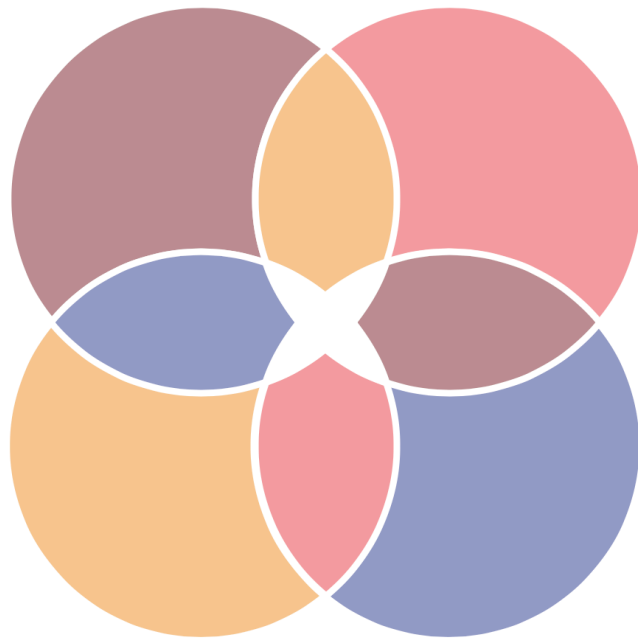


THE FRAMEWORK FOR TEACHING EVALUATION INSTRUMENT

2013 EDITION

Examples for General Music, Band,
Chorus, and Orchestra



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Introduction

An important addition to both the 2011 and 2013 edition of Charlotte Danielson's **The Framework for Teaching** was the inclusion of Possible Examples of practice. For each of the 22 elements in the Framework, possible examples have been written at all four levels of performance, across a broad range of grade levels and content areas. The possible examples have been a valuable tool for those who are learning the Framework and for those who are using the Framework to help teachers improve their practice. The examples have been so useful, in fact, that special area teachers are asking if examples have been developed for their particular areas.

In response, members of the Danielson Group have begun developing examples that resonate with educational specialists. Kris Deni, working with members of the Danielson Group, has developed specific examples for special education teachers. Others are looking at the rubrics as they apply to special education support personnel and others.

In this series of documents, I have developed examples for those who teach in the area of Fine Arts: music education, visual art, dance, and theater. The first document in this series addresses music education: general music, band, choir, and orchestra. It is important to note that this is not a document about “what” should be taught. The National Coalition for Core Arts Standards¹ has developed standards for creating, performing, responding, and connecting in the fine arts areas. This document, instead, provides examples of what good teaching looks like and sounds like. It is about “how” to teach fine arts.

Charlotte Danielson's Framework for Teaching defines what good teaching looks like using language that is familiar to educators. The Framework for Teaching was first published by ASCD in 1966 and builds upon decades of research on effective teaching synthesized by the Educational Testing Service (ETS). In 2007, Charlotte Danielson updated the Framework, incorporating research published after 1966. Tightening up the rubric language, The Framework was revised in 2011 in response to the Measures of Effective Teaching research project conducted by the Bill and Melinda Gates Foundation. Then again in 2013, a new edition of the Framework was published, incorporating the language of the Common Core Teaching Standards.

¹ National Core Arts Standards © 2014 National Coalition for Core Arts Standards. Rights administered by the State Education Agency Directors of Arts Education. Dover, DE. www.nationalartsstandards.org All right reserved.

The Framework rubric language does not change for fine arts teachers. Charlotte Danielson has often said, “good teaching is good teaching.” What might be confusing to fine arts teachers is that the manifestation of those rubrics looks differently in the broad range of grade levels and subject areas that make up preK-12 education. And just as important, effective teaching dictates that the implementation of the Framework is developmentally appropriate, equitable, culturally appropriate, fortified by high expectations, designed for assumption of student responsibility, mindful of the range of student needs, and bolstered by the effective use of technology.

So, here are possible examples of Charlotte Danielson’s Framework for Teachers, implemented in music classrooms, reflecting what you might see at four levels of performance: Unsatisfactory, Basic, Proficient, and Distinguished.

Ron Anderson, Ed.D.
The Danielson Group, April, 2014

FfT Examples

General Music Teachers K-8

1a

Demonstrating Knowledge of Content and Pedagogy

Unsatisfactory: Level 1

- In a planning conference, the teacher says, “I want the students to understand that measures always have four beats and the accent is always on the first beat.”
- “I plan only to have the students do a worksheet to introduce the concept of meter; we don’t have room to do any movement and since I travel, I don’t even have access to a piano.”
- The elementary music teacher’s long-range plan includes only one strategy: singing songs from the textbook.
- The orchestra teacher repeatedly mispronounces musical terms such as andante, forte, presto, crescendo, or rondo.

Basic: Level 2

- The choir director discusses the key signatures of F-sharp and G-flat without pointing out the enharmonic relationship of the two concepts.
- The teacher’s long-range plan includes but a few strategies: singing as a class, movement to music, and listening to recordings.
- The teacher tells the students they are “pitchy” and to sing “on key,” but has taught neither the concepts of pitch nor intonation to them.
- The instructional guide points out that musical genres are important to know, so on Fridays students can bring in a favorite tune to share with the class. That generally takes up the whole period.”

Proficient: Level 3

- In answering a question from a student about why the treble and bass clefs are different, the band director shows the class how they can extend the ledger lines below the treble clef to enjoin the two systems into one logical entity.
- “I’m introducing three/four meter today, and I want to use a wide range of strategies to get the concept across. I want the students to be able to see it, hear it, and move to it. I’m having students listen to a waltz, then I’m going to show the rhythms on the white board adding the accent on one, and then I’m going to have the students move in pairs.”

- A student questions why the saxophone is not a brass instrument and the band director explains that the classification is based on how the sound is produced, not the color or finish of the instrument. The teacher gives other examples, and the student appears to understand.
- The teacher uses multiple examples to begin to explain the concepts of up, down, higher, and lower to Kindergarten students, allowing them to come up to the piano to see higher, lower, up, and down on the keyboard.

