

Music Teacher Evaluation: Strategies for Success



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What Michigan Music Educators Want Administrators to Know About Evaluation

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Note: Themes and codes generated from 86 respondents.

GRADE 7

PERFORM

Standard 1: **Apply skills and knowledge to perform in the arts.**
(VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)

ART.M.I.7.1 Sing and play with expression and technical accuracy, an increasingly diverse repertoire of literature at developmentally-appropriate levels. Perform at least one selection from memory.

ART.M.I.1.2 Sing a melody in a small group.

ART.M.I.7.3 Sing and play accurately as a soloist, and in both small and large ensembles with appropriate technique and breath control.

ART.M.I.7.4 Use technology in a variety of ways in musical performance.

ART.M.I.7.5 Sight read basic melodies in treble and bass clefs, using combinations of whole, half, quarter, eighth, sixteenth, and dotted notes and rests; in simple meter.

CREATE

Standard 2: **Apply skills and knowledge to create in the arts.**
(VPAA: C1, C2, C3, C4, C5, P1, P2, P4, R1, R4)

ART.M.II.7.1 Improvise tonic and dominant accompaniments.

ART.M.II.7.2 Improvise basic rhythmic and melodic variations.

ART.M.II.7.3 Improvise short melodies over given rhythmic accompaniments, each in a consistent style, meter, and tonality.

ART.M.II.7.4 Compose short pieces to communicate ideas and/or stories, within defined parameters.

ART.M.II.7.5 Arrange simple pieces for student's classroom instrument or voice.

ART.M.II.7.6 Use a variety of traditional and nontraditional sound sources when composing, arranging, and improvising.

ANALYZE

Standard 3: Analyze, describe, and evaluate works of art.
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.III.7.1 Identify and describe specific musical elements and events in a given aural example, using appropriate terminology.
- ART.M.III.7.2 Analyze elements of music used in music of increasingly diverse genres and styles.
- ART.M.III.7.3 Demonstrate knowledge of the basic principles of tonality, major chords, and I-IV-V harmonic progressions in major keys.
- ART.M.III.7.4 Develop criteria based on musical knowledge and personal reflections to evaluate the quality and effectiveness of music performances. Apply these criteria as self-evaluation when performing and creating.
- ART.M.III.7.5 Evaluate the quality and effectiveness of one's own and others' musical performances and creations by applying specific and appropriate criteria, and offering constructive suggestions for improvement.

ANALYZE IN CONTEXT

Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.IV.7.1 Describe distinguishing characteristics of a repertoire of music from diverse cultures.
- ART.M.IV.7.2 Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary musical works.
- ART.M.IV.7.3 Compare, in several cultures of the world, functions music serves and the roles of musicians.
- ART.M.IV.7.4 Describe the relationship between technology and music.

ANALYZE AND MAKE CONNECTIONS

Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

**Michigan Standards, Benchmarks, and Grade Level Content Expectations for
Visual Arts, Music, Dance, and Theater**

(VPAA: C2, C3, C4, C5, P2, P3, R1, R2, R3, R4)

- ART.M.V.7.1 Describe and compare the relationships between the art forms and their characteristic materials.
- ART.M.V.7.2 Describe ways in which music is related to the subject matter of at least two other disciplines.
- ART.M.V.7.3 Identify multiple artistic applications of current technology in music.

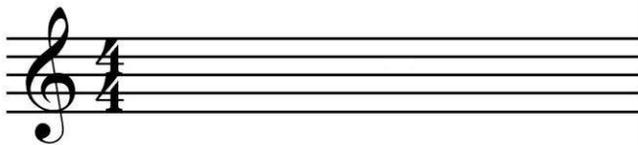
Sample Annual Music Assessment – Grade 3

Part I – Written (45 pts. total)

1. You will hear three songs. Circle U if the song is sung in unison (U) or and R if the song is sung as a round (R). [ART.M.III.3.1] (1 pt. each)
 - a. U R
 - b. U R
 - c. U R

2. Listen to the rhythm. Write it on the beats below. You will hear quarter, pairs of eighths, or half notes. [ART.M.I.3.9, ART.M.III.3.2] (each item correct = 2 pts.; partially correct = 1 pt.; incorrect = 0 pts.)
 - a. _____
 - b. _____
 - c. _____

3. You will hear a four beat rhythm four times. The first note is a quarter note. Step 1 – write the rhythm on the four beats below. Step 2 – You will then hear a melody (in G maj. – use DRM S) using that rhythm four times. Add the solfege syllables below your rhythm. Step 3 – notate the melody on the staff starting on a G. [ART.M.I.3.9, ART.M.III.3.2] (rhythm, solfege, and melody correct = 6 pts.; 2/3 = 4 pts.; 1/3 = 2 pts; rhythm, solfege, or melody partially incorrect = 1 pt each; incorrect = 0 pts.)
 - a. Rhythm: _____
 - b. Syllables: _____
 - c. Notate



4. You will hear two short pieces played three times. Circle **three words** that best describe the music. [ART.M.III.3.4; ART.M.III.3.5] (each correct word = 1 pt.)

a. First piece

First Time

brass	percussion
woodwinds	strings

Second Time

piano
forte

Third Time

fast
slow

b. Second piece

First Time

brass	percussion
woodwinds	strings

Second Time

piano
forte

Third Time

fast
slow

5. Which form do you hear? (circle one) [ART.M.III.3.4] (correct = 1 pt.)

AB

ABA

6. Circle the instrument you hear in each example. [ART.M.III.3.5] (correct = 1 pt.)

a.



b.



7. Circle the melody you hear. [ART.M.I.3.10] (correct = 1 pt.)



8. You will hear two pieces, one played by a jazz band and the other by a symphony orchestra. Write two sentences describing how these pieces are similar. Then write two sentences describing how these pieces are different. [ART.M.IV.3.1] (each correct sentence = 2 pts.; each partially correct sentence = 1 pt.; incorrect sentence = 0 pts.; Do not deduct points for writing mechanics).

These pieces are the same in that they both _____.

These pieces are the same in that they both _____.

These pieces are different because one _____ and the other _____.

