Volume Five

Early Adolescence through Young Adulthood/Art
Early Adolescence through Young Adulthood/Music
Early and Middle Childhood/Music
Working Wisdom VOLUMES

Volume 1 ♦
Early Childhood / Generalist
Middle Childhood / Generalist

Volume 2 ♦
Adolescence and Young Adulthood / English Language Arts
Early Adolescence / English Language Arts
Early Childhood through Young Adulthood / Library Media
Early and Middle Childhood / Literacy: Reading-Language Arts

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Volume 6 ♦
Early Childhood through Young Adulthood / Exceptional Needs Specialist
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Introduction

The National Board for Professional Teaching Standards (NBPTS) was founded in 1987 in order to achieve the following mission:

To advance the quality of teaching and learning by

♦ maintaining high and rigorous standards for what accomplished teachers should know and be able to do,

♦ providing a national voluntary system certifying teachers who meet these standards, and

♦ advocating related education reforms to integrate National Board Certification in American education and to capitalize on the expertise of National Board Certified Teachers.

National Board Certification has proven itself to be a valid and reliable method of identifying the nation’s accomplished teachers, with the added benefit of providing candidates with a professional development experience many rate as the best they have ever experienced. They also note, however, that it took a great deal of time—usually the first six weeks to three months of their candidacy, working with their standards, collecting evidence, and drafting portfolio entries—before everything clicked and they suddenly “got it.” Here are some examples of what they “got.”

♦ An understanding of what the National Board is assessing and measuring vs. what “I” want them to assess and measure.

♦ The National Board’s concept of “quality teaching” (as defined by NBPTS standards) vs. a collection of definitions for quality, some directly contradicting others, based for the most part on idiosyncratic experience.

♦ The ability to understand what really matters when demonstrating accomplished teaching vs. good stories that make me feel good about myself but don’t represent productive work.

♦ The difference between convincing evidence vs. relevant but unconvincing evidence.

♦ An engagement in critical self-analysis based on high and rigorous standards that lead to better teaching—regardless of how “good” I was before I began.

♦ An understanding that, for the National Board, the only thing that ultimately matters is improved student learning.

♦ An understanding that National Board certification is a designation they are working hard to earn, vs. an award or recognition they hope to win.

Our first goal in developing this guide was to help National Board candidates “get it” sooner rather than later: if a candidate would normally have “gotten it” in six weeks, we want the candidate to “get it” in three; if it would have taken three months, we hope to reduce the time to a month-and-a-half. It will still require a great deal of effort on a candidate’s part to “get it,” but it is our hope, by drawing on the wisdom and experience of National Board Certified Teachers, we will mark a path candidates can follow in an attempt to steer this professional growth experience in its intended direction a little sooner than might otherwise be possible.
Our second goal is to encourage school districts throughout Kansas to use this resource as a companion to the Note-Taking Guides developed by NBPTS and published on their web site in order to enhance their own staff development activities. All teachers, whether they are working toward National Board Certification or not, can improve the quality of their work if they have a better understanding of the factors related to accomplished teaching. For example, it is not enough to simply assert that knowledge of students matters. An accomplished teacher knows and understands

- why knowledge of students matters;
- the kind of knowledge about students that is most relevant to a specific teaching assignment;
- how to efficiently and effectively collect that knowledge; and,
- how to use that knowledge to build and/or strengthen instructional skills and abilities that will in turn contribute to improved student learning.

This same level of understanding is also crucial in goal setting and forming meaningful connections between goals, planning, structuring of instructional sequence, formative and summative assessments, analysis, reflection—and the list goes on and on.

It is important to remember that the suggestions included in this resource will not replace the insight and effort a National Board candidate must apply to the individual work as the candidate goes through the candidacy process nor guarantee success. The information in this resource is based on the writers’ various personal experiences with the NBPTS certification process. There is much more a candidate will have to address and provide in the way of information, supporting documents, instructional artifacts, etc. for each entry. The guidance authors provide here is, from their experience, what will help candidates overcome their greatest challenges in regard to developing and submitting strong entries—entries focused on the tasks of accomplished teaching and learning, and show evidence of meeting the NBPTS standards.

**How to Use this Guide**

*Working Wisdom: A Guide to Accomplished Teaching* is a larger resource divided into volumes of similar certificate areas. The purposes of sectionalizing are two-fold: (1) it will appear less daunting and increase the probability of its usage by candidates; and, (2) it will be easier to update when certificate changes are made by National Board for Professional Teaching Standards.