Distinguished: Level 4

- Knowing that the students in math class are studying the fractional parts one-half, one-fourth, and one-third and how they combine to form a whole, the teacher plans a lesson illustrating the concept of a whole measure both in four/four and three/four meter.
- In a discussion of Baroque music, the choir director plans to relate the attributes of this style to similar attributes in paintings, sculpture, and the architecture of the period.
- Introducing a unit on opera, the teacher anticipates numerous misconceptions about the art form, and plans to employ a KWL strategy to enumerate those misconceptions before she begins the study.
- In a lesson on musical structure, the teacher plans to ask students to share what they know about shape and form from art class and then makes the connection to what she is teaching.

1b

Demonstrating Knowledge of Students

Unsatisfactory: Level 1

- The teacher says, "I find it best to have them stay in their seats when they are learning about rhythm."
- The teacher did not know that one of her orchestra students was taking piano lessons until informed by a parent at the spring concert.
- When asked about his selection of music for the holiday program, the choral director was unaware of the cultural diversity of the group.
- The middle school music teacher is planning a holiday concert of Christmas carols, despite knowing that many students have differing religious backgrounds.

Basic: Level 2

- The teacher says that she never asks her class to read lyrics because the regular classroom teacher has indicated several students are non-readers, and she does not know specifically who they are.

- The teacher knows that several of his students are working with the occupational therapist and have limited movement, but he is not aware how this affects their ability to participate in movement activities in the music classroom.
- The teacher is aware that several students of Japanese heritage are studying Suzuki violin, but she rarely asks them to share what they are learning with the class.
- “I know that students need to move and to feel the music, but I’m afraid they might get out of control, so I don’t incorporate that into my lessons.”

Proficient: Level 3

- The choir director knows that there are some students in the class who listen to country music at home and others who listen to rock music.
- The teacher has indicated on her student roster which students fall into beginning, intermediate, and advanced musical groupings.
- The teacher is aware of four students who are on IEP’s and who have dyslexia.
- Knowing the German heritage of the town she teaches in, the teacher has planned a concert featuring traditional German music.

Distinguished: Level 4

- The teacher shares individual profile sheets for each student, detailing their prior music experience, music lessons outside of class, and interest in singing solos or in small groups.
- Recognizing the diversity of her students, the teacher seeks out appropriate Orff percussion instruments to best represent the cultural heritage of the students she teaches.
- At the beginning of the year, the music teacher meets with each classroom teacher to acquire information about each student’s individual needs and learning style.
- The teacher attends the local Greek festival, meeting the families of students who are performing on stage.

1c

Setting Instructional Outcomes

Unsatisfactory: Level 1

- As a goal, the teacher’s lesson plan states, “The students will each get to pick a favorite song they would like for the class to sing.”
- The teacher’s goal for the students is to learn to love music.
- The goals for the high school music appreciation lesson are all factual: the names of composers, their birthdates, and their country of origin.
- The teacher states for a goal, “We’re doing Hansel and Gretel.”

Basic: Level 2

- Although there are multiple levels of musical ability in the class, the teacher's lesson plans indicate only one goal for the entire class.
- For a music appreciation lesson on Beethoven, one goal is for the students to come up with as many words as they can that begin with each letter of the word Beethoven. The other objective is for the students to recognize the familiar theme stated in the exposition of the Fifth Symphony and to listen for its recurrence in the development and recapitulation.
- The outcomes are written for the class as a whole without regard to the fact that some band students and those who are learning piano might be bored while other students with little background in music may be struggling.
- The teacher has listed as goals for the lesson: enumerate differences between a band and an orchestra; listen to a recording of an orchestra; and discuss why it would be difficult to have an orchestra marching in a parade.

Proficient: Level 3

- In a unit on Austrian Folk Songs, the teacher has differing expectations for students who will learn to dance the Ländler, planning something different for two students in wheelchairs, three students who take dance lessons outside of school, and for the remainder of the class.
- The outcome for the lesson is for the students, working in groups with assigned roles, to analyze the form of a given number songs learned throughout the year, discovering patterns such as ABA, AABB, etc. and to display their data.
- The teacher's long-range plans include outcomes not only for conceptual understanding, but also for creating, performing, and responding.
- Students will improvise an ostinato accompaniment to a pentatonic folk song.

Distinguished: Level 4

- The orchestra teacher sets rigorous expectations for individual students, tapping into each student's unique talents and abilities, and providing appropriately challenging goals for both those with little experience and those students who are advanced in their musical skills, e.g. section leader, solos, assignment to appropriate sections and assignment to chairs.
- Using poems created in language arts class, the students, working in dyads of poet/composer, will compose and record original songs using Garage Band software.
- The teacher's long-range plans include correlations to the National Coalition for Core Arts Standards, ensuring accurate sequencing.

- Students will compare and summarize various attributes (instrumentation, tonality, purpose, language, etc.) of world music they have studied throughout the year.

1d

Demonstrating Knowledge of Resources

Unsatisfactory: Level 1

- The teacher is not aware that the district has a set of Orff instruments that can be borrowed for six-week unit plans.
- The teacher uses only the district-adopted textbook for music instruction.
- A parent asked the choir director about a recommendation for music studios outside of the school that offer private lessons, but the teacher was unaware of the ones that did exist.
- The music teacher is not aware that he can get free tickets from his booster group for students to attend concerts, recitals, or musical events of any kind outside of the school.

Basic: Level 2

- Although the orchestra teacher attends music workshops offered by the district, she does not seek out training in other areas to support building-wide or district goals.
- The teacher is aware of the various free in-school programs offered by the local performing arts associations, but does not look beyond the local area for classroom resources.
- The high school music appreciation teacher makes use of the limited CD collection that is available at the district media center, but the collection is not culturally diverse and the teacher does not look elsewhere for music that better represents his students.
- The band director knows that she needs to learn more about the Sibelius software that was purchased for her by the technology department, but she does nothing to find training online or elsewhere.

Proficient: Level 3

- For a lesson on instrument families (brass, woodwinds, strings, and percussion), the teacher knows parents who have played musical instruments and are willing and able to come in to demonstrate them to his third grade class.

- The middle school teacher has invited the Lithuanian Club and the Liederkrantz-Turner Society to come to her school to share their musical heritage with her students.
- The music theory teacher is taking an online course to learn how to better use Garage Band with her students.
- The band director, aware of reduced tuition for teachers, studies piano at one of the local universities.