These pieces are different because one _____ and the other _____.

9. This song is from Kenya, a country in Africa. You will hear it four times. Answer the following questions. [ART.M.IV.3.2] (each correct answer = 1 pt.)

a. Do you hear one or many instruments? (Circle one) ONE / MANY

b. Tap along with the beat. Is it steady or unsteady? (circle one) STEADY / UNSTEADY

c. The instruments are from what family? (circle one) STRINGS / PERCUSSION / BRASS

10. Think about different places where you hear music. List three and tell why music might be played in that place. [ART.M.V.3.3] (correct place and reason = 2 pts. per sentence; correct place OR reason = 1 pt. per sentence; incorrect place and reason = 0 pts.)

a. (Place) _____ (Why) _____.

b. (Place) _____ (Why) _____.

c. (Place) _____ (Why) _____.

11. You will hear a piece of music. Write one sentence that tells us if you like the music or not. Then write two more sentences explaining why you like or dislike the piece. Try to use musical describing words that we have learned in class [ART.M.III.3.7] (Each sentence = 1 pt.; Use of musical vocabulary = add 1-2 pt.; no deduction for writing mechanics.)

Part II – Create, Notate, Perform (41 pts. total)

(Administer to the whole class. Teacher may use up to two classes to teach songs and patterns. Students should engage in similar activities throughout the year, but not on these particular songs.)

F

Are you sleep - ing? Are you sleep - ing?
Fré - re Jac - ques, Fré - re Jac - ques,

5 C⁷ F C⁷ F

Broth - er John, Bro - ther John,
Dor - mez vous? Dor - mez vous?

9

mom - ing bells are ring - ing, mom - ing bells are
son - nez les ma - ti - nes, son - nez les ma -

12 C⁷ F C⁷ F

ring - ing: Ding, dang, dong! Ding, dang, dong!
ti - nes: Ding, din don! Ding, din, don!

1. “Are You Sleeping” [NOTE: Michigan Music Benchmarks do not call on students to sing independently until grade 5. In my opinion, this is too late. However, this assessment is intended to follow MI standards.]
 - a. Sing song together several times. Tap the macro beat and micro beat separately. [ART.M.I.3.1; ART.M.I.3.4] (Confident singing and accurate macro & micro beat = 3 pts.; mostly confident singing and correct macro OR mico beat = 2 pts; mostly confident singing but incorrect macro and micro beat = 1 pt.; unconfident singer and incorrect macro and mico beat = 0 pts.)

b. Students each play one of the ostinato patterns below. Students not playing should sing. Students need not sing and play at the same time. Students should recognize pattern from a card, rehearse, and perform. [ART.M.I.3.6; ART.M.I.3.8; ART.M.I.3.9; ART.M.I.3.10]

1. Bass Xylophone – Half note F/C (played together) bourdon
2. Mallet Percussion – quarter notes FGAF (“are you sleeping?”)
3. Mallet Percussion – CDCB A F (Tititi Ta Ta - “morning bells are ringing”)
4. Hand Drum – Ta Titi Ta TiTi (quarter-eighth eighth-quarter-eighth eighth)

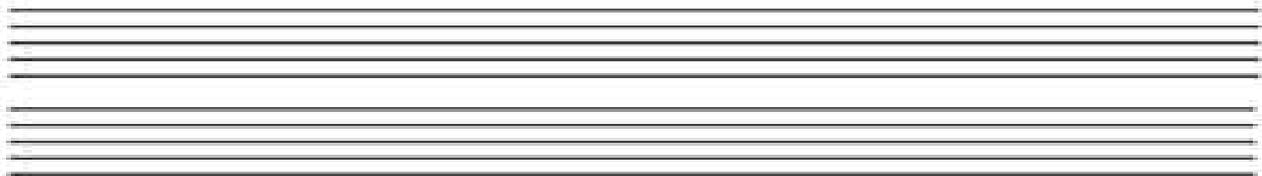
Assessment Score

- 6 pts. = student recognizes, learns, and performs ostinato accurately and independently.
5 pts. = student recognizes and learns ostianato but with help from teacher, but performs independently.
4 pts. = student recognizes, learns, and performs ostinato with help from teacher.
3 pts. = student remembers ostinato by rote, but plays delivers a mostly accurately performance.
2 pts. = student partially remembers ostinato by rote and attempts to perform.
1 pts. = student is unable to perform ostinato, even by rote with help from teacher, but attempts to perform with group.
0 pts. = student unable/unwilling to learn or perform ostinato with group.

2. Twinkle, Twinkle, Little Star (excerpt)

Twin-kle, twin-kle, lit - tle star, how I won-der what you are!

- a. Play the song on mallet instruments as a class. Play through several times.
- b. Students compose a variation by (i) changing quarters to pairs of eights, (ii) changing notes to rests, (iii) altering note lengths [ART.M.II.3.3; ART.M.II.3.5].
- c. Write out the variation for grading. [ART.M.I.3.9; ART.M.I.3.10]
- d. Perform variation.



Assessment Score

Variation written out with correct notation and performed correctly = 10-9 pts.

Variation written out with correct notation OR performed correctly = 8-7 pts.

Some errors in notation and performance but recognizable = 6-5 pts.

Many errors in notation and performance but effort to write a variation = 4-3 pts.

Little variation, correct notation, or performance = 2-1 pts.

Notation and performance virtually unrecognizable or no effort made = 0 pts.

3. Scotland's Burning

Scot - land's burn - ing, Scot - land's burn - ing,
Look out! Look out!
Fire! Fire! Fire! Fire!
Pour on wa - ter. Pour on wa - ter!

- Compose a spoken, clapping, and melodic ostinato for “Scotland’s Burning”. Notate on staff paper. Each ostinato should be two beats long and use quarters (Ta), eighths (TiTi), half (ta-ah), or quarter rest (shh). (ART.M.I.3.9; ART.M.I.3.10; ART.M.II.3.1; ART.M.II.3.5)
- Choose one ostinato to perform when it is your turn. [performance not assessed]
- Turn in all three ostinati to your teacher.