To make this resource user-friendly and appreciative of a candidate’s time, the suggestions listed within each certificate have been condensed. Instead of repeating the same suggestions for repeated sections of the Note-Taking Guide in Entry 2 or Entry 3 of the same certificate, the first bullet may read, “Refer to suggestions provided in Entry 1.” If there are additional suggestions (those not listed in the previous entry) then those will follow that first statement. Visually, this may appear as if Entry 2 and Entry 3 are less important. This could not be further from the truth. Each entry (1, 2, and 3) has an equal weight in the overall scoring of the total assessment process.

While we have made these suggestions certificate-area-specific, if you look through certificates other than your own area of certification you will find some significant similarities to go along with the inevitable differences associated with teaching at different developmental levels and/
or content areas. Some aspects of good teaching cross over developmental and disciplinary boundaries. Others do not.

**Support for National Board Candidates**

We have titled this resource *Working Wisdom: A Guide to Accomplished Teaching* for two specific reasons. First, and most importantly, the suggestions included in it have worked for the National Board Certified Teachers who made them.

Second, these suggestions reflect the wisdom of the NBCTs who made them. By wisdom, we mean something very specific: a clear and convincing understanding of both the ends (National Board Certification) and the means (how to achieve that Certification) of the candidacy process. In other words, following the advice presented here has the potential to increase candidates' respective understandings of what they should be most concerned with, why they should be concerned with it, and how they should act on that understanding. This vision of the "big picture" is essential to help candidates use their time efficiently and effectively.

**Assumptions**

We make three assumptions about National Board Candidates who choose to use this document for assistance in their pursuit of National Board Certification:

* You have read and studied the standards for your certificate area.
* You have read and studied the instructions for each portfolio entry for your certificate area.
* You have read and studied the rubrics and Note-Taking Guide provided in the Scoring Guide for your certificate area.

Note: The Portfolio Instructions and the Scoring Guide can be found by going to the downloads section of the NBPTS Website (www.nbpts.org), finding your certificate area, and following the appropriate link to the desired destination.

**Getting Started**

Once you have completed the three tasks listed above, the “working wisdom” of a National Board Certified Teacher can be of help to you. There are many ways to use these suggestions, but here are what we believe will be the most helpful.

If you haven’t already printed out the “Composing My Written Commentary” section from your portfolio entry instructions, do so now. Then sit down with (1) that document, (2) a copy of the standards for your certificate area, and (3) the corresponding section (by both certificate area and portfolio entry number) of this booklet.

You will notice a series of italicized questions in your portfolio instructions. The Note-Taking Guide was designed to help you collect the clear, consistent, and convincing evidence you will include in your response to each of these questions, while the suggestions in this booklet will both help clarify what is meant by “clear, consistent, and convincing” and make very specific suggestions regarding how to collect that evidence.

Begin by identifying the suggestions from *Working Wisdom* that both relate to a specific prompt in your portfolio instructions and appear to offer you the most fruitful use of your time.
It is important to remember not all suggestions will be equally helpful to all candidates. Each contributor has offered suggestions for gathering evidence to support a candidate’s decision of how to possibly respond effectively to these prompts. The candidate should use whatever combination of those suggestions that will best help answer the prompts in a manner that is clear, consistent, and convincing for the reality of the candidate’s own classroom and journey through the National Board process.

The candidate must remember there is limited space in which to respond to each prompt; therefore, all information cannot be included because all information is not equally compelling for the reality of the candidate’s own classroom. The suggestions provided in this resource serve as a possible guide for responding to the written commentary prompts for each portfolio entry.

In any certificate area, a candidate must use professional judgment to select the best evidence possible to include in a portfolio entry rather than just the relevant evidence. Merely relevant evidence just fills space and compels an assessor to ask “So what?” Best evidence, however, is convincing and compels an assessor to smile and nod in agreement. It is the same experience you have as a teacher when a student “gets it,” and you are amazed that someone so young has such significant understanding.

Always aim for amazement.

**What? So What? and Now What?**

The prompts for the written commentary in each portfolio should lead the candidate to three types of thinking: description, analysis, and reflection. All three are essential to providing a clear, consistent, and convincing written response. To aid in this thinking, the candidate could review the written commentary to determine if the following three questions have been addressed:

- **What?** (description)
- **So what?** (analysis)
- **Now what?** (reflection)

**Other Staff Development Activities**

It is impossible to predict how a grade level, team, department, school, and/or school district might want to use this resource to enhance staff development activities. The best uses of it will undoubtedly be found in the nexus between a particular set of student needs and the creativity of someone trying to meet those needs—not in an introduction written in an office far from the real lives of students and teachers. Still, there are some suggestions that can be made to help teachers and school leaders find that nexus for themselves and use it to their advantage.

