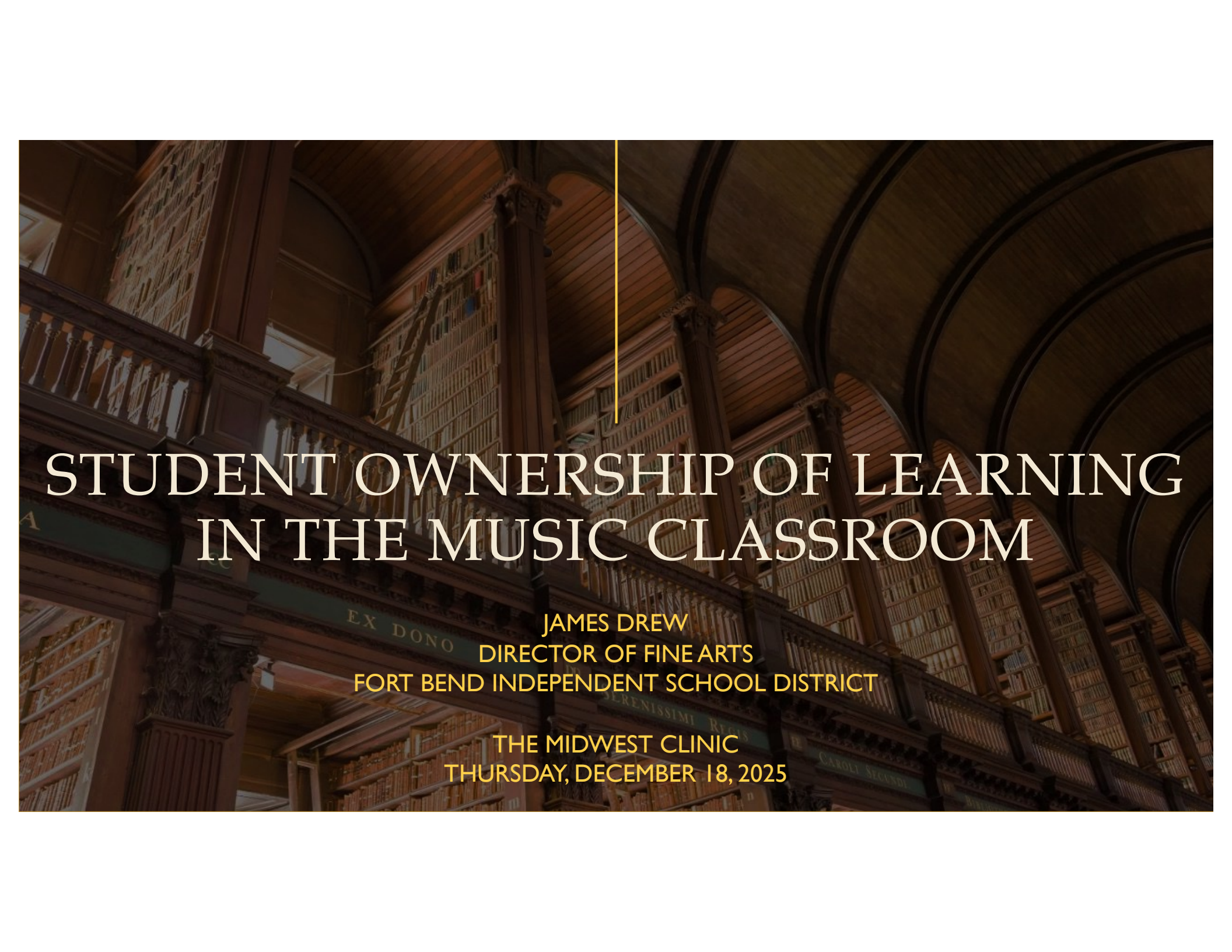




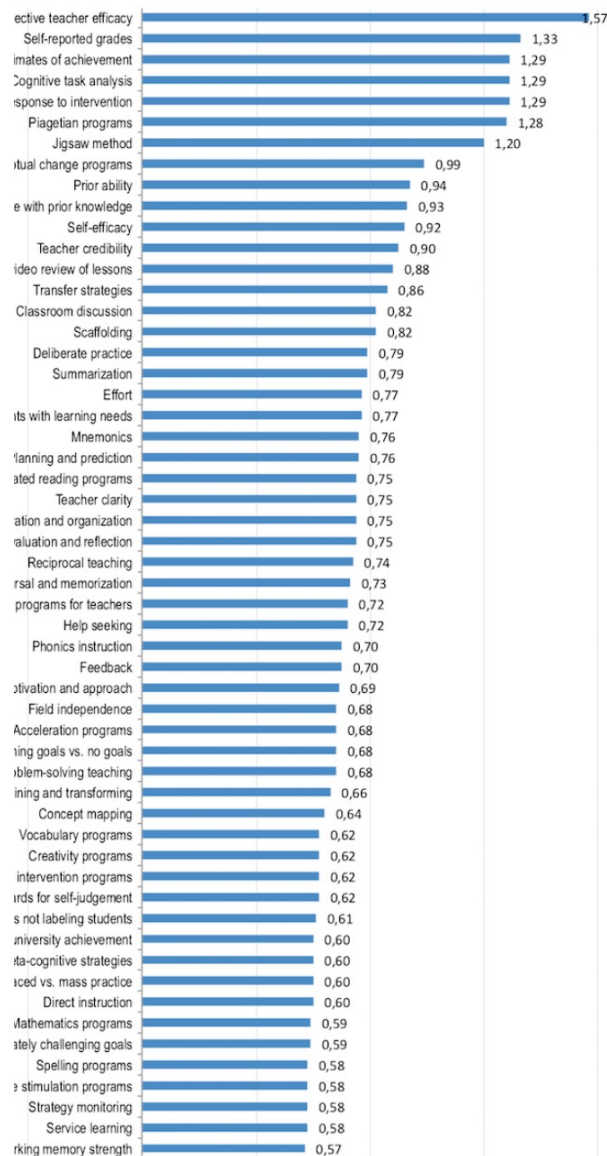
STUDENT OWNERSHIP OF LEARNING IN THE MUSIC CLASSROOM

JAMES DREW
DIRECTOR OF FINE ARTS
FORT BEND INDEPENDENT SCHOOL DISTRICT

THE MIDWEST CLINIC
THURSDAY, DECEMBER 18, 2025

WHAT EDUCATIONAL FACTORS
CONTRIBUTE TO THE
ACHIEVEMENT LEVELS OF THE
ENSEMBLES CHOSEN TO PERFORM
AT THE MIDWEST CLINIC?





EFFECT SIZE

(From Frey, Hattie and Fisher, 2018)

- The work of John Hattie
- 1400 meta-analyses, with over 70,000 studies and 300,000,000 students
- One year's growth in one school year = 0.4
- Zone of Desired Effect = 0.40-1.20 (one to three years of growth in one year)
- Developmental Effects = 0.00 - 0.18 (If the teacher does nothing, students will grow up to ½ year in one year.)
- Teacher Effects = 0.18 - 0.40 (Typical teacher actions result in ½-1 year of growth.)
- Feedback = 0.70
- Self-efficacy = 0.92
- Success Criteria = 1.13
- **Assessment-Capable Learners = 1.44**