Spoken: _____

Rhythm: _____

Melodic: 

Assessment Score

All three ostinati fit the song. = 6 (- 1 pt. for each ostinati written w/ incorrect notation)

Two out of three ostinati fit the song = 4 (- 1 pt. for each ostinati written w/ incorrect notation)

One ostinati fits song = 2 (- 1 pt. if ostinati is written w/ incorrect notation)

None of the ostinati fit song = 0

4. Students sing one verse of a folk song with the approximate range of one octave. Singing Assessment = 8 pts. total (Always = 2 pts.; Sometimes = 1 pt.; Never = 0 pts.)

_____ Sings on pitch (2 pts.)

_____ Sings in head voice (2 pts.)

_____ Sings with steady beat (2 pts.)

_____ Sings with sense of phrasing (2 pts.)

_____ TOTAL

5. Students learn an Orff mallet accompaniment for the folk song used in #1 above = 8 pts. total (Always = 2 pts.; Sometimes = 1 pt.; Never = 0 pts.)

_____ Plays correct pitches (2 pts.)

_____ Plays correct rhythm (2 pts.)

_____ Sings with steady beat (2 pts.)

_____ Plays with proper technique (2 pts.)

_____ TOTAL

Sample Annual High School Orchestra Assessment

Part I – Written (score/119 pts. = %/100. Then divided by % by 2 = score/50)

I. Music Terminology – Matching (1 pt. each = 20 pts.) [ART.M.III.HS.1]

- | | |
|------------------------|-----------------------|
| 1. _____ allegro | a. sweetly |
| 2. _____ trio | b. slower & broader |
| 3. _____ poco | c. moderately fast |
| 4. _____ stringendo | d. fast |
| 5. _____ allegretto | e. little |
| 6. _____ dolce | f. hastening |
| 7. _____ feierlich | g. expressively |
| 8. _____ ausdrucksvoll | h. soft, tender |
| 9. _____ weich | i. contrasting minuet |
| 10. _____ allargando | j. solemn, grave |

II. Music History & Culture - Multiple Choice (1 each = 15 pts.) [ART.M.V.HS.1]

11. _____ “Spring” from Vivaldi’s *Four Seasons* is
- a. an early example of program music.
 - b. based on sonnets by a famous poet.
 - c. includes strings, winds, and percussion.
12. _____ A classical symphony generally has movements arranged
- a. fast-minuet-slow-fast.
 - b. fast-slow-minuet-fast.
 - c. fast-slow-slow-fast.
13. _____ Orchestral music of the classical era typically features
- a. clear, symmetrical phrases.
 - b. polyphonic texture.
 - c. the brass section.
-

III. Music Theory (12 pts.) [ART.M.III.HS.1]

14-19. Write the following key signatures and scales, ascending and descending. (2 pts. each):

Freshmen: A, C, Bb, G, F, & D major

Sophomores: E, Bb, Ab, D, Eb, & A major

Juniors: A, Eb, & Ab major; d, e, & b natural minor

Seniors: B & C# major; c#, f#, b, & g melodic minor

Six blank musical staves, each consisting of a five-line staff with a brace on the left side, arranged in two columns of three.

20. Write the counting below the notes/rests for the excerpt below. (2 pt. per mes.= 24 pts.)

Musical excerpt in treble clef, key of G major, 2/4 time. The tempo is marked **Allegro**. The first measure starts with a forte (**f**) dynamic. The piece includes various rhythmic patterns, including eighth and sixteenth notes, and trills. The second measure of the second line starts with a piano (**p**) dynamic. The excerpt ends with a final cadence.

Identify the following excerpts as baroque or classical by circling the appropriate word. Briefly explain your answer. (2 pts. each = 8 pts.) [ART.IV.HS.1]

21. BAROQUE / CLASSICAL	Why?:
22. BAROQUE / CLASSICAL	Why?:
23. BAROQUE / CLASSICAL	Why?:
24. BAROQUE / CLASSICAL	Why?:

25. You will see a video of a high school orchestra (not our own) playing the first movement of Mozart's *Eine Kleine Nachtmusik* in concert. The video will be played three times. You will have time to write between each listening. Complete the evaluation form below indicating positive aspects, areas for improvement, and strategies this group could use in rehearsal and individual practice to make their performance better. (30 pts.) [ART.M.III.HS.5; ART.M.III.HS.6]

	Comments
Tone characteristic sound, warmth, control, support, percussion instrument adjustment and sound	
Intonation correct pitches, matching within ensemble	
Balance Parts covered as well as possible, blend, proportion of melody, bass, harmony, etc. Percussion balanced to ensemble, overall ensemble sound	
Musicianship Dynamics, phrasing, appropriate style & articulation, improvisation (jazz ensembles only)	
Rhythm Correct rhythms, consistent tempo, phasing, precision, appropriate tempo changes executed together	
Technique Hand/bow position, tonguing/slurring, fingering ability, ability to play individual parts	
Stage Presence Posture, self discipline, neat appearance, attention to conductor, deportment on and off stage	

Grading Rubric

30-26	25-21	20-16	15-11	10-0
Evaluation identifies numerous positive aspects and areas for improvement with specific strategies for rehearsal and practice. Comments are specific, accurate, and clear.	Evaluation identifies several positive aspects and areas for improvement with general strategies for rehearsal and practice. A few comments are specific. Most comments are general, but mostly accurate, and clear.	Evaluation includes some positive comments and areas for improvement. Several comments are accurate w/ some general strategies for rehearsal and practice. More detail and clarity needed.	Evaluation includes a few positive comments and areas for improvement. Some comments are accurate w/ some general strategies for rehearsal and practice. Some comments may be inaccurate or incorrectly stated. More detail and clarity needed.	Evaluation is incomplete with only a few helpful comments.