**Standards Matter**

By bringing standards from the National Board into grade level, team, department, school, and/or school district staff development activities, we can begin to raise teachers and school leaders’ expectations of quality. One of the most important things a teacher must “get” before able to demonstrate accomplished teaching is a clear sense of what National Board “quality” is. The same principle applies to groups of teachers as well. Reading and discussing the standards can help teachers clarify expectations for themselves and their students, increase rigor without just piling the work on higher and deeper, and strengthen relationships between schools and their external stakeholders—particularly with parents and community partners—in
ways that lead to significantly improved student learning. Dumping all of the standards for a specific certificate area on a group of teachers and school leaders, however, is much like telling employees that the beatings will continue until morale improves. Each set of standards is much too comprehensive to be approached in this manner.

**Start Small**

We recommend, to the greatest extent possible, staff development with the standards be done in small groups of teachers and school leaders with related professional needs and interests, and the standards used meet the specific needs of the participants involved. This will rarely, if ever, lead to a one-size-fits-all staff development program.

For example, the Adolescent Young Adult/English Language Arts certificate area consists of 16 standards. *Standard II: Knowledge of English Language Arts*, is made up of at least 26 elements, ranging from “Teachers understand the nature of motivation—including both intrinsic and extrinsic rewards—and that understanding allows them to engage students through deliberately and strategically crafted language experiences” to “Literature is understood as an expression of human creativity that evolves over time and can describe intellectual currents, social forces, and innovations.”

Members of a high school language arts department that consists of relatively inexperienced teachers could spend a year’s worth of work developing their skills in either of these two elements from *Standard II* and still have much work to do. Effective school leaders will recognize such an inexperienced group might need mentors to help them fully understand how to motivate all students, rather than those most like themselves, or that focusing on “literature as an expression of human creativity” is by no means an excuse to ignore conventions. Making wisdom work is not easy and requires experienced guidance, not trial by fire.

For a department consisting primarily of successful teachers with significant experience, however, such intense focus on either or even both of these elements could well be a waste of valuable time and erode staff morale. This group might be better served by linking the two elements from *Standard II* above with an element from *Standard IV: Fairness, Equity, and Diversity*, “Teachers appreciate and build on the diversity and commonalities they find within their classroom” and an element from *Standard V: Learning Environment*, “Teachers help students value what they have learned by providing the opportunity for them to apply their learning beyond the classroom.” Or their experience might lead them in an entirely different direction.

Most high school language arts departments, however, represent a mix of experience that makes these two extremes seem rather simplistic—and the same can be said of most groups of teachers in most schools. What really matters is that the teachers involved identify their needs and focus on those standards that will help them best meet those needs. This is where effective school leaders are critical, whether in the role of superintendent, curriculum coordinator, director of staff development, principal, grade level or team leader, department chair, mentor, or good friend. Since most teachers are not pursing National Board Certification, it is unrealistic to expect them to study the standards for their respective areas of certification to the same extent as would a candidate. Helping the teacher identify the connections among the needs of individual teachers, the needs of students, and the standards sets the stage for significant staff development that matters on a practical level for teachers. It is also critical that school leaders recognize when their “help” ceases to be helpful, and the best thing they can do is get out of the way of good work being accomplished.
Once these connections have been identified, this resource can provide helpful suggestions for specific staff development experiences that could range from self-contained, single-day sessions to on-going experiences that last an entire school year or even longer.

All teachers need to know and understand certain things:

♦ they need to use significant knowledge and understanding of their students to enhance the quality of their instruction;
♦ they need to have mastered the content for which they are responsible; they need to establish rigorous and worthwhile goals for their students;
♦ they need to engage in effective instructional design and create a learning environment that fosters student engagement;
♦ they need to simultaneously use assessments to both document and enhance student learning;
♦ they need to make concern for diversity a natural way to engage students rather than an imposition foisted on them by some external force;
♦ they need to view the establishment of meaningful partnerships with their students’ families and other concerned, external stakeholders within their school communities as fundamental job requirements; and,
♦ they need to engage in recursive, systematic reflection and critical analysis of their work.

*Working Wisdom: A Guide to Accomplished Teaching* is designed to provide educators with specific suggestions that will help them know and understand “these things.” We hope you find it useful.

