

OBSERVATION RESOURCES FOR MUSIC EDUCATION CLASSROOMS

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Objectives

- ▣ National Perspective on Teacher Evaluation
- ▣ Formal Supervisory Models -
“Off-Stage and On-Stage”
- ▣ NAFME Music Teacher Evaluation Workbook
- ▣ Scoring Teaching Videos
- ▣ What Next?

So Why Now?

Here we are....

"I wish a politician with no teaching experience would just come in and tell me how to teach," said no teacher ever.



som^{ee}cards
user card

So why now, and how does it look?

Race to the Top (RTTT)

- ▣ Over \$4 billion in incentives to states
- ▣ Requires a rated teacher evaluation system
- ▣ Must include student achievement as part of teacher evaluations
- ▣ Recent iterations provide \$\$ *to individual districts*

“State of the States” Report, January 2012

- ▣ **National Council on Teacher Quality**
- ▣ What do evaluations look like across 50 states?
- ▣ “... unprecedented momentum towards developing and implementing teacher evaluation systems that factor student achievement into teacher ratings....”

“State of the States”

Change from past focus on teacher *qualifications* to teacher *effectiveness*

In 2009

- ▣ 15 states required annual evaluations
- ▣ Some states allowed 5 years between evaluations
- ▣ 35 states with no requirement for measures of student learning

In 2011

- ▣ 24 states, DCPS require annual evaluations
- ▣ 23 states require objective evidence of student achievement
- ▣ 20 states, DCPS teacher dismissal based upon annual evaluation

NCTQ Annual Report

“Early Lessons”

- ▣ Insistence on comparability of measures for all teachers could cripple evaluation efforts
- ▣ States shouldn't lose sight of the importance of classroom observations
- ▣ States should start with annual evaluations for all teachers and modify for highly effective teachers once the system is fully operational
- ▣ **Designing measures of student growth for non-tested grades and subjects is an important challenge facing states**

Updated Glossary

Growth Measure

Achievement Measure

Data-Driven Instruction

PARCC Exams

Common Core

Value-Added Model

Standards-Referenced Grading

Student Learning Objective (SLO)

Charlotte Danielson

Bob Marzano

College and Career Ready

Close Read

Opportunity-to-Learn

Component Parts of Teacher Evaluation

Usually....

Supervisory Process

- ▣ Goal-Setting
- ▣ Observations – formal, informal
- ▣ Other responsibilities

Student Growth and/or Achievement

- ▣ Growth – from Point A to Point B
- ▣ Achievement – summative , end of course

Points attached to each part, depending on district and state

District/State–Wide Decision Making Varies

Who makes individual decisions regarding:

- Specific supervision model to be used
- Priorities and academic need
- Which subjects/ teachers will use state-provided ELA/Math scores and which will have SLOs
- In-house processes for SLO assessing, scoring, implementation

RTTT allows for these differences

In NYS – A 100–Point System, with Multiple Measures

60 Points:
Supervisory

- NYS, National, and/or District Teaching Standards
- Multiple Supervision Models, including performance rubrics
- Observations, surveys, evidence of Student Learning

20 Points:
Student
Growth

- **Growth** on State Assessments – State provided score for grades 4-8 ELA, Math **OR**
- **Growth** Using Comparable Measures – *Student Learning Objectives (SLOs)*

20 Points:
Local
Assessment

- Student **Achievement** – locally determined measures cross grade-levels, teams, building
- Can use third party State-approved assessments – can measure growth, also
- *District, BOCES developed assessment (rigorous, comparable)*

Data Systems – Essential!

Integral to Teacher Evaluation Process

- ▣ Tracking student achievement scores, over time
- ▣ Used in computing student growth, in Student Learning Objectives (SLOs)
- ▣ Formative and summative data records
- ▣ Data-driven instruction
- ▣ Computes confusing *value-added measures* into growth scores

Value-Added Measures

Value-Added Parameters

$$\Upsilon \cong \Theta + \Sigma' + \Sigma'' + \Sigma''' - \delta$$

(zodiac sign) (standard deviation) (Coriolis Effect) (hat size) (luck of the draw) (election year)

$$\div \xi_0 + \sqrt{-2} \left\{ \begin{array}{l} \text{Jump to} \\ \text{Conclusion} \end{array} \right\} \approx \text{Rating}$$

(margin of error) (imaginary number)

Paul Schickler

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YOUR TEACHER DATA REPORT, EXPLAINED

What does this mean for US?

