

Student Work Sample
Preparing to Teach Portfolio
Music Education
Above Standard



FEINSTEIN SCHOOL OF EDUCATION AND HUMAN DEVELOPMENT

IMPLEMENTED LESSON PLAN SCORING RUBRIC

Name: [Redacted] ID # [Redacted] Telephone [Redacted]

Teacher Preparation Program Secondary Major/Concentration MUSIC

Assess the extent that the candidate has addressed the following Rhode Island Beginning Teacher Standards in the implemented lesson plan. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness	Developing	Competence	Strength
1.	The implemented lesson plan reflected an understanding of central concepts, structures, and tools of inquiry of the disciplines the candidates teach. (RIBTS 2)	1	2	3	4
2.	The implemented lesson plan reflected an understanding of how children learn and develop. (RIBTS 3)	1	2	3	4
3.	The implemented lesson plan reflected an understanding of how students differ in their approaches to learning. (RIBTS 4)	1	2	3	4
4.	The implemented lesson plan provided evidence of students developing critical thinking, problem solving, and performance skills. (RIBTS 5)	1	2	3	4
5.	The lesson plan was implemented in an appropriate learning environment where positive social interaction, active engagement in learning, and self-motivation were evident. (RIBTS 6)	1	2	3	4
6.	The candidate used effective communication in implementing the lesson plan such that students explored, conjectured, discussed, and investigated new ideas. (RIBTS 8)	1	2	3	4
7.	Formal and informal assessment strategies were integrated in the lesson plan to support student learning. (RIBTS 9)	1	2	3	4

Comments:

Signature of Supervisor Denise Gullbert Date 5/2/08

e:\Preparing to Teach\Portfolio Lesson Plan Rubric.doc Jess Goffman 5-5-08 4/23/2008

Program Notes for *Ride the Chariot*

Introduction

Ride the Chariot is an interesting, up beat, and fun to sing African American Spiritual. The African American Spiritual has its roots in many different areas. This particular spiritual deals with a common topic of spirituals, the idea of the "chariot". Since the humble begins of this genre, it has undergone a tremendous change, but still the original meaning and soul of the pieces remain the same.

Beginning of the Spiritual

Prior to 1865, the year that the confederacy fell and slavery was abolished, the spiritual was not called a spiritual but a slave song. The slave songs were often based on hymns that had been heard, but included lots of improvisation and different ways of performing it. In this way, the music cultures of American Christians, African tribes and the oppression of slavery collided to create this genre.

The spiritual was sung for many reasons. The spiritual was a form of worship, as most of the slaves become Christians, partly by choice, partly by the force of the plantation owners. The spiritual quickly became a vital way of communication. Words had double meanings, a religious connotation and instructions on how to escape from slavery via the Underground Railroad.

Evolution of the Spiritual

After slavery was abolished, former slaves made their own churches. In these mostly Pentecostal churches, spirituals were sung, and many started to be written down. Dr. Isaac Watts was a large figure in this movement. He was an English minister who wrote many hymns based on the spiritual singing. Most of these spirituals consisted of a call and response form, encouraging congregational participation and ease of learning.

Modern Day (concert arrangements, all hymnals, Moses Hogan)

Program Notes for *Ride the Chariot*

Most Christian hymnals in the United States contain a multitude of spirituals. They are fun to sing and are relatively easy to pick up. The composer Moses Hogan has been vital in getting the spiritual accessible to the general population. His arrangements are very intense and send an extremely powerful message of the history behind this music. They are staples in church, school and college choirs throughout the world.

Meaning of the Words of Ride the Chariot

I'm gonna ride in the chariot in the morning lord

I'm getting ready for the judgment day, my lord, my lord.

Are you ready my brother? Oh yes!

Are you ready for the journey? Oh yes!

I'm waiting for the chariot, cause I'm ready to go.

Do you want to see your Jesus? Oh yes!

I never will forget that day; my feet were snatched from miry clay.

These lyrics have a very definitive double meaning. The chariot refers to both a driver on the Underground Railroad, and the hand of God bringing this slave up to heaven. It is talking about redemption in heaven, but more literally, redemption from servitude. The questions could be confirming everybody's involvement in the escape from the miry clay that is their life on the plantation. What other kinds of double meanings do you see in this text?

Conclusion

There is a lot more to the history of this piece of music than can be immediately understood. *Ride the Chariot* must be sung with a tremendous amount of hope, not only for freedom, but a sense of urgency that we will be released from freedom the very next morning.

Glossary of Terms
Ride the Chariot
Arr. By William Henry Smith

A Capella : Sung without an instrumental accompaniment

Cresc.: Abbreviation for “crescendo” meaning gradually getting louder

Descant: A counter melody usually sing “on top” of the rest of the pitches

DS: Abbreviation for “Del signo” meaning repeat back to the sign.

fp: Loud on the attack, however immediately soft

Rit.: Gradually slowing

Strongly Rhythmic: tempo marking telling the performers not to slow down and to pay close attention to the written accents.

