



**National Association
for Music Education**

WORKBOOK

for Building and Evaluating Effective
Music Education in General Music



2016 EDITION, REVISED

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Introduction: History and Rationale

Trends in education, driven in part by federal law and regulation, have led to the development of new teacher evaluation systems in most, if not all, of the schools across the United States. The National Association for Music Education (NAfME) has responded with a [position statement](#) on how music educators should and can be effectively evaluated as part of this movement to monitor teacher effectiveness, as well as with the creation of workbooks focusing on *Building and Evaluating Effective Music Education*. NAfME believes teacher evaluation should occur within the larger context of teacher professional development—it should support music educators' becoming better music teachers over time and support the building of better music education programs for our nation's students. This *Workbook* is designed to help teachers improve the alignment of their teaching to the best frameworks for teaching, to help them work with their peers to make this improvement more widespread, and to help supervisors efficiently and effectively evaluate the ongoing improvement of the professional music educators with whom they work.

As school systems struggle to develop and refine these new teacher evaluation systems, and as principals and other supervisors struggle to implement the systems, some help has arisen in the form of relatively widespread use of a few models for evaluation. Among these models are those of Charlotte Danielson (*Enhancing Professional Practice* [2nd ed.], Alexandria, VA: ASAE, 2007, and other works by the same author), Robert J. Marzano and Michael D. Toth (*Teacher Evaluation That Makes a Difference*, Alexandria, VA: ASCD, 2013, and other works by the same authors), and the systems developed by McREL (<http://www.mcrel.org>) and by Kim Marshall (Marshall Memo, 2011). For this NAfME *Workbook*, our taxonomy draws extensively on the work of these systems. The Danielson framework has four domains (Planning & Preparation, the Classroom Environment, Instruction, and Professional Responsibilities), and the Marzano framework has four domains (Classroom Strategies & Behaviors, Preparing & Planning, Reflecting on Teaching, and Collegiality & Professionalism). Both the Danielson and Marzano frameworks have an additional series of descriptors. Danielson has 22 *Critical Attributes*, and Marzano has nine *Design Questions* (with 41 elements) designed for observing teachers in Domain 1, as well as one additional Design Question and an additional 20 elements for the other three domains. Both models propose that evaluations of teachers require not only observations of teaching but also discussions and conferencing with peers and administrators about planning, reflecting, and professionalism within the holistic evaluation process. The McREL system is a professional development system that promotes eight components—Training, Orientation, Teacher Self-Assessment, Pre-Observation Conference, Observations, Post-Observation Conference, Summary Evaluation Conference and Scoring, and Professional Development Plans. It has five standards for teacher evaluation (Leadership, Respectful Environments, Content, Learning, and Reflecting) that are used in teachers' self-assessment, classroom observations, and summary conferences. Similarly, the Marshall series of rubrics are organized around six domains of learning, which purport to cover all aspects of a teacher's job performance. The domains are listed as (a) Planning and preparation for learning, (b) Classroom management, (c) Delivery of instruction, (d) Monitoring, assessment, and follow-up, (e) Family and community outreach, and (f) Professional responsibilities. The rubrics themselves use a four-level rating scale with the following descriptors: (1) Does not meet standards, (2) Improvement necessary, (3) Effective, and (4) Highly effective (Marshall, 2013).

For those who are interested in using this *Workbook* in preservice music teacher preparation, the NAfME framework for teacher evaluation in this *Workbook* also aligns itself with the accreditation standards for educator preparation adopted by the Council for the Accreditation of Educator Preparation's (CAEP) Commission on Standards and Performance, particularly Standard 1, focusing on content and pedagogy.

Appendix 1 of this Instruction Manual is a comparative chart titled “Major Teacher Evaluation Systems.” It shows how the *Workbook* framework, manifested in the worksheet rubrics of this publication, is related to the Danielson model, the Marzano model, the McREL System, and the Marshall model to assist teachers in navigating the varied systems with which they work.

Both Danielson and Marzano, as well as many other thoughtful educators and administrators, accept the idea that effective teacher evaluation is only part of a broader process of professional development. This process can and should contain at least three elements: first, self-reflection and work toward professional development on the part of individual educators; second, peer discussions related to enhancing professional practice in a school, district, or other learning community; and, finally, observation and evaluation of the teacher as a professional in practice.

Teacher evaluation as part of the broader process of professional development must reflect the ongoing professional growth needs found at various levels of the teaching continuum. Beginning teachers as well as those changing grade levels and/or a focus in content (such as moving from teaching music ensembles to a course load including general music classes) require differing types of support for gaining expertise in pedagogical skills and content knowledge.

This *Workbook* is meant to provide a helpful tool to individuals engaged in the entire process of professional development for music teachers. Teachers can and should use this *Workbook* as a guide for personal reflection and improvement. Groups of teachers—whether in a school’s music department, in a countywide professional development activity, or working with NAFME or one of our state affiliates—will find this to be a helpful tool. Principals or other supervisors, especially those with limited familiarity with the specifics of music education, will find it helpful in carrying out the professional evaluations that they need to conduct as part of their mission to direct optimal educational practice in their schools.

The need for this *Workbook* is suggested in the NAFME [“Position Statement on Teacher Evaluation”](#):

The systematic application of student scores to teacher evaluation must be done carefully if the resulting systems for evaluation are truly to benefit our students and our schools. We urge all involved in the construction and implementation of these protocols and systems to carefully consider the importance of basing evaluation decisions on valid information. **It is important for music educators and others involved in our schools to be aware of the following issues to avert potential damage** to school programs, teachers, and most of all, to students. To that end, the National Association for Music Education (NAFME) recommends the following:

1. Measures of student achievement used in teacher evaluation:

- Must be based on student achievement that is directly attributable to the individual teacher, in the subject area taught by that teacher. Student achievement measures must be used with care, ensuring that they accurately reflect a given teacher’s contributions.
- Must be based on evaluation instruments that accurately reflect the achievements they purport to measure. This implies that the evaluation instruments are used by individuals with sufficient expertise to accurately observe and interpret the outcomes under measurement.
- Must be created to evaluate the curriculum that is taught. This implies that such measures reflect national, state, and local standards and curricula and use clear criteria known to the teacher in advance.
- Must be developed and applied in the context of the number of students taught and the instructional time available.

- Must take into account, if they are based on growth models, the beginning level of achievement from which growth is expected to take place. The evaluation instrument must be capable of capturing all levels of achievement, including the very highest levels of mastery.
- Must work on a multiyear cycle to allow for appropriate professional development and growth, enabling the evaluation to meet its primary goal of helping teachers improve their service to students.

2. Successful Music Teacher Evaluation:

- Must include a balanced, comprehensive assessment of the teacher's contributions to student learning through multiple measures. These measures can and should collect information such as:
 - (1) Indicators of teacher practice, such as planning and preparation.
 - (2) Indicators of the teacher's role in maintaining a productive classroom environment.
 - (3) Indicators that instruction is designed to reach specified goals.
 - (4) Indicators of teacher contribution to the school or district, as well as to the profession of teaching at large.
 - (5) Indicators that students attain 21st-century skills through instruction.
- Must include measures of music student achievement, along with the above indicators, as only one element of a teacher's evaluation. For evaluation of music teachers, measurements of [individual] student achievement should include evaluation in the three general areas of creating, performing, and responding. The relative weighting of measures in these three areas should be carefully designed to be commensurate with the nature of the class taught and the express educational goals for that class.
- Must, where the most easily observable outcomes of student learning in music are customarily measured in a collective manner (e.g., adjudicated ratings of large-ensemble performances), limit the use of these data to valid and reliable measures and should form only part of a teacher's evaluation.
- Must avoid using schoolwide measures other than those directly associated with music achievement. If the use of schoolwide measures of attendance, dropout and graduation rates, and/or work habits is mandated, they should form a minimal part of the music teacher's evaluation.
- Must limit observation-based teacher evaluations to those conducted by individuals with adequate training in music as well as in evaluation.

All those involved in the development and implementation of teacher evaluation systems will recognize that each of the recommendations in the preceding NAFME statement are consistent with federal law and regulation as well as with the most-widely-used systems for teacher evaluation now in place in most school districts. The true reason for the statement, and for this *Workbook*, is that the application of those laws, regulations, and systems to music education may not be as productive as it should be. This is true even with the passage of the Every Student Succeeds Act (2016), which allows more flexibility on the part of states to design and implement evaluation systems. This lack of productive application is not because of lack of will, but because of the unsurprising fact that most teacher evaluation systems are not developed with music education in mind—and because, while “there is only a single framework for teaching” (Danielson, *Implementing the Framework for Teaching*, p. 1), the manifestation of the single framework for teaching may look different in different subjects. The subtle differences in manifestation among subjects show up strongly when comparing music to many other disciplines.

Music, after all, is often taught in groups that involve practices of differentiation and orientation to a collective outcome that may be more pronounced than in other subjects, with the exception of our fellow performing arts disciplines and in physical education. Consider the different instruments and voice parts used by students and taught by teachers in an ensemble or elementary general music class (instruments that differ in their technique for producing sound and in the role they typically play in a music score); this is one way that the practice of teaching music can differ from other subjects. The ways that the students’ learning in creating, performing, and responding to the music performed on those instruments and with their voices are guided by the music teacher is different in appearance, if not in underlying principle, from the ways that teachers of other disciplines bring their students to the knowledge and skills sought in those other subjects.

Chapter 1: Using this *Workbook*

One of the key ideas of this *Workbook* is precisely to make the process of professional development and evaluation as efficient and effective as possible. NAFME and the authors of this *Workbook* are quite aware of the extreme time pressures faced by educators and educational leaders, so this publication is meant to be as simple to use as is practical within the overall goal of improving educational practice of education in music—a discipline that is essential to orchestrating students' success.

This edition of the *Workbook* focuses on the work of general music teachers. A version of this *Workbook* on ensemble teaching is also available.

Note that this *Workbook* could be used for evaluation over longer or shorter periods of time. For convenience, the *Workbook* often refers to evaluation periods as one year, but stronger evaluations can often be achieved by expanding to multiyear, summative horizons.

Use by Music Teachers for Personal or Peer Professional Development

Whether you are working individually or with a group of peers, NAFME recommends that each page of this *Workbook* be used by educators in an effort to honestly evaluate professional practice. That work can be as formal or informal as is desired, but will require two steps of preparation:

1. **Decide which elements of evaluation—that is, which pages of the *Workbook*—are most relevant to the practice in your school, district, or state.** Please note, however, that one key point of professional development is or should be the consideration of factors beyond those scrutinized by the administration or sanctioned by time in a given school district. This *Workbook* presents an opportunity to challenge yourself with new directions for professional growth.
2. **Align the elements of evaluation with any system currently in place in your school, district, or state.** Every music teacher is a part of an interdependent group of educators at a school, so the music teacher's professional development should be directed toward the overall goals of the school as expressed (among other places) in that school's evaluation system.

These steps can be completed by bookmarking the pages of the *Workbook* in rank order of importance for your situation, and editing the most important pages to match the needs of the school, district, or state. Then comes the work, which should be both engaging and enlightening: making the observations (directly of peers, by recording one's own teaching, or by simply reflecting on one's teaching) and evaluating areas for improvement.

Next, after those areas for improvement are identified, comes the task of seeking out and using tools for professional development. These tools can be peer-to-peer counseling, opportunities provided by the school system, higher education coursework such as InStep programs, engagement in in-service conferences of your [state Music Educators Association](#) or the [National Association for Music Education](#), or online learning experiences such as those offered by NAFME on [nafme.org](#).

Use by Principals/Supervisors for Evaluation

In an ideal world, each individual charged with supervising music educators would have full knowledge of all aspects of music and of general pedagogical approaches in music education. Furthermore, each such individual would have unlimited time to work with music educators, including time for deep philosophical discussions about the ways that music learning can interface with learning in other subjects, the ways musical goals can augment school goals, and the best scheduling, staffing, equipment purchasing, and other dimensions, such as cultural relevancy and responsiveness, needed to accomplish those goals. And finally, in using this *Workbook*, each supervisor working in such an ideal world would have the time to go over every element of practice represented in this book with each music teacher on staff.

In the real world of the school, however, NAFME suggests that you can approach effective music teacher evaluation by making a strategic selection of elements to be evaluated. As in most practices (including those by which we currently assess students), this will not evaluate the entirety of a teacher's contributions—but it can certainly result in an evaluation of elements indicative of a teacher's standing in the music education community and that teacher's contributions to the mission of the school.

To accomplish this, follow two steps. *Note that it may be most productive to ask the music teacher(s) to collaborate on these steps, and submit the results of their deliberations for your consideration.*

Steps for using the *Workbook* as an evaluator

Step One: Determining Criteria

Before the beginning of the school year, meet with your music teacher or teachers to discuss how the music program can best serve the overall outcomes for the school. Ideally, this should be done in plenty of time for the music teachers to fully align their curriculum with your overall goals and with those of the school district. ***Use the form called "General Music Teacher Evaluation Summary: Criteria for Evaluation" to help you in this task.*** That form has four sections:

1. **Opportunities to Learn.** Discussing the elements in this section with music teachers and administrators allows both to fairly identify any challenges to learning that arise from limitations on resources. (Worksheets based on the NAFME Opportunity-to-Learn Standards are included in this section to help you identify the limitations on instructional time and other dimensions of necessary support.) Please note that this step should be taken with the understanding that most shortcomings of this type—with the possible exception of insufficient time for instruction—cannot make the school or the teacher immune from the responsibility for providing effective music instruction. It should, however, be used to help target the improvement of resources (such as, for example, professional development) and to inform the evaluation process. With the Opportunity-to-Learn discussion as context, you can engage in a productive discussion of the outcomes desired.
2. **Curricular Goals and Measures.** This is where you list the specific student outcomes in musical literacy (Creating, Performing and Responding to music), including knowledge and skills that

you believe that students should develop over the course of the evaluation period. It is important that teachers be culturally responsive in developing their curricular goals and measures, in addition to the developmental appropriateness of their choices. An important resource for helping measure these outcomes may be the growing set of Standards-based [Model Cornerstone Assessments \(MCAs\)](http://nafme.org/standards) found at nafme.org/standards—as long as the work based on MCAs is aligned with the curriculum. These MCAs provide a framework into which teachers integrate their curriculum while using common learning expectations and rubrics. Your school program, like any program, has a unique population and circumstances that guide curricular decisions. The MCAs provide adaptable assessment tasks that will assist students through the components of each of the Artistic Processes listed in the 2014 Music Standards, allowing them to demonstrate the quality of learning associated with those Standards. The assessment rubrics have been designed to be used in the classroom by teachers, have been field-tested, and refined based on that testing. If administered with integrity, the MCAs are documented to be valid assessments of student learning and can reliably document student growth throughout a music program. Each MCA contains an estimate of the time required for teaching and assessment. Should the MCAs be used, these time estimates can further inform the discussion of Opportunities to Learn by establishing an absolute lower threshold for contact time with the students.

Note that,

- a. All music courses should provide development in Creating, Performing, and Responding (the essential Artistic Processes around which the 2014 Music Standards are structured, along with Connecting, which is considered to be embedded in these processes) and be culturally sensitive and responsive to students' backgrounds. Additionally, while the standards of many states parallel the 2014 Music Standards, you will need to verify the concordance between the Standards and any state or local standards, scope-and-sequence documents, or curricula. Space is provided for you to specify the weighting for each process, and you can find extensive notes in Chapter 3 on the use of the MCAs in this regard.
 - b. These student outcomes could be evaluated by:
 - i. A specific goal-based metric. For example, a measure of student ability to accomplish a specific music task could be measured at the beginning and end of the year.
 - ii. Observations spaced throughout the year. This method might be most fruitful in recording improvements in the area of performance. Caution should be used, however: If you as an evaluator have limited experience with recording student proficiency in specific music performance tasks, NAFME suggests you gain support from an associate with deep musical knowledge.
3. **Observations or other measures of professional practice on the part of the teacher.** Note that the practices in this Workbook are categorized in ways that closely parallel the most widespread methods in use for evaluating educators in general, but this *Workbook* provides a set of rubrics that should make it easier to relate the elements evaluated to the music classroom as well as practical examples of what this might look like in a real music classroom. Where large levels of variance may be expected among grade levels (notably in Domain 3: Instruction), the examples are listed in further detail. In practice, you will want to choose a small number of worksheets—each worksheet represents one element of evaluation—and use those worksheets for your scheduled observations of your music teachers. Where an element might be productively measured by some data reported by the teacher (for example, reported participation in education associations as evidence of teacher contribution to the profession), the form allows for summary input to be gathered and documented.

A column is provided to provide a relative weighting or emphasis on these domains, if desired. Observations may also be conducted by peer music teachers, as contracts allow.

For music teachers, including culturally relevant music is an emerging best practice. The rubrics included in this *Workbook* include language about culturally responsive teaching and awareness throughout. Cultural responsiveness can be seen in a variety of actions from how teachers invite parents into their classroom to musical selection and student choice. As this best practice is still one for which many teachers are learning about the approaches and resources available to them, you will want to include a conversation about this practice in your beginning-of-the-year meeting to better understand how the music teacher is incorporating these practices into the music room. If this is an emerging practice for the music teacher, you may consider emphasizing this area in Domain 4, recognizing that the music educator may need to do more reading, thinking, exploring, and professional development in this area.