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Director (1995-2006),
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Entry 1:
A Portrait of Teaching Over Time

Entry 2:
Learning About Making Art

Entry 3:
Learning to Study, Interpret, and Evaluate Art

Contributor:
Sheryl Smith
Entry 1: A Protrait of Teaching Over Time

a. Knowledge of Students (KOS)

♦ Information for this area is a collection of data.
♦ Poll and survey students on non-confidential issues: pre- and post-surveys, interest surveys, learning styles, personalities, color theories, etc.
♦ Identify social/emotional needs as demonstrated through the expressive nature of art production (e.g., how and why art is made).
♦ Consider creative thinking assessment, individual skills assessment, and artistic developmental level.
♦ Use the following sources: QPA Building Profile, counselors, building secretary, district office, district publicity information (pamphlets, web sites), other educational professionals, IEPs, parents.
♦ Perform an internet search on the city you teach for community data.
♦ Each section below will affect what and how you teach your specific students. Select only the areas below that are specific to your setting and necessary to demonstrate student impact for the lesson explained in the selected portfolio. Some of this information could be included in the contextual information:

• Gender and age
  ▫ Female/male
  ▫ Physical/psychological age (e.g., 8-year-old thinks s/he is 16)
• Community (urban/rural/suburban/exurban)
  ▫ Employment opportunities (e.g., school district largest employer, factories, self-employed farmers)
  ▫ Geographical (e.g., environmental influences: ocean, mountain, prairie)
  ▫ Cultural life experiences (e.g., gang-related environment, extended families for generations, level of diversity, access to museums and other institutions)
• Academic
  ▫ Strengths and weaknesses
  ▫ Honors, advanced placement, prerequisites
  ▫ Reading level/math level/writing level (e.g., comfort within each, proficiency within each)
• Student interests (art/art genre/interest/sports/games/stories/etc.)
• Special needs
  ▫ Medications
• 504 - IEP
• Para support
• Emotional level
• Physical development level
• ESL/ELL
• Student life experiences (e.g., foreign/foster/migrant/mobility/military)
• Gender issues

• Family
  • Economics of household
  • Free and reduced lunch
  • Level of education of parents
  • Structure (e.g., two parents/single parent/grandparents/foster/migrant/siblings/lifestyles)
  • Cultural mindset (e.g., Ruby Payne - *Understanding Poverty* [poverty/middle class/wealthy])
  • Level of technology (e.g., understanding, use and access to computers, internet, e-mail)

• Ethnicity (languages spoken/written in the home)
• Cultural issues (religion, holidays/observances)

**b. Goals/Connections/Rationale (G/C/R)**

♦ Determine a pretest/diagnostic tool/classroom observation checklist.

♦ Explain how you determined student strengths and weaknesses.

♦ Develop specific goals for each lesson (in the unit); know specific connection to student needs and the overarching art education goal.

♦ The web site eaya-art@yahoogroups.com is a valuable resource for overarching art education goals and other content specific information.

♦ Explain why the lesson activity was a need for that student/group of students (rationale).

♦ Identify individual student goals to meet specific needs of student.

♦ Examples of what and how lessons/activities were planned based upon student strengths, weaknesses, and interests.

♦ Tell what students did.

♦ Explain how the lesson met the goals (overall and individual).

♦ Explain why lessons were sequenced in a specific way; connect this to student needs and instructional goals.
c. Instructional Sequence (ISEQ)
   ♦ Connect to overarching art education goal.
   ♦ Demonstrate that the ISEQ is logical, appropriate, and effective for learners.
   ♦ Determine appropriate initial diagnostic tool.
   ♦ Explain what the students did.

d. Analysis of Instruction (ANA/INS)
   ♦ Key your analysis to essential concepts (the overarching art education goal).
   ♦ Remember the “so what?” factor.
   ♦ Did the student(s) achieve the goal(s)?
     • If yes, cite specific evidence that proves the achievement of goal(s).
     • If no, cite evidence that leads us to decide what needs to be worked on.
   ♦ Cite any modifications made during the sequence.
   ♦ Cite evidence using content and details from student responses for making the modifications (rationale for change).
   ♦ Tie to other aspects (KOS, environment, overarching art education, individual goals/connections).

e. Assessment of Student Work (ASW)
   ♦ The word “evidence” refers to materials sent with portfolio to verify commentary. The word “tools” refers to materials, approaches, strategies used to demonstrate performance.
   ♦ Make relevant choices.
   ♦ Show evidence that assessment measured what you needed it to measure.
   ♦ Identify which part or parts of the assessment measured which goal or goals.
   ♦ Provide valid types of evidence: authentic, based on individualized/differentiated student abilities, and constructed response (narrative, persuasive, interpretive, analysis, comparison/contrast).
   ♦ Students have different goals (based on IEP).
   ♦ Evidence of student growth should be tied to overarching art education and individual goal(s).
   ♦ Explain modifications and/or accommodations.
   ♦ Explain how student growth (or the lack of it) modified future instruction.
   ♦ Reflect on the effectiveness of instruction.
   ♦ Identify if you need to change the instructional method, the materials, the
environment, or the instructor.