Distinguished: Level 4

- The teacher's yearlong plan reflects an extensive knowledge of musical resources, including an online videoconference with a symphony orchestra conductor, several in-school presentations by local arts groups, free tickets to area concerts, free instructional materials from instrument manufacturers, and others.
- The choir director is a member of, and participates in her local university's music education department advisory group.
- The orchestra teacher is a member of NAfME and receives emails for all upcoming professional development opportunities and conferences.
- The teacher has bookmarked and regularly checks websites for NAfME [nafme.org], Orff-Schulwerk [aosa.org], and others.

1e Designing Coherent Instruction

Unsatisfactory: Level 1

- The teacher's lesson plans are jotted down in a one-inch square section of a plan book and indicate: sing favorite songs and listen and respond to a recording.
- For a lesson on the orchestra, the teacher plans to have students listen passively to a recording of Beethoven's Ninth Symphony for the entire period.
- The teacher has designed a number of disparate musical activities for his lesson, but they do not appear to be related to one-another nor organized into any logical sequence.
- For a lesson on expressive singing, the choir director plans to have the students spend the period individually copying musical definitions from the white board into their notebooks.

Basic: Level 2

- The three activities planned by the teacher had no coherent relationship: sing Erie Canal, listen to a portion of a Chinese opera, and play recorders for the remainder of the period.
- For her music class, the teacher has planned an activity that engages students in creating body machines which operate on 4/4 time, another activity which requires students to improvise a dance in 4/4 time, and two other activities which are not so engaging: coloring quarter notes on a ditto sheet and underlining quarter notes on a handout.
- While students in the choir are widespread in their ability to read music, the teacher nevertheless plans to allow the students to choose their own quartets for sight singing time.
- Although some of his students are musically advanced, for a lesson on improvisation, the theory teacher plans the same activities for everyone in the class.

Proficient: Level 3

- Planning to teach a new song to her students, the teacher will use echo clapping to introduce the rhythmic structure of the song, next use Solfege hand symbols to teach the melody, and finally have students study the musical notation.
- Thinking about pacing, the teacher plans to first rehearse the songs for the school assembly that need the most work, ending with those that are in good shape.
- The choir director plans to introduce a challenging German language song to the class by first modeling and echoing the words in rhythm. Then she plans to play the tune slowly, one phrase at a time followed by student singing on la. Then adding the words, gradually increasing the tempo with each rehearsal of the song.
- The teacher plans to teach the Hungarian dance to the students in three phases: first, showing them a graphic organizer of what the step look like visually. Next, rehearsing the steps, four measures at a time, allowing the students to make mistakes and receive feedback. Then finally, putting it altogether, rehearsing for automaticity.

Distinguished: Level 4

- Introducing a new partner song to his students, Mr. Smith plans to first teach each part independently to the whole class. Next he plans to divide the class into two groups positioned on either side of the room. When the groups are ready, he plans to ask each student to choose a partner from the other group to stand by so that students are singing now is mixed dyads positioned throughout the room.

- For a lesson introducing Madama Butterfly, the teacher plans to show slides of a butterfly collection and then have the students enumerate on chart paper attributes of the butterfly: colorful, fragile, delicate, mounted with pins. She will end the lesson showing the students slides of Madama Butterfly in her colorful Japanese gowns and share some of the characteristics of Cio Cio San herself as an introduction to this new unit on opera.
- Having assessed the skill level of each of her students, the teacher plans to have students work in teacher-assigned groups to compose a simple country song using basic one, four, and five chords and the Autoharp as accompaniment. The lesson has three parts: writing the lyric, composing the melody, and creating the accompaniment. Students decide who will sing and who will play.
- The orchestra teacher plans a rehearsal in which she will have the group warm up with exercises in the keys of the pieces she will be rehearsing; rehearse a new piece of music (selected by the students) correcting wrong notes and rhythms, and polish a piece the group has had for several weeks focusing on dynamics and interpretation. Musical parts and solos are differentiated for individual students and groups of students by section and part.

1f Designing Student Assessments

Unsatisfactory: Level 1

- The teacher does not plan to assess the students in music class.
- The teacher says, "I hate giving grades. I have over 100 students to teach. I give everyone an A except for those that misbehave in class. I give them a C."
- A beginning middle school music teacher plans to give everyone an F for the first grading period saying, "This ought to make their parents take notice and get them to shape up."
- The choir teacher assesses the musical abilities of his students, but does not use the information in any way when selecting new literature.

Basic: Level 2

- Following an assessment of the musical abilities of her students, the band director determines the group in general is average in ability and selects literature for the whole class accordingly.
- The elementary music teacher enters pluses and minuses into her grade book following each music class, but she does not have any specific criteria for doing so.
- The district requires an assessment, so the orchestra teacher gives a paper/pencil test at the end of each grading period.

- When the band director asked for names of students who might be interested in beginning band, the teacher was able to provide names of those who expressed interest, but not any indication of their musical ability.

Proficient: Level 3

- The choir director plans to have students sing in quartets, noting which students have trouble matching pitches, and uses that information to group students for further instruction.
- The teacher plans to give a listening test in which students have to identify instruments as brass, woodwind, string, or percussion. The test will be modified for a hearing impaired student, who will make the identifications from pictures rather than sounds.
- The orchestra teacher plans to provide detailed feedback to the students during the rehearsal of a Mendelssohn piece and will ask them to make notes in their scores.
- Following a rehearsal of Carousel, the music director plans to provide written and verbal notes to each performer, to the chorus, and to the cast as a whole.

Distinguished: Level 4

- The teacher plans to ask students to help her design a rubric, which they will use as a class to assess their original musical compositions.
- The teacher plans to assess each student's knowledge of scales by allowing them to choose to play the scales on a piano, their instrument, or by singing letter names.
- The choir director plans to have students critique a taped performance of their spring concert using rubrics for intonation, ensemble, diction, and expressiveness.
- Kindergarten students will be asked to give a "thumbs up" or a "thumbs down" regarding their own performance. They will then be asked to explain their decisions and share in which areas they would like help.

2a

Creating an Environment of Respect and Rapport

Unsatisfactory: Level 1

- The choir director makes a disparaging remark about a student's voice, and the student holds back tears.
- The teacher says, "I have too many students to try to begin to learn your names, so I won't even try."
- A few students giggle when a boy's voice cracks, and the teacher says nothing to them.
- Several students in the brass section are talking and not paying attention while the orchestra teacher rehearses the woodwinds, and the teacher does nothing.