5. **The following category may be listed on the form to establish other outcomes desired of the music program**, but not necessarily to form a part of the professional evaluation:
 - a. **Additional Program Expectations.** In many cases, music programs serve a social function that contributes to the overall atmosphere for learning and cohesiveness of the school as an instructional unit. This section provides a chance to list those expectations without confusing the more specifically educational measures on which evaluation should largely be based.

Filling out these four sections then directs the selection of the relevant worksheets from the pages that follow. You will find detailed explanations of the information to be entered in these forms in the main part of this book.

Step Two: Gathering and Analyzing Data

Once you have worked with your music teachers to determine the criteria for evaluation, you should ask the teachers to submit the data or submit to observations on a logical schedule—one that meets the needs of the evaluation process without placing undue burdens on your time. Final analysis of this data will lead to ratings that you can share with your teachers and use to meet state or local requirements.

A Note on Student Achievement Data

Most states and districts require a significant level of evaluation of data measuring student achievement in the evaluation of teachers. For music teachers, this may present three significant issues, referenced in the NAFME position statement reproduced above.

The data chosen may involve schoolwide measures not directly associated with music achievement. Evaluation of music teachers on the basis of progress of students in English/Language Arts or math, for example, is not a recommended practice. If this is required by the state or district, it will obviously represent a factor, but NAFME strongly suggests that the outcomes represented in this *Workbook* be given far more weight in music teacher evaluation than any such nonmusic, collective measures.

The method chosen to evaluate music learning and achievement on the part of students must be related to the three Artistic Processes of creating, performing, and responding, which are applicable to all music education. The exact balance of emphasis AMONG these three processes in any given class, however, may vary, and the measures of student learning achievement should reflect this variance and evaluate the curriculum that is, in fact, taught. Note that establishing accord between teacher and supervisor on this point—at the beginning of the evaluation period—is a useful way for principals to ensure the alignment of the music program with the overall goals of the school.

General Music Teacher Evaluation Summary Form: Criteria for Evaluation

Teacher's name:

Course(s) taught:

Supervisor or peer reviewer:

Supervisor or peer reviewer: Use this form to list conclusions reached in discussions with the music teacher about the elements that will be used for the teacher's evaluation. Note that elements of this form may be filled out by the teacher in anticipation of that meeting. We suggest that you meet to:

1. Using the Supporting Structures pages, discuss and make notes on the resources available to the school music program to help you calibrate expectations for the teacher.
2. Ascertain the experience level of the teacher to assist in setting appropriate targets and goals for individualized professional growth.
3. Using the Curricular Goals and Measures page, discuss and determine how you will measure curricular goals in the areas of creating, performing, and responding. As a part of this discussion, determine with the teacher the relative importance of each of these Artistic Processes for the course(s) taught, and express this as a "weighting" factor from 0–100.
4. Using the Professional Practice page, discuss and determine which worksheets you will use, choosing a few from the domains of Planning and Preparation, Classroom Environment, Instruction, and Professional Responsibilities. As a part of this discussion, determine the relative importance of each worksheet result, and express this as a "weighting" factor from 0–100.
5. Make notes on Additional Program Expectations as desired; do the same with Collective/General Measures.
6. Using the Summary Calculations page, make certain that the combined weighting factors for Curricular Goals and Measures and for Professional Practice add to 100 percent. NOTE: You may need to adjust the weighting factors from steps 4 and 5 to arrive at weighting factors which sum to 100 percent *across* Curricular Goals and Measures and Professional Practice.
7. Throughout the evaluation period, following the schedule in force at your school, use the Curricular Goals and Measures pages and the selected Worksheets to record your evaluation of the teacher according to the agreed-upon goals and the rubrics provided.
8. At the end of the evaluation period, transfer the data collected on the Curricular Goals and Measures pages and from the selected worksheets to the Summary Calculations page to determine final ratings.

1a. Supporting Structures—based on 2015 Opportunity-to-Learn Standards General Music PreK–2 nd Grade			
Category	Limitation	Immediate impact on outcomes	Long-term resource solution (request)
Curriculum & Scheduling			
Staffing			
Materials & Equipment			
Facilities			

1b. Supporting Structures—based on 2015 Opportunity-to-Learn Standards Grades 3–8 (and Secondary General Music Programs)			
Category	Limitation	Immediate impact on outcomes	Long-term resource solution (request)
Curriculum & Scheduling			
Staffing			
Materials & Equipment			
Facilities			

**2a. Curricular Goals and Measures—Creating
Music Student Learning Summary Form: General Music**

Weight for this process: (%)	
Grade level(s):	
Instructional Period: (start/end dates)	
MCA used as basis: (Specify, if used)	
Alterations to MCA, if used:	
Description of measurement, if MCA not used:	

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole Group Growth				<div><input type="checkbox"/> Distinguished</div> <div><input type="checkbox"/> Proficient</div> <div><input type="checkbox"/> Basic</div> <div><input type="checkbox"/> Unsatisfactory</div>
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

2b. Curricular Goals and Measures—Performing

Music Student Learning Summary Form: General Music

Weight for this process: (%)	
Grade level(s):	
Instructional Period (start/end dates)	
MCA used as basis: (Specify, if used)	
Alterations to MCA, if used:	
Description of measurement, if MCA not used:	

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole Group Growth				<div><input type="checkbox"/> Distinguished</div> <div><input type="checkbox"/> Proficient</div> <div><input type="checkbox"/> Basic</div> <div><input type="checkbox"/> Unsatisfactory</div>
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

2c. Curricular Goals and Measures—Responding

Music Student Learning Summary Form: General Music Responding

Weight for this process: (%)	
Grade level(s):	
Instructional Period: (start/end dates)	
MCA used as basis: (Specify, if used)	
Alterations to MCA, if used:	
Description of measurement, if MCA not used:	

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole Group Growth				<input type="checkbox"/> Distinguished <input type="checkbox"/> Proficient <input type="checkbox"/> Basic <input type="checkbox"/> Unsatisfactory
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

3. Professional Practice			
	Element (Worksheet) Chosen	Rating for Element (Worksheet) Chosen	Weighting (%)
Planning and Preparation			
Classroom Environment			
Instruction			
Professional Responsibilities			

4a. Additional Program Expectations	
Activity	Desired Outcome (Number of Appearances, Attendance, etc.)
Presentations to School/Local Community	
School/District Representation	
Other	

4b. Collective/General Measures		
Event or Activity	Expected Outcome	Notes about Validity of Measure

Summary Calculations

To use this form,

1. Fill in the numerical scores that correspond to the ratings on each worksheet used and from the curricular goals and measures agreed to in the process.
2. Multiply each score by the predetermined weighting. These weighting factors must add to 100 percent).
3. Use the total of the aggregate ratings to determine the summary performance level.

		Rating from Worksheets <ul style="list-style-type: none"> • <i>Distinguished</i> = 4 • <i>Proficient</i> = 3 • <i>Basic</i> = 2 • <i>Unsatisfactory</i> = 1 	Weighting (0–100 percent)	Calculated Ratings (Worksheet rating x percentage)
Curricular Goals & Measures	Creating			
	Performing			
	Responding			
Professional Practice	Planning & Preparation			
	Classroom Environment			
	Instruction			
	Professional Responsibilities			
Aggregate Totals			100%	

Summary Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished (aggregate rating 300–400)**

☐ **Basic (aggregate rating 100–199)**

☐ **Proficient (aggregate rating 200–299)**

☐ **Unsatisfactory (aggregate rating 0–99)**

Chapter 2: Evaluating Opportunities to Learn

(Source: http://www.nafme.org/wp-content/files/2014/11/Opportunity-to-Learn-Standards_May2015.pdf)

These 2015 Opportunity-to-Learn (OTL) Standards have been prepared by the Council of Music Program Leaders of the National Association for Music Education (NAfME). The OTL Standards identify the resources that need to be in place so that teachers, schools, and school districts can give students a meaningful opportunity to achieve at the levels spelled out in the 2014 Music Standards.

Each of these areas may be addressed using the Opportunity-to-Learn Standards:

- **Curriculum and Scheduling.** The curriculum, like all good curricula, must not only be a coherent written document; it must reflect a vision for helping students achieve the desired learning goals. Key to this vision is the scheduling of sufficient time so that students can carry out the processes necessary for deep learning called for by the 2014 Music Standards. The Standards' categorization in the four Artistic Processes (Creating, Performing, and Responding, along with Connecting, which is embedded in the first three processes) requires that curriculum and associated time in the schedule be devoted to each of the components of those processes. No scheduling specifications presented here are meant as maximums—a good teacher can always do more with students, given more time—but are rather put forth as reasonable minimums for contact time if the students are expected to achieve the Standards.
- **Staffing.** The Standards will not be achieved by students unless the system for delivering instruction is based on teachers with the requisite qualifications, augmented in a structured, appropriate way by community resources. This system in turn will depend on ongoing, thoughtful evaluation of those teachers and integration of that evaluation into ongoing, thoughtful professional development.
- **Materials & Equipment.** Music education cannot exist without making music, and making music in most traditions requires instruments, accessories, music and other printed materials, and increasingly access to and use of various technologies. The needs in the areas of instruments, accessories, and materials are well accepted by most well-funded school systems, but need constant attention to avoid problems with outdated or substandard equipment. Technology needs are new to many districts, and require thoughtful evaluation, including appropriate connection to the curriculum of the music program.
- **Facilities.** Making and learning music requires the dedication of appropriate space for day-to-day instruction. Correct design and maintenance of this space is essential to the success of the program and of the students. Much music instruction requires, in addition, periodic access to venues for performances.

In the 2015 Opportunities-to-Learn Standards, NAfME has indicated OTL Standards for Basic and Quality music programs. Some programs may have quality indicators for technology, for example, even if curricular and scheduling options are currently only available at the basic level.

To lay the groundwork for your own evaluation, please use the following worksheet to specify areas where support for the music program may present practical limitations for instruction. A summary of your analysis becomes the first step in evaluation on the Evaluation Summary Form.

Standards for General Music PreK–2nd Grade

Music Educator: Use this form to identify areas in which the resources available to you are *not* consistent with those identified as necessary for Standards-based instruction in the NAfME Opportunity- to-Learn Standards. Provide notes as you fill in the form on the ways that specific lacks may, in your view, adversely impact your ability to provide students with experiences that enable them to meet the Standards.

Curriculum and Scheduling				
	Basic	Quality	Check if present for your program	Notes
Curriculum	<p>1. Learning experiences include singing, playing instruments, moving to music, listening to music, and creating music consistent with the 2014 Standards.</p> <p>2. Technology is used when it appropriately enhances music learning at this level.</p> <p>3. Student learning experiences include the use of technology for creating, performing, and responding to music.</p>	Same as basic program	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Scheduling	<p>1. At least 12 percent of total student contact time is devoted to experiences in music at PK level; music is integrated into the curriculum throughout the school day.</p> <p>2. At least ninety minutes of instruction in General Music are given to each student during each week in grades K-2.</p>	<p>1. Time is scheduled to work with individual students to meet their needs (e.g., students with special needs, remedial instruction, curriculum integration). This includes ensuring that students with special needs are scheduled appropriately to ensure success.</p>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	

Professional Development & Evaluation	1. Every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building.		<input type="checkbox"/>	
	2. Technology training for teachers is conducted by experts who know the needs of music learners at this level, know the available software and hardware applicable for this level, and are able to deliver meaningful professional development that supports teachers integrating technologies into the curriculum.		<input type="checkbox"/>	
		1. Planning time is commensurate to that of other core academic courses due to the administrative aspects of the music program.	<input type="checkbox"/>	
Materials & Equipment				
	Basic	Quality	Check if present for your program	Notes
Instruments	1. Every room in which music is taught has convenient access to an assortment of pitched and nonpitched instruments of good quality for classroom use and appropriate to the developmental level of the students, including electronic instruments (including, but not limited to, a MIDI keyboard synthesizer) with the ability to connect to a computer. Digital Audio Workstation and/or audio interface.		<input type="checkbox"/>	

Opportunity-to-Learn Limitations (summary)

Summarize your notes from the spaces above, providing information on:

1. The limitation(s) you have identified. This might be, for example, a shortage of time for instruction (either scheduled time or effective time, if you foresee significant loss of contact with students by pullouts for testing or other issues). Where there are no limitations, just state "no limitations."
2. The impact that you believe these limitations will have on instruction in the evaluation period. This information will provide an essential element in calibrating student assessment tasks (see worksheets entitled "Music Student Learning Summary Forms" in the three Artistic Processes). For example, if you have insufficient instruments in good repair, you may not be able to give students the experience that will result in fluency in performance.
3. The long-term solutions that you believe might fix the limitations you have identified. This will provide you with a basis for discussions with your supervisor about other resources that may be needed, though it will not have a direct bearing on the evaluation at hand. Remember in those discussions that the allocation of time or of money is a complex task that even the most supportive administrator may not be able to solve immediately—but identifying those limitations is the first step toward improving the music program and the school as a whole.

When you are done with your summary, transfer the information to the Evaluation Summary Form for discussion with your supervisor or peer evaluator.

Category	Limitation	Immediate impact on outcomes	Long-term resource solution (request)
Curriculum & Scheduling			
Staffing			
Materials & Equipment			
Facilities			

Standards for Grades 3–8 (and Secondary General Music Programs)

Music Educator: Use this form to identify areas in which the resources available to you are not consistent with those identified as necessary for Standards-based instruction in the NAFME Opportunity to Learn Standards. Provide notes as you fill in the form on the ways that specific lacks may, in your view, adversely impact your ability to provide students with experiences that enable them to meet the Standards.

Curriculum and Scheduling				
	Basic	Quality	Check if present for your program	Notes
Curriculum	1. The music program provides the foundation for a sequential music program in the middle school. 2 The curriculum comprises a balanced and sequential program of singing, playing instruments, listening to music, improvising and composing music, and moving to music consistent with the 2014 Standards. 3. General Music instruction includes at least two of the following: recorder, fretted instruments, keyboard instruments, electronic instruments, instruments representing various cultures.	1. Curriculum includes designated time within the school day for ensembles such as chorus, beginning band, strings or other ensembles.	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Scheduling	1. At least ninety minutes of instruction in General Music are given to each student during each week. 2. Classes in General Music are no larger than classes in other subjects of the curriculum.		<input type="checkbox"/> <input type="checkbox"/>	

		1. Music classes are scheduled with the same teacher pupil ratio as general education classes.	<input type="checkbox"/>	
Professional Development & Evaluation	<p>1. Every music educator has a block of time of at least thirty minutes for preparation and evaluation each day, excluding time for lunch and time for travel from room to room and building to building.</p> <p>2. Technology training for teachers is conducted by people who know the needs of music learners at this level, know the available software and hardware applicable for this level, and are able to deliver meaningful professional development that helps teachers integrate these technologies into the</p>	<p>1. Planning time is commensurate with that of other core academic courses due to the program administrative aspects of the music program.</p>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
Materials & Equipment				
	Basic		Check if present for your program	Notes
Instruments	1. Every room in which General Music is taught has convenient access to an assortment of pitched and nonpitched instruments of good quality for classroom use, including fretted instruments, recorders, melody bells, barred instruments, chorded zithers, and assorted instruments representing		<input type="checkbox"/>	

Opportunity-to-Learn Limitations (summary)

Summarize your notes from the spaces above, providing information on:

1. The limitation(s) you have identified. This might be, for example, a shortage of time for instruction (either scheduled time or effective time, if you foresee significant loss of contact with students by pullouts for testing or other issues). Where there are no limitations, just state "no limitations."
2. The impact that you believe these limitations will have on instruction in the evaluation period. This information will provide an essential element in calibrating student assessment tasks (see worksheets entitled "Music Student Learning Summary Forms" in the three Artistic Processes). For example, if you have insufficient instruments in good repair, you may not be able to give students the experience that will result in fluency in performance.
3. The long-term solutions that you believe might fix the limitations you have identified. This will provide you with a basis for discussions with your supervisor about other resources that may be needed, though it will not have a bearing on the evaluation at hand. Remember in those discussions that the allocation of time or of money is a complex task that even the most supportive administrator may not be able to solve immediately—but identifying those limitations is the first step toward improving the music program and the school as a whole.

When you are done with your summary, transfer the information to the Evaluation Summary Form for discussion with your supervisor or peer evaluator.

Category	Limitation	Immediate impact on outcomes	Long-term resource solution (request)
Curriculum & Scheduling			
Staffing			
Materials & Equipment			
Facilities			

Chapter 3: Music Student Learning Measures and Resources

Practically all systems for evaluating teachers or programs include some call to measure student outcomes in ways variously called student growth measures, student learning outcomes, or by other nomenclature. NAFME, working from the 2014 Music Standards, has created a series of Model Cornerstone Assessments (MCAs) that are exceptionally useful in illustrating the progress of students. Note that the MCAs **were not written for the purpose of teacher evaluation**; rather, they were designed to help teachers document student learning in a way that can both help improve instruction and communicate learning goals to students. They should always be used in that spirit – as part of high quality instruction. When as part of formal teacher evaluation, the MCAs should only be so used in the context provided in this Workbook. That is, they should only be used as one element in teacher evaluation where the overall goal is the improvement of teacher practice and the goal of music literacy for students.