26. Form – You will hear the first movement to “Spring” from Vivaldi’s *Four Seasons* two times. Write the number called in the appropriate place in the listening map. (10 pts.)
 [ART.M.III.HS.2]

“Spring” from *the Four Seasons*
 By Antonio Vivaldi (1678-1741)

R = Ritornello

E = Episode

R1 “Spring w/ all it’s happiness is here.”	R1	R2	R2	E1 “And the birds welcome it w/ happy songs”	R2	E2 “And the brooks, touched by the breezes, flow w/ sweet murmurings” (quiet)
R2 (Dominant)	E3 “Dark clouds fill the sky announced by lightning and thunder.” (Fast “lightening like” notes)	R2 (C# Minor)	E4 “But when everything is quiet, the birds begin to sing again their enchanting song.”	R2	R2	

Part II – Individual Performance (50 pts. – graded w/ separate rubric)
 [ART.M.I.HS.4]

	Scales (10)	Etude (15)	Orchestra Rep. (15) [ART.M.I.HS.1; ART.M.I.HS.3]	Sight Reading (10) [ART.M.I.HS.6]
Grade 9				
Grade 10				
Grade 11				
Grade 12				

	Unsatisfactory	Basic	Proficient	Distinguished
<p><i>3a: Communicating with students</i></p>	<p>The instructional purpose of the lesson is unclear to students and the directions and procedures are confusing. Teacher's explanation of the content contains major errors. The teacher's spoken or written language contains errors of grammar or syntax. Vocabulary is inappropriate, vague, or used incorrectly, leaving students confused.</p>	<p>Teacher's attempt to explain the instructional purpose has only limited success, and/or directions and procedures must be clarified after initial student confusion. Teacher's explanation of the content may contain minor errors; some portions are clear; other portions are difficult to follow. Teacher's explanation consists of a monologue, with no invitation to the students for intellectual engagement. Teacher's spoken language is correct; however, vocabulary is limited, or not fully appropriate to the students' ages or backgrounds.</p>	<p>The instructional purpose of the lesson is clearly communicated to students, including where it is situated within broader learning; directions and procedures are explained clearly. Teacher's explanation of content is well scaffolded, clear and accurate, and connects with students' knowledge and experience. During the explanation of content, the teacher invites student intellectual engagement. Teacher's spoken and written language is clear and correct. Vocabulary is appropriate to the students' ages and interests.</p>	<p>The teacher links the instructional purpose of the lesson to student interests; the directions and procedures are clear and anticipate possible student misunderstanding. Teacher's explanation of content is thorough and clear, developing conceptual understanding through artful scaffolding and connecting with students' interests. Students contribute to extending the content, and in explaining concepts to their classmates. Teacher's spoken and written language is expressive, and the teacher finds opportunities to extend students' vocabularies.</p>
<p>Critical Attributes</p>	<ul style="list-style-type: none"> At no time during the lesson does the teacher convey to the students what they will be learning. Students indicate through their questions that they are confused as to the learning task. The teacher makes a serious content error that will affect students' understanding of the lesson. Students indicate through body language or questions that they don't understand the content being presented. Teacher's communications include errors of vocabulary or usage. Vocabulary is inappropriate to the age or culture of the students. 	<ul style="list-style-type: none"> The teacher refers in passing to what the students will be learning, or it is written on the board with no elaboration or explanation. Teacher must clarify the learning task so students can complete it. The teacher makes no serious content errors, although may make a minor error. The teacher's explanation of the content consists of a monologue or is purely procedural with minimal participation by students. Vocabulary and usage are correct but unimaginative. Vocabulary is too advanced or juvenile for the students. 	<ul style="list-style-type: none"> The teacher states clearly, at some point during the lesson, what the students will be learning. If appropriate, the teacher models the process to be followed in the task. Students engage with the learning task, indicating that they understand what they are to do. The teacher makes no content errors. Teacher's explanation of content is clear, and invites student participation and thinking. Vocabulary and usage are correct and completely suited to the lesson. Vocabulary is appropriate to the students' ages and levels of development. 	<p>In addition to the characteristics of "proficient,"</p> <ul style="list-style-type: none"> The teacher points out possible areas for misunderstanding. Teacher explains content clearly and imaginatively, using metaphors and analogies to bring content to life. All students seem to understand the presentation. The teacher invites students to explain the content to the class, or to classmates. Teacher uses rich language, offering brief vocabulary lessons where appropriate.
<p>Possible Examples</p>	<ul style="list-style-type: none"> A student asks: "What are we supposed to be doing?" but the teacher ignores the question. The teacher states that to add fractions, they must have the same numerator. Students have a quizzical look on their faces; some may withdraw from the lesson. Students become disruptive, or talk among themselves in an effort to 	<ul style="list-style-type: none"> The teacher mis-pronounces "..." The teacher says: "And oh, by the way, today we're going to factor polynomials." A student asks: "What are we supposed to be doing?" and the teacher clarifies the task. Students ask "What do I write here?" in order to complete a task. The teacher says: "Watch me while I show you how to" with students 	<ul style="list-style-type: none"> "By the end of today's lesson, you're all going to be able to factor different types of polynomials." In the course of a presentation of content, the teacher asks of students: "Can anyone think of an example of that?" The teacher uses a board or projection device so students can refer to it without requiring the teacher's attention. 	<ul style="list-style-type: none"> The teacher says: "Here's a spot where some students have difficulty: ...be sure to read it carefully." The teacher asks a student to explain the task to other students. When needed, a student offers clarification about the learning task to classmates. The teacher explains passive solar energy by inviting students to think about the temperature in a closed car on a cold, but sunny, day, or by the water in a hose that has