♦ Explain how student(s) demonstrated higher-level thinking skills (problem-solving, critical thinking skills, etc.).

f. Content Knowledge (CK)

♦ Demonstrate discipline-based art education (art history, aesthetics, art criticism and art production).

♦ Show your use of instructional strategies (multiple intelligences, cooperative groups, constructivism, authentic tasks, assessments, etc.).

♦ Understand elements and principles of art (conceptual art vs. formalism).

g. Reflection (R)

♦ Identify and provide evidence from a student’s work/growth that dictates the next step(s) in this instructional sequence.

♦ Re-teach specific information as needed (extension activity based on student interests/needs).

♦ Fill in gaps. Provide clarification of concepts.

♦ Modify pacing (accelerate or slow down instruction).

♦ Identify possible alternative approaches that could impact student learning of this particular group of students.

♦ Strategies/alternative approaches could include:
  • comparing/contrasting
  • peer critique
  • graphic organizers
  • collaborative/cooperative learning
  • differentiated instruction
  • hands-on
  • incorporation of technology

♦ JUSTIFY THE REASONS FOR THE USE OF THE IDENTIFIED STRATEGIES.

♦ Reflecting on your teaching practice, identify the areas in lesson/unit that did/did not impact students learning throughout the instructional sequence.

♦ Point to specific parts that were successful/significant AND explain why.

♦ Point out specific parts that were not as successful as hoped or anticipated AND explain why. Factors could include:
  • instructional strategies
• questions
• sequence of activities/assignments/instruction
• resources used or not used

♦ Identify adaptations/modifications made along the way or possible adaptations/modifications that could be made and state why they are/would be appropriate.

♦ Cite specific student feedback used to influence instruction.

♦ Explain how you could move this lesson from good to great.

♦ Identify what you learned (good and/or bad) from this lesson that can be transferred to future lessons.

♦ Identify peak moments in this instructional sequence that raised your own personal definition of quality instruction.
Entry 2: Learning About Making Art

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

b. Goals/Connections (G/C)
   ♦ Refer to suggestions provided in Entry 1.

c. Instruction (INS)
   ♦ Design to engage students in learning about making art. Your lesson should reflect a concern with as many of these issues as possible.
     • Current events
     • Trends
     • Literature
     • Movies
     • Multiple intelligences
     • Brain research
     • Cooperative learning
     • Personal interests
     • Individual choice
     • Variety of levels
     • Hands-on
     • Authentic instruction and assessment
     • Application to real-life
     • Scope and sequence
     • Availability of materials
   ♦ Engagement/articipation is evident by verbal and non-verbal contributions (attentiveness).
   ♦ Design the organization, structure, and pacing of lesson to ensure student success.
   ♦ Use a wide variety of instructional strategies (e.g., multiple intelligences, cooperative learning, constructivism, active learning, authentic tasks, questioning techniques, and assessments).

d. Content Knowledge (CK)
   ♦ Refer to suggestions provided in Entry 1.
e. Learning Environment (LE)

♦ Make classroom environment warm and inviting.
♦ Demonstrate respect for students, teacher, materials, and environment.
♦ Greet students by name as they enter room.
♦ Know what your students are doing outside of the art room.
♦ How do you handle potential hazardous areas/materials?
♦ Design the layout of the room for effective traffic flow.
♦ Explain the essential materials/equipment to facilitate learning.

f. Equity (E)

♦ Demonstrate fairness, access, and equity.
  • Look at these three terms as a combined area of focus.
    ▫ Fairness - Students get what they need for success…not necessarily the same support or assistance.
    ▫ Access - Students have equal opportunities in learning experiences.
    ▫ Equity - Level the playing field.

g. Instructional Resources (IR)

♦ Important to remember whatever you are using should be current and relevant to your students.
♦ Resources should not be “add ons” or extraneous.
  • Texts, trade/library books, videos, Internet, web sites, other teachers (all disciplines) CD ROMs, curriculum resources and ancillary items, library and research instruction, student journals with particular prompts to gain KOS and estimate student needs, outside speakers, other institutions in town, university/museum, paraprofessionals, student teachers, parents with particular gifts or vocations, class web pages, T.V. programs, newspapers, periodicals, e-mail, Arts/Partners or other community programs and assets (songwriters, actors, artists of all types).
♦ Include outside experts/artists.
♦ Explain any student-initiated projects: job fairs, demonstrations by students, student hallway displays.
♦ Connect with career activities/guest speakers.
♦ Relate anything you choose to the over arching art education goals or specific unit and lesson goals.
♦ Assessment resources: demonstrations, written assessments, formative and summative resources, rubrics (both teacher and student-designed), peer critiques, projects.
h. Interactions (INTER)