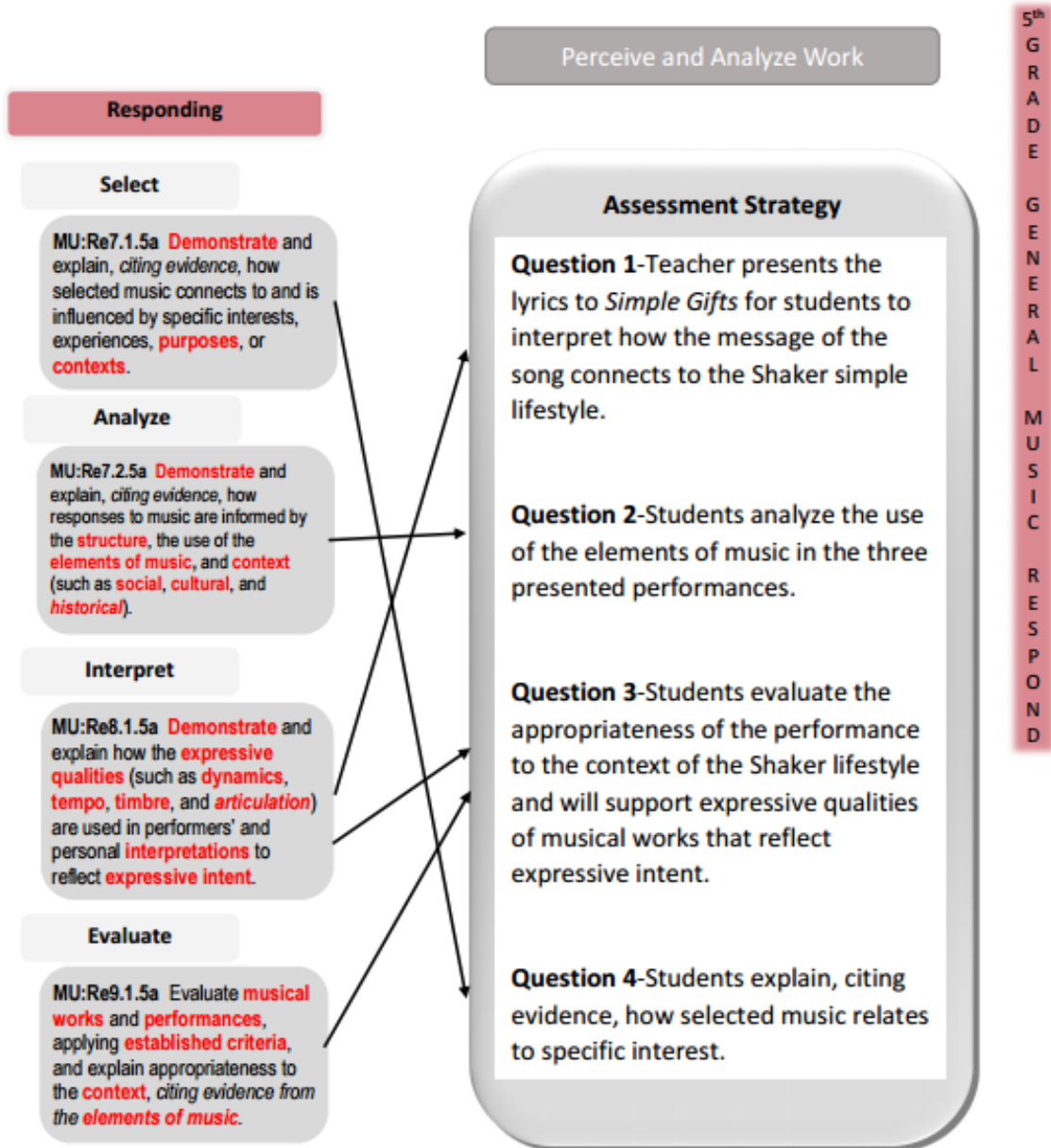
Approaching the MCAs

Model Cornerstone Assessments (MCAs) in music are tasks that can provide formative experiences, which can lead to summative means to measure the quality of student demonstration of performance standards in the 2014 Music Standards. Each MCA is designed as a series of curriculum-embedded student assessment tasks focusing on process components within an Artistic Process (i.e., Creating, Performing, or Responding).

MCAs are presented at key grades and they are available at nafme.org/standards in a .pdf format with links for easy navigation within the document and to external links for .doc versions of worksheets. Note that each MCA includes an estimate of time necessary for teaching and assessment. Although each MCA is designed so that it can be administered within one instructional sequence or unit, teachers may choose to spread the component parts of one MCA across multiple units or projects.

You can begin by looking at the Assessment Overview that appears at the beginning of each MCA. Based on this overview, you can discuss with your colleagues or evaluator the goals of instruction that you have set for the evaluation period. An example from the 5th-grade General Music “Responding” MCA follows:

ASSESSMENT OVERVIEW
Model Cornerstone Assessment, 5th grade General Music: Responding



General Music, 5th Grade Responding, Page 3

Using the MCAs

This section borrows heavily with permission from Brian C. Wesolowski's "Tracking Student Achievement in Music Performance: Developing Student Learning Objectives for Growth Model Assessments" from Music Educators Journal, 102(1) (September 2015): 39–47.

Naturally, in the spirit of these **Model** Cornerstone Assessments, you will want to carefully read the full set of preparation suggestions and assessment tasks and rubrics, making needed adjustments to fit your curriculum. That is, in the nomenclature of many programs, you will need to infuse your program's Student Learning Outcomes and specific Course/Unit Student Learning Objectives. Classically, you should think of the objectives in three levels:

1. Global objectives: In this case, one or more of the Artistic Processes of Creating, Performing, and Responding.
2. Educational objectives: An objective that might be tied to a state standard, and is an observable and measurable performance expectation on the part of the students.
3. Student learning objectives: specific expectations of student learning that guide actual classroom teaching. They should include:
 - a. Condition: Important conditions under which the performance is to occur (e.g., "at the conclusion of the lesson ...")
 - b. Performance: The action that describes what a learner is expected to be able to do
 - c. Criterion: The standard of achievement (e.g., percentage of accuracy for the task, levels of demonstrated achievement for the task)

Note that the instructional objectives must be properly sequenced if you are to be able to diagnose learning and improve teaching approaches. The sequencing in the MCAs are consistent with this idea, but in general you should:

1. Start with lower-level objectives to provide a foundation, but set more rigorous goals for these objectives than for later instructional objectives. The students may need less time to work on initial objectives than for more advanced tasks. Teachers are encouraged to integrate skill/knowledge-based assessments specific to their lessons (e.g., such as knowledge tests you create with multiple choice, true-false, or matching items; skills tests such as performance of scales or segments of pieces; and classroom/ensemble participatory checklists).
2. Move later in your instructional sequence to higher-level objectives, that is, objectives at a more demanding cognitive level. Assessments in the context of the MCAs will more likely be constructed-response measures, which are also called authentic assessments, with associated rubrics. The MCAs are designed to guide students through complexities within each MCA and across grade levels.

Analyzing and Understanding the MCA Information (data)

The most appropriate way to use the information created by the MCA, or MCA data, is to gauge student growth as demonstrated by the scores you might collect at two points in time, for example early in the year and then later in the year. Each MCA has scored tasks that are clearly tied to the performance standards and instructional objectives of the classroom curriculum. Note that tracking student growth

goes a long way to avoid unfairness based on the sometimes extreme differences in experience and out-of-school resources sometimes evident between and among students. Consider three types of growth targets:

1. **Whole-group targets** (e.g., 80 percent of the students will demonstrate one level or higher growth on the scoring device/rubric). This type of target is most useful where the students have relatively homogeneous experience, which should show up as a relatively small range in scores on the first set of scores collected). While *possible* in a general music education classroom, whole-group targets are difficult in a class where students can be greatly differentiated based on musical skill, knowledge and literacy.
2. **Tiered targets** (in which students are grouped based on early assessment scores, and each group is assigned a different growth target).
3. **Individual targets.** This is especially useful for students who do score either very high or very low on early assessments, and can be considered for students with special needs or special abilities.

Of course, the instructor or the district must set specific and reasonable learning targets for the context of the program. If you elect to do this based on the MCAs, make certain that the targets are: relevant to your goals, fit the overall mission of the school or district's music program, provide appropriate preparation for the next level of instruction in music, and appropriately consider the current level of student preparation (each MCA contains notes on this factor), and are reasonably attainable within the Opportunities to Learn present in the school.

For more information on Student Learning Outcomes, including an example on how to fill out the results and analysis of measurements, please see Appendix 2. To learn more about how music educators and researchers think about assessment and how to use music assessment data to improve the quality of music teaching and learning in the schools, please see the selected bibliography of research studies on the assessment of music teaching and learning in Appendixes 3 and 4.

Music Student Learning Summary Form: General Music Creating

Weight for this process (%)	
Grade level(s)	
Instructional Period (start/end dates)	
MCA used as basis: (Specify, if used)	
Alterations to MCA, if used:	
Description of measurement, if MCA not used:	

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole Group Growth				<input type="checkbox"/> Distinguished <input type="checkbox"/> Proficient <input type="checkbox"/> Basic <input type="checkbox"/> Unsatisfactory
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

Music Student Learning Summary Form: General Music Performing

Weight for this process (%)	
Grade level(s)	
Instructional Period (start/end dates)	
MCA used as basis: (Specify, if used)	
Alterations to MCA, if used:	
Description of measurement, if MCA not used:	

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole-Group Growth				<input type="checkbox"/> Distinguished <input type="checkbox"/> Proficient <input type="checkbox"/> Basic <input type="checkbox"/> Unsatisfactory
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

Music Student Learning Summary Form: General Music Responding

Weight for this process (%)	
Grade level(s)	
Instructional Period (start/end dates)	
MCA used as basis: (Specify, if used)	
Alterations to MCA, if used:	
Description of measurement, if MCA not used:	

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole Group Growth				<input type="checkbox"/> Distinguished <input type="checkbox"/> Proficient <input type="checkbox"/> Basic <input type="checkbox"/> Unsatisfactory
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

Chapter 4: Observing Professional Teacher Practice

Any successful teacher evaluation system includes a balanced, comprehensive evaluation of the teacher's contribution to student learning through multiple measures. Among those measures are indicators of a teacher's

- Planning and preparation
- Maintenance of a productive classroom environment
- Instruction as designed to reach specified goals
- Contribution to the school, the district (or community), and the profession at large

2014 Music Standards Lesson Planner—Tool for Planning and Preparation

To assist with Planning and Preparation, a modified version of the NAfME 2014 Music Standards Lesson Planner is included in this workbook. These sheets may help you identify the Standards to be taught and assessed during your formal observation. As the field has moved to process-based music standards, the lesson planner provides a way to connect those process-based Standards to knowledge and skills, including application of those skills, which may be a useful tool in preparation for your formal observation. You may make additional copies of these pages as needed to organize your planning.

Class: _____

Date: _____



2014 Music Standards Lesson Planner
Modified for Building and Evaluating Effective Music Education Workbook

Standards Processes/Components Addressed

What Standards categories are addressed in this lesson? Please note that only one or a few of these should be selected, and make certain to review the Enduring Understandings and Essential Questions in the Standards.

Creating	Performing	Responding
<input type="checkbox"/> Imagine _____	<input type="checkbox"/> Select _____	<input type="checkbox"/> Select _____
<input type="checkbox"/> Plan and Make _____	<input type="checkbox"/> Analyze _____	<input type="checkbox"/> Analyze _____
<input type="checkbox"/> Evaluate and Refine _____	<input type="checkbox"/> Interpret _____	<input type="checkbox"/> Interpret _____
<input type="checkbox"/> Present _____	<input type="checkbox"/> Rehearse, Evaluate, & Refine _____	<input type="checkbox"/> Evaluate _____
	<input type="checkbox"/> Present _____	

Please list the specific knowledge, skills, dispositions and vocabulary that are central to this lesson. Music teachers use the development of knowledge and skills as steps that are related to the Standards processes listed above. How will students learn, modify and apply these knowledge, skills, vocabulary and dispositions in order to increase their musical literacy as defined in the Standards? How will your evaluator be able to see evidence of application?

Knowledge, Skills

Knowledge

☐ Structure: _____

☐ Context: _____

☐ Evaluation Criteria: _____

Skills

☐ Performing: _____

☐ Creating: _____

☐ Listening, Reading, Notating: _____

☐ Evaluating: _____

Dispositions

Music classes, over time, develop dispositions. Are there any dispositions highlighted in this lesson?

<input type="checkbox"/> Collaboration	<input type="checkbox"/> Flexibility	<input type="checkbox"/> Goal Setting
<input type="checkbox"/> Inquisitiveness	<input type="checkbox"/> Openness/respect for the ideas & work of others	<input type="checkbox"/> Self-Discipline and Perseverance
<input type="checkbox"/> Self Reflection		<input type="checkbox"/> Responsible Risk-Taking

Vocabulary

What specific vocabulary is used to label the concepts covered in the lesson?

Assessment Evidence

How will we know if students are successful?

Learning Plan

What is the learning plan for the lesson?

How will you modify to fit the needs of all students in your classroom?

What will you (the teacher) do?	What will students do?	What resources and materials are needed?

Observation Worksheets

The most common way to gather information is through observation of the teacher. The following worksheets are designed to aid in efficient, productive execution of these observations. In using them, note that each sheet includes:

- Space for relevant information to be provided by the teacher, where this is appropriate to the dimension observed.
- A rubric to guide discussion and observation. Rubrics also help to describe and score performance.
- Examples of the ways the various levels of the rubric might be manifest at different grade levels. Please read these examples carefully, as they should make the process of evaluation as accurate as possible.
- A space in which to summarize the results of the observation as Distinguished, Proficient, Basic, or Unsatisfactory. This information should be carried over to the Teacher Evaluation Summary Form.

Note that there are a total of twenty-two sheets. It is not recommended, or even desirable, to use all of them in the course of a single evaluation period. Focus on the areas that are most relevant to the desired outcomes, whether those outcomes are set by the district or are agreed upon by the teacher and the peer or other evaluator.

It is important to remember that beginning teachers as well as those changing grade levels or course content may need additional time to reach the Proficient level in some evaluated components. It is suggested that individualized strategies be suggested for gaining expertise in such areas so that, over time, professional growth can be achieved.

In most cases, it will be wise to utilize the forms in this workbook for Domains 2 (maintaining classroom procedures) and 3 (instruction), as these differ considerably from general education classroom environments and instruction. Music specific examples are also provided for domains 1 and 4.



Relevant Information (provided by teacher):

- Courses/Professional Meetings attended.
- Artistic engagement (performances outside the school).
- Professional presentations.
- Publications

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished**

☐ **Proficient**

☐ **Basic**

☐ **Unsatisfactory**

To demonstrate that knowledge of content and pedagogy, general music teachers must demonstrate command of their subject in both knowledge and skill. Specifically, they must:

- Know and be able to manifest knowledge of how concepts and skills relate to one another (musical analysis).
- Know what skills or knowledge on the part of students will be essential for success in approaching a given skill or concept (pedagogical analysis).

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher displays extensive knowledge of important concepts and the diverse music studied. Teacher has knowledge of how concepts and skills relate to one another, and an understanding of relationships between the music and other disciplines. Teacher's plans and practice reflect familiarity with a wide range of effective pedagogical approaches that are developmentally appropriate for the students.	Teacher displays solid knowledge of important concepts and diverse music studied. Teacher has an understanding of how concepts and skills relate to one another, and is familiar with relationships between the music and other disciplines. Teacher's plans and practice reflect familiarity with a wide range of pedagogical approaches that are developmentally appropriate for the students.	Teacher is familiar with important concepts and the music studied. Teacher displays a lack of understanding of how concepts and skills relate to one another and of the relationships between the music and other disciplines. Teacher's plans and practice reflect a limited range of pedagogical approaches that are developmentally appropriate for the students.	In planning and practice, teacher makes errors with regard to concepts and the music being studied, and does not correct errors made by students. Teacher's plans and practice display little understanding of how concepts and skills relate to one another and of the relationships between the music and other disciplines. Teacher displays little or no understanding of the range of suitable pedagogical approaches that are developmentally appropriate for the students.

To determine a general music teacher's knowledge of content and pedagogy, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher teaches the students a new song and seamlessly incorporates information regarding concepts being used, as well as connections to previous knowledge. Teacher preteaches skills or concepts to students before mistakes can occur. 	<ul style="list-style-type: none"> Teacher teaches the students a new song, and incorporates information regarding concepts being used, but makes few, if any, connections to previous knowledge. Teacher starts with a review of how to count 16th notes, knowing that the students struggled with this in the previous class before continuing on with the lesson. 	<ul style="list-style-type: none"> Teacher teaches the students a new song, and incorporates some information regarding concepts being used, but not any connections to previous knowledge. Teacher corrects mistakes by students, but is slow to make those corrections. Teacher continues on with a lesson plan or unit even though students have not fully grasped the concept being taught. 	<ul style="list-style-type: none"> Teacher teaches the students a new song, but does not incorporate information regarding concepts being used or any connections to previous knowledge. Teacher does not fix mistakes made by students. Teacher only teaches rote songs.