- **Collective Teacher Efficacy = 1.57** (That's four years of growth in one year!)

ASSESSMENT-CAPABLE VISIBLE LEARNERS

(From Frey, Hattie and Fisher, 2018)

Teachers must **actively help students learn how to learn**, partially by assisting them in selecting learning tools (strategies).

Characteristics of assessment-capable visible learners:

- I know where I'm going.
- I have the tools for the journey
- I monitor my progress
- I recognize when I'm ready for what's next.
- I know what to do next.

Teachers should develop a climate where **progress**, not status, is **celebrated**.

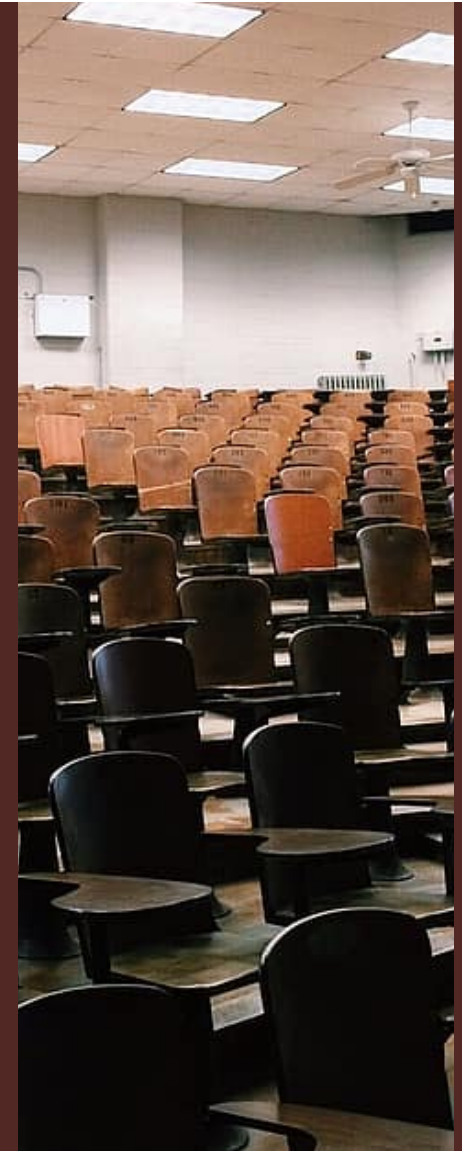


SELF-EFFICACY (0.92)

(From Bloomberg and Pitchford, 2017)

Students with strong self-efficacy:

- *Intrinsically motivated* to put forth a high degree of effort
- *Challenge themselves* with difficult tasks
- Are *persistent* and show grit
- Are *resilient* and see mistakes as learning opportunities
- Are *confident* about achieving personal goals





HOW DO YOU DEVELOP SELF-EFFICACY?

