Entry 1:
Planning

Entry 2:
Delivering Instruction

Entry 3:
Demonstrating and Developing Musicianship

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**Entry 1: Planning**

**a. Knowledge of Students (KOS)**

- Data given about students should be clear and brief.
- Possible sources for the information: school and/or district website, student IEP’s, school counselors (student test data), city website.
- Student surveys and pre-tests can provide information regarding student interests, goals, musical literacy, and musical experience.
- Include data only if it is significant to your students’ learning and/or your teaching. If you do not connect it to instruction or learning somehow, leave it out. Use only data that influences your decisions in some way. Below is a list of possibilities:
  - Gender and age: both physical and psychological
  - Community: urban/rural, economic, geographic, environment, cultural/ethnic diversity, museums, predominate religious organizations, gangs
  - Available arts experiences in the area: symphony, ballet, etc., OR lack thereof
  - Musical/academic range of skills/abilities and experiences: private lessons, church choir, honors classes, AP, prerequisites in your class
  - Special needs: percentage of students with IEPs, para support, developmental level, ESL/ELL, gender issues
  - Family: economic factors, parents’ educational background, family structure, access to technology, cultural mindset, ethnicity, religion
  - Student interest level: music, art, sports, drama, etc.

**b. Knowledge of Music (KOM)**

- In your planning, written commentary, and instruction on the video, your musical knowledge in your instructional area (choral, instrumental) must be clearly evident.
- Explain theory, music history, repertoire choices, connections between music and other art disciplines, technique, and skill.

**c. Learning Environment (LE)**

- Include aspects of the physical learning environment in written commentary that influence student learning, instruction, or planning such as the classroom arrangement, location/access to technology, location of student materials (folders, instruments), traffic flow, location of podium (students ease in seeing the conductor), accommodations made for physical challenges.
- Many aspects of the physical space will be illustrated in your classroom layout.
Refer to aspects of the learning atmosphere as they relate to student learning, your planning, instruction. How do you establish respect, welcoming, physical/emotional safety, freedom, student choice, collaboration, focus on activities and outcomes? How does your establishment of this atmosphere contribute to student learning, and to your planning and instruction?

d. Knowledge of Curriculum (CUR)

- In the written commentary, state goals in broad terms, and objectives as specific, measurable/observable behaviors. Your knowledge of curriculum, scope, sequence should be evident as you describe why these goals, objective, and activities are appropriate for those students at that time. Relate your decisions back to your KOS.

- Unit Overview can be outline, chart, or other graphic organization. It could be aligned with National Standards, a part of a unit you are teaching (e.g., preparation of literature for a performance, sight-reading, development of technical aspects of performance).

- Two short video segments could be a first read of a piece, the introduction of a concept or skill, the beginning of a unit followed by the second segment as another rehearsal of the same piece, the completion or assessment phase of a unit. The video segments should focus on student work. IMPORTANT NOTE: you do NOT need to be seen in the video! There is an addendum published to the portfolio instructions that clarifies this.

- Written Commentary refers to your knowledge of students and how it influenced your planning of this unit based on student strengths, weaknesses, and level of interests. Make a clear connection of what the students knew before, what activities you planned and they participated in, and how those activities helped students meet the goals you set forth. Clearly describe how you assessed students to determine their rate of achievement.

- Make clear connections between the planning and sequence of your lessons in the unit to specific students' needs (modifications for special learners, differentiated instruction, variety of learning styles, reaching a wide range of student interest level/attention spans).

- Refer to instructional resources used in planning and implementing the unit (e.g., text books, sight reading units, methodology, Kodaly, Orff, etc.).

- Identify the instructional strategies you used and how you knew they were appropriate for the students at this time (e.g., modeling, cooperative learning, review and practice).

- The KSDE website is a resource for the approved music standards; it also includes lessons and assessments.

e. Assessment of Student Work (ASMT)

- Include a variety of appropriate assessment types. This can be evident on the video, in your unit overview, or described in your written commentary.
♦ Be clear as to why the assessments are appropriate for these students in this unit. What data did you collect and how did you use it?

♦ Describe your method of providing immediate feedback and the effect of this on student learning.

♦ Make a connection between KOS, your planning, student activities, and assessment.

