks professional.
5. Use a high quality ink-jet or laser printer and high quality white, bone, or ivory paper (for both resume and cover letter.) Matching envelopes are a nice touch.

COVER LETTER – Follow a standard business letter format.
An introductory paragraph should say you are interested in an interview or that you are looking forward to an already scheduled interview.

Mention your enclosed resume and consider adding an interesting and/or personal fact that is not included in the resume. A comment about why you would like to work in that school/town would be appropriate.

Let them know that you look forward to meeting with them and encourage them to contact you (list your phone number…perhaps even a cell number.)