Observations				
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General Music Teacher Evaluation Worksheet 1b: Demonstrating Knowledge of Students

Relevant Information (provided by teacher):

- Written evaluations of students' strengths and weaknesses.
- Documented knowledge of students' home situations and cultural backgrounds.
- Documented knowledge of students in the classroom with special needs, including but not limited to Individualized Education Programs (IEPs), RTI, and 504s on file, and evidence of individualized instruction to accomplish inclusive instruction in lesson plans.
- Knowledge of most recent pedagogy, through documented readings in professional journals and attendance at in-service events.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate knowledge of students, general music teachers must demonstrate this knowledge, with particular attention to the fact that music classes very often contain students who begin with wide varieties of proficiency levels. To do this, teachers must:

- Demonstrate that instruction is appropriate to the level of the student.
- Demonstrate that the concepts, skills, and repertoire chosen meet the students' needs for development in performing, creating, and responding skills.
- Demonstrate that the music studied is well-chosen to engage all students.
- Demonstrating cultural awareness that is relevant and responsive.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher actively seeks and uses knowledge of students' levels of development, particularly with regard to music concepts, knowledge, and skills. Teacher seeks individual knowledge of students' backgrounds, cultures, interests, special needs, and language proficiency from a variety of sources. This information is acquired for individual students, as well as being culturally relevant and responsive.	Teacher understands the active nature of student learning, and attains information about levels of development for groups of students, particularly with regard to music concepts, knowledge, and skills. Teacher purposefully seeks some individual knowledge of students' backgrounds, cultures, interests, special needs, and language proficiency. This information is acquired for some individuals but mostly for groups of students. Teacher takes into account students' interests or cultural relevancy. Teacher is culturally responsive.	Teacher indicates the importance of understanding how student learn, and attains information about levels of development for the class as a whole. Teacher seeks general knowledge of students' backgrounds, cultures, interests, special needs, and language proficiency as well as music proficiency for the class as a whole. Teacher is aware of but doesn't take into account students' interests or cultural relevancy. Teacher is minimally culturally responsive.	Teacher demonstrates little or no understanding of how students learn, and attains minimal information about levels of development. Teacher does not seek knowledge or an understanding of students' backgrounds, cultures, interests, special needs, and language or music proficiency. Teacher is not aware of students' interests or cultural relevancy and is not culturally responsive.

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

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • Teacher adjusts lesson plans for difference classes based on the knowledge and skill level of individuals in each class. • Students help select the music they will sing in class when applicable. 	<ul style="list-style-type: none"> • Teacher adjusts lesson plans for difference classes based on the knowledge and skill level of groups of students within each class. • Teacher takes into account the students' backgrounds, culture, and interests when selecting music to learn in class. 	<ul style="list-style-type: none"> • Teacher adjusts lesson plans for difference classes based on the knowledge and skill level of the class as a whole. • Music is selected that does interest the students and meets developmental needs, but this is not done in a purposeful manner. 	<ul style="list-style-type: none"> • Teacher teaches a song that is too long or complex for the kindergarten class. • Teacher incorporates no music that students are familiar with. • Teacher teaches the exact same lesson plan for all music classes despite differences in students and developmental levels.

Observations				
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National Association
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General Music Teacher Evaluation Worksheet 1c: Setting Instructional Outcomes

Relevant Information (provided by teacher):

- Concert programs.
- Performance rubrics.
- Written tests/quizzes.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To properly set instructional outcomes, general music teachers must direct their teaching toward specific and appropriate goals related to musical development of each student and to overarching educational goals of the school. They should demonstrate that their teaching is

- Related to development of skill and knowledge in each of the three Artistic Processes of creating, performing, and responding.
- Sequenced for effective mastery by all students.
- Directed to outcomes that demonstrate real acquisition of transferrable knowledge and skill on the part of students, not just rote learning of music concepts.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	All outcomes are related not only to the development of skills and knowledge that are prerequisite to the development of the three Artistic Processes of creating, performing, and responding, but also are directed to the development of these processes in each individual student. All of the outcomes are clear, written in the form of student learning, and permit viable methods of assessment. Outcomes demonstrate real acquisition of transferrable knowledge on the part of students. Outcomes take into account the varying needs of individual students and are sequenced for effective mastery by all students.	Most outcomes are related to the development of skill and knowledge in each of the three Artistic Processes of creating, performing, and responding. Most of the outcomes are clear, written in the form of student learning, and permit viable methods of assessment. Most outcomes demonstrate acquisition of transferrable knowledge on the part of students. Outcomes are sequenced for mastery by all students.	Some outcomes are related to the development of skill and knowledge in each of the three Artistic Processes of creating, performing, and responding. Some of the outcomes are clear, written in the form of student learning, and permit viable methods of assessment. Some outcomes demonstrate acquisition of transferrable knowledge on the part of students, but rote learning of concepts and skills is employed. Outcomes are sequenced for mastery by most of the students.	Few outcomes are related to the development of skill and knowledge in each of the three Artistic Processes of creating, performing, and responding. Outcomes are vague, not written in the form of student learning, and/or do not permit viable methods of assessment. Few or no outcomes demonstrate acquisition of transferrable knowledge on the part of students, and rote learning of concepts and skills is the main instructional strategy. Outcomes are not sequenced for mastery by the students.

To determine a general music teacher's skill at setting instructional outcomes, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher has learning activities that require students create, perform and respond to music. All outcomes are clear, and students are able to identify them. Students are able to describe and demonstrate how to transfer their new knowledge and skills to similar learning situations. Planning for specific outcomes is purposeful for both individuals and groups of students. 	<ul style="list-style-type: none"> Teacher has learning activities that include creating, performing, and responding, but one process may be under-represented. Most of the outcomes are clear, and most students are aware of them. Students are able to transfer much of their new knowledge and skills to similar learning situations. Planning for specific outcomes is clear. 	<ul style="list-style-type: none"> Some of the outcomes are related to creating, performing and responding, but not all of them. Learning outcomes are a little vague. Students may be able to transfer some of their knowledge, but most of the learning is by rote. Planning for specific outcomes is not clear. 	<ul style="list-style-type: none"> All or most of the learning outcomes are related to only one of the three Artistic Processes (most likely performing) with no attention given to the other two. Due to mainly rote learning, students are only able to demonstrate knowledge and skill on the piece they are studying and not able to apply the same knowledge and skills to a new piece. Teacher can make statements about what activity the students are doing but not about what musical skills or knowledge the students are attaining. Planning for specific outcomes is not evident.

Observations				
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**National Association
for Music Education**

Music Education • Orchestrating Success

General Music Teacher Evaluation Worksheet 1d: Demonstrating Knowledge of Resources

Relevant Information (provided by teacher):

- List of resources available in the community.
- Evidence of ongoing review of professional journals or Internet resources from professional associations.
- Evidence of shared ideas through contact with other professionals (e.g., on forums, on the websites of professional associations).
- Attendance at state/regional/national music education conferences.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate knowledge of resources, general music teachers must know about and use appropriate resources that enhance student learning in the classroom, extend the teacher's knowledge and skill, and/or provide additional assistance to students. Specifically, teachers must:

- Use resource materials that align with learning outcomes.
- Use resource materials that are age-appropriate, culturally relevant and responsive, and enhance the instruction.
- Use resources that allow students to experience music beyond the classroom and local community.
- Utilize resources that extend the teacher's knowledge of a wide range of music and pedagogy.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher's knowledge of resources available for classroom use, expanding one's own knowledge, and for students is extensive. Knowledge of resources includes those available through school and/or district, in the community, universities, and professional organizations both in digital and print forms.	Teacher's displays a good working knowledge of resources available for classroom use, expanding one's own knowledge, and for students. Knowledge of resources includes those available through school and/or district as well as some external to the school, both in digital and print forms.	Teacher's displays basic awareness of resources available for classroom use, expanding one's own knowledge, and for students through the school and/or district, but very limited or no knowledge of resources available external to the school.	Teacher's is unaware of resources for classroom use, expanding one's own knowledge, and for students available through the school/district and external to the school.

To determine a general music teacher's knowledge of resources, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher keeps a list of current resources to use and share with other music educators. Teacher explores additional musical traditions (genres/styles) not represented in the school community Teacher reads and discusses current publications with peers (e.g., <i>Music Educators Journal</i>, <i>Teaching Music</i>, <i>Update: Applications of Research in Music Education</i>, or other specialist publications such as <i>The Orff Echo</i>) 	<ul style="list-style-type: none"> Teacher actively corresponds with other music teachers via a variety of available media. Teacher explores musical traditions (genres/styles) represented across the school community Teacher reads/ subscribes current publications 	<ul style="list-style-type: none"> Teacher is aware lesson plan resources are available, but not sure where to find many of them. Teacher chooses musical traditions (genres/styles) that only they are comfortable with. Teacher wants to read current publications but fails to manage time to do so. 	<ul style="list-style-type: none"> Teacher is unaware of where to find or access lesson plan resources. Teacher rarely chooses other musical traditions (genres/styles) within the classroom, and uses musical examples already known.

Observations				
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Relevant Information (provided by teacher):

- Lesson Plans.
- List of varied resources to be used.
- Plans for helping each student achieve musical excellence through the instructional process.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished**

☐ **Proficient**

☐ **Basic**

☐ **Unsatisfactory**

To demonstrate that they design coherent instruction, general music teachers must plan for lessons demonstrating knowledge of music content, students' abilities, learning outcomes, and available resources. Specifically, teachers must:

- Design learning activities that engage students and improve their music knowledge and skills and thus enhance students' abilities to create, perform, and respond to music.
- Select developmentally appropriate and culturally relevant materials, resources, and music to meet the needs of the students.
- Demonstrate structure sequence, and awareness of appropriate pacing in their lesson plans.
- Organize the rehearsal /lesson to give students or discrete groups of students the opportunity to address problems as they arise.
- Plan for differentiating instruction for special-needs and gifted students.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher's plans coordinate content knowledge and skill across creating, performing, and responding; show understanding of individual students' needs; and use available resources designed to engage all students in higher-level thinking. When possible, plans are differentiated for individual learners with some opportunity for student choice. The lesson plan is clear, organized, and allows for flexibility.	Teacher's plans and use of resources align with learning outcomes and are suitable for the group of students. The learning activities are varied and represent different challenges for students, encompassing creating, performing, and responding. The lesson plan is clear, and time allotments are reasonable.	Some of the learning activities and materials are suitable to the instructional outcomes and directed to some of the Artistic Processes of creating, performing, and responding. There is evidence of some planning of the lesson with an effort of providing some variety, but lesson doesn't address individual student's needs. The lesson plan has a recognizable structure, but the pacing is uneven.	The learning activities and materials are poorly aligned to the instructional outcomes. There is little or no evidence of a lesson plan. Instructional outcomes are vague and not coherent. Students are not engaged in the class, and too much or too little time is spent on any one concept.

To determine a general music teacher's mastery of designing coherent instruction, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher plans to have the students link concepts taught in the last lesson to a new song learned in this class. Teacher provides students a list of projects to select from when working on a composing project. Activities are varied and specifically designed to meet student needs at the individual and group levels 	<ul style="list-style-type: none"> In a lesson on rhythm, the teacher has the students identify and write rhythms, perform rhythms, and create short rhythmic compositions of varied length. The teacher organizes the class into small groups for a listening activity, carefully selecting groups based on ability level and learning style. Activities are varied and specifically designed to meet student needs. 	<ul style="list-style-type: none"> Teacher's plans are spelled out, but the time allotted for many activities is too short to cover the concepts thoroughly. While learning note names, the teacher uses flashcards to repeatedly drill the students. Activities are varied but may not have been specifically designed to meet student needs. 	<ul style="list-style-type: none"> Teacher is unable to articulate why certain music was selected for the class to sing or listen to and/or what learning concepts and skills will be taught. The teacher spends the entire 30-minute class working on dynamic terms while singing the same song. Activities are not varied and are not designed to meet student needs.

Observations				
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Relevant Information (provided by teacher):

- Measurement tools (rubrics, checklists, rating scales, etc.) designed by teacher for different projects/activities.
- Model Cornerstone Assessments (selected and/or modified).
- Formative assessments for use during class to inform instruction.
- Accommodations made for all learners.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To design student assessments, general music teachers must perform assessments of learning and assessments for learning that provide evidence of all learning outcomes. Specifically, teachers must:

- Design and administer assessments that match learning expectations (i.e., use different methods of assessment for factual knowledge and performance skills).
- Plan assessments for learning (i.e. formative assessments) as part of the instructional process.
- Design assessments that take into account Individualized Education Programs (IEPs), RTI, and 504s on file and evidence of individualized instruction to accomplish inclusive assessment.
- Document student learning stemming from the assessments.
- Use results of assessments to guide future lesson plans and instruction.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Assessments are fully aligned with learning outcomes in creating, performing, and responding, and criteria are clearly defined. Assessments are authentic and provide real-life application when possible. Assessments provide opportunities for student choice and participation in designing the assessment for their own work. The use of formative assessment is well designed and includes use of the assessment information by both teacher and student. Teacher intends to use assessment results when planning future instruction.	Assessments are fully aligned with learning outcomes in creating, performing, and responding, and criteria are clearly defined. Assessment types are appropriate for the outcome being measured. The use of formative assessment is well designed. Teacher intends to use assessment results when planning future instruction.	Some of the instructional outcomes are assessed, but others are not. Criteria and standards are vague, and may not address creating, performing, and responding. Teacher has plans to use formative assessments during instruction but they are not fully developed. Teacher plans to use assessment results for future instruction for the entire class, not individual students	Assessments do not match learning expectations and/or learning outcomes are not clearly defined. Teacher has no plan to incorporate formative assessment into instruction or using assessment results when planning future instruction.

To determine a general music teacher's design of student assessments, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher has the students do a short check for understanding at the end of class and uses the results when planning for the next class. After completing a unit on jazz music, students are given several options for completing a summative assessment. Teacher has documented student learning for all students in the class, and uses the results to determine future instruction 	<ul style="list-style-type: none"> Teacher has developed a rubric for a composing project with clearly defined performance levels. Teacher has small groups of 4–5 students play the song they are learning on recorders to check for note accuracy. Teacher has documented student learning for the majority of students in the class. 	<ul style="list-style-type: none"> Some of the class doesn't do well on a test over note names so the teacher re-teaches and drills the entire class on note names. Teacher has the class sing through a song they have been learning at the end of class, but doesn't check to see if individuals have learned it 	<ul style="list-style-type: none"> Teacher grades only on participation in class. Teacher gives no assessments to determine if students are learning the skills and concepts being taught.

Observations				
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Relevant Information (provided by teacher):

- A record reflecting minimal disciplinary referrals from the classroom.
- Communications from parents reflecting positively on the way the general music class helps shape student behavior.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they are maintaining respect and rapport, general music teachers must show that they respect their students and are sincerely interested in their personal and musical growth and development. Specifically, they must:

- Interact with students in ways that are positive and supportive.
- Model and teach students how to engage in respectful interactions with one another.
- Manage disrespectful student behaviors efficiently and effectively.
- Be culturally aware, sensitive, and responsive to students' backgrounds, race, and identities.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Interactions between the music teacher and students, as well as among students, are very appropriate. Genuine sensitivity is apparent in regards to age-appropriateness of materials and activities; cultural backgrounds; and every different stage of development evidenced among the students. Successful reinforcement of appropriate behavior often takes place with little to no redirection needed. Interactions are very positive and are characterized by a genuine valuing of each student as an individual with unique musical contributions.	Interactions between the music teacher and students, as well as among students, are appropriate. Sensitivity is shown toward age-appropriateness of materials and activities, cultural backgrounds, and different stages of development. Successful re-teaching occurs in response to disrespectful behavior. Interactions are positive and caring with only a few instances of impersonal interactions.	Interactions between the music teacher and students, as well as among students, are generally appropriate but may reflect some inconsistencies and favoritism, particularly toward students with more developed musical ability. Some sensitivity toward age-appropriateness, cultural background, and different stages of development exist. Attempts are made in response to disrespectful behavior with little results occurring, while interactions are neutral, showing neither positive connections nor conflict.	Interactions between the music teacher and students, as well as among students, are often negative and inappropriate. Sensitivity toward age-appropriateness, cultural background, and different stages of development is not evident. Disrespectful behavior, sarcasm, put-downs, and conflicts occur throughout the class.

To determine a general music teacher's maintenance of respect and rapport, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • Music teacher incorporates students' musical and nonmusical interests into musical classroom activities. • Music teacher preteaches expectations. Respectful student support is given to aid any side chatting during musical activities. • Music teacher makes positive connections with most students about their musical interests and their lives outside music, and all students feel valued. • Music teacher gives clear, constructive, and motivating feedback to students after students engage in music-making. • Teacher is culturally responsive to all students. 	<ul style="list-style-type: none"> • Respectful talk and actions take place with students and among students throughout musical activities. • Students are engaged in what everyone has to offer-during musical discussions and activities. Very few teacher redirections are needed, but those that are given are clear and meaningful. • Music teacher makes positive connections with most students about their musical interests and their lives outside music although some may seem superficial. • Students listen and respond to feedback given from music teacher after students engage in music-making. • Teacher is culturally aware of and developing cultural responsiveness. 	<ul style="list-style-type: none"> • Disrespectful talk and actions occur occasionally toward students and among students throughout different music activities with little and unsuccessful teacher intervention. • Students appear to listen to the music teacher, but continue to talk while other students are talking. Teacher occasionally tries to hush talkers with no results. • Music teacher attempts to make connections with a few students but students' indifferent responses show that efforts were ineffective. • Students shrug shoulders following music teacher's confusing comments about students' music-making. • Teacher is culturally aware of students. 	<ul style="list-style-type: none"> • Disrespectful talk and actions are used toward students and among students throughout different music activities without teacher involvement. • Students talk while other students or music teacher are talking with no correction from teacher. • Music teacher shows no empathy for students' musical interests or personal lives, and does not call the students by name. • The music teacher's inappropriate or non-constructive comments about students' music-making causes them to slump in their chairs or put their heads down. • Teacher is not culturally aware nor developing cultural responsiveness.