♦ Cite specific evidence that proves students achieved the goals and why they achieved them. Or cite evidence as to why students didn’t meet goals. What specific instructional changes need to be made?

f. Diversity (DIV)

♦ Connect your KOS, KOM, LE, CUR, ASMT to how you planned a unit which included all students and was rich in musically diverse repertoire. This should be evident in your unit overview, videotape (if possible in such short segments), or written commentary.

♦ How did your knowledge of students’ learning styles, previous experiences, skill levels, etc. inform your choices in planning the unit to include diverse repertoire?

♦ It’s not enough to prove you included diverse musical styles; you need to connect it to your knowledge of students and why this music is appropriate for these students at this time.

♦ Describe how your planning and implementation of the lesson provided for fairness, access, and equity. How did you make sure students got what they needed for success? (fairness); How did you make sure students had equal opportunities to learn? (access); and, How did you level the playing field for all students? (equity).

g. Reflection (R)

♦ Identify evidence from the video segment that informs your next steps in the instructional sequence. Do you need to re-teach? Be specific. Do some students need more practice at a certain skill or concept? Do some students need an alternative explanation or approach to a skill or concept? Do students need a slower pace? Was the pace too slow for some?

♦ Be sure to justify your comments by including clear evidence from the video. Make clear connections between your KOS, your planning, the students’ activities, your teaching, and students learning and achievement.

♦ Reflect and identify specific points in the learning sequence or lesson that were either successful or unsuccessful and explain why. Include aspects that you thought would work and did not or vice versa and explain why. Some examples: choice of activity, sequence of instruction, questions, learning environment, instructional strategies, pacing, resources used or not used.

• Cite specific student feedback to support your choices.
• Explain how you could take this lesson to the next level.

• Identify peak moments in the lesson and indicate the connections between KOS, KOM, LE, CUR, ASMT, and DIV that contributed to the success.
Entry 2: Delivering Instruction

a. Knowledge of Students (KOS)
   ♦ Refer to suggestions provided in Entry 1.

b. Knowledge of Music/Musicianship (KOM)
   ♦ Your knowledge of music needs to be evident in your video as you instruct students as well as in your written commentary. This includes theoretical, historical, cultural connections, pedagogical practices, as well as demonstration of your own musical skill.
   ♦ In the video, evidence of your singing, playing, conducting, rehearsal techniques must be clear.
   ♦ Connect your musical skills to its impact on student learning.
   ♦ Indicate your methodical influences and explain why the use of that methodology is affective for you students.

c. Assessment (ASMT)
   ♦ In the rehearsal on the video as well as in the commentary, it needs to be clear that because of your instruction, students were aware of what they were expected to know and do, how they would be assessed, what criteria would be used, and how they can improve.
   ♦ Immediate, specific, constructive, constant feedback needs to be evident.
   ♦ Multiple types of assessments should be included (e.g., observation while teaching/rehearsing, portfolio, student self evaluations, video or audio recordings of student performances, formal/informal, objective/subjective).
   ♦ How do you modify assessment for special needs students? Relate this back to KOS. Do you place them specifically according to skill level? Does another student or para assist?
   ♦ What evidence gleaned from the assessment(s) demonstrates the students’ achievement of the stated goals?
   ♦ What aspects of your instruction and your musical skill impacted student success or lack thereof?
   ♦ Make the connection in your written commentary between your KOS, your musicianship/instruction, and student learning.
   ♦ What are some examples in the assessment results that inform your decisions for future instruction?

d. Error Detection/Correction (ED)
   ♦ Your ability to detect and correct errors needs to be evident in the video. This doesn’t mean that you can’t let ANY error go by, but that you appropriately and
constructively handle this issue in your instruction. Explain why your approach to error correction is successful for your students at this time.

♦ Feedback could be verbal or nonverbal.

♦ Errors that occurred that you chose NOT to address in the video need to be addressed in the written commentary. Explain why you chose not to address them at the time.

♦ Student error detection/correction is also valuable.

♦ Written commentary should cite some specific examples of error detection/correction.

**e. Enthusiasm (ENT)**

♦ Cite specific examples in the video where you encouraged, motivated, or inspired students with your enthusiasm. Explain why it was successful for those students in that lesson at that time.

**f. Sequence of Instruction (SI)**

♦ Refer to evidence in the video of your successful implementation of instruction sequence in the lesson. What were the goals? How did the students know what they were? How did your teaching help them reach the goals? How were they assessed? Why was that method appropriate? Did they reach the goals? Why/why not?