Basic: Level 2

- Students applaud halfheartedly following a classmate's solo performance.
- Following an ensemble performance, the teacher says, "Thank you, who is next?"
- The teacher reminds students that it is inappropriate to laugh at a classmate's attempt at a new dance movement, but they continue to chuckle later on in the lesson.
- While most of the choir director's comments to students are respectful, she remarks to one student, "That hurt my ears."

Proficient: Level 3

- The teacher has students pick up nametags as they enter the music classroom and the teacher calls on students by name.
- After teaching the musical cast a movement routine, students help one-another during rehearsal.
- Students listen politely as small ensembles within the class perform.
- The elementary music teacher sits on the floor with a small group that is practicing an improvisation and joins in.

Distinguished: Level 4

- The orchestra teacher asks a student about the piano recital he performed the past weekend.
- Classmates offer unsolicited, enthusiastic applause following a student's solo performance.

- The teacher says to a singer, “I absolutely love the tone of your voice. Let’s slow it down now just a bit so everyone will catch all of the words.”
- Following a student’s disastrous performance, the teacher touches him lightly on the shoulder and says, “It’s OK. Don’t be so hard on yourself. There were moments that really sounded terrific.”

2b

Establishing a Culture for Learning

Unsatisfactory: Level 1

- Several students do not play the rhythm instruments the teacher has assigned to them, and the teacher says nothing.
- The band director says to the group, “I’m not going to spend much time rehearsing this concert because most of your families don’t come anyway.”
- Students practicing notation turn in their work, and it is returned the next day with just a checkmark.
- The middle school music teacher says to a student who is struggling with a melody, “Why don’t you just hum on this one.”

Basic: Level 2

- Five minutes before the end of the rehearsal, the orchestra teacher says, “That’s all I have for today. You may talk quietly among yourselves until the bell rings.”
- The teacher says, “I think most of you will be able to memorize this piece before the assembly.”
- The teacher has given the students a workshop to complete on classical composers and says, “I just need for you to turn this in before the bell rings.”
- Several elementary school students are struggling to keep a steady beat and the teacher does nothing to encourage them.

Proficient: Level 3

- Don’t say get louder. You know the term for this is crescendo.”
- “This piece is going to be extremely challenging for you, but I know you can sing it. Let’s get ready to work!”
- “I’m waiting. I need every eye on me before we start.”
- “This is our national anthem, and it’s important that everyone knows all of the words solidly. And when we sing it, we need for the audience to see the pride in our eyes!”

Distinguished: Level 4

- The class erupts in spontaneous applause following a solo performance by a student in the group.
- While the teacher is working with a small group of students, classmates are observed quietly rehearsing the words and rhythms together, correcting one another when necessary.
- The bell rings before the class has finished singing a song, and the students remain in place singing, with no indication that anyone has any desire to leave before the songs ends.
- The teacher chokes up when talking to the class about the meaning of the spirituals they are working on.

2c

Managing Classroom Procedures

Unsatisfactory: Level 1

- The choir director asks students to get into mixed groups of four. Students begin arguing over who will be in their group and one student is visibly upset because no one seems to want her in their group.
- The teacher asks students to come forward to choose a rhythm instrument to play. All of the students come forward at once and several students are all grabbing for the same instrument.
- The teacher asks one student in each row to get textbooks for his or her row, but there are not enough books. The teacher spends five minutes looking for extra books, but cannot find any.
- The regular teacher escorts her class to the music room, but when they enter, students are observed wandering around, chatting with friends, looking out of the window, and texting on their phones. It takes two minutes for the teacher to get the students to sit down and get quiet.

Basic: Level 2

- Students are not given anything to do while the choir director teacher takes attendance and some rehearsal time is lost.
- Students who are putting the Orff instruments away put them in the wrong place and the teacher reminds them where they are supposed to go.

- Students are asked to get into their assigned quartets, but students are slow to move into the new groups and begin talking among themselves, taking five minutes to transition.
- While the teacher is working with one small group, students in the other groups appear to be only partially engaged.

Proficient: Level 3

- Students enter the music classroom single file, quickly take their assigned seats, and the teacher gently reminds a couple of students to place their book bags a bit further under their chairs.
- The teacher has placed pictures of the Orff instruments on the shelves where they belong so that students returning them put them in the proper place.
- The teacher projects a digital clock onto the white board so that students rehearsing in their small groups know when to regroup as a whole.
- The teacher has placed a list of the songs they will be singing today on the board and students are observed bookmarking the pages while the teacher takes attendance.

Distinguished: Level 4

- During the first few minutes of choir, a student requires the teacher's undivided attention and students begin singing their warm up drills on their own.
- As they file into the music room, students initial the sign in sheet as they enter, pick up their music book from the shelf, and take their seats, all without prompting from the teacher.
- Row leaders are observed reminding students of their order as they prepare to move onto the risers.
- Seeing that a student has returned the music books he has collected to the wrong shelf, a classmate politely redirects him to the proper shelf.

2d

Managing Student Behavior

Unsatisfactory: Level 1

- A couple of students are texting on their smart phones and the teacher does nothing to stop them.
- The teacher does nothing when the students begin running around the room chaotically during the movement exercise.
- The teacher asks a student to stop beating the drum with the triangle beater, but the student does not stop.

- The director steps onto the podium to begin rehearsal, asks the students to get quiet, but the talking continues.

Basic: Level 2

- The choir director scolds the tenors and basses for talking while she is rehearsing the girls, but says nothing to the girls who are talking when she works with the boys.
- One student is given a detention for excessive talking, but another student who is talking as much is given a warning.
- When the teacher asks students to take their seats, some do so immediately and others linger.
- Some of the classroom rules are specific, e.g. do not play instruments until instructed, but others are vague: proper rehearsal etiquette is expected.

Proficient: Level 3

- The teacher gives “the look” to a student who is tugging too harshly in the movement circle; he immediately stops tugging.
- The teacher moves toward a small group of composers who are off task, and they get back to work.
- A student is observed banging his textbook on the back of a chair and the teacher gets effective results saying, “Someday you’re going to be a famous drummer, but for now please hold your book steady.”
- While most of the students in the middle school choir behave appropriately, the teacher effectively manages the behavior of one or two students who cannot seem to stay in their seats.

