Entry 1:
Planning

Entry 2:
Delivering Instruction

Entry 3:
Demonstrating and Developing Musicianship

Contributor:
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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?)
Wisdom

WORKING Early and Middle Childhood /Music

A Guide to Accomplished Teaching

• 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.