Observations				
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Relevant Information (provided by teacher):

- Portfolios showing progressive improvement to students' compositions.
- Practice records demonstrating students' attempts to meet the challenge of music studied.
- Portfolios demonstrate ongoing progression of learning in creating, performing, and responding musical processes.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they appropriately establish a culture for learning, general music teachers must establish an atmosphere in the classroom that reflects the importance of the work undertaken to learn and to make music by both students and teacher. Specifically, they must

- Convey the value of what it means to perform accurately and musically.
- Help students to value delayed gratification as it relates to the rewards of developing skills necessary for music-making.
- Motivate students to devote energy to the task at hand and to take pride in their accomplishments.
- Value and recognize the musical diversity in the backgrounds of students.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	The music classroom environment is a cognitively vibrant place where children learn through making music. It is characterized by a shared belief in the importance of learning. The teacher conveys high expectations for learning by all students and insists on hard work; students assume responsibility for high quality by initiating improvements, making revisions to their work, and/or by helping peers learn a musical skill.	The music classroom environment is characterized by cognitive and musical skills-based learning that is valued by both the teacher and students. High expectations exist for students, and hard work proves to be successful in learning musical content when the teacher provides encouragement to students.	The music classroom environment is characterized by sporadic commitment to learning by the teacher or students. Teachers and students go through the motions in order to complete musical tasks with high expectations only held for students believed to have innate talents for music.	The music classroom environment is characterized by a lack of commitment to learning by the teacher or students. Student energy toward musical tasks is barely present. Expectations are low for hard work, learning, and achievement for most students, with perhaps a few exceptions.

To determine a music ensemble teacher's establishing a culture for learning, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • A genuine passion for music and music learning is exemplified by the music teacher. • Students are not only encouraged by the music teacher, but they encourage each other to do well and offer support in completing or understanding music tasks. • Students show initiative to improve their music skills and even request to take the music activity to the next or higher level, i.e., "Can we try performing it memorized, or can create our own rhythms to perform." • Music from multiple cultures is studied, performed, and valued by the students. 	<ul style="list-style-type: none"> • Music teacher communicates the importance and high expectations the teacher has for learning music concepts and skills. • Music teacher encourages all students that with hard work they can all be successful, i.e., "This music activity may be difficult, but I know that you can master it!" and providing opportunities for students to be successful. • Teacher generates genuine interest in the music and students are engaged in musical activities because they want to learn about and participate in music. • Music from several cultures is studied and performed. 	<ul style="list-style-type: none"> • Music teacher provides little positive motivation to students for reasons to learn music concepts or music pieces. • Music teacher only encourages particular students to do challenging music tasks, i.e. "Some of you should be able to sight-read the more challenging rhythm." • Teacher generates interest in the music and students engage in musical activities at times but show a lack of commitment to the music they should be learning. • At least one piece from outside the predominant background represented in the class is performed. 	<ul style="list-style-type: none"> • Music teacher uses non-musical and extrinsic motivation to students for the reasons they need to learn music concepts or skills, such as "this will be on the test" or "the concert is coming soon." • Music teacher prompts students to answer only lower level questions or perform music below their ability levels. • Teacher finds it difficult to generate interest in the music and students demonstrate little engagement in musical activities or spend more time socializing without teacher response. • There is no recognition of the need to study and perform music from cultures different from the student's own culture.

Observations				
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Relevant Information (provided by teacher):

- Charts showing student seating assignments.
- Classroom charts or posters showing expectations of students.
- Clear and complete records for attendance, assessments, permission slips, etc.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they adequately manage classroom procedures, general music teachers must establish and monitor routines and procedures for the smooth operation of the classroom and the efficient use of time. Specifically, music teachers must manage:

- The organization of students to work purposefully and cooperatively in groups, with little supervision from the teacher.
- Transitions from one activity to another seamlessly.
- Assigned seating and tasks for a specific activity.
- Noninstructional duties (attendance, permission slips) efficiently.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Efficient and effective classroom procedures and routines result in maximized instructional time. Students regularly assist teacher with management of instructional groups, transitions, and/or handling of music, instruments, and other materials and supplies. Students are self-initiating due to clearly taught routines.	Effective classroom procedures and routines result in minor interruptions to instructional time. Consistent teacher management of instructional groups, transitions, and or handling of music, instruments, and other materials and supplies is successful. Students need little prompting and assistance due to established routines.	Partially effective classroom procedures and routines cause some lost instruction time. Inconsistent teacher management of instructional groups, transitions, and/or effect handling of music, instruments, and other materials and supplies causes some disruption to learning. Established routines only occur with regular prompting and assistance.	Insufficient classroom procedures and routines cause an abundance of lost instructional time. Little to no evidence exists of teacher management of instructional groups, transitions, and/or effective handling of music, classroom instruments, and other materials and supplies. There is no evidence of students knowing or following any type of established routine.

To determine a general music's teacher ability to manage classroom procedures, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • Teacher's classroom management is embedded in daily musical routines • Posters for rules and routines are prominently displayed as reminders of classroom behaviors. • Students work independently or in groups on music activities while the teacher carries out managerial tasks. • Students take the initiative to re-direct or help their peers when someone is off-task or is confused during musical activity. 	<ul style="list-style-type: none"> • Students are able to begin simple music tasks while management tasks are accomplished. • Effective preteaching is evident as students stay in their assigned seats, limit talking to appropriate conversations, and do not make sounds on classroom instruments in place for forthcoming activities. • Everyday procedures and routines are consistent for entering/exiting, picking up/putting away materials, and how to contribute to classroom discussion or music-making. • Music books, instruments, and other materials are organized and kept in good condition as a rotation of student helpers/leaders is used. • Transitions from one musical activity to another occur quickly with few interruptions. 	<ul style="list-style-type: none"> • Management tasks consume more time than needed due to unclear or non-routinized procedures for talking, staying in seat, and making sounds on musical instruments. • Music teacher teaches some everyday procedures and routines for entering/existing music classroom; picking up/putting away music books or other music materials; or how to contribute to classroom discussion or music-making. • Music books, instruments, and other materials are disorganized and end up getting damaged due to vague preteaching of responsible behavior. • Transitions from one musical activity to another are accomplished but may be uneven and take additional time due to constant need for student guidance. 	<ul style="list-style-type: none"> • Management tasks consume too much time due to students' excessive talking/yelling, being out of seats, and/or making sounds on musical instruments without permission. • Music books, instruments, and other materials are disorganized and at times damaged or ruined due to lack of responsible and respectful behavior. • Music teacher does not teach or reinforce procedures and routines for how to come into and leave the music classroom; pick up/put away music books or other music materials; or how to contribute respectfully to classroom discussion or music-making. • Transitions from one musical activity to another are very disorganized due to students' socializing and/or confusion of teacher's expectations.

Observations				
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Relevant Information (provided by teacher):

- Written standards for student conduct, posted, or otherwise available to all students.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they appropriately manage student behavior, general music teachers must enable students to engage actively in music-making or listening in an environment that is engaging, productive, and enjoyable without being authoritarian. Specifically, they must:

- Establish expectations for student conduct.
- Monitor student behavior.
- Respond to student misbehavior with consistency and a sense of understanding as to why the behavior occurred.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Standards of conduct are clearly in place with student behavior being completely appropriate throughout all musical activities. Students monitor their own behavior, as well as that of their peers, and appropriately adjust or react to peers. Preventive strategies include subtle re-directions that are respectful and sensitive to students and their needs.	Standards of conduct are established with student behavior being mostly appropriate. Monitoring and influencing of student behavior during musical activities occurs, and responses to misbehavior are respectful, consistent, and fair.	Standards of conduct seem to be established, but are inconsistently applied. Attempts are made to monitor and influence student behavior, but results aren't evident during classroom music-making.	No established standards of conduct are apparent along with little to no monitoring from the teacher of student behavior during any type of musical activity. Any response that is given to students' misbehavior is repressive and/or disrespectful to students' dignity.

To determine a general music teacher's ability to manage student behavior, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • Students comply with classroom rules and routines without prompting from the music teacher. • Music teacher reminds students prior to class that any technology should be out of sight and turned off • If a student is misbehaving, the music teacher speaks privately with the student and follows established procedures if any consequences are warranted. • Student monitor and enforce positive behavior for themselves and their peers (ex., Asking student to get rid of gum before singing). 	<ul style="list-style-type: none"> • Music classroom behavior expectations are posted and are often referenced. • Music teacher has graduated behavior systems with progressive consequences to monitor and respond to student misbehavior. • If music teacher hears any disruptive noises from technological devices, the teacher respectfully asks for it from the student and says the student can pick it up at the end of class. • Music teacher moves around the room to use proximity in preventing and monitoring student misbehavior. 	<ul style="list-style-type: none"> • Music classroom behavior expectations are posted, but never referenced during an obvious infraction. • Music teacher doesn't consistently monitor or respond to student misbehavior. • Teacher responds sporadically and unconvincingly to extraneous technology disruptions. • Music teacher is inconsistent in responses to student misbehavior. 	<ul style="list-style-type: none"> • Music classroom is hectic and disorderly with no behavior expectations evident. Excessive talking, yelling, and running around the room occur with no attempts made to re-direct or silence students. • Extraneous technology (cell phones, hand-held games, MP3 players, etc.) cause disruptions to class and are ignored by the music teacher. • Music teacher argues with the student and/or makes personal, disparaging comments such as, "If that's how you behave, you'll never get anywhere."

Observations				
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Relevant Information (provided by teacher):

- Classroom/rehearsal room floor plans.

- Equipment and technology lists.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they appropriately organize physical space, general music teachers must ensure that the classroom space is safe and that all students are able to see/hear adequately so that they can participate actively. Specifically, they must:

- Arrange the room in such a way that students can see the teacher regardless of the type of activity (singing, playing, movement) in which the class is engaged.
- Provide a pleasant, inviting classroom atmosphere.
- Provide for a classroom environment free of dangling wires and dangerous traffic patterns to and from the storage area for instruments.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	The physical environment of the music classroom is safe and provides accessible learning to all students including persons with special needs. Effective arrangement of the room and use of music resources are ensured and prepared by the teacher. Student contributions for adaptations are considered and used to optimize music learning.	The physical environment of the music classroom is safe and provides accessible learning to all students. Arrangement of the room is appropriate for the lessons planned. Effective use of musical resources and technology are prepared by the teacher.	The physical environment of the music classroom is safe and provides accessible learning to most students. Attempts by the teacher are made to modify arrangement of the classroom for musical activities, but are only moderately successful.	The physical environment of the music classroom prohibits students with easy and safe access to learning. The arrangement of music instruments, furniture, resources, technology, and materials for activities in the classroom is disorganized and creates safety issues for students as they access the resources.

To determine a general music teacher's ability to appropriately organize available physical space, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • Music teacher makes arrangements so that a student who uses a wheelchair can participate in different activities like marching and keeping the beat with different tempos while playing drums. • Students help monitor noise and visual surroundings to maximize music learning (ex., asking to close door to block outside noises from disrupting class or close blinds in order to see music being projected on the board). • Music teacher encourages students to share appropriate musical websites that are accessible from home for use in applying what they've learned in class. 	<ul style="list-style-type: none"> • Music teacher makes regular use of available technology that is prepared in advance to maximize instructional time. • There are expectations established for students to store any personal belongings upon entry into the space • Pianos, other equipment and student chairs are arranged to provide optimal space for planned learning activities. 	<ul style="list-style-type: none"> • Music teacher plans to use technology for a music activity but neglects to prepare in advance. • Electrical cords are stored safely. • It is necessary to rearrange equipment and materials for students to view the board. 	<ul style="list-style-type: none"> • Available resources (Smartboard, keyboards, etc.) are in the classroom, but are rarely used. • Multiple electrical cords from stereo, electric piano and computer create dangerous situations for student movement. • Music equipment blocks students' abilities to see the board.

Observations				
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Relevant Information (provided by teacher):

- Copies of written instructions provided to students about class objectives.
- Videos of teaching episodes where teacher has communicated clearly with students.
- Evidence of e-mails or parent portal information shared.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

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

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

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

To determine a music teacher's knowledge of communication with students, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Overall Music Examples	<ul style="list-style-type: none"> • The primary objectives of the lesson are clearly and succinctly communicated to the students, with attention to their interests and in the context of their broader developing musicianship. • The teacher's presentation of musical skills includes both the ability to model rhythmic and melodic passages correctly and incorrectly. • The teacher facilitates the students' construction of their own musical conceptual understanding by connecting the concepts to their previous knowledge and interests. • The teacher's verbal instructions are accurate, expressive, and encourage students' efforts to extend their own vocabularies. 	<ul style="list-style-type: none"> • The primary objectives of the lesson are clearly and succinctly communicated to the students in the context of their broader developing musicianship. • The teacher presents rhythmic or melodic musical passages accurately and explains musical skills, concepts, and connections using language appropriate to the students' ages and interests. • Teacher's verbal instructions are clear, accurate and support the students' musical vocabularies. 	<ul style="list-style-type: none"> • After an initial, unsuccessful explanation of the primary objectives to be accomplished in the lesson, the teacher is able to clarify the objectives. • The teacher presents rhythmic or melodic musical passages with only a few errors, but does not always do so at a pace that facilitates student learning. • The teacher speaks correctly, but the language used is not always the most salient for the ages of the students. • Teacher's verbal instructions are inconsistent, not always supporting the students' musical vocabularies. 	<ul style="list-style-type: none"> • The teacher begins a new lesson without any explanation to students as to what is to be accomplished. • The teacher makes errors in presenting correct rhythmic or melodic performances of musical passages. • The teacher's explanations use music vocabulary that is inappropriate to the level and musical vocabularies of the students.

Kindergarten Music Examples	Teacher uses student responses to illustrate specific musical concepts in a variety of musical styles (ex., teacher has students demonstrate high/low, loud/soft, and same/different contrasts in music).	Teacher's introduction and practice of musical content is guided by students' current knowledge, connections, and responses (ex., teacher uses musical games such as "London Bridge" to teach music skills).	Teacher presents new musical content before ensuring students are prepared with supporting knowledge (ex., teacher talks about the new skills in the lesson before offering musical examples).	Teacher does not give basic music cues for the singing of a song (ex., there is no common starting pitch given for group singing).
Grade 2 Music Examples	Teacher plans for student-created examples in the introduction and instruction of new musical concepts (ex., teacher has students demonstrate dynamics and tempo changes in a piece of music).	Teacher uses knowledge of individual students' expertise and experiences to plan and teach content in new musical skills and knowledge (ex., teacher uses a varied repertoire of multicultural materials in developing music skills).	Teacher adheres mainly to long range plans without determining current student expertise and experiences needed to support the acquisition of new skills and knowledge (ex., teacher's selection of repertoire does not reflect cultures and abilities of the students).	Teacher uses little vocal demonstration in modeling musical concepts (ex., students cannot replicate the melody in a given song).
Grade 5 Music Examples	Students are included in the development of a musical unit (ex., students make collaborative decisions about performance practice for their group performance).	Ongoing interactions with students guide the teacher's planning, teaching, and delivering of instruction in new content (ex., teacher and students use appropriate music vocabulary in discussion and music-making).	Teacher is not cognizant of students' abilities, expertise, and interest when planning for new skill/knowledge instruction (ex., teacher uses music vocabulary in descriptions but it is not understood or used by the students.)	Teacher does not follow an appropriate sequence of instruction (ex., teacher teaches a song that is out of the singing range of the students).

Grade 8 Music Examples	Students' feedback is used to determine future lessons and instruction (ex., students are adept at self-selecting group members for like-interest projects).	Students are involved in unit development for appropriate grade level skills through interactions with the teacher and each other (ex., teacher gives individualized music assignments and assistance depending on differentiated musical needs of the students).	Minimal student involvement is used by the teacher in determining instructional units (ex., teacher continues to use music units designed in previous years without considering experiences of current students).	Teacher plan for instruction at the most basic level to keep all student at the same learning pace (ex., teacher's lessons are well below the readiness levels of many students in the class).
Observations				



Relevant Information (provided by teacher):

- Lesson plans illustrating purposefully planned questions for groups of, or individual, students.
- Lesson plans illustrating purposefully planned discussion activities around specific concepts or learning outcomes.
- Videos of teaching practice that includes questioning and discussion techniques

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

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

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

To demonstrate that they properly use questioning and discussion techniques, consider the following examples:

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

Grade 2 Music Examples	Teacher uses essential questions with students to frame a lesson (ex., students design questions to ask of a visiting artist).	Teacher asks questions of students that cause them to use critical thinking and decision-making (ex., teacher asks, "What would it sound like if I changed ____?")	Teacher's questions guide students to a single correct response. (ex., many questions are of the "group recitation" type, such as "How many beats does the quarter note get?").	Teacher does not plan questions to be used as part of instruction (ex., teacher does much modeling and correcting without student input).
Grade 5 Music Examples	Students are asked for reasons for their opinions about the performance of their music (ex., teacher asks, "Why do you think that makes a better ending?").	Teacher encourages students to ask questions of friends and themselves that impact their own music-making and response (ex., teacher says, "Talk with your friends to choose the ending for your song.").	Teacher asks questions for ideas for music-making, but does not use them in teaching the lesson (ex., teacher says, "Those are all good ideas, but let's use this ending for our song.").	Teacher leaves no room for student evaluating in preparing for performance (ex., teacher says, "No questions, please, I think we sound ready to perform.").
Grade 8 Music Examples	Teacher models higher level thinking skills in assisting students to question each other (ex., teacher asks, "How will you compare and contrast the performances of your friends?").	Teacher models multiple questions requiring critical thinking for students to use in developing their own music-making and unit development (ex., teacher says, "What questions will you ask your classmates as we listen to their compositions?").	Most lessons do not involve questioning and discussion activities (ex., teacher uses handouts with precise instructions for completion of composition project).	Teacher gives reasons for composers' themes, with no discussion from the students. (ex., teacher expects students to take on the teacher's personal interpretations of music).