Distinguished: Level 4

- One student begins tapping on his resonator bar while the teacher is talking. His partner gently places her hand on his arm, looks at him, and makes a “quiet” face.
- The teacher smiled and welcomed a student who came into class late, quickly explained what the class was doing, and subtly handed her a detention slip without comment.
- As the director is working with the brass section, a flute player courteously reminds a classmate not to play his instrument.
- Students monitor their own actions, resulting in entirely appropriate behavior for the entire period.

2e

Organizing Physical Space

Unsatisfactory: Level 1

- The teacher allowed the students to take turns blowing on the clarinet without sanitizing the mouthpiece after each student's attempt.
- The teacher has the students moving to music and the students must move over a loose carpet and jump over an extension cord to execute the movement.
- Students in the singing ensemble cannot see their teacher/conductor.
- The teacher holds up small pictures of musical instruments for the students to see, not making use of the Elmo projector and screen that are readily accessible to the teacher.

Basic: Level 2

- The teacher has external speakers for her computer, but some students who are not close cannot hear the music she is playing.
- A few of the shorter singers in the back row of the singing group cannot see the director.
- Some of the visuals used by the teacher are designed in PowerPoint, while others are tediously hand written on the chalkboard.
- The music room has chairs, but no desks. When students are asked to write, they must do so on their laps.

Proficient: Level 3

- The teacher has the students stand in a semicircle to practice choral singing.
- The singers are positioned on choral risers so that everyone can see the director.
- The teacher has arranged the chairs theater style for the small group presentations.
- The teacher stands on a podium so that everyone can see her.

Distinguished: Level 4

- Using existing classroom furniture and space, the students planned the "set" for the operetta they had composed.
- The teacher gets permission to use the gymnasium for her Dalcroze lesson while the regular gym class goes outside for their lesson. A student in a wheelchair is being moved along with the group as he does the hand motions.
- Students on stage adjust their positions so that they can see the teacher who is conducting the group.

- Students working in the computer lab on a composition are using Crescendo music notation software and listening to their creations through headphones. The teacher monitors visually and aurally from her control set.

DRAFT

3a

Communicating with Student

Unsatisfactory: Level 1

- The teacher does not explain the purpose of the lesson to the students at any time during the lesson.
- The orchestra teacher says, “Bring them up to James and I” and later, “Raise your hands each time you hear the theme reoccur.”
- Ten minutes into the activity, several students in the music appreciation class come up to the teacher and ask, “What are we supposed to be doing?”
- Students begin singing at a different place following the choir director’s explanation of where to begin.

Basic: Level 2

- The band director explains the repeat at letter C back to the beginning and the coda after the repeat, but some students are confused and students are asking, “Say that again, please. I’m lost.” The teacher clarifies.
- When explaining that conductor Pierre Boulez will soon turn 90, the teacher mispronounces his last name.
- The teacher claps a challenging rhythm pattern for the students, but does not give them an opportunity to echo clap.
- The band director introduces new musical terminology, e.g. *molto con fuoco*, but does not explain what it means to the students.

Proficient: Level 3

- The teacher says, “By the end of the period, you will be playing recorder songs with four notes.”
- “May I suggest several ways you can go about memorizing this song? Some of you might find keystroking the words helpful. Others of you will find listening to the CD over and over will help. See, also, if it helps to go backward, memorizing the last line of the song first. You will at some point find what works best for you.”
- The choir director models the correct way for the singers to exaggerate final consonants.
- The teacher projects a chart with the dance step sequences so that students can refer to it as they practice the movement in their small groups.

Distinguished: Level 4

- Using correct musical terminology, a student asks the orchestra teacher, “Do you want us to begin the crescendo before we get to the fermata or just when we get to that note?”
- The teacher says to the class, “This is a march, and you will most likely have a tendency to speed up. Be sure to watch me and stay with the beat.”
- The band director explains and demonstrates the proper way to play the triangle and cautions student not to touch the metal, as that will dampen the sound.
- “The composer has marked this staccato. Imagine you are touching a hot stove and you pull your finger back quickly. That’s how this should sound. It’s very short.”

3b

Using Questioning and Discussion Techniques

Unsatisfactory: Level 1

- The teacher is discussing an article about election songs with the class, asking all of the questions herself and calling on four or five students who continue to raise their hands to speak.
- The teacher asks only recall type questions to students who have just read an article on the affect of music on consumer purchasing.
- A student responds, “I think at some point no one will any longer listen to classical music,” and the teacher does not ask her to explain her thinking.
- The teacher is leading a discussion on African music, but only four students participate.

Basic: Level 2

- When two students disagree about the definition of popular music, the teacher invites the students to respond directly to one another, but they decline.
- The teacher says, “I haven’t heard from some of you,” but does nothing more to elicit their thinking.
- When discussing Scheherazade, the teacher asks several questions designed to elicit student thinking, but most are of the factual type.
- The teacher attempts to call on many students, but allows most of them to “pass.”

Proficient: Level 3

- Students in the class are discussing various types of jazz music, and they respond to one another appropriately without teacher mediation.
- All but four or five students are participating in the discussion of New Orleans Jazz.
- When a student says, “Classical music is just for old people,” the teacher invites her to explain her thinking.
- When a student responds, “The author leads you to think that musical theater is American opera,” the teacher asks the class to cite several statements the author makes about that and discuss them with a neighbor.

Distinguished: Level 4

- Students are planning what songs they would like to sing for the principal’s retirement dinner, and they employ appropriate skills to directly challenge one another’s thinking and also build upon each other’s ideas.
- Virtually all students participate in the discussion of what makes records sell.
- Students initiate thought provoking questions during the discussion and direct those questions to other students.

NA

- In a planning conference the orchestra teachers explains to the observer that she will not see the students engaged in academic conversations during this rehearsal, and the observer acknowledges saying, “I understand that might not be appropriate in a rehearsal; I’ll mark that NA.”

3c

Engaging Students in Learning

Unsatisfactory: Level 1

- The teacher has students listening passively to recorded music for 45 minutes.
- Students are asked to copy of list of 25 composers and their birthdates into their notebooks.
- Only a few of the third graders are singing; other classmates are doing nothing.
- The teacher lectures to the students for 40 minutes on the art, architecture, poetry, and music of the Renaissance.