- Make use of observation log of classroom interactions (from video or completed by another person observing in the classroom)
  - Teacher-student
  - Student-student
  - Student-teacher
- Questioning technique used to assist student in solving problems are not always teacher-directed.
- Student feels comfortable in asking questions, stating opinions.
- Demonstrate value of student effort and work.
  - Positive comments
  - Authentic praise
  - Acknowledge areas of student improvement

i. Assessment (ASMT)

- Refer to suggestions provided in Entry 1.

j. Reflection (R)

- Refer to suggestions provided in Entry 1.
Entry 3: Learning to Study, Interpret, and Evaluate Art

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

b. Goals/Connections (G/C)
   ♦ Refer to suggestions provided in Entry 1.

c. Instruction (INS)
   ♦ Design to engage students in meaningful discussion(s) concerning the description, analysis, and evaluation of art.
   ♦ Explain authentic application of art criticism techniques (e.g., use of student work, visit to museum, selection of work for portfolio or exhibit).
   ♦ Students have repertoire of questions to analyze and discuss art.
   ♦ Students have knowledge of the process used to study, interpret, and evaluate art (e.g., description, analysis, interpretation and judgment).
   ♦ Organization, structure, and pacing of lesson involves:
     • Instructional strategies (e.g., engagement of multiple intelligences, cooperative learning, constructivism, active learning, authentic tasks)
     • Questioning(dialogue techniques
     • Sequence of activities/instruction/classroom dialogue/discussion
     • Resources used or not used (technology required!)

d. Content Knowledge (CK)
   ♦ Refer to suggestions provided in Entry 1.
   ♦ Know aesthetic theories, for example:
     • Formalism
     • Representation
     • Expressionism

e. Learning Environment (LE)
   ♦ Refer to suggestions provided in Entry 2.

f. Instructional Resources And Technologies (IRT)
   ♦ Refer to suggestions provided in Entry 1.
   ♦ Relate anything you choose to the art criticism process.
   ♦ Use technology.
     • Learning
• Invisible technology—overhead
• Technological shortfalls, discuss in contextual information
• Class equipment, video analysis, digital photography
• Decisions on resources
• Rationale
• Relevance
• Affordability
• Availability
• Student interest
• Test in advance/reliability
• Alternate plan

♦ Consider
• Learning objectives
• KOS
• Art education goals

g. Assessment (ASMT)

♦ Refer to suggestions provided in Entry 1.

h. Reflection (R)

♦ Refer to suggestions provided in Entry 1.
Entry 1:
Planning

Entry 2:
Delivering Instruction

Entry 3:
Demonstrating and Developing Musicianship

Contributor:
Jerrliee Shuman
Entry 1: Planning

a. Knowledge Of Students (KOS)

♦ Information for this area is a collection of data; be brief and concise.

♦ Possible sources: QPA Building Profile, building secretary, district office, district publicity information (pamphlets, web sites), other educational professionals, IEPs, parents.

♦ Musical aptitude can be measured by a diagnostic tool such as the Primary or Intermediate Measures of Musical Aptitude from GIA publications.

♦ Perform an internet search on the city you teach in for community data.

♦ Select only the areas below that are specific to your setting and necessary to demonstrate student impact for the lesson explained in the selected portfolio. Some of this information could be included in the contextual information.

• Gender and age
  ▫ Female/male
  ▫ Physical/psychological age (e.g., 8-year-old thinks s/he is 16)

• Community
  ▫ Urban/rural/suburban/exurban
  ▫ Economic influences and employment opportunities

• Geographical and environmental influences

• Cultural life experiences (e.g., gang-related environment, extended families for generations, level of diversity, access to museums and other institutions)

• Arts experiences available in the area

• Musical/academic ranges
  ▫ Strengths and weaknesses
  ▫ Honors, advanced placement, prerequisites
  ▫ Private music instruction outside of school-years of study

• Special needs
  ▫ Number of students in the class on IEPs
  ▫ Para support available or not in the music room
  ▫ Emotional and/or physical development level
  ▫ ESL/ELL
  ▫ Gender issues
• Family
  ▫ Economics of household
  ▫ Level of education of parents
  ▫ Structure (e.g., two parents/single parent/grandparents/foster/migrant/siblings)
  ▫ Cultural mindset (e.g., Ruby Payne—Understanding Poverty)
  ▫ Level of technology (e.g., understanding, use and access to computers, internet, e-mails)