(From Bloomberg and Pitchford, 2017)

Mastery Moments

- Having successful learning experiences influences students' perspectives about their abilities.

Vicarious Experiences

- *Models of success*: Watching someone else perform effectively can help you perform the same task by imitation.

Social and Verbal Persuasion

- *Feedback*: When students receive descriptive feedback, students are motivated to complete the learning task successfully.

Positive Emotional State

- *Safety*: Learners feel safe in making and embracing mistakes as learning opportunities, which creates a positive emotional state and a willingness to take risks.

COLLECTIVE TEACHER EFFICACY (1.57)

(From Bloomberg and Pitchford, 2017)

Teacher efficacy is defined as the teacher's confidence in their ability to promote students' learning.

Teachers with self-efficacy ...

- Exhibit greater levels of planning and organization
- Are open to new ideas and experimentation
- Are more persistent and resilient when things don't go smoothly
- Are less critical of students when they make mistakes
- Are less inclined to refer a difficult student to special education

Collective efficacy is defined as a group's shared beliefs about its collective capability to promote successful student outcomes.



WHY IS COLLECTIVE TEACHER EFFICACY SIGNIFICANT?

1. It has the single most significant effect on student learning with an effect size of 1.57, quadrupling the rate of learning.
2. It fosters and sustains a learning culture when teachers collaborate on planning for the four sources of student efficacy and building knowledge of effective practices.
3. It focuses on system strengths, fulfilling the school's or district's mission to ensure mastery experiences rather than identifying learning deficits.
4. It creates a healthy climate of emotional safety, embracing risk-taking and seeking learning opportunities.

(From Bloomberg and Pitchford, 2017)



ACTIONS THAT PROMOTE VISIBLE LEARNING

Approach to teaching that:

- Promotes assessment-capable visible learners
- Fosters student self-efficacy
- Increases teacher self-efficacy and collective teacher efficacy

CLARITY

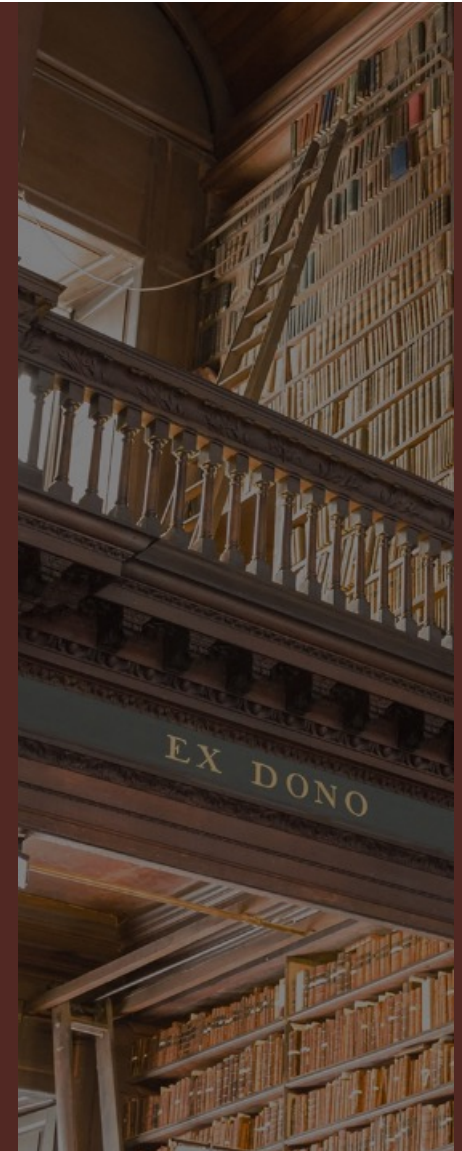
- Teacher
- Student

FEEDBACK

- Types of feedback
- Tools
- Protocols
- Procedures

GOAL SETTING

- Revision
- Tracking





CLARITY

STUDENT & TEACHER

STUDENT CLARITY

When students can answer the following questions about what they are learning and why they are learning it, they will attain clarity:

1. Where am I going?
2. Where am I in the learning now?
3. What do I need to learn next?

THE ANSWERS TO THESE QUESTIONS:

1. Learning intention(s)
2. Success criteria
3. Learning progressions

LEARNING INTENTIONS

- What does the teacher **intend** for the student to **learn** today, this week, this unit, or this year, and why?
- It answers the question, “Where am I going?”
- Posted as, “Today, we are learning to ... so that ...”
- For each unit, the teacher (or the curriculum) will present an overarching learning intention, along with a weekly, semi-weekly, or daily learning intention.
- Learning intentions (LI) are more specific and targeted than the old-fashioned learning objective:
 - The learner will (TLW) produce a characteristic sound on their instrument. (When? How?)
- Instead ...
 - Today, I am learning to form a proper clarinet embouchure so I can produce a characteristic tone.
 - This week, I am learning to produce an F-sharp on my mouthpiece and barrel so I can determine that I’ve formed my embouchure correctly.
 - In this unit, I am learning to produce a characteristic sound in the chalumeau register of my clarinet so I can play songs from the method book with a mature, focused tone.