Basic: Level 2

- In rehearsing a two-part song, the teacher first works with the sopranos for ten minutes while the altos wait patiently. Then, she works for ten minutes with the altos while the sopranos have nothing to do.

- Students are completing a music notation worksheet as a whole group. The teacher calls on the same two or three students for answers while other students mindlessly copy down what they are hearing.
- Students have been working in groups to create an accompaniment for a song, but when they are ready to perform for the class there is time for only two ensembles to share.
- In a lesson about opera, students were asked to memorize the names of the characters of several operas, their voice parts, and the language the opera was written in.

Proficient: Level 3

- Students are given a piece of music with a melody in 4/4 meter, but there are “mistakes” and some measures do not have the correct number of beats. “There are any number of ways you can “fix” the melody,” the teacher instructs, “but make sure you end up with four beats in each measure.”
- As singers struggle finding their notes in a new piece of music, the teacher engages sopranos, altos, tenors, and basses separately in the rehearsal process, stopping to play their notes on the piano if necessary, singing along with them, and then having the whole choir sing with the piano accompaniment.
- The teacher has students engaged in a Jigsaw; students are assigned to 4 groups to study Mozart’s childhood life, his compositions, the style of the period, and world history of the period. Students fill out graphic organizers from the teacher’s prepared materials and the students report back to their home teams.
- Students are viewing and listening to a taped performance of a symphony. They are then asked to work in groups to analyze the performance using musical terminology to report on the texture, instrumentation, and mood of the piece.

Distinguished: Level 4

- Given a list of songs they know well, students are asked to plan and present the songs in a new way, composing a simple accompaniment, changing the style, or perhaps changing the lyrics.
- Using a rubric developed with the teacher’s assistance, the students are asked to critique performances by small ensembles within the class, to make suggestions to improve the performance, and to use language that is supportive and encouraging.
- At the close of a rehearsal for the school musical, students are asked to discuss any problems they had with staging, sight lines to the conductor, traffic patterns on stage, staying with the piano and to make suggestions on how to fix those issues.
- The rehearsal begins with warm up with exercises in the keys of the pieces the group will be rehearsing; a rehearsal of a new piece of music (suggested by the students) correcting wrong notes and rhythms, and end with the director

polishing a piece the group has had for several weeks focusing on dynamics and interpretation. Musical parts and solos are differentiated for individual students and groups of students by section and part.

3d

Using Assessment in Instruction

Unsatisfactory: Level 1

- The choir director has the students sing a passage over again with no explanation of why they are repeating it.
- Music notation worksheets are handed back with simply a checkmark on them."
- A parent asks why a student received an "unsatisfactory" grade for the term and the teacher said, "I don't think Maria really likes music very much."
- Students are asked to complete music theory worksheets, but the teacher does not collect them nor give any feedback to the students on their work.

Basic: Level 2

- The teacher says to the singers, "That's still not right. Let's do it again."
- The teacher says to the group, "How do you think it went today?" A few students raise their hands and comment, "Went well," and "Better than yesterday."
- When asked to clap a tricky rhythm pattern, two students volunteer, and the teacher says, "Great, you've got it. Let's go on."
- A student asks, "Why did you mark me down for not having tempo markings? You didn't tell us that had to be in the composition."

Proficient: Level 3

- During the practice session the teacher listens attentively and provides feedback, "Remember to slow down a bit at Letter C, I'm not hearing the final consonants on the words sad and bad, etc."
- Students are listening to a tape of their performance and most of the students volunteer suggestions such as: "I'm not able to understand the words during the chorus," or "I think we can sing softer during the pianissimo section."
- "The altos are a little too loud at Letter B and sopranos, you are not loud enough."
- As students work in groups on their music theory activity, the teacher circulates around the room making suggestions to students.

Distinguished: Level 4

- During the practice session, the teacher monitors attentively, both making quick notes in her own score and stopping appropriately to provide feedback: "One

person is adding an s to the word reindeer and it is making it sound like everyone is adding an s; pencil that in!"

- Several students who are taking French make comments such as, "Que is never pronounced that way. I'm hearing "kay" from a couple of singers."
- As students are working on their compositions, the teacher schedules individual conferences with students, giving specific focused feedback, discussing their progress, problems, suggestions, and answering questions, etc.
- Using a rubric that they have helped develop, student critique a videotaped performance of their dress rehearsal. The teacher probes for specificity in their suggestions for improvement.

3e

Demonstrating Flexibility and Responsiveness

Unsatisfactory: Level 1

- The teacher says to his class who is having difficulty learning a tricky melodic passage, "There's nothing I can do to help; that will just have to do."
- Students are obviously struggling to find their notes when singing a new piece of music. The students appear frustrated and the teacher says, "Put this one away for now."
- The altos, who are all having difficulty hearing a difficult interval, ask the teacher to play the measure for them and the teacher says, "I don't have time in class to do your practicing for you."
- When musicians are having a great deal of trouble singing a duple rhythm against a triple rhythm, the teacher says I think it went OK.

Basic: Level 2

- When the students are having continuing difficulty understanding duple against triple meter, the teacher says, "Let me explain this again," and repeats the same explanation.
- The teacher tells the singers that they are out of tune in a particular section of music that moves chromatically upward and says, "Let's sing this again to see if it's any better." The students are still going sharp.
- In the midst of a unit on country music, several students suggest a favorite song to study and the teacher says, "We'll see."
- In reflecting on the lesson, the teacher says, "I know that some of the students just can't carry a tune; maybe I'll just ask them to move their lips."

Proficient: Level 3

- The teacher does a KWL at the beginning of a lesson on New Orleans Jazz, and incorporates many of their ‘what I want to know’ ideas into the lesson.
- While accompanying the singers on the piano, the choir director could tell the tenors were having difficulty finding their notes, and she modified the accompaniment so that she could play the tenor part and continue with as much of the accompaniment as possible.
- Talking to a colleague, the choir teacher shared, “When they were have difficulty finding their first pitch, first I tried to have them find it from the last note they sang. That didn’t work, so I ask them to find the note in the piano part. That still didn’t work, so I had them focus on a pitch in the piano part and sing the interval up to where they needed to be. That seemed to work.”
- When the students mentioned during a lesson they were all fond of New Directions, he successfully incorporated one of their songs into a lesson on popular music.