	Unsatisfactory	Basic	Proficient	Distinguished
<i>3b: Using questioning / prompts and discussion</i>	<p>Teacher's questions are of low cognitive challenge, single correct responses, and asked in rapid succession. Interaction between teacher and students is predominantly recitation style, with the teacher mediating all questions and answers. A few students dominate the discussion.</p>	<p>Teacher's questions lead students through a single path of inquiry, with answers seemingly determined in advance. Alternatively the teacher attempts to frame some questions designed to promote student thinking and understanding, but only a few students are involved.</p> <p>Teacher attempts to engage all students in the discussion and to encourage them to respond to one another, with uneven results.</p>	<p>While the teacher may use some low-level questions, he or she poses questions to students designed to promote student thinking and understanding. Teacher creates a genuine discussion among students, providing adequate time for students to respond, and stepping aside when appropriate. Teacher successfully engages most students in the discussion, employing a range of strategies to ensure that most students are heard.</p>	<p>Teacher uses a variety of questions or prompts to challenge students cognitively, advance high level thinking and discourse, and promote meta-cognition. Students formulate many questions, initiate topics and make unsolicited contributions. Students themselves ensure that all voices are heard in the discussion.</p>
Critical Attributes	<ul style="list-style-type: none"> • Questions are rapid-fire, and convergent, with a single correct answer. • Questions do not invite student thinking. • All discussion is between teacher and students; students are not invited to speak directly to one another. • A few students dominate the discussion. 	<ul style="list-style-type: none"> • Teacher frames some questions designed to promote student thinking, but only a few students are involved. • The teacher invites students to respond directly to one another's ideas, but few students respond. • Teacher calls on many students, but only a small number actually participate in the discussion. 	<ul style="list-style-type: none"> • Teacher uses open-ended questions, inviting students to think and/or have multiple possible answers. • The teacher makes effective use of wait time. • The teacher builds on uses student responses to questions effectively. • Discussions enable students to talk to one another, without ongoing mediation by the teacher. • The teacher calls on most students, even those who don't initially volunteer. • Many students actively engage in the discussion. 	<p>In addition to the characteristics of "proficient,"</p> <ul style="list-style-type: none"> • Students initiate higher-order questions. • Students extend the discussion, enriching it. • Students invite comments from their classmates during a discussion.
Possible Examples	<ul style="list-style-type: none"> • All questions are of the "recitation" type, such as "What is 3 x 4?" • The teacher asks a question for which the answer is on the board; students respond by reading it. • The teacher only calls on students who have their hands up. 	<ul style="list-style-type: none"> • Many questions are of the "recitation" type, such as "How many members of the House of Representatives are there?" • The teacher asks: "Who has an idea about this?" but the same three students offer comments. • The teacher asks: "Michael, can you comment on Mary's idea?" but Michael does not respond, or makes a comment directly to the teacher. 	<ul style="list-style-type: none"> • The teacher asks: "What might have happened if the colonists had not prevailed in the American war for independence?" • The teacher uses plural the form in asking questions, such as: "What are some things you think might contribute to...?" • The teacher asks: "Michael, can you comment on Mary's idea?" and Michael responds directly to Mary. • The teacher asks a question and asks every student to write a brief response, then share with a partner before 	<ul style="list-style-type: none"> • A student asks "How many ways are there to get this answer?" • A student says to a classmate: "I don't think I agree with you on this, because..." • A student asks of other students: "Does anyone have another idea as to how we might figure this out?" • A student asks "What if...?"

	Unsatisfactory	Basic	Proficient	Distinguished
<i>3c: Engaging students in learning</i>	<p>The learning tasks and activities, materials, resources, instructional groups and technology are poorly aligned with the instructional outcomes, or require only rote responses. The pace of the lesson is too slow or rushed. Few students are intellectually engaged or interested.</p>	<p>The learning tasks or prompts are partially aligned with the instructional outcomes but require only minimal thinking by students, allowing most students to be passive or merely compliant. The pacing of the lesson may not provide students the time needed to be intellectually engaged.</p>	<p>The learning tasks and activities are aligned with the instructional outcomes and are designed to challenge student thinking, resulting in active intellectual engagement by most students with important and challenging content, and with teacher scaffolding to support that engagement. The pacing of the lesson is appropriate, providing most students the time needed to be intellectually engaged.</p>	<p>Virtually all students are intellectually engaged in challenging content, through well-designed learning tasks, and suitable scaffolding by the teacher, and fully aligned with the instructional outcomes. In addition, there is evidence of some student initiation of inquiry, and student contributions to the exploration of important content. The pacing of the lesson provides students the time needed to intellectually engage with and reflect upon their learning, and to consolidate their understanding. Students may have some choice in how they complete tasks and may serve as resources for one another.</p>
Critical Attributes	<ul style="list-style-type: none"> • Few students are intellectually engaged in the lesson. • Learning tasks require only recall or have a single correct response or method. • The materials used ask students only to perform rote tasks. • Only one type of instructional group is used (whole group, small groups) when variety would better serve the instructional purpose. • Instructional materials used are unsuitable to the lesson and/or the students. • The lesson drags, or is rushed. 	<ul style="list-style-type: none"> • Some students are intellectually engaged in the lesson. • Learning tasks are a mix of those requiring thinking and recall. • Student engagement with the content is largely passive, learning primarily facts or procedures. • Students have no choice in how they complete tasks. • The teacher uses different instructional groupings; these are partially successful in achieving the lesson objectives. • The materials and resources are partially aligned to the lesson objectives, only some of them demanding student thinking. • The pacing of the lesson is uneven; suitable in parts, but rushed or dragging in others. 	<ul style="list-style-type: none"> • Most students are intellectually engaged in the lesson. • Learning tasks have multiple correct responses or approaches and/or demand higher-order thinking. • Students have some choice in how they complete learning tasks. • There is a mix of different types of groupings, suitable to the lesson objectives. • Materials and resources support the learning goals and require intellectual engagement, as appropriate. • The pacing of the lesson provides students the time needed to be intellectually engaged. 	<p><i>In addition to the characteristics of "proficient,"</i></p> <ul style="list-style-type: none"> • Virtually all students are highly engaged in the lesson. • Students take initiative to modify a learning task to make it more meaningful or relevant to their needs. • Students suggest modifications to the grouping patterns used. • Students have extensive choice in how they complete tasks. • Students suggest modifications or additions to the materials being used. • Students have an opportunity for reflection and closure on the lesson to consolidate their understanding.
Possible Examples	<ul style="list-style-type: none"> • Students are able to fill out the lesson worksheet without understanding what it is asking them to do. • The lesson drags, or feels rushed. • Students complete "busy work" activities. 	<ul style="list-style-type: none"> • Students are asked to fill in a worksheet, following an established procedure. • There is a recognizable beginning, middle, and end to the lesson. • Parts of the lesson have a suitable pace; other parts drag or feel rushed. 	<ul style="list-style-type: none"> • Students are asked to formulate a hypothesis about what might happen if the American voting system allowed for the direct election of presidents. • Students are given a task to do independently, then to discuss with a table group, followed by a report-out from each table. • There is a clear beginning, middle, and end to the lesson. • The lesson is neither rushed nor drags. 	<ul style="list-style-type: none"> • Students are asked to write an essay "in the style of Hemmingway." • A student asks whether they might remain in their small groups to complete another section of the activity, rather than work independently. • Students identify or create their own learning materials. • Students summarize their learning from the lesson.