SUCCESS CRITERIA

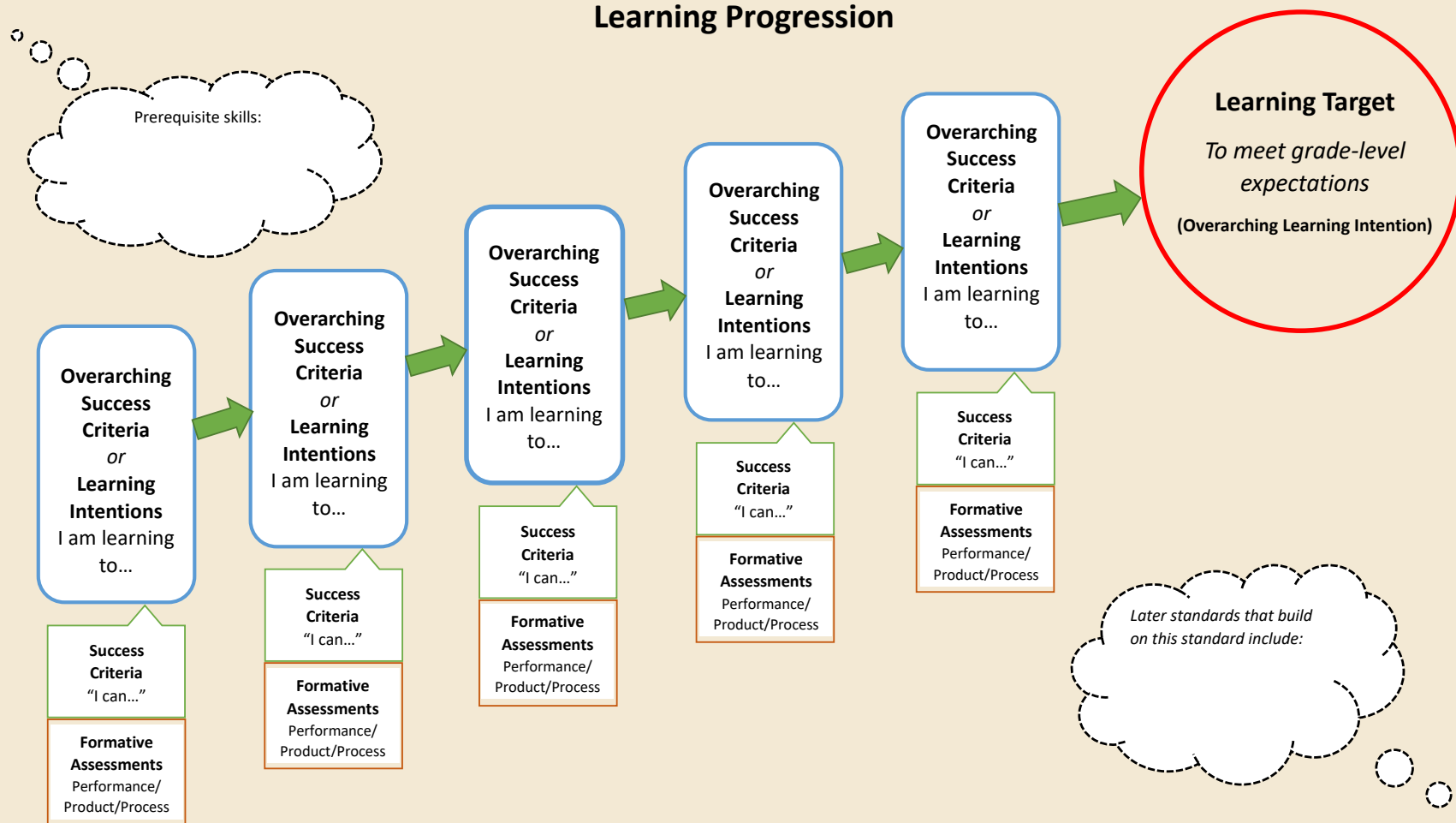
- What are the **criteria** for **success** in acquiring the learning intention? In other words, how will the teacher and student know they have achieved the learning intention?
- It answers the question, “Where am I in the learning now?” or “How am I going?”
- Success criteria (SC) comprise a list of “look fors” that the teacher and student can assess to determine mastery.
- SC are stated in “I can . . .” statements.
- It is definitely not like a learning objective. It is also not a restatement of the learning intention.

Learning Intention: Today, I am learning to form a proper clarinet embouchure so I can produce a characteristic tone.

Success Criteria: I can...