Issues resulting from “one size fits all” legislation:

- ▣ National agenda vs. local control
- ▣ Components of comprehensive evaluation system subject to interpretation
- ▣ Use of non-music growth/achievement scores in music teacher's evaluation
- ▣ Teaching to the “Common Core” in music classes
- ▣ Lack of content-knowledgeable supervisors for observations of music education
- ▣ AND...

A Certainty

Observations of music teaching and learning
will continue, BUT . . .

On WHAT will they be based:

- ▣ Authentic performance and music-making
- OR
- ▣ Knowledge of music and music-making?

Formal Supervisory Models

Popular Models

- ▣ Danielson's Framework for Teaching
- ▣ Marzano's Causal Teacher Evaluation Model
- ▣ Teachscape Rubrics
- ▣ Mutidimensional Rubrics
- ▣ McREL Evaluation Model

Commonality:

- ▣ All organize classroom practice into domain-specific areas

Danielson Framework for Teaching

Focus on “Off-Stage and On-Stage” Domains

1. Planning and Preparation
2. Classroom Environment
3. Instruction
4. Professional Responsibilities

Domains and Components

I - Planning and Preparation (Off-Stage)

- Knowledge of content and pedagogy
- Knowledge of students
- Setting instructional outcomes
- Knowledge of resources
- Designing coherent instruction
- Designing student assessment

II - Classroom Environment (On-Stage)

- Maintaining Respect and Rapport
- Establishing a Culture for Learning
- Managing Classroom Procedures
- The Classroom Environment
- Organizing Physical Space

IV - Professional Responsibilities (Off-Stage)

- Reflecting on teaching
- Maintaining accurate records
- Communicating with families
- Participating in a professional community
- Growing and developing professionally
- Showing professionalism

III – Instruction (On-Stage)

- Communicating with students
- Using questioning and discussion techniques
- Engaging students in learning
- Using assessment in instruction
- Demonstrating flexibility and responsiveness

What's the
Music Connection?



**National Association
for Music Education**

"For today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators."

Formation of Music Teacher Evaluation Task Force

- ▣ "Recommendations for Music Teacher Evaluation"
- ▣ White Paper
- ▣ *Workbook for Building and Evaluating Effective Music Education*

Teacher Evaluation Workbook

Introduction for music administrators and non-music administrators in its use

Includes:

- ▣ Determining evaluative criteria
- ▣ Gathering and analyzing student data
- ▣ Goal-setting (creating/ performing/ responding)
- ▣ Summary forms
- ▣ Applicable rubrics and accompanying music examples (4-point scale)
- ▣ Ensemble AND General Music workbooks
- ▣ Attention to Create/Perform/Respond

Domains 2 and 3 – “On-Stage”

2a – Maintaining respect and rapport

- ▣ In ensemble rehearsal or classroom
- ▣ Students input considered
- ▣ Teacher knowledge of individual students

2b – Establishing a culture for learning

- ▣ Student commitment to learning
- ▣ High expectations for learning
- ▣ Students expend effort

How do “proficient” and “distinguished” differ?

2 – Classroom Environment

	Unsatisfactory	Basic	Proficient	Distinguished
2a – Maintaining respect and rapport	Teacher/student interaction with some students is negative, sarcastic, demeaning, and/or insensitive to age and/or cultural differences. Students exhibit disrespect for the teacher consistently by excessive talking when the teacher is giving directions or modeling music-making for other students.	Teacher interaction with most students is generally supportive and appropriate, but inconsistencies are observed through favoritism and cultural insensitivity. The teacher responds to disrespectful behavior during the rehearsal with mixed results.	Teacher/student interactions are thoughtful, helpful, & supportive. It is clear that students and teacher are working together to make music and respect each other's abilities. Students exhibit respect for the teacher through on-task behaviors and work habits. The teacher is efficient and effective in managing minor rehearsal disruptions.	There is an atmosphere of genuine caring & respect between the teacher and the students as individuals. The students respect the teacher for his/her knowledge and musicianship and respond willingly to the teacher's requests to try new learning strategies and techniques. The teacher includes student suggestions in the interpretations of the music.