♦ Explain why your musical knowledge, musicianship, and skill enhanced your instruction of this sequence. Explain the sequence and what you did. Don’t describe it, explain WHY. List the instructional strategies used.

**g. Meeting Individual Needs (MIN)**

♦ How did you meet the needs of special learners and still continue to challenge all students?

♦ How does your musical knowledge and skill enable you to accomplish this?

♦ Connect your KOS to your instruction and student learning.

**h. Learning Environment (LE)**

♦ Refer to suggestions provided in Entry 1.

♦ What aspects of the physical space (seen in the classroom layout) enhance your ability to provide a challenging, engaging environment?

♦ How does this environment enable you to provide a challenging curriculum?

♦ Why does this environment work for these students in this phase of learning?

♦ Were students free to ask questions? make mistakes? take risks? What did you do to facilitate this?
i. Reflection (R)

♦ How will you use the evidence of student work in this entry to determine what you will do next? Are students missing something that you need to re-teach? Do they need more practice at a certain skill? Do they need to develop an aspect of technique? Give specific evidence that directs your decision.

♦ Cite specific successes in the lesson and justify the reasons for success.

♦ Cite specific areas for improvement and justify other approaches you will try or could have tried (other approaches, other methodology? different conducting techniques? different pacing? different seating arrangements between voice parts or instruments?). How would these other options impact student learning?

♦ Cite student feedback that will inform your decisions.

♦ What in this lesson can be transferred to future lessons? Be specific.

♦ How could you make this lesson even better?
Entry 3: Demonstrating and Developing Musicianship

a. Knowledge of Students (KOS)
   - Refer to suggestions provided in Entry 1.

b. Knowledge of Music/Musicianship (KOM)
   - The video segment needs to be you teaching your students a specific musical concept. There must be evidence the student learning occurred because of your demonstration and other use/application of your musical knowledge and skills.
   - The video must contain evidence of you singing, playing, conducting, directing, showing a high level of musical skill.
   - In the written commentary, cite evidence of your musicianship and describe how it impacts student learning. Why is it affective for these students at this time, in this lesson?

c. Assessment (ASMT)
   - How did students know the goals? How did they know they were progressing in the rehearsal?
   - Cite examples of your immediate and constructive feedback (verbal or nonverbal).
   - Explain how the rehearsal process consists of continuous observation, evaluation, and decision-making on the part of the conductor. How does it relate to this lesson with this literature? with these students?
   - How do you know what your students learned? Can’t be just observation.
   - Why were these methods of assessment and feedback appropriate for this lesson and these students?

d. Learning Environment (LE)
   - Refer to suggestions provided in Entry 1.
   - How does the learning environment and atmosphere enhance or challenge your ability to use your musical knowledge and skill to facilitate student learning?

e. Diversity (DIV)
   - Refer to suggestions provided in Entry 1.
   - How did your KOS inform your choice of music literature in this entry?
   - How do you address different learning styles in your demonstration of musical knowledge and skill? Does it influence your modeling or conducting?
♦ What student perspectives did you consider in rehearsal and why? How did you address them?

♦ Did your instruction relate to students of all abilities? How?

f. Instructional Strategies (IS)

♦ The video must show you employ a variety of strategies appropriate for the musical style and situation.

♦ You need to show you can adjust strategies according to the needs of the students and the course of the rehearsal.

♦ Relate your choice of strategies to your KOS. Why were these strategies successful for these students?

♦ Is there a point in the video you shifted strategies to better accommodate student learning in the middle of the rehearsal? Cite specific moments.

g. Reflection (R)

♦ Identify aspects of the video/rehearsal that will inform your decision about what you will do next? What aspects of your demonstration of musical knowledge/skill would you have applied differently or at different times? Were you as flexible as needed? as consistent as needed?

♦ Are there things you need to re-teach? Do students need more practice at certain skills? How could your demonstration of musical skill be modified for students to be more successful?

♦ Cite specific moments in the video that were successful or unsuccessful and explain how your KOS, KOM, ASMT, LE, DIV, and IS facilitated that success or how you would modify the instruction to make it more successful.

♦ What will you use again in the future?

♦ What is the next step for these students? What evidence informs your decision?