- Form a hard cushion by holding my bottom lip firmly against my bottom teeth.
- Place the correct amount of the vibrating wedge—created by the mouthpiece and reed—on the hard cushion.
- Put my top teeth down firmly on the top of the mouthpiece and check that it can’t wiggle side to side.
- Squeeze the corners of my mouth into the sides of the mouthpiece and grip it like a drawstring.
- Push my top lip down onto the top of the mouthpiece to flatten my chin.
- Gently blow air into the mouthpiece without making a sound while checking that my face does not move.

Learning Progression



LEARNING PROGRESSIONS

- Students use the learning progression(s) to measure **where they are** in their learning and **what comes next**.
- In fact, the learning progression addresses the question of clarity: “What do I need to learn next?”
- The learning progression is organized by the key concepts or understandings that students will master during the instructional unit.
- The progression of learning moves through four stages: developing, progressing, proficient, and advanced. Each stage describes the acquisition of knowledge or skill that will occur at that stage.
- Developing and progressing levels serve as scaffolding for the proficient level.
- Learning progressions are vertically articulated, meaning that the advanced level of the current progression will become the proficient level of the next unit or course.

Middle School Band I Unit I

Priority Standard	"Developing"	"Progressing"	"Proficient"	"Advanced"
Performance	Perform with correct posture.	Perform with correct posture and hand position.	Perform with correct posture, hand position, instrument balance, and body alignment.	Perform with correct posture, hand position, instrument balance, and body alignment while staying relaxed.
	Perform with correct embouchure.	Perform with correct airstream and embouchure.	Perform with correct airstream, embouchure, and voicing to produce a characteristic tone without extraneous noise.	Perform with correct airstream, embouchure, and voicing to produce a characteristic tone without extraneous noise on an expanded range of notes.
	Initiate the note without extraneous noise.	Start the note without extraneous noise and hold the note constant, steady, and smooth for its full duration.	Play a square note by starting the note without extraneous noise, holding the note constant, steady, and smooth for its full duration, and organizing the release of the note.	Play repeated square notes of various durations by starting the note without extraneous noise, holding the note constant, steady, and smooth for its full duration, and organizing the release of the note.
	Initiate a note by moving my tongue up and down naturally and touching the correct part of my tongue to the correct spot on the tonguing surface.	Tongue a repeated note by moving my tongue up and down naturally and touching the same part of my tongue to the same spot on the tonguing surface with the same strength for the second note.	Tongue several notes in a row by moving my tongue up and down naturally and touching the same part of my tongue to the same spot on the tonguing surface with the same strength for each repeated note.	Tongue several notes in a row at faster tempi while moving my tongue naturally and touching the same part of my tongue to the same spot on the tonguing surface with the same strength for each note.
	Move my fingers in tempo to change notes.	Tongue notes which change.	Move my tongue and fingers at exactly the same time when changing articulated notes.	Move my tongue and fingers more rapidly at exactly the same time when changing articulated notes.
	Identify when notes must be slurred.	Keep the airstream steady when slurring notes.	Create the rhythm in my fingers (woodwinds) or lips (brass) when slurring notes.	Create the rhythm in my fingers or lips when slurring notes at faster tempi.
	Identify when notes must be tongued and slurred.	Tongue all notes and slur all notes in a given passage.	Tongue in the right place and slur in the right place.	Perform more complex articulation patterns.
	Identify finger patterns (woodwinds) and valve/slide combinations (brass).	Recite note names for finger patterns (woodwinds) and positions for valve/slide combinations (brass).	Play isolated finger patterns (woodwinds) or valve/slide combinations (brass).	Play more complex finger patterns (woodwinds) or valve/slide combinations (brass).
	Play repeated notes of the same pitch in Common (4/4) Time accurately.	Play two-three note melodies in Common (4/4) Time accurately.	Play stepwise melodies (rhythms) in Common (4/4) Time accurately.	Play melodies in Common (4/4) Time accurately.
	Play songs from 1 to 2 measures long	Play songs from 1 to 4 measures long	Play songs from 2 to 8 measures long	Play songs from 8 to 16 measures long accurately.
	Initiate the stroke with correct swingline and stroke technique.	Initiate the stroke and play the note with correct swingline and stroke technique.	Initiate and play the note with correct swingline and stroke technique so as to produce a clear tone on the drum/keyboard.	Initiate and play the note with correct swingline and stroke technique so as to produce a clear tone on the drum/ keyboard. While allowing the implement to rebound to a specified height in a relaxed but concise fashion.
	Lift the implement in time in order to play rhythms in tempo.	Play repeated rhythms by moving the implement up and down and striking the implement to the same spot of the instrument.	Play repeated rhythms by moving the implement up and down and striking the implement to the same spot of the instrument using a consistent amount of weight in order to produce consistent tone quality from all strokes.	Play repeated rhythms by moving the implement up and down and striking the implement to the same spot of the instrument using a consistent amount of weight in order to produce consistent tone quality from all strokes while controlling the implement to a predefined height in a relaxed but concise matter.
	Identify stroke types/heights and when to use them.	Start and stop short repeated passages utilizing correct stroke technique.	Start and stop short combinations of rhythmic passages while using correct stroke technique.	Start and stop longer more complex rhythmic passages utilizing correct stroke technique.