Observations				
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Relevant Information (provided by teacher):

- Materials relevant to participatory set.
- Lesson plans illustrating purposefully planned activities for engagement.
- Videos of teaching practice that illustrates students engaged in learning.
- Teacher's notes on alignment of music chosen for study and concepts, cultural exploration, knowledge, or skill addressed through that music.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

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

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

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

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Students are asked to suggest appropriate revisions to the planned work, considering the goals of the lesson Students carry out peer evaluations on learned material Students are assigned to carry out individual leadership roles within the larger group. 	<ul style="list-style-type: none"> Students are given a task to do independently, then to discuss with their group, followed by reporting to the entire class. All students are engaged in the lesson Teacher's pacing allows for informed differentiation for mixed groups of students. 	<ul style="list-style-type: none"> Students are often asked to repeat the previous day's work. Most students take part in active music-making. Pacing of the lesson is inconsistent, allowing for problems and boredom. 	<ul style="list-style-type: none"> Students are asked to fill out a worksheet without adequate directions from the teacher Classroom lessons drag, or feel rushed. Only some students take part in active music-making. Parts of the lesson have little to do with the whole.
Kindergarten Music Examples	Teacher plans multiple activities that allow students to explore a musical concept (ex., teacher uses the music of different cultures represented in the class to teach steady beat).	Teacher determines individual student interest and uses it to plan for effective lessons (ex., teacher aligns music instruction to active music-making such as marching activity to march music).	Teacher assumes the full class' interest and uses that to plan for effective lessons (ex., teacher explains the connection between marching and music heard at a parade).	Lessons do not reflect experiences with multiple modalities (ex., students do not move to music to internalize new concepts).
Grade 2 Music Examples	Students make instrument choices that reflect the quality of the musical concept (ex., even when sharing instruments, all students have musical concepts like dynamics and tempo to demonstrate).	Teacher plans for effective use of musical instruments to keep all students musically engaged in the lesson (ex., students are adept at sharing instruments to ensure all have a turn at practicing a new skill).	Students take turns and sit out when using instruments until all students are engaged in the lesson's musical learning (ex., many students are idle until they have an opportunity to use classroom instruments).	Only a few skilled students are selected to play a classroom instrument (ex., all students do not have opportunity to develop instrument skills during a lesson).

Grade 5 Music Examples	Students make decisions about appropriate instruments to use when accompanying singing (ex., students choose musical instruments to use depending on the style, culture and genre of music being performed).	Teacher differentiates instruction through the assignment of varied instrument parts (ex., teacher considers physical limitations in developing instrument techniques).	At times some students are not engaged in the lesson due to difficulty level of selected activities (ex., student cannot carry out independent instrument parts).	Classroom instruments are rarely used to accompany singing (ex., students cannot sing and play an instrument accurately at the same time).
Grade 8 Music Examples	Students make choices to work alone or with others in development of a music project (ex., students understand and use their current expertise to expand their personal musical learning).	Students can choose different roles to carry out in cooperative group work to maximize personal interests and growing musical abilities (ex., teacher has students choose their roles in small ensembles).	Students are assigned roles in cooperative group activities to expedite the activity, even though some may not be interested (ex., teacher assigns the same instrument parts to the same students in music activities).	Teacher uses only lecture mode in delivering instruction (ex., students have little choice in musical activities and learning).

Observations				
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Relevant Information (provided by teacher):

- Records of ongoing assessment of student work, including notes on musical criteria used for assessment and individual student or ensemble progress with regard to those criteria.
- Recordings of student performances, with students' written assessments of the recordings.
- Student portfolios with a variety of illustrative learning examples such as (but not limited to) recordings, worksheets, responses, reflections, and compositions reflecting growth in the performing, creating, and responding processes.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they use assessment in instruction, general music teachers must use formative and summative assessment as a key technique for improving the musical learning of each student and of the music class as a whole. They must:

- Model appropriate and ongoing assessment of the class's music-making in a way that encourages student awareness of criteria for musical quality.
- Help students develop the ability to identify and evaluate the technical and artistic aspects of their own or other's performances, compositions, or improvisations.
- Use formative and summative assessment to make decisions regarding the direction of current and future instructional plans.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	The teacher integrates assessment into the music class on an ongoing basis. Students seem aware of the musical criteria used, and seem to have contributed to the development of the musical interpretation at the basis of those criteria. Students apply these criteria to their own contributions and to the musical performance of the class as a whole. Ongoing feedback on progress toward musical goals, in both nonverbal and gestural or musical forms, is specific and appropriate. The teacher regularly uses questions to determine student understanding of the music.	The teacher regularly assesses the class' and individual student's progress toward musical goals, and uses this assessment to provide students with accurate, specific feedback on aspects that need attention. Students are aware of the musical criteria used, and many apply these criteria to assessment of their own contributions. The teacher uses questions to determine student understanding of the music.	Some assessment of the class' progress is made, in a way generally limited to identification of performance errors. Students are only partly aware of the musical standards applied, and few students assess their individual work or the progress of the class toward musical goals. The teacher does not use questions as an assessment technique, simply informing the students of the status of their work rather than attempting to determine student understanding of the music.	There is little or no assessment or monitoring of student learning as evidenced by growth in the class's understanding of the learning at hand; the teacher either gives no guidance on improving students' knowledge and skills, or provides such guidance in a nonspecific way. Students are not aware of the musical standards applied, and do not attempt to identify the level of musical quality they are attaining. All evaluative comments concern group performance and understanding rather than assessment of the individual's growth.

To demonstrate that they use assessment in instruction, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> The teacher reminds students of the characteristics of high-quality work (the assessment criteria), including student-developed criteria. Students evaluate their own and others' performance and suggest practical strategies for improvement. Students offer and welcome feedback to/from their classmates on improving their work. 	<ul style="list-style-type: none"> The teacher makes objective specific comments, and suggests corrective strategies The teacher plans specific questions to elicit evidence of student understanding. The teacher records the students' performance, plays it back to the class, and asks students to detect their errors. Teacher plans instruction according to formative assessment results. 	<ul style="list-style-type: none"> Teacher corrects student errors without providing the reason ("Play it like this"). The teacher fails to check for understanding after teaching a new concept. The teacher does not stop the class to correct a misunderstanding. Lesson plans do not reflect knowledge of student understanding or need for review. 	<ul style="list-style-type: none"> The teacher begins teaching a new unit without checking for supporting understanding. The teacher makes general, "feel good" comments, like "Good job, everyone."
Kindergarten Music Examples	Teacher asks students probing questions to guide them in group problem-solving (ex., teacher asks, "How will we know when to begin our song?").	Teacher uses observation, questions, and participation to assess developing individual musicianship (ex., teacher asks individual students to talk about what they like in their performance of the music).	Teacher does not use knowledge of musical development in assessing students' growing musicianship (ex., teacher teaches songs in varied vocal ranges and does not evaluate singing for accuracy).	Teacher's responses to student work do not provide useful feedback (ex., students do not work to improve their singing).

Grade 2 Music Examples	Students are objective in providing feedback to their own performances (ex., teacher asks students for specific strategies to improve an identified problem area).	Teacher models appropriate technique and then allows time for students to practice and make use of critical feedback in developing their individual musicianship (ex., teacher has students give feedback to each other for improvement when performing for the class).	Teacher gives ongoing and general feedback to class' musical activities (ex., teacher says, "There were only a few mistakes. Let's move on to the next song.").	Teacher gives praise for work done when it is not warranted (ex., teacher allows obvious singing mistakes to continue without stopping to correct them).
Grade 5 Music Examples	Students describe the needed qualities for their group performances (ex., students design their own performance rubric dimensions with the help of the teacher).	Teacher encourages and utilizes students' critical feedback with each other in planning for and modifying instructional units (ex., teacher asks a small group, "How did your group decide that you needed to change your composition?").	Teacher moves on to new material and skills before assessing levels of student readiness (ex., teacher says, "It sounds like most of us know our parts in section A, let's move on to section B.").	Teacher does not give specific feedback for grade level musical skills (ex., students do not know when they are making mistakes in their instrument parts).
Grade 8 Music Examples	Students monitor personal progress by rubrics and responding to critical feedback from peers (ex., students design a rubric for scoring their music compositions).	Students engage in self and peer assessment frequently in their music class (ex., teacher has students give warm and cool feedback to each other after hearing individual compositions.).	Because only the teacher models and corrects students' performance, students cannot carry out effective self-assessment (ex., students do not have strategies for improving personal performance on keyboard/guitar).	Teacher does not engage students in self-assessment (ex., students cannot identify personal mistakes in music-making).

Observations				
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National Association
for Music Education

Music Education • Orchestrating Success

**General Music Teacher Evaluation Worksheet 3e:
Demonstrating Flexibility and Responsiveness**

Relevant Information (provided by teacher):

- Notes showing alterations to lesson plans, dictated by educational needs of the students.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate flexibility and responsiveness, general music teachers must use musical, pedagogical, and organizational knowledge to form instructional plans that guide the class in culturally relevant and responsive ways. In addition, teachers must be ready and able to alter these plans where necessary to improve student learning and ensemble performance.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	The teacher recognizes and builds on occurrences in the class to further engage students in the music, or alters tempo or other aspects of the music to address aspects of the performance that demonstrate student misunderstanding of the musical or technical material being rehearsed. The teacher continuously brings to bear new ideas to help all students attain appropriate musical standards, drawing on resources of musical colleagues in the school or community to do so.	The teacher modifies his or her approach to teaching the musical concept as dictated by musical outcomes or by student reaction, with success in keeping the students engaged in the music-making and improving in performance. The teacher works to keep all students in the class engaged, using varied techniques for teaching to varied skill levels, including differentiation for special learners as appropriate.	The teacher modifies his or her approach to the lesson as dictated by musical outcomes or by student reaction, with some success in keeping the students engaged in the music-making and improving in performance. The teacher accepts responsibility for student success, but has an insufficient grasp of pedagogical or musical strategies to help students.	The teacher proceeds with the class as planned, even in the face of evidence of lack of musical progress and an underlying lack of student understanding or lack of student engagement in the musical concept. The teacher ignores questions from students and, when faced with evidence that students cannot rise to the technical or musical challenges of the concepts studied, blames the students or outside factors.

To determine a general music teacher's flexibility and responsiveness, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • The teacher stops keyboard instruction to adjust the tempo for less able students. • The teacher uses multiple analogies or culturally relevant explanations to explain musical concepts. • The teacher says: "We can return to this tomorrow for more practice." • The teacher understands and respects students' extenuating circumstances in preparation of assignments and practice. 	<ul style="list-style-type: none"> • The teacher says: "That's an interesting idea; let's see how it fits." • The teacher explains a musical concept using classical, popular and world styles of music as the context. • The teacher says: "Let's try your ideas here." • Teacher explains a musical concept using popular music or other culturally relevant / responsive music as the context or example. 	<ul style="list-style-type: none"> • The teacher says: "I'll try to think of another way to cue you better for next time." • The teacher says: "I realize that we're still making mistakes here, but I can't spend any more class time on it." • The teacher rarely acknowledges or utilizes students' original ideas in performance or creating. • Teacher uses only one music as the context of example for explanations. 	<ul style="list-style-type: none"> • The teacher says, after multiple mistakes: "Let's move on. We don't have time for that today." • The teacher makes no attempt to adjust the lesson based on student confusion. • The teacher says: "If you'd just pay attention, you could play/sing this." • Teacher does not provide culturally relevant/responsive musics as the context or examples.
Kindergarten Music Examples	Teacher paces lessons accordingly to allow for student input to expand on concepts presented (ex., teacher has students practice additional movements to internalize a new rhythm concept).	Teacher is responsive to "teachable moments" in the music classroom (ex., teaching a lullaby after a student shares information about a new baby in the family or choosing a culturally relevant/responsive song).	Creative class music-making activities are planned and carried out according to teacher's ideas (ex., teacher says to student, "That's interesting, but we don't have time for that today.>").	Teacher's plans for creative activities ignore student interests, learning styles, and input (ex., teacher insists on "sitting still" during listening lesson).

Grade 2 Music Examples	Teacher respects and uses differing ideas from students when carrying out a creating lesson (ex., teacher rearranges cooperative groups and music materials to allow for student choice).	Teacher adjusts lesson plans as warranted to ensure adequate coverage and practice of new musical skill development. (ex., teacher uses music games to reinforce new skill acquisition.)	Teacher moves on to the next lesson before students are adequately prepared for introduction of new skills (ex., introduction of <i>la</i> without tuneful singing of <i>sol-mi</i> pattern).	Teacher adheres strictly to lesson plans to keep all sections of the grade at the same learning level (ex., teacher disregards a missed class due to a field trip, skips the instruction that was planned when students did not attend, and moves on to the next lesson).
Grade 5 Music Examples	Teacher differentiates critical feedback as warranted to provide scaffolding and respect for individual musical differences (ex., teacher suggests a strong student help out a friend in learning a new instrument part).	Teacher is cognizant and respectful of individual musical differences, and plans instruction accordingly (ex., teacher surveys student interest in multiple Orff arrangements before selecting one to learn.)	Teacher moves on to the teaching of new skills and techniques even though students have missed previous instruction (ex., practice on performing a crossover bordun on Orff instruments).	Teacher does not provide adequate practice time for students to gain needed instrumental technique (ex., teacher moves on to new skill before a supporting one is learned, believing that students will “get it” eventually).
Grade 8 Music Examples	Teacher considers all levels of class’ abilities when designing and differentiating instruction and assignments (ex., students’ suggestions for alternate guitar and piano fingerings are explored and used, as warranted).	Teacher’s long range plans allow for individual student musical development and preferences for effective music instruction. Students are given options for a final composition project that reflect their musical interests and instrument expertise.	Teacher does not know or consider individual students’ musical knowledge in developing long range plans. Teacher assigns the same annual final composition project to all of the students.	All students are graded on the same level of skills and knowledge, even those with additional lessons and practice time (ex., teacher’s assignments do not take into account students with private piano/guitar instruction and at-home resources for practice).

Observations				
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Relevant Information (provided by teacher):

- Written narratives or journals (word documents, or handwritten notes).
- Videos of teaching with or without spoken voice-over narrative.
- A portfolio of teaching videos with accompanying reflections—written and/or oral.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate reflecting on teaching, general music teachers must:

- Accurately determine whether the teaching episode was successful or unsuccessful.
- Illustrate ways they would improve instruction or which next steps they would take.
- Analyze the impact their teaching had on student learning (groups and individuals).
- Show awareness of possible cultural privilege and potential biases.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher specifically recognizes learning and non-learning moments, and is able to give several examples of where they could have used different instructional strategies. Teacher is also able to predict the potential success of using different musical strategies.	Teacher recognizes the general points at which learning occurred and where learning did not occur and is able to give specific musical recommendations regarding where the teaching episode could be improved or changed.	Teacher superficially recognizes where learning occurred, and that their teaching was or was not effective, and is able to give vague or limited musical recommendations about how the teaching episode would be improved upon.	Teacher is not cognizant of whether learning has occurred, whether their teaching was effective or ineffective, and / or incorrectly perceives the outcomes of the teaching episode. The teacher cannot offer any musical recommendations to improve the teaching episode.

To determine a general music teacher's reflecting on teaching, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher critically/extensively analyzes the nature of learning occurred, both in individuals and the whole class. The teacher can identify where and why one student did not meet the objectives of the lesson plan, in contrast to other individuals in the class. The teacher can offer multiple strategies for a more successful or appropriate approach to instruction, not only for the whole group, but different strategies for different students, including students with differentiated needs. The teacher can predict why their suggestions will be successful next steps for both the class and specific students. For example, "student X could present his/her creative work but could not explain the processes behind intent, so I will need to include scaffolding instruction to support and deepen his learning tomorrow." Teacher recognizes and pursues in depth examination of possible cultural privilege and potential biases. 	<ul style="list-style-type: none"> Teacher generally examines the nature of learning that occurred—for example, in analyzing their teaching, they are able to identify several important moments where students were not meeting the objectives of the prepared lesson plan (such as "will be able to present creative work"). The teacher is also able to offer a more successful or appropriate way to teach their students to "present their creative work" and is able to determine why one strategy might be better than another. Teacher recognizes and possible cultural privilege and potential biases. 	<ul style="list-style-type: none"> Teacher superficially examines the nature of the learning that occurred—for example, in analyzing their teaching, they are able to identify an instance where students were not meeting the objectives of the prepared lesson plan (such as "will be able to present creative work"). The teacher is also able to offer an alternative way to teach their students to 'present their creative work' but may not be able to explain why it would be successful. Teacher is aware of possible cultural privilege and potential biases. 	<ul style="list-style-type: none"> Teacher is unsure of what musical learning looks like or how it is illustrated—for example, the teacher in analyzing their lesson does not hear in the playing of the class that the students were not meeting the objectives of the prepared lesson activities (such as "will be able to present creative work"). The teacher is also not able to suggest a better way to teach students to "present their creative works." Teacher is not aware of possible cultural privilege and potential biases.