• Ethnicity—languages spoken/written in the home
• Cultural issues—religion, holiday observances
• Student interests—arts, sports, games, stories

b. Knowledge of Music (KOM)
  ♦ Your specialized knowledge of content area (general, choral, instrumental) should be evident in planning for this entry.
  ♦ Theory, history, and styles of music can be addressed when discussing repertoire choices, and rationale.

c. Learning Environment (LE)
  ♦ Consider the following for physical space:
    • Room arrangement/appearance/atmosphere
    • Bulletin boards/educational displays
    • Design/layout of the room (traffic flow)
    • Room organized for content area
    • Accommodations
    • Essential materials/equipment to facilitate learning
  ♦ Create an atmosphere of learning.
    • Respectful and welcoming
    • Greeting, knowing names of students
    • Interaction between students (freedom to work together)
    • Know target of learning (purpose)
    • Essential outcomes (assessment)
    • Non-threatening
    • Freedom (comfortable) to ask questions
    • Students feel emotionally safe
    • Cooperative/collaborative atmosphere
    • Strategies for grouping students (How/why did you group the students?)
• Model respect for diversity
• Appropriate time and support provided

d. Knowledge of Curriculum (CUR)

♦ State goals in broad terms and objectives as specific behaviors (e.g., “Given…, the student will …”).

♦ Unit Overview
• Could be aligned with national standards.
• Can be in outline form.
• Can be part of normal rehearsal routine (e.g., performance unit, sight reading, pedagogy, rhythm studies).
• Goals, objectives, outcomes, benchmarks or indicators should be very specific, assessable, and geared to your students needs.
• In your commentary, explain why these goals are relevant to your students.

♦ The two short video segments may be the pre-test or diagnostic tool and the post or summative test. Note, you (the teacher) do NOT need to be seen in the video. An addendum published after the portfolio release clarifies this. The video segments should focus on student work.

♦ Give examples of what and how lessons/activities were planned based upon student strengths, weaknesses, and interests.
• Explain how you determined student strengths and weaknesses.
• Tell what the students did.
• Explain how the lesson met the goals (overall and individual).

♦ Explain why lessons were sequenced in a specific way; connect this to student needs and instructional goals.

♦ List instructional resources used in planning and implementing the unit.

♦ List technology used in planning and implementing the unit. Keep it relevant.

♦ Check the KSDE website for approved music standards.

e. Assessment of Student Work (ASMT)

♦ Integrate the data from your assessments in planning your instruction.

♦ Give evidence that assessment measured what you needed it to measure (relevance).

♦ Identify which part or parts of the assessment measured which goal or goals.
♦ Did the student(s) achieve the goal(s)?
  • If yes, cite specific evidence that proves it.
  • If no, cite evidence that leads us to decide what needs to be worked on.

♦ Explain modifications. Describe what was done to assist students with special needs.

♦ Cite evidence from student responses for making modifications (rationale for change).

♦ Differentiate instruction

♦ Tie to other aspects (KOS, environment, goals/connections).

♦ Student growth should be tied to goal(s).
  • Identify specific references to student growth as cited in the evidence.
  • Explain how student(s) demonstrated higher-level thinking skills (problem-solving, critical thinking skills, etc.).

♦ What about the student who chooses not to participate?

♦ The following refer to specific assessment tools:
  • Formative and summative assessment
  • Formal and informal assessment
  • Objective vs. subjective
  • Self, group and/or teacher rated assessment

♦ Show need for further instruction.

♦ Provide immediate feedback to student.

♦ Assessment process/environment:
  • Safe
  • Inviting
  • Non-threatening
  • Familiar

♦ After the commentary is read, when looking at the evidence, there are no surprises. It means what you said it means.

f. Diversity (DIV)

♦ Inclusive of all students and backgrounds (not just ethnic diversity).
  • Learning styles
  • Identifiable disabilities (e.g., dyslexia, behavior disorder…as well as gifted/talented)
• Previous musical instruction (background knowledge)

♦ Explain the musical diversity (e.g., style and genre).

♦ Fairness, Access, Equity. Look at these three terms as a combined area of focus.
  • Fairness – Students get what they need for success.
  • Access – Students have equal opportunities in learning experiences.
  • Equity – Level the playing field.

**g. Reflection (R)**

♦ Identify and provide evidence from the student work/growth that dictates the next step(s) in your instructional sequence. Possibilities might include
  • Reteach specific information
  • Extension activity based on student interests/needs
  • Fill in gaps and provide clarification of concepts
  • Modify pacing (accelerate or slow down instruction)

♦ Identify and justify possible alternative approaches that could impact student learning of this particular group of students. See list of instructional strategies for possible ideas.

♦ Reflecting on your teaching practice, identify the strengths and stretches that did/did not impact students learning throughout the instructional sequence.
  • Point to specific parts that were successful/impacting AND explain why
  • Point out specific parts that were not as successful/impacting as hoped or anticipated AND explain why.