Distinguished: Level 4

- Realizing that a wheelchair bound student could not do a segment of the movement exercise, the teacher choreographs a different move for her.
- After multiple attempts, the teacher realizes her efforts to correct the students’ diction are ineffective. The teacher asks the German instructor to write out a phonetic translation of the Lieder they are singing in chorus.
- The day after two students are seriously injured in a car accident, the teacher pulls out the music for one of their favorite songs, “Friends.” The students sing through the music teary eyed, and the teacher summarizes, “This is why we have music.”
- Realizing the soloist was having difficulty hitting the high note, the teacher accompanying the chorus transposed the piece down a step at sight.

4a

Reflecting on Teaching

Unsatisfactory: Level 1

- Even though it took ten minutes to assign and pass out rhythm instruments to the class, the teacher says, “I think everything went well today.”
- The teacher says, “Everything fell apart today. I have no idea what went wrong.”
- When asked if the students achieved the goal, the teacher commented, “I’m not sure if the students understand intervals or not. We’re not required to give a grade, so I don’t assess them individually.”
- When asked to reflect on the lesson, the teacher says, “My goal is to just get through the day and make it to tomorrow.”

Basic: Level 2

- “The students took forever to get into their four-part ensemble groups today. Must be the full moon.”
- “The students are not ready for the holiday concert; many of them don’t know their words. I’m going to have to work on that.”
- “It sounded like the students weren’t together on the partner song. We’ll sing that one again next week.”
- When his students are having difficulty keeping a steady beat, the teacher remarks, “I don’t have any idea what to do next.”

Proficient: Level 3

- The elementary music teachers says, “I wasn’t pleased with the way I passed out instruments today; everyone ended up with the same one they played before. Tomorrow, I’m going to let the back row choose first and tell them they have to choose a different instrument than the one they played yesterday.”
- “The transition into small groups was chaotic today; there was a major traffic jam by the window. Next time, I’m going to send them off in four’s to avoid the snarl.”
- “I could tell from today’s rehearsal that they’re not ready to sing in mixed groups yet; there were too many wrong notes. Tomorrow I’m going to put them back in their sections. I want them to be more independent in their parts before I mix them up.”
- “It took too much class time to sanitize the recorders; I’m going to re-plan my lessons such that I don’t have one class playing the recorder right after another class leaves.”

Distinguished: Level 4

- The teacher shares multiple examples of student work and explains the strengths and weaknesses of each. “Next class period I’m going to have one group who will just work on quarter notes, another group needs to spend some time on quarter notes and half notes, but the rest are ready to handle the dotted rhythms I’m going to introduce.”
- After listening to each group sing, the choir director assigned students to different groups for the next lesson based on how well they knew their part. “Making sure that I have at least one strong person on each part will help the others to learn their notes.”
- After auditioning everyone in the group, the choir director assessed each singer’s range, musicality, and sight-reading ability and assigned them solos or to ensembles which would best showcase their abilities while at the same time giving them an opportunity to stretch. “I’m pushing them, but they are capable of singing what I have given them well.”
- Watching a videotape of the rehearsal for the school musical, the music director makes extensive notes regarding movement and musical errors and decides to restage one scene so that the altos could all be standing together. “That song is difficult for them, and putting them all together will make it work.”

4b

Maintaining Accurate Records

Unsatisfactory: Level 1

- Following up on an accident during a field trip, the principal asked if a student’s parents had signed a permission slip. The teacher said, “I don’t know; I put them all in a file folder. I’ll look and see.”
- When it is time to fill out report cards, the teacher relies on his memory of student performance to assign a grade.
- A student complains that some one has accidentally picked up his assigned music book, but the teacher does not have a record of who was given each book.
- “I know we are missing some one, but I didn’t bring my roster, so I don’t know who is missing.”

Basic: Level 2

- The teacher has students sign in on their own when they come to class, but he suspects that some students are signing in for others and that the records may not be accurate.

- When a parent asked why her daughter received an Unsatisfactory for the term, the teacher could only show pluses and minuses for each day in music class.
- The teacher has a chart of students' voice ranges to forward on to the middle school choir director, but it is out of date and many of the boys' voices are changing.
- The teacher says "I do keep all of the students' written tests in a folder, but I have way too many students to record all of that in the software system we use."

Proficient: Level 3

- The teacher has developed a data base recording everything she needs to have for each student: the book they were assigned, their experience with private lessons, their experience singing in church choir, their current interest in singing solos, etc.
- The teacher has numbered each octavo and assigns the music to student folders with that number. He knows if a student has failed to turn in music, based on that assigned number.
- The orchestra teacher makes anecdotal records as students play individually for him, making notes in several categories: ability to stay on pitch, range, quality of the tone, and expressiveness.
- The band director has digital copies of students' emergency/parent contact information in his smart phone and also stored "in the cloud."

Distinguished: Level 4

- The teacher assigns roles to students in the orchestra: a librarian who keeps track of assigned music, an attendance taker, and another student who keeps of record of borrowed CD's.
- The teacher has over 100 students, so she assesses one or two students each music period and then records relevant information into a database. The database allows her to chart progress over the year and from one year to the next.
- Given records of tickets sold by students, band members prepare sales reports and progress charts for the sales competition.
- Students are required to attend four out of school performances each term; the students ask an adult to sign and date the program and students maintain their own portfolios for the year.

4c

Communicating with Families

Unsatisfactory: Level 1

- A parent emails the principal saying, “We just found out that we need white shirts and black ties for our kids for the concert tomorrow.” When asked about that, the teacher says, “I forgot to let them know.”
- A parent emails the teacher to find out how her child is doing in music class, but she does not receive a response.
- The teacher has stopped inviting parents and family members to the holiday program because so few attend.
- A concerned parent asks what songs the students will be singing during the year, but the teacher does not have any information about the music program.

Basic: Level 2

- Information about the band program is always sent in English to the Hispanic families in the school.
- The teacher does not attempt to find out from parents what kind of music is listened to at home, even though the school culture is immensely diverse.
- The teacher sends out an Orchestra Newsletter at the beginning of school, but nothing else is sent home during the year.
- A student has been begging the teacher to find a way for her to take piano lessons, but the teacher has communicated to the family only that the child loves music.