Spiritual: A type of song sung by slaves that has themes relating to the bible as well as a double meaning of hope for freedom.

// : Symbols that mean “grand pause”; the music will stop for a short moment, but more than a breath

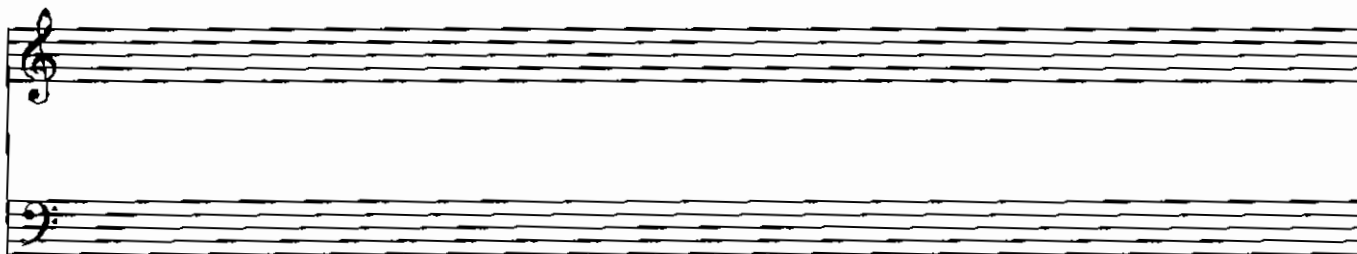
Ride The Chariot

Repretoire-based Warm-up Vocalises

This piece contains a sustained high "G" and many other "G's" throughout the piece for the sopranos. This warm-up focuses on extending the soprano's range in order to accurately and easily sing these notes. The goal should be for an open, free sound, and a squeazy, unhealthy sound should be listened for. While performing this vocalise, repeat it going up a half step each time up until a "Bb". Physical gesture of singing up and over, and throwing the sound out could be used as appropriate. Be sure the singers are taking a big deep diaphragmatic breath. The tenors and altos can sing the top bass clef part, and basses sing the bottom part so that they are involved and thinking about intonation and rhythm, while the sopranos extend their range.

Ride the Chariot has a certain rhythmic excitement. This rhythm must be kept vital and alive. This vocalise/warm-up will help to insure that all students are keeping the rhythm energized and the rhythm is accurate. The goal is to have the choir perform this exercise as "tight" as possible. The focus in performing this vocalise must be on the crispness of the "T" and the accents. When teaching, tempo should be kept slow at first, and gradually building. There is no pitch, only a "T", although when this is mastered it can be altered to sing on "Too" on this pitches, and eventually also sing the regular song pitches, subdividing every note. The teacher should not clap or pound out the rhythm, it is up to the students to listen and maintain energy.

This vocalise has two foci. The first is to get the choir to accurately listen, tune and be able to find their pitch without the assistance of the piano. The second is to get the syncopated rhythm of this figures accurate. The I and V7 progression are rampant throughout the piece, so this is the perfect way to get the students remembering the qualities of each one of these chord functions. This vocalise may be done in any keyality from E up to B or C major. If intonation is poor, mix the choir, unify vowel shapes, or listen to smaller segments of the choir. This exercise should be sung on a pure "oo".



Unit: *Ride the Chariot*

Performance Assignment

For this assignment, you will get the opportunity to improvise a solo descant with full chorus accompaniment. The repetitive first two pages of the song, before the first ending, provide a wonderful accompaniment, very conducive with the improvisation of a descant. In fact, a written descant is included in the end of the piece.

The descant has very few restrictions. It may function rhythmically as division or elongation functions, and tonally it may utilize whatever conventions are appropriate to the chord progression.

The procedure for this assignment is as follows:

1. There will be a sign-up sheet outside of the music room's practice/computer room. Sign up, there will be a few times during chorus rehearsal, however if possible, after/before school times will be best.
2. Show up at the room at your assigned time. In the room there will be a computer set up with "Audacity" recording software.
3. You will have several opportunities to hear the choral accompaniment and practice/experiment with several descants.
4. When ready (do not take more than 5 minutes), you may press record and sing the descant while listening to the choral accompaniment. Be sure to sing into the microphone, and press playback in order to insure that the recording went through all right.
5. VERY IMPORTANT! Click "File" and then "Save As". Proceed to enter your first initial and last name, as such "JBurns".
6. Leave the room neat and orderly for the next student.

	1- Demonstrates lack of understanding	2- Shows developing skill and concerted effort	3- Well-developed mastery is evident, along with extra effort
Improvisation is rhythmically linked to accompaniment.			
Improvisation is tonally linked to the accompaniment.			
Descant shows originality/Not the same as the written descant.			
Singing is of good technical quality.			
Directions were followed; competent working with music technology.			

Unit: *Ride the Chariot*

Written Assignment I

The African American Spiritual, was often sung in a call and response style, and rarely written down until years after they were sung. They were taught by rote and were simple to learn. In this arrangement of *Ride the Chariot*, the spiritual is both written and embellished with full-notated choral parts, and grand ending. For this assignment you will be bringing it back to the simple way of doing things.