Observations				
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Relevant Information (provided by teacher):

- Up-to-date grade-books.
- Records (paper or electronic) of information sent to, and received from, parents (e.g., phone logs, newsletters, permission forms, etc.).

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To maintain accurate records, general music teachers must:

- Monitor which learning outcome assessments have been completed and to which degree, for each student, using the teacher's own system or one required by their school.
- Use a successful routine or system to keep up-to-date records.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher can provide both group and individual information about student learning outcome assessments and has an accurate and effective system in place. The system they are using to monitor students is effective and up-to-date, and students are able to access all types of records (grades, contact with parents).	Teacher can provide both group and individual information about student learning outcome assessments and has an accurate and effective system in place. The system they are using to monitor students is effective and up-to-date. Students have access to their grades to check their progress towards learning goals.	Teacher can provide basic information about student learning outcome assessments. The system they are using to monitor students is adequate but is not always effective and needs attention and more consistent implementation.	Teacher cannot provide records or a consistent system for monitoring student learning outcome assessments. The teacher cannot show records for individual student progress. The teacher is disorganized and does not use a system to keep records of students, or meeting minutes.

To determine whether a general music teacher is maintaining accurate records, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • The teacher may have a website that lists classroom goals, concert dates, and assignment deadlines. • The website also gives students access to see and update their learning progress data such as such as written assignments. • The teacher can respond accurately to questions about individual student's progress using student learning outcome assessment data. 	<ul style="list-style-type: none"> • Teacher uses electronic software to record, maintain, and export student scores into their grade-book at regular intervals to represent written assignments. • The teacher may have a website with all assignments or a grade-book that students can sign in to see their progress at any stage. Students can access contact information for the teacher and can access classroom goals. • The teacher might create their own spreadsheet to track student learning outcomes. • The teacher consistently keeps the data up-to-date. 	<ul style="list-style-type: none"> • The teacher has created some spreadsheets or uses a system to track student learning outcome assessment data such as written assignments, but does not complete them regularly. • The teacher has more informal than formal data and it is not up-to-date. • The teacher is only able to generalize about student growth data and cannot speak to individual student growth. Students are not able to access this data to see their progress. 	<ul style="list-style-type: none"> • The teacher does not have a system to record student progress data, or the system the teacher is using is disorganized, incomplete, and/or incorrect. • The teacher cannot locate student learning outcome assessment data. • The teacher is vague about student growth citing anecdotal evidence, rather than data.

Observations				
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Relevant Information (provided by teacher):

- Newsletters or other communications to parents/ families.
- Records of student learning and the vehicles through which they are shared with families (website, reports, e-mails).
- Logs of calls to parents /families.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To adequately communicate with families, general music teachers must:

- Provide families with opportunities to understand both the music classroom and their child's progress.
- Involve families and forge relationships with families, inviting them to be part of the learning process, including culturally responsive and appropriate music-making.
- Engage in consistent and frequent communication with the families of all students in culturally responsive ways.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Frequent and successful efforts are made to inform parents about the music program, the classroom, and detailed individual student progress. Families understand the learning that occurs in the music classroom and they are invited often to participate in specifically designed activities that are culturally relevant/responsive and appropriate for the child's learning.	Frequent contact is made with parents about both the music program and individual student progress. All parents know specifically how their child is progressing. Families are included in activities specifically designed for their child's learning, and culturally relevant and responsive music is incorporate for most families.	Infrequent contact is made with parents about the music program and individual student progress. Most parents, but not all, are aware of their child's progress in class. Families are marginally included in their child's learning with little or no thought given to cultural relevance or responsiveness.	Contact with parents is neither made about the music program nor about student progress. Parents are not aware of how their child is doing, nor do they know how their child receives a grade. Families are not included in the educational process at all. There is no cultural relevancy or responsiveness.

To determine whether a general music teacher is properly communicating with families and inviting them to participate in the classroom, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> Teacher frequently uses multiple vehicles for communications and knows which methods work successfully for individual families. Information is accessible (and accurate) at all times. Teacher asks students to create a project to be completed at home, involving families. (e.g., allow students to choose a musical interview topic for a family member). 	<ul style="list-style-type: none"> Teacher utilizes several vehicles for communication (website, newsletter, phone call, reports, e-mail). Teacher makes information widely accessible for all families and follows up with an additional method to ensure information is both received and understood. Teacher creates a project to be completed at home, involving families (e.g., ask students to interview a family member about the types of music they listened to growing up). 	<ul style="list-style-type: none"> Teacher has one vehicle (website, newsletter, phone call, reports, e-mail) for getting information home to parents. Teacher makes information available but does not know if all parents access the information. For example, sending an e-mail saying, "the singing assignment grades are posted in the secure portion of the website" but does not realize that several of his/her students' families do not have access to Internet. Teacher does not follow up with an alternative method of communication (e.g., phone call, e-mail, parent portal, home visit if applicable). 	<ul style="list-style-type: none"> Teacher does not make information available (website, newsletter, phone call, reports, e-mail) to parents. Teacher makes information partially available for some students' families but not others based on cultural misunderstandings of students' families (e.g., "I didn't send the weekly music class summaries home because the parents don't speak or read English.").

Observations				
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Relevant Information (provided by teacher):

- Documented schedule of professional community activities (e.g., community band, barbershop chorus, PTA fundraisers, "Safe walk to school night" leader, school district curriculum planning, etc.).
- Peer reviews from colleagues about professional community activity.
- A reflective summary of activities.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To participate in a professional community, general music teachers must:

- Engage collegially in planning, sharing, and working with colleagues.
- Engage in professional inquiry.
- Give service to the school in nonpedagogical ways.
- Participate in district and school projects.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	The teacher takes a leadership role in activities and contributes to significant school or district projects. Teacher provides leadership in service for example, by hosting an annual "music day" that involves all students and faculty in a musical event. The teacher is involved in curriculum development in a leadership role with groups of teachers outside of the discipline of music.	Relationships are supportive and collaborative. Teacher attends meetings regularly and volunteers for various projects in sharing, planning, and inquiry. Teacher provides service to the school community beyond classroom duties, for example, volunteering for school sporting events. The teacher is involved in curriculum development with groups of teachers outside of the discipline of music.	Relationships are cordial. Teacher participates or attends meetings for sharing, planning, or inquiry when specifically requested by the administrator. Teacher provides a service, such as chaperoning a school dance, when specifically asked. The teacher is involved in curriculum development with groups of music teachers in the district or through professional organizations.	Relationships with colleagues are not functional. Teacher refuses to participate or avoids engaging in sharing, planning, or professional inquiry. Teacher does not provide service to the school beyond classroom duties.

To determine a general music teacher's participation in a professional community, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • The teacher mentors other teachers at school or offers to work with the district supervisor to provide examples of successful music assessment techniques or pedagogical strategies. 	<ul style="list-style-type: none"> • The teacher meets regularly with the special education teachers to share 'instructional practices' for engaging students with specific needs. • The teacher offers to attend national and state Music Educators Association in-service conferences and to share the pedagogical knowledge gained with other music teachers in the district upon returning. 	<ul style="list-style-type: none"> • The teacher only agrees to share lesson plans with the history teacher (to identify which periods of music might be relevant to a unit of study) when specifically directed by the principal. • The teacher attends meetings or other functions outside school hours when directly reminded. 	<ul style="list-style-type: none"> • The teacher does not share comprehensive musicianship strategies with colleagues that might benefit his students' learning in other classes. • The teacher does not attend meetings or other functions outside of school hours.

Observations				
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Relevant Information (provided by teacher):

- Documented schedule of professional development both within the district and outside of the district.
- Peer reviews regarding teaching practice.
- A reflective summary of activities leading to professional growth.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they are growing professionally, general music teachers must:

- Enhance/develop pedagogical knowledge and skill.
- Be receptive to feedback from colleagues.
- Participate in professional organizations.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher collaborates with other peers to conduct action research asking them to observe his/her instruction. Teacher initiates contributions to the profession.	Teacher actively looks for professional development opportunities to enhance music knowledge and skills along with pedagogical knowledge and skills. Teacher is receptive to feedback from supervisors and colleagues. Teacher also offers to assist other teachers in professional development.	Teacher participates in professional development in a limited capacity. Teacher is reluctant to accept feedback on teaching performance from supervisors or professional colleagues. Teacher's contributions to the profession as limited.	Teacher is not involved in any professional development activities that might enhance pedagogical skills or knowledge. Teacher resists, rejects, and/or refuses to act on teacher evaluation feedback. Teacher does not join professional organizations or attend their meetings.

To determine a general music teacher's growing professionally, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • The teacher proposes an action research paper to a regional workshop. • The teacher reflects about the feedback given by the music supervisor and shares new instructional strategies with other colleagues. • The teacher shares garnered materials from workshops attended, with other music colleagues in the district. • The teacher takes on a leadership role in a professional organization such as a State Music Educators Association or Orff Schulwerk Chapter. 	<ul style="list-style-type: none"> • The teacher is enthusiastic about attending or participating in professional workshops. • The teacher follows up with music supervisor or colleagues after being observed, to identify which next steps he should take with the students after applying the suggestions given. • The teacher garners materials and uses them to improve instruction in their classroom. 	<ul style="list-style-type: none"> • The teacher attends a professional workshop only if it is convenient, or offered nearby or online. • The teacher makes the minimum changes to their practice after being observed by the music supervisor. • The teacher is a member of one organization but does not utilize the materials for developing their pedagogical knowledge or skills. 	<ul style="list-style-type: none"> • The teacher makes no changes to her teaching after receiving feedback from the administrator's observation based on the feedback received. • The teacher is not a member of NAFME, or a state MEA chapter, or any specialist organization (for example, ECMMA, Kodaly or ASTA).

Observations				
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Relevant Information (provided by teacher):

- Examples of professional conduct.
- Records illustrating compliance with school and district regulations.
- Summary of advocacy efforts.

Summary notes by supervisor or peer:

Level of Performance for period (date) _____ to (date) _____

☐ **Distinguished** ☐ **Proficient** ☐ **Basic** ☐ **Unsatisfactory**

To demonstrate that they show professionalism, general music teachers must:

- Exhibit honest and trustworthy behavior.
- Serve students and advocate on their behalf.
- Comply with school and district rules and regulations.

	Distinguished	Proficient	Basic	Unsatisfactory
Rubric	Teacher is considered an ethical leader by his/her peers. Teacher makes efforts to challenge negative attitudes and practices, especially toward traditionally underserved students. Teacher complies completely with district and school rules and regulations and assists colleagues to do the same.	Teacher is trusted by his peers (music educators and others), and interactions are transparent. Teacher sees that students' needs are met. Teacher complies completely with district and school rules and regulations.	Teacher is open in interactions with students, colleagues (music educators and others), and the community. Teacher puts the needs of students first when it is convenient. Teacher follows district and school rules and regulations minimally.	Teacher is dishonest in interactions with students, colleagues (music educators and others), and the community. Teacher does not put students' needs first or advocate for them. Teacher rejects school and district rules and regulations and does not comply.

To determine a general music teacher is showing professionalism, consider the following examples:

	Distinguished	Proficient	Basic	Unsatisfactory
Possible Music Examples	<ul style="list-style-type: none"> • Inexperienced teachers come to this teacher for advice when faced with ethically challenging situations. • The music teacher asks her senior administrator to assist when she realizes a younger colleague is not able to get all her planning and paperwork done. • The music teacher reaches out to underserved students/communities to identify music(s) that are important to them and purposefully includes them in performances or curricula. 	<ul style="list-style-type: none"> • The music teacher notices that several students in her class have difficulty with large motor movements so she asks a colleague with expertise in Dalcroze to come to class one day and work provide a workshop for the entire class. 	<ul style="list-style-type: none"> • The teacher notices that a student is behind in their reading skills and sends an e-mail to the counselor. When there is no response, she assumes it has been taken care of and does not follow up with either the counselor or the student. 	<ul style="list-style-type: none"> • The teacher does not recognize that one of her students with an emotional disorder arrives early to class every day, not to practice music but because the music room is a safer environment than at home.

Observations				
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Appendix 1: Major Teacher Evaluation Systems Comparison Chart

		Teacher Evaluation Frameworks			
NAfME Music Teacher Evaluation Handbook		Danielson	Marzano	McREL	Marshall
I—Teacher Practice: includes Planning and Preparation		<i>Domain 1—Planning and Preparation</i>	<i>Domain 1 Classroom Strategies and Behaviors, Domain 2 Planning and Preparing</i>	Various elements from five Standards. I—Teachers Demonstrate Leadership. II—Teachers Establish a Respectful Environment. III—Teachers Know the Content They Teach. IV—Teachers Facilitate Learning For Their Students. V—Teachers Reflect on Their Practice.	Various elements from 6 domains: A—Planning & Preparation for Learning, B—Classroom Management, C—Delivery of Instruction, D—Monitoring, Assessment, & Follow-Up, E—Family and Community Outreach, F—Professional Responsibilities
1a	Demonstrating Knowledge of Content and Pedagogy	Demonstrating Knowledge of Content and Pedagogy	Helping Students Interact with New Knowledge. Helping Students Practice and Deepen New Knowledge. Helping Students Generate and Test Hypotheses.	III—Teachers align their instruction with the state standards. Teachers know the content appropriate to their teaching specialty. Teachers recognize the interconnectedness of content areas/ disciplines. Teachers make instruction relevant to students. IV—Teachers know the ways in which learning takes place, and they know the appropriate levels of intellectual, physical, social, and emotional development of their students. Teachers use a variety of instructional methods. Teachers help students develop critical thinking and problem-solving skills.	A(a) Knowledge, A(e) anticipation, A(g) Engagement, A(i) differentiation, A(j) environment

NAfME Music Teacher Evaluation Handbook		Danielson	Marzano	McREL	Marshall
1b	Knowledge of Students	Demonstrating Knowledge of Students	Planning and Preparing for the Needs of English Language Learners, Students Receiving Special Education, and Students Who Lack Support for Schooling. Establishing and Maintaining Effective Relationships With Students.	II—Teachers embrace diversity in the school community and in the world. Teachers treat students as individuals. Teachers adapt their teaching for the benefit of students with special needs.	A(e) anticipation C(a) expectations, C(b) mindset, C(c) goals, C(d) connections, C(g) engagement, C(h) differentiation
1c	Setting Instructional Outcomes	Setting Instructional Outcomes	Communicating Learning Goals and Feedback. Planning and Preparing for Lessons and Units.	I—Teachers lead in their classroom. IV—Teachers communicate effectively.	A(b) standards, A(c) units, A(d) assessments, A(f) lessons, D(a) criteria
1d	Demonstrating Knowledge of Resources	Demonstrating Knowledge of Resources	Planning and Preparing for Use of Resources and Technology. Helping Students Generate and Test Hypotheses.	IV—Teachers integrate and utilize technology in their instruction.	A(h) materials
1e	Designing Coherent Instruction	Designing Coherent Instruction	Planning and Preparing for Lessons and Units. Planning and Preparing for Use of Resources and Technology.	IV—Teachers plan instruction appropriate for their students. Teachers integrate and utilize technology in their instruction.	A(a) knowledge, A(b) standards, A(ca) units, A(d) assessments, A(e) anticipation, A(f) lessons, A(g) engagement, A(h) materials, A(i) differentiation, A(j) environment
1f	Designing Student Assessments	Designing Student Assessments	Communicating Learning Goals and Feedback	IV—Teachers use a variety of methods to assess what each student has learned. V—Teachers analyze student learning.	A(d) assessments

NAfME Music Teacher Evaluation		Danielson	Marzano	McREL	Marshall
II- Maintaining a productive classroom Environment		<i>Domain 2—The Classroom Environment</i>	<i>Domain 1 Classroom Strategies and Behaviors</i>	<i>Various elements from 5 Standards</i>	<i>Various elements from 6 Domains</i>
2a	Creating/ Maintaining Respect and Rapport	Creating an Environment of Respect and Rapport	Establishing and Maintaining Effective Relationships with Students	I—Teachers lead in their classroom	A(a) expectations, A(b) mindset, B(a) expectations, B(b) relationships, B(c) respect, B(i) prevention
2b	Establishing a Culture for Learning	Establishing a Culture for Learning	Establishing and Maintaining Effective Relationships with Students. Engaging Students. Communicating High Expectations for All Students.	II—Teachers provide an environment in which each child has a positive, nurturing relationship with caring adults. Teachers treat students as individuals. IV—Teachers help students work in teams and develop leadership qualities.	A(a) expectations, A(b) mindset, B(a) expectations, B(b)relationships, B(c) respect, B(d) social-emotional, B(e) routines, B(i) prevention, B(j) incentives
2c	Managing Classroom Procedures	Managing Classroom Procedures	Establishing Rules and Procedures. Recognizing Adherence to Rules and Procedures.	I—Teachers lead in their classrooms.	B (a)–(j) Classroom management
2d	Managing Student Behavior	Managing Student Behavior	Establishing and Maintaining Effective Relationships with Students.	I—Teachers lead in their classrooms.	B (a)–(j) Classroom management
2e	Organizing Physical Space	Organizing Physical Space	Establishing Rules and Procedures. Recognizing Adherence to Rules and Procedures.		A(j) environment