Proficient: Level 3

- The choir director invites several parents who play guitar to come into school to accompany the students.
- The band director sends home a detailed letter explaining what the students need for the school performance and follows up by phone with those who have questions.
- The orchestra teacher maintains a web site about the school music program and has created a tool for parents to both see individual progress and a tool to provide input into the program.
- Students are creating a chart of popular music of the 1970’s and have asked their parents to contribute song titles that they can remember from specific years.

Distinguished: Level 4

- Each term, students record a video of some of the music they have been singing to send home to families.
- Music teachers in a music-magnate school conduct monthly meetings with parents, informing them of opportunities for student participation, music and theater events in the area, opportunities for private instruction, and opportunities for the parents to provide feedback about the program.
- Most parents attend the musical programs offered several times a year and contribute to their success by helping make costumes and loaning props.
- Student performances are regularly featured on the school web site. There are hundred of “hits” and the parents and others viewing the web site can vote for their favorite performances.

4d

Participating in the Professional Community

Unsatisfactory: Level 1

- “Since I teach music, it doesn’t make a lot of sense for me to attend faculty meetings, so I don’t.”
- “I don’t think I’ll do a school-wide holiday concert this year; every teacher that I have asked refuses to help.”
- “I teach over two hundred students; I can’t be expected to serve on any building committees in addition to that!”
- The teacher remarked, “I am not having one of the fourth grade classes in my program this spring because their teacher is absolutely inflexible; I guess this will show her!”

Basic: Level 2

- “I’m not going to volunteer for the new Professional Development Committee, but if the principal asks, I will, just to keep on her good side.”
- The choir director is well liked by his colleagues, but doesn’t choose to work with any of them on school projects.
- “I’m going to reschedule my after school lessons on Tuesday; the principal says that he wants me to attend the faculty meeting.”
- The band director frequently attends conferences and seminars, but rarely shares materials with the other music teachers in the district.

Proficient: Level 3

- “I see myself as an integral part of the faculty and I volunteer to serve on committees whenever I can.”
- After attending Dalcroze Eurhythmics sessions at NAFME, the teacher shares all of the materials she obtained with other district music teachers.
- When the music teacher hears that one of the teams in her building is planning a cross-curricular thematic unit on the development of the west in the 1850’s, she offers to get involved and correlate her lessons to what they are planning.
- The band director frequently volunteers to help out with PTA events, using the opportunity to strengthen her relationships with parents and colleagues.

Distinguished: Level 4

- The general music teacher volunteers to chair the school-wide Veterans Day observance and successfully coordinates the work of a number of subcommittee members to whom she has assigned specific tasks.
- The orchestra teacher leads a group of building mentors who team together to implement the teacher induction program.
- The faculty nominates the general music teacher to chair the new teacher evaluation study committee and many are eager to assume committee tasks assigned by him.
- The music teacher chairs a committee pursuing the purchase of new Orff instruments.

4e

Growing and Developing Professionally

Unsatisfactory: Level 1

- The teacher has not participated in any activities to improve her teaching skills or to update her knowledge of music pedagogy.
- The music teacher belongs to neither NAFME nor his state music educator organization even though his school district will reimburse the membership fee.
- The music teacher is unresponsive when her principal attempts to engage here in a conversation about her performance in the classroom.
- “I’m already at the top of the salary schedule and I have tenure; why should I spend my own money at this point on continuing education?”

Basic: Level 2

- The music teacher attends mandatory school professional development activities, but does not seek out other opportunities for professional growth on her own.
- The music teacher reluctantly agreed to write an improvement goal to tighten up procedures in her classroom, but remarked to a colleague, "I don't know how he would know anything about a music classroom."
- The choir director has joined her state music educator organization, but she only attends the conference trade show to get free materials.
- Since the district will reimburse the membership fee, the orchestra director joins NAFME each year, but rarely reads the journal.

Proficient: Level 3

- The teacher attends the Kodály Summer Institute, working on her Kodály Certification.
- After completing all of the requirements, the teacher received his Certificate of Completion from the American Orff-Schulwerk Association.
- The teacher participates in a collegial conversation with her principal about the music program, and both build upon each other's ideas and suggestions.
- The choir director teacher receives valuable feedback from colleagues while participating in a school-wide peer-observation program.

Distinguished: Level 4

- The teacher agreed to serve as band chair of the Ohio Music Education Association All State Ensembles.
- The music teacher has conducted a community survey to find out if there is a want or need for an orchestra program in the school.
- The music teacher has invited the assistant principal to come in to her room to observe and give feedback as she implements new Orff techniques with the students.
- Parents sign at-home practice records for the students and the music teacher is conducting a study to find out if rewards are useful in increasing the amount of time students spend practicing.

4f

Showing Professionalism

Unsatisfactory: Level 1

- Contrary to board policy, the teacher charges a fee for after school piano lesson taught on school property.

- At a baseball game, the teacher shares personal information that he heard in a private conversation with the principal.
- The teacher sends a text message to a student complimenting her on her new hairstyle.
- The teacher posts inappropriate pictures of her birthday party on a Facebook Page seen by students.

Basic: Level 2

- The choir director goes out of her way to help find private instructors for her talented students, but doesn't do much to help others find a teacher.
- The teacher tells students that they will be marked one letter grade lower if they miss an after school rehearsal, disregarding the fact that another important event students would like to attend conflicts.
- The teacher cancels an order to have t-shirts made promoting the upcoming school musical when he is reminded that t-shirts with wording of any kind are not permitted to be worn by students.
- The band director unknowingly schedules a rotary club performance during testing week.

Proficient: Level 3

- Suspecting that a student might have a hearing loss, the teacher makes a formal referral for testing with the district audiologist.
- The orchestra director helps a student's parents fill out an application for a music camp scholarship.
- With permission, the teacher chaperones a student to a district music contest audition.
- The music teacher willingly serves on a student's IEP meeting and offers suggestions how her program can help the student achieve his IEP goals.

Distinguished: Level 4

- The teacher takes a leadership role in achieving a compromise when the district wants to eliminate the free in-school music lessons offered by the local orchestra in favor of more time for test preparation.
- A student confides in the music teacher, sharing a very personal life changing issue. The music teacher confidentially shares the information with colleagues, and the principal, and they agree to bring in an expert to help them understand what is going on with the student.
- Knowing that a few students would not be able to participate in a performing group because of the expense of the costume, the choir director identifies funding sources to pay for their outfits.

- The music teacher performs her job as president of the teacher association with honesty and integrity.

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