



## Music | 2017-2018 Assessment Report

1. Please give a brief overview of the assessment data you collected this year.

This year, Music reviewed student teachers via the rubrics completed by the supervisors (K. Collins, M. Meder, and R. Meder). Attached below is the summary of the reviews.

2. How will you use what you've learned from the data that was collected?

Opportunities for improvement are imbedded in the assessments below, and included:

- Helping the students achieve better application and synthesis of core skills during coursework prior to student teaching.
- Considering adjustments to the student teacher placement lengths (Music license requires multiple placements during the student teaching semester) to better balance the breadth/depth goals of the experience.
- Continuing to encourage growth throughout the student teaching experience; several students noticeably improved between assessor visits.

## Assessment of Music Education Outcomes from Student Teaching Observations

2017-2018

### Learning Outcomes: Music Education Emphases Only

1. Demonstrate appropriate pedagogical skills for music classroom instruction.
2. Demonstrate appropriate musical leadership through rehearsal and conducting skills.
3. Demonstrate knowledge of relevant music methods for classroom instruction.

### **Middle/High School Instrumental Music (3 students observed)**

1. All students observed in 2017/2018 demonstrated the ability to select and employ appropriate pedagogical skills. While they sometimes needed prodding or encouragement to utilize more advanced technique i.e. extending beyond stereo-typical “conducting” rehearsal to employ effective modeling, proximity, and more advanced non-verbal problem identification and solutions, conducting, they were all able to demonstrate such ability in follow up observations when not observed initially. Student teachers were aware of such issues, and understandably, and were able to self-assess “shortcomings” in these areas. Comments such as “I kept thinking-Get off the Podium. Move around, etc.” seem to indicate that application and synthesis might be areas considered to be improved upon although additional finding time in the curriculum might be difficult.
2. In each of the sessions observed students were effectively able to lead rehearsals effectively. Effective pacing, structure and adaptability were observed in all cases, although the degree to which the latter of these was employed still provides a challenge for our student teachers, although it is admittedly something that music be learned through additional direct experience in the educational setting. This is a large part of the value of the student teaching experience. Students and cooperating teachers have raised the issue of multiple placements throughout the years, and the challenges for student teachers and cooperating teachers in handling multiple shorter term placements. This issue should be considered as the DPI is moving rapidly towards a single “Music Licensure” for all music educators.
3. In all cases, students demonstrated effective warm-up skills as well as general music pedagogy necessary to develop technical skill and theoretical knowledge. It was appropriately placed during rehearsal context, and effectively employed. While the type of instruction varied in each context (middle school, young high school, and mixed age high school ensembles) student teachers each demonstrated that they could effectively teach musical skills and knowledge above and beyond simply “training” students to perform in a concert context.

Assessment completed by Kevin Collins.

## **Elementary/Middle School General Music (9 students observed)**

Comments:

- Explore ways to shift energy & focus to continually re-engage (seek out variety of activities & sources).
- Great positive leadership, excellent work directing songs and extracting measures to focus on.
- Continue to fine tune Q&A; fine tune activities so that when 1 or 2 students are chosen for a solo opportunity, the rest of the class also have a job.
- Gives clear directions.
- Continue to develop strategies for dealing with oppositional/non-compliant students. Find ways to address issues without putting students on the spot. Excellent use of delayed consequences.
- The planning and preparation ensured a lesson that go the most out of class time.
- Excellent lesson plans and development of materials.
- Engaging leadership – very interested in class & learning & content
- Nice job reinforcing behaviors (“Nice to see everyone trying,” “Thank you to everyone who tried”); good use of proximity, moving among the students.
- Even with a “fact-learning” lesson, incorporate music-making and variety of responses; avoid sitting in chair/raising hands for long periods.
- [Student teacher] has shown exemplary growth in the area of class management – skillfully stating expectations and using proximity & eye contact.
- Great job engaging students in discussion.
- Good pacing to encourage focused participation.
- Great work bringing back focus when needed – continue excellent job focusing attention before presenting.

Assessment completed by Margaret Meder.

## Middle/High School Choral Music (6 students observed)

Comments:

- Good lesson plan with clearly defined learning objectives and detailed procedures
- Excellent rapport with the students.
- Challenge students more by conducting more and playing the piano less.
- Utilize more non-verbal communication (conducting gestures vs. verbal counting)
- When working with individual voice parts, try to keep other parts engaged in the activity by having them evaluate those who are singing or following their own parts in their scores.
- Good work adapting your lesson beyond what was planned according to the students' needs.
- Good pacing – students were engaged throughout the lesson.
- Try to give more feedback during warm-up exercises.
- Nice vocal coaching during warm-ups.
- Good job playing the piano with one hand while gesturing with the other.
- Try to have students singing as much as possible (repertoire work). Teach concepts through the music rehearsal process as well as through drills and exercises.
- Give simpler instructions followed immediately by action – avoid over-explaining.
- Conducting gestures need more energy.
- Conduct the musicians, not the score – gestures look like they are for you and not directed at the students.
- Plan more varied activities in the rehearsal. Mix up your procedures so they remain engaged.
- Limit activities to 10-15 minutes at a time to keep students engaged in the rehearsal process.
- Good questioning techniques – excellent improvement since first observation.
- Nice work transferring conceptual knowledge to repertoire students are working on.

Assessment completed by Randall Meder.