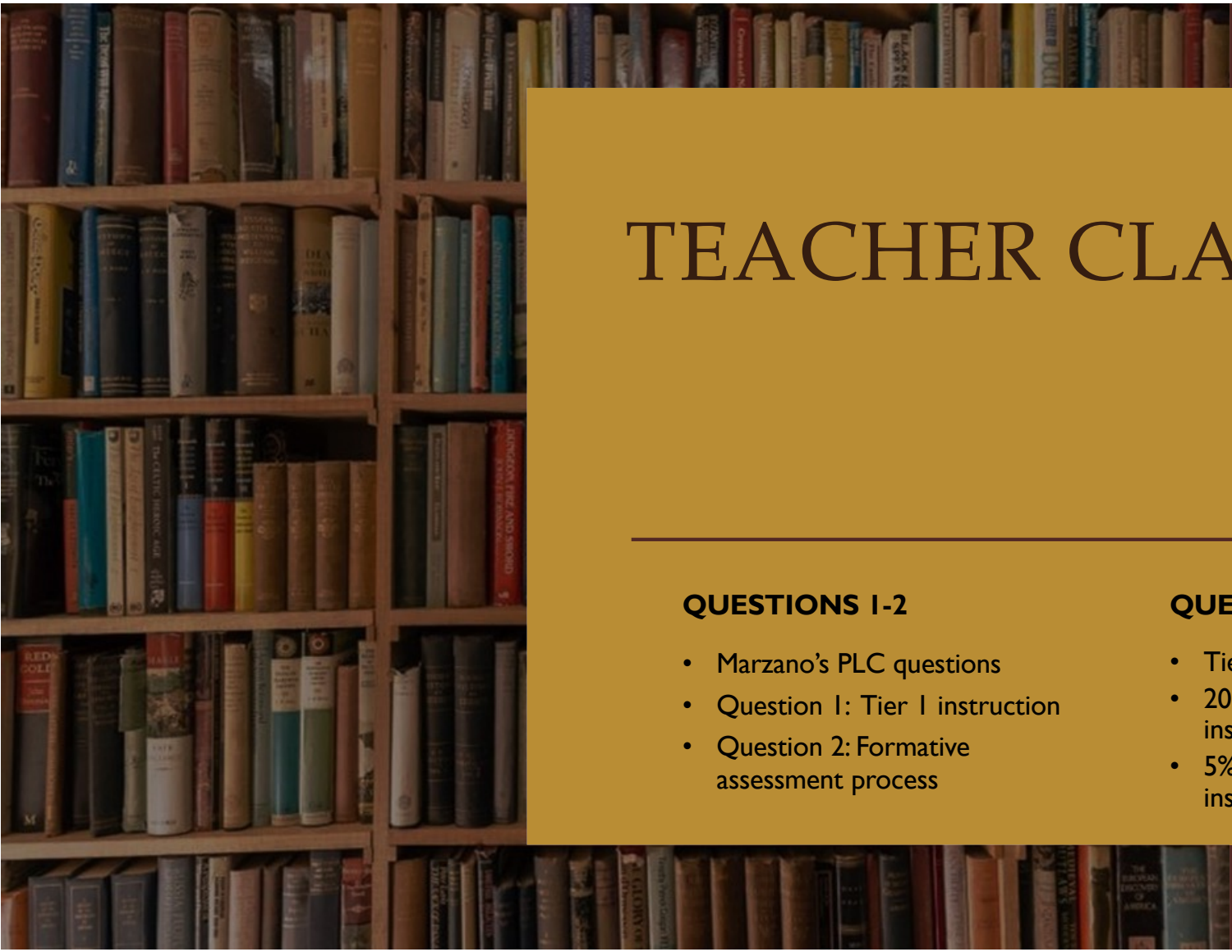
TEACHER CLARITY

When teachers can answer the following questions about what students are learning and why they are learning it, they will attain clarity:

1. What do I want students to know and be able to show at the end of this unit/week/today?
2. How will I know if they have learned it?
3. What will I do if they don't learn it?
4. What will I do if they already know or can show it?

THE ANSWERS ARE:

1. Learning intention(s)
2. Success criteria
3. Interventions
4. Extensions or enrichment



TEACHER CLARITY

QUESTIONS 1-2

- Marzano's PLC questions
- Question 1: Tier 1 instruction
- Question 2: Formative assessment process

QUESTIONS 3-4

- Tier 2-3 instruction
- 20% won't get it after Tier 1 instruction.
- 5% won't get it after Tier 2 instruction



FEEDBACK

TYPES, TOOLS, PROTOCOLS, AND PROCEDURES



THREE TYPES OF FEEDBACK

1. Self-assessment: Students internalize SC to self-evaluate their home practice.
2. Peer assessment: Utilizing the feedback process, students provide one another with actionable feedback, which requires a more in-depth understanding of SC.
3. Teacher assessment: Through the formative assessment process, teachers provide targeted feedback to enhance student performance.