2 – Classroom Environment

	Unsatisfactory	Basic	Proficient	Distinguished
2b – Establishing a Culture for Learning	The rehearsal culture is characterized by a lack of teacher and student commitment to improving musicianship. There is little or no investment of student energy into music making or music learning. Hard work is not expected or valued. Medium to low expectations for student achievement are the norm with high expectations for learning reserved for only one or two students.	The rehearsal culture is characterized by some degree of teacher and student commitment to improving musicianship. On occasion, the teacher appears to be “going through the motions,” and students are more interested in performing straight through pieces than the quality of their music making. The teacher often conveys the idea that success in music making is the result of natural ability rather than hard work.	The rehearsal culture is a busy and productive place where music learning is valued by all with high expectations for music making the norm for most students. The teacher conveys that with hard work students can be successful musicians. Students understand their role as musicians and consistently expend effort to improve their musicianship. Rehearsal interactions support learning and hard work.	The rehearsal culture is an aesthetically vibrant and pleasing place, characterized by a shared belief in the importance of each individual student’s musicianship to the realization of the musical score. The teacher conveys high expectations for music making and learning by all students and insists on hard work. Students assume responsibility for high quality music making by offering constructive criticism, suggesting various

Examine Domain 3

3c – Engaging students in learning

- ▣ Activities aligned with instructional outcomes
- ▣ Teacher scaffolding supports engagement
- ▣ Appropriate pacing

3d – Using assessment in instruction

- ▣ Monitoring student progress (formative)
- ▣ Teacher feedback
- ▣ Student self-assessment

How do “proficient” and “distinguished” differ?

3 – Instruction

	Unsatisfactory	Basic	Proficient	Distinguished
3c – Engaging students in Learning	The repertoire and rehearsal technique used are inappropriate for the learning outcomes sought for students in the ensemble. Rehearsal (especially initial rehearsals) encourages rote repetition of the teacher’s idea of the music. The pace of the lesson is too slow or rushed. Few students are intellectually engaged or interested.	The repertoire and rehearsal technique used are partially aligned with outcomes appropriate to students in the ensemble, but require only minimal thinking by students, allowing most students to be passive or merely compliant. The pacing of the lesson does not allow students the time needed to be intellectually and artistically engaged in the music.	The repertoire and rehearsal technique are aligned with outcomes appropriate to students in the ensemble, and teacher uses the rehearsal process to provide scaffolding that engages them in making artistic and intellectual decisions regarding the work. The pacing of the rehearsal provides most students the time needed to be intellectually and artistically engaged in the music being rehearsed.	The repertoire and rehearsal technique are designed to engage virtually all students in musical contributions that fully align with instructional outcomes. The rehearsal results in some student-initiated questioning about the music and student suggestions about ways to realize the intent of the score; students are allowed choice in realizing their parts and engage with peers in carrying that out. The pacing of the rehearsal provides students the time needed to be intellectually and artistically engaged in the music being rehearsed.

3 – Instruction

	Unsatisfactory	Basic	Proficient	Distinguished
3d – Using assessment in instruction	There is little or no assessment or monitoring of student learning; feedback is absent, or of poor quality. Students do not appear to be aware of the assessment criteria and do not engage in self-assessment.	Assessment is used sporadically to support instruction, through some monitoring of progress of learning by teacher and/or students. Feedback to students is general, and students appear to be only partially aware of the assessment criteria used to evaluate their work but few assess their own work. Questions/prompts/assessments are rarely used to diagnose evidence	Assessment is regularly used during instruction, through monitoring of progress of learning by teacher and/or students, resulting in accurate, specific feedback that advances learning. Students appear to be aware of the assessment criteria; some of them engage in self assessment. Questions/prompts/assessments are used to diagnose evidence of learning.	Assessment is fully integrated into instruction, through extensive use of formative assessment. Students appear to be aware of, and there is some evidence that they have contributed to, the assessment criteria. Students self-assess and monitor their progress. A variety of feedback, from both the teacher and peers, is accurate, specific, and advances learning. Questions/prompts/assessments are used regularly to diagnose evidence of learning by individual students.