Workbook for Building and Evaluating Effective Music Education in General Music



2013 Edition



**National Association
for Music Education**

Music Education • Orchestrating Success

To demonstrate that they properly communicate with students, general music teachers must communicate accurate, properly scaffolded, and coherent information about the knowledge and skills that musicians need to develop. To do this, they must:

- Match their explanations of concepts with the music at hand and to the students’ interests.
- Model music skills or techniques that are being explained to the students, at times making clear contrasts between models of correct and incorrect musical readings or passages.

Rubric	Distinguished	Proficient	Basic	Unsatisfactory
<p>The teacher links the primary objectives of the lesson to the students’ interests; the directions and procedures are clear and anticipate possible student misunderstanding. Teacher’s explanation of musical concepts is thorough and clear, developing conceptual understanding through artful scaffolding and connecting with students’ interests. Students contribute to their classmates’ understanding of the skills/concepts. Teacher’s spoken and written language is correct and expressive, and teacher finds opportunities to extend students’ vocabularies.</p>	<p>The primary objectives of the lesson are clearly communicated to students, including how these objectives are related to broader musical goals; directions and procedures are explained clearly. Teacher’s explanation of musical concepts and skills is well scaffolded, clear and accurate; it connects with students’ knowledge and experience. During the learning process, teacher invites student intellectual engagement. Teacher’s spoken and written language is clear and correct. Vocabulary is appropriate to the students’ ages and interests.</p>	<p>Teacher’s attempt to explain the primary objectives of the lesson has only limited success, and the directions and/or the instructional procedures used must be clarified after initial student confusion. Teacher’s explanation of key musical concepts and/or skills contains minor errors, with some portions of the explanation being clear and other portions being difficult to follow. Teacher’s explanation consists of a monologue, with no invitation to the students for intellectual engagement. Teacher’s spoken language is correct; however, vocabulary is limited or not fully appropriate to the students’ ages or backgrounds.</p>	<p>The primary objectives of the lesson are unclear to students, and the directions and/or the instructional procedures used are confusing. Teacher’s explanation of key musical concepts and/or skills contains major errors. Teacher’s spoken or written language contains errors of grammar or syntax. His/her vocabulary is inappropriate, vague, or used incorrectly, leaving students confused.</p>	

To determine a general music teacher's knowledge of how to communicate with students, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<p>The primary objectives of the lesson are clearly and succinctly communicated to the students, with attention to their interests and in the context of their broader developing musicianship. Teacher's presentation of musical skills includes both the ability to model rhythmic and melodic passages correctly and incorrectly. Teacher facilitates the students' construction of their own musical conceptual understanding by connecting the concepts to their previous knowledge and interests. Teacher's verbal instructions are accurate, expressive, and encourage students' efforts to extend their own vocabularies.</p>	<p>The primary objectives of the lesson are clearly and succinctly communicated to the students in the context of their broader developing musicianship. Teacher presents rhythmic or melodic musical passages flawlessly and explains musical skills, concepts, and connections using language appropriate to the students' ages and interests.</p>	<p>After an initial, unsuccessful explanation of the primary objectives to be accomplished in the lesson, the teacher is able to clarify the objectives; the teacher presents rhythmic or melodic musical passages with only a few errors, but does not always do so at a pace that facilitates student learning; teacher speaks correctly, but the language used is not always the most salient for the ages of the students.</p>	<p>Teacher begins a new lesson without any explanation to students as to what is to be accomplished; teacher makes errors in presenting correct rhythmic or melodic performances of musical passages; teacher's explanations use music vocabulary that is inappropriate to the level of the students.</p>
Observations				

To demonstrate that they properly use questioning and discussion techniques, general music teachers must elicit participation in exploration of concepts by every student in the class, avoiding dependence on rote responses in favor of directed discussion that gets at high-level thinking processes and core musical concepts.

Rubric	Distinguished	Proficient	Basic	Unsatisfactory
<p>Teacher challenges students to discussion about the music or concepts being studied, attaining high-level thinking processes and metacognition. The process results in students' identification of questions regarding the music and initiation of discussion to solve questions. Students draw others into the discussion, making sure that the all students take part in the discussion and in the music-making, during which the results of the discussion are brought to life.</p>	<p>While some questioning may be on lower-level issues (e.g., "Was that note in tune?" or "Are we following the dynamics on which we agreed?"), teacher asks broader questions that get at the key concepts being studied. Teacher involves students directly in this process, respecting and implementing their input when appropriate and allowing and encouraging most students to take an active part in the discussion.</p>	<p>Teacher's questions are directed at a single, teacher-determined, musical outcome with regard to the work being studied or at rote responses to simple questions. Where the teacher engages the students through questions that elicit student input on musical interpretation, only a few students are involved. Teacher's attempts to engage students playing all available instruments to consider ideas for interpretation are not successful.</p>	<p>Teacher's questions elicit group correct responses rather than engage students in discussing musical outcomes, and are asked in rapid succession. Questions from students are not welcomed, but rather directed by and from the teacher. The few students who participate in the discussion tend to dominate the session.</p>	