Self



Student-to-Student



Teacher-to-Student

THE FEEDBACK PROCESS

Four things are necessary:

1. A learning activity: skills are easier to peer-assess than knowledge-based learning targets.
2. A tool: a list of the success criteria or a demonstration.
3. A protocol: structures academic conversations.
4. A procedure: It's essential to model the feedback process and provide feedback on feedback throughout the process.



ASSESSMENT TOOLS

- An assessment tool is a list of the success criteria or a demonstration of it...
- List of success criteria:
 - Checklist
 - Rubric
 - Learning progression
- Demonstration of success criteria:
 - Exemplar (A model of the completed product/performance)
 - Example (A model of a portion of the product/performance)
 - Non-Example (An incorrect model of the product/performance)

TITLE: Trumpet Hand Position Checklist

SUCCESS CRITERIA				Developing	Progressing	Proficient	Advanced
Shake arms and relax both hands naturally at the side of the body.							
Raise hands one at a time from the elbow so thumb and first finger form a flat "C" (like holding a large orange in the palm of the hands).				There are few correctly formed rhythms. 5 points	Counting the rhythm with the metronome with significant errors. 36-41 points	Counting the correct rhythm in time with the metronome with only minor errors that do not disrupt the performance. 42-47 points	Counting is entirely correct and in time perfectly with the metronome. 48-50 points
LEFT HAND (In toward the instrument):							
The thumb slides into and operates the thumb saddle. The thumb saddle is moved by the large knuckle.							
The index and middle finger slide around the third valve slide. The index finger supports the weight of the instrument.				Foot tap and voice syllables are not divided or in time with the metronome. 0 points	Foot tap and voice syllables are sometimes with the metronome. 11-14 points	Foot tap and voice syllables are subdivided and with the metronome most of the time. 15-17 points	Subdivided foot tap and voice syllables consistently with the metronome. 18-20 points
The ring finger slides into and operates the 3 rd valve slide from the large knuckle.							
The left pinkie rests under the 3 rd valve slide.							
The left wrist is straight, not bent backward.				Voice is mumbled and no pulse present. 0 points	Clear voice but inconsistent pulse 11-14 points	Clear loud voice with a pulse most of the time 15-17 points	Clear loud voice with a consistent pulse 18-20 points
RIGHT HAND (In toward the instrument):							
The pad of the thumb rests between the 1 st and 2 nd valve casings just under the leadpipe.							
The 1 st , 2 nd , and 3 rd fingers are curved, forming a flat "C", with the pads of the fingers (directly below the fingernails) resting on the valve caps.				Correct posture. 0 points	Posture is mostly correct. 5-6 points	Almost Perfect Playing Posture 7-8 points	Perfect Playing Posture. 9-10 points
Right pinkie is curved and rests on the top of the pinkie ring.							
The wrist is straight, forming a straight line from the large knuckles to the elbow.							

Red = I need instruction
Yellow = I can learn from a friend
Green = I got this!

the proficient criteria

ASSESSMENT TOOLS

FEEDBACK PROTOCOL

Peer Feedback Stems & Frames

Admiration	Question
•The best part of your work is... because... •I really like this part of your work because ... •This is high quality work because ... •One thing you did really well is... because... •You put a lot of thought and effort into ... I'm really impressed with ... because...	• What do you mean by ... • Can you clarify...? • I wonder why...? • One question I have is...? • Would it be better if...?
Clarification	Suggestion
• One thing that is not clear to me is ... • I am confused by ... What do you mean in this part? • Can you tell me more about ...? • So you are saying that...? • Could you give me an example for...?	•One thing to improve on is ... •You need more/less ... because ... •I think your next step should be ... •Your work will be higher quality if you ... •Perhaps you should add/remove/replace ... I would suggest... because...

Bloomberg, Pitchford and Vandas, 2019 *Peer Power* p. 44

- Facilitate feedback conversations
- Provides structure using sentence stems
- Used for peer-assessment

A Glow and a Grow



Peer-Assessment Tool



A Glow...



I like how you...



A glow for you would be that...



You did really well on...

A Grow...



A grow for you would be...



Maybe next time you can...



A goal for you is to...

ing you like about
aying.

- The best part of your playing is... because...
- I really like this part of your playing because...
- This is high quality playing because....
- One thing you did well is.... because...
- You put a lot of thought and effort into...
- I am really impressed with....because...

ing about their
ing you may have
bserved.

- One thing that is not clear to me is...
- Why is...
- I am confused by.... What did you mean for it to sound like in this part?
- I do not understand how.... Connects to....
- I need to know more about....

for improvement.

- One thing to improve is...
- You need more/less... because...
- Your work will be higher quality if you...
- Perhaps you should add/remove/replace...
- To make your work better, I would suggest...

FEEDBACK PROTOCOLS

FEEDBACK PROCEDURES

With a learning activity, tool, and protocol ...