On-Stage Process

- ▣ Observation scheduled
- ▣ Components determined for evaluation (Domains 2 and 3)
 - By teacher :))
 - By administrator : ((
- ▣ Pre-observation conference
 - Review lesson plan
 - Anticipate problems
- ▣ Take evidence during observation
- ▣ Post-observation conference
 - Score the evidence together :))
 - Evidence is scored then shared : ((

Activity

1. Each side receives rubrics for either Domain 2 or Domain 3 (just reviewed together)
2. Review teaching video
3. Consider rubric language for your assigned domain, observe evidence
4. Turn to neighbors and discuss rubric scoring and alignment
5. Share out

Lesson #1 – Pre-Observation

High School String Orchestra

- ▣ Warmup, daily sightreading (Smart Music)
- ▣ Play through new section, record performance
- ▣ Play back recording, have students:
 - Listen for individual section
 - As a section, identify a specific area to improve
 - Devise strategy for improvement
- ▣ Ask each section to explain a problem and demonstrate its strategy
- ▣ Combine ensemble and record 2nd performance
- ▣ Listen to recording, comment upon success of students' strategies

Purpose of the Lesson

Q: What is the purpose of this activity?

A: I want students to be able to hear their mistakes, identify them, and then be able to make their own corrections.

I want them to improve in rehearsing, and to become more independent musicians.

Q: How will you measure success?

A: When the student repeat their performance and are recorded, we will all be able to hear their improvement.

Collect Evidence

Consider:

- ▣ Specific components from the Workbook
 - Left side – Domain 2
 - Right side – Domain 3
- ▣ Relationship to some Performing process components
 - Analyze
 - Interpret
 - Rehearse/evaluate/refine
- ▣ Consider lesson objective

Observation (excerpt)

In-Progress Lesson

[High School String Orchestra.mp4](#)

Share Out

Evidence:

2a:

2b:

3c:

3d:

Was Teacher Successful?

Strengths:

Needs:

Think About...

Post-observation follow-up conference:

- ▣ How many students were involved in the discussions and solutions?
- ▣ Student feedback from teacher?
- ▣ Were strategies appropriate? Successful?
- ▣ Other?

Lesson #2 – Pre-Observation

High School Wind Ensemble

- ▣ Student conducting of chorale warmup
- ▣ Use of 3 student “listeners”
- ▣ Self-assessment, peer assessment, group decision-making

Purpose of the Lesson

Q: What is the purpose of this (portion of the) lesson?

A: *A student is assigned and conducts a chorale, daily, as part of our warmup. The band plays as directed, and the student conductor gives feedback on their performance (with my help). Assigned listeners also provide a follow-up assessment of the playing by sharing their impressions.*

I am expecting the student to be prepared in knowing the chorale, the band to follow the student conductor, and for the conductor to be accurate in his assessment of the band's playing, as well as his own conducting. I hope to see the conductor actually detect and rehearse any inaccuracies. I am working to build better listeners and more independent musicians who can work well as an ensemble and make performance decisions together.

Q: How will you measure student success?

A: *By how well the conductor is prepared, how he assesses the band's playing, his reactions to that, and the contributions of the assigned student listeners.*

Collect Evidence

Consider:

- ▣ Specific components from the Workbook
 - Left side – Domain 2
 - Right side – Domain 3
- ▣ Relationship to Performing process components
 - Interpret
 - Rehearse, evaluate, refine
- ▣ the lesson's objective

Observation (excerpt)

In-Progress Lesson

[Wind Ensemble.mpeg](#)

Share Out

Evidence:

2a:

2b:

3c:

3d:

Was Teacher Successful?

Strengths:

Needs:

Think About...

Post-observation follow-up conference:

- ▣ Were you pleased with the conductor's preparation?
- ▣ How do you feel he did in conducting the band and giving them feedback?
- ▣ Were the listening students accurate and thoughtful in their assessments?
- ▣ What would you change if you were to teach this lesson again?
- ▣ Other?

Rubrics for “Off-Stage” Domains

I - Planning and Preparation (Off-Stage)

- Knowledge of content and pedagogy
- Knowledge of students
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What about other duties?

Forms for “Program Requirements”

- ▣ Recruiting
- ▣ Concerts
- ▣ Competitions/ Adjudications
- ▣ Marching Band
- ▣ Booster organization
- ▣ Parent contact
- ▣ Music trips

Learn and Leverage the Process

1. *Educate yourself* about new rules and procedures
2. Figure out how to use your process to *improve*:
 - Respect and *support* for music education
3. Make sure that you have *clear outcomes*
 - Standards→ Curriculum→ Assessment→ Student Work
4. Educate your supervisor
 - What are the **goals** of music education/your classroom?
 - What does **quality** music making look/sound like?

“Inspiration exists,
but it has to find us working.”

Pablo Picasso

Questions?