To demonstrate that a general music teacher is properly using questioning and discussion techniques, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Students work in groups to listen to a recording of their Orff ensemble performance, detect errors and strategize corrections, then regroup to incorporate the corrections in improving the overall performance. A student says respectfully to a classmate: "I don't think I agree with you on this, because ..." A student asks of other students: "Does anyone have another idea as to how we might figure this out?" A student asks "What if ...?" 	<ul style="list-style-type: none"> Teacher asks what a composer might have been thinking when he/she wrote the piece. Teacher poses many open-ended content and procedural questions, such as: "What are some things you should be thinking about at this point in the performance?" Teacher asks a question and requires each student to write a brief response, then share with a partner before inviting a few to offer their ideas to the entire class. 	<ul style="list-style-type: none"> Many questions are of the "group recitation" type, such as "How many beats does the quarter note get?" Teacher asks: "Who has an idea about this?" but the same three students continually offer comments, and teacher doesn't engage others. Teacher asks students to comment on an idea for interpreting a phrase, but no one responds. 	<ul style="list-style-type: none"> All questions are of the "group-recitation" type, such as "What are the notes in the G chord?" The teacher asks a question for which the answer is on the board; students respond by reading it. Teacher only calls on students who raise their hands. Teacher does not follow up with individuals on incorrect answers to questions.
Observations				

To demonstrate that they engage students in learning, general music teachers must choose appropriate repertoire and concepts for study and must structure the class so that students are engaged independently (as individuals or in groups) in making musical decisions.

Rubric	Distinguished	Proficient	Basic	Unsatisfactory
<p>The repertoire and sequencing of the class are designed to engage virtually all students in musical contributions that fully align with desired instructional outcomes. The class structure results in some student-initiated questioning about the music and student suggestions about ways to revise or interpret the music being studied; students at times lead the music-making, and have time to be engaged in the artistic and intellectual basis of the music rehearsed.</p>	<p>The repertoire and sequencing of the class are aligned with outcomes appropriate to the students' level of knowledge and skill, and the teacher uses the class to provide scaffolding that engages students actively in making artistic and intellectual decisions regarding the music being studied. Pacing of the lesson provides most students with the time to be engaged in the artistic and intellectual basis of the music rehearsed.</p>	<p>The repertoire and sequencing of the class are partially aligned with outcomes appropriate to the students' level of knowledge and skill, but the class structure only allows most students to comply with the teacher's direction. Pacing of the class does not allow the students to be engaged in the artistic and intellectual basis of the music rehearsed.</p>	<p>The repertoire and sequencing of the class are inappropriate for the learning outcomes sought for the students. Class structure encourages rote repetition of the teacher's idea of the music. The pace of the class is too slow or rushed. Few students are intellectually or artistically engaged in the musical outcome.</p>	

To determine a general music teacher is engaging students in learning, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Students are asked to suggest appropriate revisions to the planned work, considering the goals of the lesson. Students carry out peer evaluations on learned material. Students are assigned to carry out individual leadership roles within the larger group. 	<ul style="list-style-type: none"> Students are given a task to do independently, then to discuss with their group, followed by reporting to the entire class. All students are engaged in the lesson. Teacher's pacing allows for informed differentiation for mixed groups of students. 	<ul style="list-style-type: none"> Students are often asked to repeat the previous day's work. Most students take part in active music-making. Pacing of the lesson is inconsistent, allowing for misunderstanding and boredom. 	<ul style="list-style-type: none"> Students are asked to fill out a worksheet without adequate directions from the teacher. Classroom lessons drag, or feel rushed. Only some students take part in active music-making. Parts of the lesson have little to do with the whole.
Observations				

Workbook for Building and Evaluating Effective Music Education in the School Ensemble



2013 Edition



**National Association
for Music Education**

Music Education • Orchestrating Success

To demonstrate that they properly communicate with students, ensemble music teachers must communicate accurate, properly scaffolded, and coherent information about the knowledge and skills that musicians need to develop. As music teachers in particular, they must:

- Match their explanations of concepts with the music at hand.
- Model musical skills or techniques that are being explained to the students, at times making clear contrasts between models of correct and of incorrect musical readings of passage.

Rubric	Distinguished	Proficient	Basic	Unsatisfactory
<p>Teacher links the primary objectives of the rehearsal to the students' interests; the directions and procedures are clear and anticipate possible student misunderstanding. Teacher's explanation of musical concepts is thorough and clear, developing conceptual understanding through artful scaffolding and connecting with students' interests. Students contribute to their classmates' understanding of the skills/concepts. Teacher's spoken and written language is correct and expressive, and the teacher finds opportunities to extend students' vocabularies.</p>	<p>The primary objectives of the rehearsal are clearly communicated to students, including how these objectives are related to broader musical goals; directions and procedures are explained clearly. Teacher's explanation of musical concepts and skills is well framed, clear, and accurate; it connects with students' knowledge and experience. During the learning process, the teacher invites student intellectual engagement. Teacher's spoken and written language is clear and correct. Vocabulary is appropriate to the students' ages and interests.</p>	<p>Teacher's attempt to explain the primary objectives of the rehearsal has only limited success, and the directions and/or the instructional procedures used must be clarified after initial student confusion. The teacher's explanation of key musical concepts and/or skills contains minor errors, with some portions of the explanation being clear and other portions being difficult to follow. Teacher's explanation consists of a monologue, with no invitation to the students for intellectual engagement. Teacher's spoken language is correct; however, vocabulary is limited or not fully appropriate to the students' ages or backgrounds.</p>	<p>The primary objectives of the rehearsal are unclear to students, and the directions and/or the instructional procedures used are confusing. Teacher's explanation of key musical concepts and/or skills contains major errors. Teacher's spoken or written language contains errors of grammar or syntax. His/her vocabulary is inappropriate, vague, or used incorrectly, leaving students confused.</p>	

To determine whether a music ensemble teacher is properly communicating with students, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	The primary objectives of the rehearsal are clearly and succinctly communicated to the students, with attention to their interests and in the context of their broader developing musicianship. Teacher's modeling of musical skills includes both the ability to model rhythmic and melodic passages correctly and incorrectly. Teacher facilitates the students' construction of their own musical conceptual understanding by connecting the concepts to their previous knowledge and interests. Teacher's verbal instructions are accurate and expressive, and they encourage students' efforts to extend their own vocabularies.	The primary objectives of the rehearsal are clearly and succinctly communicated to the students in the context of their broader developing musicianship. Teacher models rhythmic or melodic musical passages flawlessly and explains musical skills and concepts using language appropriate to the students' ages and interests.	After an initial, unsuccessful explanation of the primary objectives to be accomplished in the rehearsal, the teacher is able to clarify the objectives. Teacher models rhythmic or melodic musical passages with only a few errors, but does not always do so at a pace that facilitates student mastery. Teacher speaks correctly, but the language used is not always the most salient for the students.	The teacher rehearses the music without any explanation to students as to what is to be accomplished. Teacher makes errors in modeling correct rhythmic or melodic performances of musical passages. Teacher's explanations use music vocabulary that is inappropriate to the level of the students.
Observations				

To demonstrate that they properly use questioning and discussion techniques, ensemble music teachers must use questioning and discussion in ways that encourage student's full participation in making the artistic and technical decisions essential to music-making.