- At first, select only one or two success criteria to assess.
- Model the process for students.
- Ask two students to model (fishbowl activity).
- Provide students with feedback about their feedback.
- Discuss Cap'n Crunch feedback (sounds good but contains no nutritional value).







GOAL SETTING

REFLECTING, SETTING, REVISING, AND TRACKING

GOAL SETTING

BASED ON SUCCESS CRITERIA

- Next steps are determined by identifying strengths (SC that have been met) and areas that still need improvement (SC that haven't been met).

ACTION PLAN

- Students identify actions to improve SC not yet met (specific practice strategies, acquisition of certain techniques, etc.)

REVISION

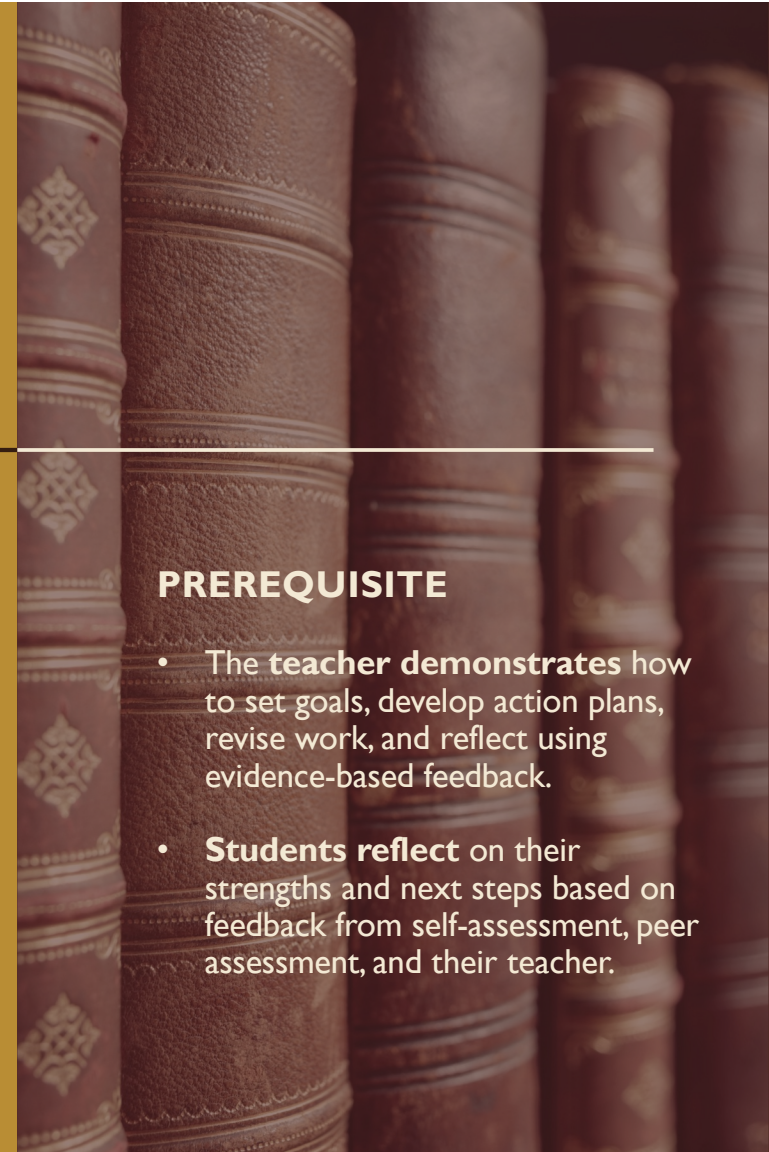
- Revise the performance/product to meet the SC that remain unmet.

TRACK PROGRESS

- Use *Goal Sheets*: practice logs with specific goals, etc.

PREREQUISITE

- The **teacher demonstrates** how to set goals, develop action plans, revise work, and reflect using evidence-based feedback.
- **Students reflect** on their strengths and next steps based on feedback from self-assessment, peer assessment, and their teacher.



SUMMARY

To impact learning and build collective teacher efficacy, teachers can implement pedagogical practices that require students to own and be responsible for their own learning. These practices include being clear about what students should know and be able to demonstrate, engaging students in evidence-based feedback, and having students apply the feedback to set goals and revise their work accordingly. All this work takes place in a safe, supportive environment where students feel free to make mistakes and learn from them.



“

STANDING NEXT TO EVERY ASSESSMENT-CAPABLE LEARNER IS A TEACHER WHO IS DETERMINED TO FOSTER THESE BELIEFS, DISPOSITIONS, AND ABILITIES IN EVERY STUDENT. THIS TEACHER UNDERSTANDS THAT HER FUNDAMENTAL MISSION ISN'T TEACHING A SUBJECT. JOB NUMBER ONE IS ENSURING THAT HER STUDENTS KNOW HOW TO LEARN.

”

- JOHN HATTIE

QUESTIONS?

COMMENTS!



SOURCES

TEXTS

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