♦ Some of the factors that affect success or failure could include:
  • Activities
  • Questions
  • Sequence of activities/assignments/instruction
  • Resources used or not used

♦ Identify adaptations/modifications made along the way or possible adaptations/modifications that could be made and state why they are/would be appropriate.

♦ Cite specific student feedback used to influence instruction.

♦ Explain how you could move this lesson from good to great.

♦ Identify what you learned (good and/or bad) from this lesson that can be transferred to future lessons.

♦ Identify peak moments in this instructional sequence that raised your own
personal definition of quality instruction.

**Entry 2: Delivering Instruction**

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

b. **Knowledge of Music/Musicianship (KOM)**
   ♦ State your pedagogical influences (e.g., general music–Orff, Kodaly, Gordon, Feierabend; for rehearsal/performance groups list any influences from great music educators/conductors. Give rationale for your choices. Link to student needs).
   ♦ Substantive background musical knowledge can be revealed in your instruction.
   ♦ Reveal musicianship through singing, playing, conducting, rehearsing, moving, etc.
   ♦ Remember impact on student learning and music making is key.

c. **Assessment (ASMT)**
   ♦ Explain how students know what is expected of them (e.g., daily agenda, routines, demonstrations, rehearsal/performer/audience behaviors, rubrics).
   ♦ Describe modifications and/or interventions made for students with special needs.
   ♦ Other assessment tools to consider:
     • Concrete—a physical product
     • Portfolio
     • Student developed
     • Video or tape recordings
     • Measurable, observable, and/or quantifiable
     • Formative and summative
     • Formal and informal
     • Objective vs. subjective
   ♦ Address the student’s strengths, interests, preferences, and needs identified by the assessments.
   ♦ Explain how you know if students have learned.
   ♦ Explain implications for future instruction.

d. **Error Detection/Correction (ED)**
   ♦ Make it part of the rehearsal routine, an informal formative assessment.
♦ Cite specific examples from the video.
♦ Feedback can be both verbal and non-verbal.
♦ It can be teacher-student or student-student.
♦ Transcribing all dialog/interactions from the video can be helpful (even though it's tedious) in recognizing and citing evidence.

e. Enthusiasm (ENT)

♦ Cite examples from the video and explain how you encourage, motivate, and inspire students with your enthusiasm.

f. Sequence of Instruction (SI)

♦ State goals in broad terms and objectives as specific behaviors (e.g., “Given…, the student will…”).
♦ Explain objectives and give rationale.
♦ Choose a lesson that fits the prompts for this entry.
♦ Explain, don’t describe, what you do.

g. Meeting Individual Needs (MIN)

♦ Explain how instruction is modified for students with special needs.
♦ Describe how you challenge students to meet high realistic goals.
♦ Tie to knowledge of students.

h. Learning Environment (LE)

♦ Refer to suggestions provided in Entry 1.

i. Reflection (R)

♦ Refer to suggestions provided in Entry 1.
Entry 3: Demonstrating and Developing Musicianship

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

b. Knowledge of Music/Musicianship (KOM)
♦ Teach your students a specific musical concept. Show their growth through your direction, demonstration, analysis, etc.
♦ Reveal your musicianship through singing, solfege, playing, conducting, rehearsing, moving, etc.
♦ Define your musicianship in behavioral terms. Then evaluate your musicianship in terms of the student outcomes (learnings).
♦ Remember impact on student learning and music making is key.

c. Assessment (ASMT)
♦ Refer to suggestions provided in Entry 2.
♦ Use peer, self, and/or teacher observed assessments for formal and informal.
♦ Rehearsals are a complex series of formative assessments.
   • Teacher/conductor observes and listens, diagnoses errors and problems, then guides student to improve/make corrections.

d. Learning Environment (LE)
♦ Refer to suggestions provided in Entry 1.

e. Diversity (DIV)
♦ Refer to suggestions provided in Entry 1.

f. Instructional Strategies (IS)
♦ State goals in broad terms and objectives as specific behaviors (e.g., “Given…, the student will…”).
♦ Explain objectives and give rationale.
♦ Carefully choose a lesson that fits the prompts for this entry and allows you to demonstrate your musicianship within the context of a valid lesson.

g. Reflection (R)
♦ Refer to suggestions provided in Entry 1.
Music
Early Adolescence through Young Adulthood ♦ Ages 11–18+

Entry 1:
Planning

Entry 2:
Delivering Instruction

Entry 3:
Demonstrating and Developing Musicianship

Contributor:
Juli O’Mealy-Hossain
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?