	Distinguished	Proficient	Basic	Unsatisfactory
<p>Rubric</p> <p>Teacher challenges students to discussion about the work rehearsed and about the ensemble, attaining high-level thinking processes and metacognition. The process results in students' identification of questions regarding performance and initiation of discussion to solve questions. Students draw others into the discussion, making sure that the groups functions as an ensemble in discourse as well as musically.</p>	<p>While some questioning may be on lower-level issues (e.g., "Was that note in tune?"), teacher asks broader questions that get at phrase-level interpretive issues. Teacher involves students directly in this process, respecting and implementing their input when appropriate and allowing and encouraging most students to take an active part in the discussion.</p>	<p>Teacher's questions are directed at a single, teacher-determined, musical outcome with regard to the work being rehearsed. When teacher engages students through questions that elicit student input on musical interpretation, only a few students (generally first-chair players) are involved. Teacher's attempts to engage students within sections and across sections to consider their parts in the musical whole are not generally successful.</p>		<p>Teacher's questions in the rehearsal elicit single correct responses rather than engage students in discussing musical outcomes, and are asked in rapid succession. Questions are directed by and from the teacher, and student questions are not welcomed. A few students, generally first-chair players, are called on to dominate the discussion.</p>

To determine whether a music ensemble teacher is properly using questioning and discussion techniques, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Students work in ensemble sections to listen to a recording of their playing, detect and correct errors in performance, then regroup to incorporate the corrections in improving the overall performance. A student says to a classmate: "I don't think I agree with you on this because ..." A student asks of other students: "Does anyone have another idea as to how we might figure this out?" A student asks: "What if ...?" 	<ul style="list-style-type: none"> Teacher asks what a composer might have been thinking when he/she wrote the piece. Teacher uses the plural form in asking questions, such as: "What are some things you should be thinking about at this point in the performance?" Teacher asks a question and asks every student to write a brief response and then share it with a partner before inviting a few to offer their ideas to the entire class. 	<ul style="list-style-type: none"> Many questions are of the "group recitation" type, such as "How many beats does the quarter note get?" Teacher asks: "Who has an idea about this?" but the same three students offer comments, and the teacher doesn't engage others. Teacher asks a student to comment on another's idea for interpreting a phrase, but no one responds. 	<ul style="list-style-type: none"> All questions are of the "group recitation" type, such as, "What is in the key of A-flat?" Teacher asks a question for which the answer is on the board; students respond by reading it. Teacher only calls on students who have their hands up.
Observations				

To demonstrate that they engage students in learning, ensemble music teachers must help students along the path to becoming independent music-makers. In particular, teachers must:

- Use rehearsal time wisely, allowing ample space for students to take part in decision-making
- Encourage students to engage in open, peer-to-peer discussions about musical goals and means for attaining those goals.

Rubric	Distinguished	Proficient	Basic	Unsatisfactory
	<p>The repertoire and rehearsal technique are designed to engage virtually all students in musical contributions that fully align with desired instructional outcomes. The rehearsal structure results in some student-initiated questioning about the music and student suggestions about ways to realize the intentions in the score; students are allowed freedom of choice in how they realize their parts and engage with their peers in carrying out that realization. Pacing of the rehearsal provides students with the time to be engaged in the artistic and intellectual basis of the music rehearsed.</p>	<p>The repertoire and rehearsal technique are aligned with students in the ensemble, and teacher uses the rehearsal process to provide scaffolding that engages students actively in making artistic and intellectual decisions regarding the work rehearsed. Pacing of the rehearsal provides most students with the time to be engaged in the artistic and intellectual basis of the music rehearsed.</p>	<p>The repertoire and rehearsal technique are partially aligned with outcomes appropriate to the students in the ensemble, but the rehearsal process allows most students to merely comply with the teacher's direction. Pacing of the rehearsal does not allow students to be engaged in the artistic and intellectual basis of the music rehearsed.</p>	<p>The repertoire and rehearsal technique used are inappropriate for the learning outcomes sought for the students in the ensemble. Rehearsal (especially initial rehearsals) encourages rote repetition of the teacher's idea of the music. The pace of the rehearsal is too slow or rushed. Few students are intellectually or artistically engaged in the musical outcome.</p>

To determine whether a music ensemble teacher is engaging students in learning, consider the following examples:

Possible Music Examples	Distinguished	Proficient	Basic	Unsatisfactory
Observations	<ul style="list-style-type: none"> Students are asked to suggest appropriate warm-ups to use considering the repertoire to be rehearsed. Students carry out peer evaluations on learned material. Students are assigned to carry out individual conducting tasks with the larger group. 	<ul style="list-style-type: none"> Students are given a task to do independently, then discuss with their instrument/ vocal section, followed by a report from each group. All students are engaged in the lesson. Teacher allots ample time for corrections to the performance, yet moves quickly through the rehearsal. 	<ul style="list-style-type: none"> Students are asked to warm up on the same daily scale. Most students take part in the ensemble warm-ups. Parts of the rehearsal have a suitable pace; other parts drag or feel rushed. 	<ul style="list-style-type: none"> Students are asked to fill out a worksheet without adequate directions from the teacher. The rehearsal drags, or feels rushed. Only some students take part in the ensemble warm-up. Warm-ups have nothing to do with the focus of the ensuing rehearsal.