NAfME Music Teacher Evaluation		Danielson	Marzano	McREL	Marshall
III - Instruction		<i>Domain 3- Instruction</i>	<i>Domain 1 Classroom Strategies and Behaviors</i>	<i>Various elements from 5 Standards</i>	<i>Various elements from 6 Domains</i>
3a	Communicating with Students	Communicating with Students	Communicating High Expectations for All Students	II—Teachers treat students as individuals.	A(g) engagement, B(b) relationships, C(d) connections, C(g) engagement
3b	Using Questioning and Discussion Techniques	Using Questioning and Discussion Techniques	Helping Students Interact with New Knowledge. Helping Students Practice and Deepen New Knowledge. Helping Students Generate and Test Hypotheses.	II—Teachers treat students as individuals.	C(e) clarity, C(f) repertoire, C(g) engagement, C(i) nimbleness
3c	Engaging Students in Learning	Engaging Students in Learning	Engaging students	III—Teachers make instruction relevant to students. Teachers make instruction relevant to students. IV—Teachers help students develop critical thinking and problem-solving skills.	A(g) Engagement, B(g) repertoire, C(g) engagement
3d	Using Assessment in Instruction	Using Assessment in Instruction	Communicating Learning Goals and Feedback.	IV—Teachers know the ways in which learning takes place, and they know the appropriate levels of intellectual, physical, social, and emotional development of their students.	D(a)criteria, D(b) diagnosis, D(c) on-the-spot, D(d) self-assessment, D(e) recognition, D(f) interims, D(g) tenacity, D(h) support, D(i) analysis, D(j) reflection
3e	Demonstrating Flexibility and Responsiveness	Demonstrating Flexibility and Responsiveness	Engaging Students. Recognizing Adherence to Rules and Procedures.	IV—Teachers plan instruction appropriate for their students. Teachers use a variety of instructional methods.	C(g) engagement, C(h) differentiation, C(i) nimbleness, C(j) application

NAfME Music Teacher Evaluation Handbook		Danielson	Marzano	McREL	Marshall
IV—Professional Responsibilities		<i>Domain—Professional Responsibilities</i>	<i>Domain 3—Reflecting on Teaching Domain 4—Collegiality and Professionalism</i>	<i>Various elements from 5 Standards</i>	<i>Various elements from 6 Domains</i>
4a	Reflecting on Teaching	Reflecting on Teaching	Evaluating Personal Performance. Developing and Implementing a Personal Growth Plan.	V—Teachers link professional growth to their professional goals.	D(j) reflection
4b	Maintaining Accurate Records	Maintaining Accurate Records	Promoting District and School Development.	I—Teachers advocate for schools and students.	F(c)reliability
4c	Communicating with Families	Communicating with Families	Promoting a Positive Environment.	II—Teachers work collaboratively with the families and significant adults in the lives of their students.	E (a) respect, E(b) belief, E(c) expectations, E(d) communication, E(e) involving, E(f) homework, E(g) responsiveness, E(h) reporting, E(i) outreach, E(j) resources
4d	Participating in a Professional Community	Participating in a Professional Community	Promoting Exchange of Ideas and Strategies	I—Teachers demonstrate leadership in the school. IV— Teachers plan instruction appropriate for their students.	F(f) above and beyond, F(i) collaboration
4e	Growing and Developing Professionally	Growing and Developing Professionally	Evaluating Personal Performance. Developing and Implementing a Personal Growth Plan.	I—Teachers lead the teaching profession. Teachers demonstrate high ethical standards.	F(h) openness, F(j) growth
4f	Showing Professionalism	Showing Professionalism	Promoting a Positive Environment. Promoting Exchange of Ideas and Strategies. Promoting District and School Development.	V—Teachers function effectively in a complex, dynamic environment.	F(a) attendance, F(b) language, F(c) reliability, F(d) professionalism, F(e) judgment, F(g) above and beyond, F(g) leadership, F(h) openness, F(i) collaboration, F(j) growth

Appendix 2: Student Learning Outcomes

Student learning objectives (SLOs, also called student growth models) can illustrate accurate information about student learning. SLOs are statements that specify what students will be able to do, what they will know or what they will be able to demonstrate when they have finished a learning unit with their teacher. Outcomes are sometimes listed as knowledge, skills, process competencies and dispositions (or habits of mind). Teachers often plan these as part of long-range planning for their students; however, measuring SLOs has proven to be difficult for teachers in the arts. As part of teacher evaluation, many districts are now asking for teachers to illustrate student growth with data. Sometimes, districts unfortunately use SLOs from English language arts, mathematics or science when determining a music educator's effectiveness. In districts that allow music teachers to set their own SLOs, teachers are not often provided with adequate professional development in learning how to navigate SLOs for their classrooms, including in choosing which music content areas to teach and which to assess. The SLO framework is not designed to have teachers measure all learning of all students at all times. Instead, it asks teachers which learning skills and concepts based in national and state standards students are learning and how much are students learning and growing over time (Wesolowski, 2015).

Wesolowski (2015) summarizes this area well, but makes the following points:

Developing Student Learning Objectives

Developing objectives should be done strategically and should include 3 types; (1) global goals—more general goals such as “perform or create,” (2) educational objectives which are observable and measureable such as specific state standards and (3) instructional objectives which are very specific and developed by the teacher to guide daily teaching. Instructional objectives should describe the conditions, what the learner will be able to do, and the standard of achievement considered as acceptable. Much of the professional development literature explains the setting of objectives or goals as SMART—Specific, Measureable, Appropriate, Realistic, and Time-limited (Doran, 1981)

A question that teachers may like to consider as they build SLOs is: For how many students will the SLOs be set? A smaller sample is more manageable, for example one class rather than all classes (for general music teachers) or one choir/band ensemble. Teachers should also ask themselves if there are specific sets of students on whom they wish to focus—for example, grouping students is a helpful way to illustrate the learning that occurs in students who are having difficulty, students who are performing as expected, and students who are achieving above expectations. Obviously teachers should be measuring all their students' learning in all classes as a matter of good teaching and learning practice; but for garnering a set of data used to illustrate your teaching effectiveness, teachers should focus on a set of students.

Peer-review of Student Learning

It is also helpful for teachers to share their students' work with other teachers. While this is not always possible, having another teacher, peer or mentor examine student work/ recordings is an ideal way for teachers to illustrate that their scoring is not biased. A practical way for this to occur is for teachers to use professional development time to meet with other music teachers and compare student work with the assessment rubrics or scales to determine whether another content expert (music teacher) would have assigned the same scores or grades. This allows teachers to provide some sense of reliability to their administrators. Rather than being asked to calculate statistical outcomes they can illustrate that they have consulted with another expert to establish if they are “on the right track.” A feel for how students compare to other students within the same district/space is important in developing teachers' practice, expertise and pedagogy—a necessary step taken in development rather than doing this in isolation.

They may then be able to report their data with the statement “I’ve done a validity check with another expert music teacher(s), and I feel confident that my scoring is not biased.”

The Tennessee Portfolio Growth Measure System is also a good illustration of how peer-evaluation can work as part of teacher evaluations. It was “designed in Tennessee to give fine arts teachers an authentic, individualized, and student-centered evaluation that contributes to professional learning and development” (Parkes, Rohwer and Davison, 2015, p.25). Essentially, this system uses a peer review process to evaluate the growth evidence in representative student work samples. Parkes, Rohwer and Davison (2015) illustrated that it can be used in other states and the blind peer review process provided reasonable reliability and validity. The process of involving peers promoted a sense of empowerment in teachers, and was viewed positively by teachers and administrators as a successful professional development process.

If teachers are in a state or district that has a formal peer review process, we encourage those teachers to seek out and utilize this process. If teachers want to work with one or more peers, they can set this as part of professional development time. For example, in Tennessee teachers select work of both groups of students (ensembles) and individuals to illustrate growth between two points in time. Pieces of work that illustrate music learning early in the curriculum and later in the curriculum are then peer reviewed with other teachers in the district.

Instructional objectives and SLOs

The instructional objectives are the most important for a music classroom as they specify what learning will occur. This allows teachers to more easily measure them. Teachers are able to specify the most relevant SLOs/growth measures for their students and curriculum and then develop measures specifically designed to illustrate what students know and can do. Teachers should set growth targets for their students (such as “students will demonstrate 80 percent growth) in whole groups, tiered groups, and as individuals. Teachers first must ‘diagnose’ their students to ascertain what the SLO framework calls “pretest” data. This is the starting point and teachers decide which specific instructional outcome(s) they will track. Teachers must also set posttest targets that are appropriate for their students. Sometimes, districts will request administrators and/or other representatives to set reasonable targets for the music classroom. NAFME suggests that the music educator (or music program supervisor) be included in the target setting for music classrooms to insure the targets are appropriate, instructionally sound, and relevant for the needs of the students in that particular music setting.

An example of a way to determine growth, based on the model shared in this workbook, is here:

Results and Analysis of Measurement(s)

Type of Measure	Early measure	Later measure	Growth (change)	Effectiveness of teacher in helping students achieve selected measure
Whole Group Growth				<div><input type="checkbox"/> Distinguished</div> <div><input type="checkbox"/> Proficient</div> <div><input type="checkbox"/> Basic</div> <div><input type="checkbox"/> Unsatisfactory</div>
Tiered Growth				
Individual	Attach spreadsheet	Attach spreadsheet	Attach spreadsheet	
Specified Target Outcome				
Other (e.g., Portfolio)	Attach description of measure and outcomes			

To illustrate group targets, the data here are simple to calculate. Simply average the scores from your individuals on the early measure and insert into the early measure cell/block. Average the scores from your individuals on the later measure and insert into the later measure score. Subtract the early measure amount (which will be a smaller number) from the later measure amount (which will be a higher number). Insert the result of this subtraction in the growth (change) cell.

Wesolowski presents the following examples of SLOs (Wesolowski, 2010 p. 42)

Target Population	Grade 9-12 Beginning Band (90 students)
Learning Content	MHSBB.2 – Performing on instruments, alone and with others through a varied repertoire of music
	MHSBB.2b: Demonstrate proper warm-up techniques through the use of long tones, lip slurs, chorales, and technical exercises
	1. At the end of 18 weeks, students will be able to <i>describe</i> the pedagogical utility of participating in daily warm-up drills
	From Week 1 to Week 18, 95% of the students comprising the beginning band will improve their pre test to post test scores as measured by short answer responses.
	2. At the end of 18 weeks, students will be able to <i>cite</i> examples of pedagogically appropriate, instrument-specific warm up techniques
	From Week 1 to Week 18, 95% of the students comprising the beginning band will improve their pre test to post test scores as measured by short answer responses.
	3. At the end of 18 weeks, students will be able to <i>distinguish</i> between effective and ineffective warm-up techniques
	From Week 1 to Week 18, 95% of the students comprising the beginning band will improve their pre test to post test scores as measured by short answer responses.
	4. At the end of 27 weeks, students will be able to <i>analyze</i> elements of effective and ineffective warm-up techniques
	From Week 1 to Week 27, 85% of the students comprising the beginning band will improve their pre test to post test scores as measured by short answer responses.
	5. At the end 36 weeks, students will be able to <i>demonstrate</i> pedagogically appropriate, instrument-specific warm up techniques with characteristic tone and intonation according to a pre-approved rating scale.
	From Week 1 to Week 36, 85% of the students comprising the beginning band will improve their pre test to post test scores as measured by a pre-approved rating scale.
	6. At the end 36 weeks, students will be able to <i>evaluate</i> their own warm-up performance according to a pre-approved rubric.
	From Week 1 to Week 36, 85% of the students comprising the beginning band will improve their pre test to post test scores as measured by short answer responses.
	7. At the 36 weeks, students will be able to <i>diagnose</i> their own warm-up performance according to a pre-approved rubric.
	From Week 1 to Week 36, 75% of the students comprising the beginning band will improve their pre test to post test scores as measured by short answer responses.

This is a global objective ("goal") for the course (e.g. National Standard). Note that it is not measurable and does not provide evidence for growth.

This is an educational objective (e.g., State Achievement Standard). Note that it defines the performance element (e.g. *demonstrate*) but does not provide the conditions or criterion.

These are the instructional standards. Note that they define the condition and performance element and are

The criterion for each instructional standard has been described separately in order to call specific attention to where and how the growth will occur.

In using the Model Cornerstone Assessments (MCAs), teachers should be able to find specific instructional objectives and outcomes that match their own goals for their students. The MCAs however, are not designed as 'tests', to be used for pre-and posttesting. The MCAs are designed for teachers to use semester to semester, iteratively as the levels of expectation move sequentially toward increasing difficulty.

Appendix 3: References and Resources about Music Teacher Evaluation

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Appendix 4: Music Student Achievement Measures and Resources

Assessment tests or units included as part of music textbook series. The following series books are suggestions; others are available:

- MacMillan-McGraw Hill publications, *Spotlight on Music* (2011), *Experiencing Choral Music*.
- GIA Publications, *Jump Right In* series.
- Pearson Education Inc., Silver Burdett: *Making Music* series.
- Hal Leonard, *Essential Elements*, *Essential Musicianship* series.

Assessment function software:

1. SmartMusic, <http://www.smartmusic.com/>
2. Musicfirst suite for assessments, <https://www.musicfirst.com/>

Colorado Assessment Resource Bank—<http://www.coloradopl.org/assessment/assessments>

- Includes items vetted for quality assessment practice by Colorado educators
- To find music items, select “music” in the search fields, left-hand column.

DeLuca, Christopher, and Benjamin Bolden (2014). Music Performance Assessment: Exploring Three Approaches for Quality Rubric Construction. *Music Educators Journal*, 101(1), 70–76.

Deutsch, Daniel. Authentic Assessment in Composition: Feedback that Facilitates Creativity. *Music Educators Journal*, 102(3), 53–59.

Doran, G. T. (1981). There’s a S.M.A.R.T way to write down management’s goals and objectives. *Management Review*, 70(11), 35–36.

Gordon, E. *Iowa Tests of Music Literacy*. GIA Publications: www.giamusic.com

- These tests are designed to (1) evaluate students’ continual growth in music achievement, (2) diagnose individual students’ strengths and weaknesses in music achievement, and (3) compare students’ relative standing in music achievement.

Gordon, E., *Primary Measures of Music Audition*. GIA Publications: www.giamusic.com

- Used to assist teachers adapt instruction to the specific needs of learners.

Gordon, E. *Intermediate Measures of Music Audiation*. GIA Publications: www.giamusic.com

- Used to assist teachers adapt instruction to the specific needs of learners.

Gordon, E., *Advanced Measures of Music Audiation*. GIA Publications: www.giamusic.com

- Used to assist teachers adapt instruction to the specific needs of learners.

Latimer, Marvin E., Jr., Martin J. Bergee, & Mary L. Cohen (2010). Reliability and Perceived Pedagogical Utility of a Weighted Music Performance Assessment Rubric. *Journal of Research in Music Education*, 58(2), 168–183.

Parkes, K. A., Rohwer, D., & Davison, D. (2015). Measuring student music growth with blind-reviewed portfolios: A pilot study. *Bulletin of the Council for Research in Music Education*, 203, 23–44.

Pellegrino, Kristen, Colleen M. Conway, & Joshua A. Russell (2015). Assessment in Performance-Based Secondary Music Classes. *Music Educators Journal*, 102(1), 48–55.

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Watkins, J. G., & Farnum, S. E. (1970). *Watkins-Farnum Performance Scale*. (Milwaukee, WI: Hal Leonard Corporation).

- Used to measure sight-reading skills. Can be purchased from Amazon.com.

Wesolowski, B. (2015). Tracking student achievement in music performance: Developing student learning objectives for growth model assessments. *Music Educators Journal*, 102(1), 39–47.

Additional Assessment Resources

Benchmarks in Action: A Guide to Standards-Based Assessment in Music (Edited by Carol Lindeman, 2003), MENC Publications [now NAFME].

Framework of assessments and items from the National Assessment of Educational Progress (NAEP, 2008), Music Responding Scale.

NAFME Position Statement on Assessment in Music Education—<http://www.nafme.org/about/position-statements/assessment-in-music-education-position-statement/assessment-in-music-education/>

National Coalition for Core Arts Standards—www.nationalartsstandards.org

2014 Music Standards—<http://www.nafme.org/my-classroom/standards/>

Model Cornerstone Assessments in Music—<http://www.nafme.org/my-classroom/standards/mcas-information-on-taking-part-in-the-field-testing/>

Society for Research in Music Education's Special Research Interest Group (SRIG) on Assessment: <http://assessmentsrig.weebly.com/assessment-resources.html>

Symposia proceedings from the International Symposia on Assessment in Music Education, Edited by Timothy S. Brophy, GIA Publications. *Assessment in Music Education: Integrating Curriculum, Theory and Practice* (2008); *The Practice of Assessment in Music Education: Frameworks, Models, and Designs* (2010); *Music Assessment Across Cultures and Continents* (2012); *Connecting Practice, Measurement and Evaluation* (2015).