Your assignment will be two-fold. The first part deals with composing a short call and response style piece for soloist and chorus. The chorus may sing the response in unison or in parts. If parts are desired, only use I and V7 chord functions.

The second challenge is the notation. Slaves on the plantations singing these songs would not, for the most part, have experience with western traditional notation. Imagine that you are on a plantation and you are granted the privilege of mail correspondence with a relative on another plantation. Your relative intensely wants to hear your song. You have no knowledge of western standard notation, and have to create a system of notation on your own. How would you do this?

The foci of this assignment are on creation of a call and response song, and the creativity of notational techniques employed. As a wrapping up activity, you will be asked to teach the choir your spiritual, with you performing the "call".

Grading Rubric:

	1- Little to no evidence of effort.	2- Developing skill, evidence of effort.	3- Meets or exceeds the requirements.
Follows Directions			
Song utilizes I and V7 chord functions			
Melody and rhythm are logical			
Notation system is creative			
Notation system is legible and readable.			
Teaches the song to the choir			

18 points possible; 10 points required for passing grade.

DUE: _____

Unit: *Ride the Chariot*

Written Assignment II

Ride the Chariot is an African American spiritual. Spirituals were sung for many reasons. These reasons included communication about underground railroad plans, prayer and worship, recreation, creating a working rhythm, and making the work day go by faster.

In the two page paper, you will **discuss why the spirituals were sung**. The paper must be well thought-out, opening with an introductory paragraph; two body paragraphs, each stating a reason why spirituals were song and supporting details; and, a concluding paragraph.

A minimum of **two cited sources** are required in MLA format. These sources cannot include wikipedia. See the school librarian for ideas on acceptable sources. The paper may include personal experiences to complement research.

Grading Rubric

	1- Criteria not adequately met	2- Developing skill, effort is evident	3- Criterion mastered, much effort is evident.
Logically Organized			
Includes Reliable Sources			
Includes Details			
Free from grammatical and spelling errors			
Compelling Writing			
Overall effect of the paper			

February 10, 2009

Goal(s):

MENC

- 1) Singing alone and with others, a varied repertoire of music.
- 5) Reading and notating music.
- 9) Understanding music in relation to history and culture.

RIBTS

- 3) Teachers create instructional opportunities that reflect an understanding of how children learn and develop.
- 9) Teachers use a variety of formal and informal assessment strategies to support the continuous development of the learner.

OTHER

- 1) Expand singing and listening vocabularies

Objectives:

Warm-Up

- Sing with a supported tone.
- Perform I and V7 tonal patterns.
- Perform at the verbal association level, with references to notation.

Piece 1 (Exercise 1) *Ride the Chariot*

- Sing a familiar song with accurately pitch and rhythm.
- Identify I and V7 patterns in the score.
- Learn a new section of the piece.

Piece 2 (Exercise 2) *I Shall Hear the Trumpet Sound*

- Sing a song in Dorian tonality.
- Sing with rhythmic energy.
- Identify the resting tone as Re.

Prerequisites: Ideally the students should have properly progressed through the aural/oral and the symbolic association levels. In substitute, they should have some familiarity with tonal syllables, preferably with a La based minor. Students must have been introduced to *Ride the Chariot* previously.

Materials:

- Sheet music
 - *Ride the Chariot*
 - One marked score
 - Approx 15 student copies
 - *I Shall Hear the Trumpet Sound*
 - One marked score

- Approx 15 student copies
- Instruments
 - Piano

Room Set-Up: Students are standing on choral risers in their normal formation.

Lesson Description: This lesson will be a continuation of a previous lesson involving identification of the tonic and dominant functions both taken away from the repertoire and applied to the repertoire. In addition to this, the students will learn and sing familiar and unfamiliar sections. As always, a supported tone is of the utmost importance in all of the singing. No mention will be made of any other technical considerations, the goal is a supported sound.

Lesson Procedure:

Warm-Up

(see attached worksheet)

Main Activity (use chart below)

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>Ride the Chariot</i>	8:32	Beginning until second ending.	Insure that the beginning has been learned.	1. Students will not know their parts. 2. There won't be any energy.	a. Teacher plays through the piano reduction once, to re-aquaint students with the piece. b. Teacher has students read through the music on tonal syllables, out of rhythm. c. Teacher starts with sopranos and works way down, adding parts underneath. a. Teacher asks students what they are singing about. b. Teacher tells students that the chariot could be that brand new car. c. Teacher asks students to sing the

					piece on just the I chord, with the correct rhythms.
	8:36	"I never will forget that day"	Teach all students the solo line.	<p>1. Students cannot read the line.</p> <p>2. Students will not pick up on the subtle changes in the choral parts.</p>	<p>a. Teacher sings the line and asks students if that was a I chord or V7 chord.</p> <p>b. Teacher asks students to sing resting tone when he stops singing.</p> <p>c. Teacher and class sing the line out of rhythm on tonal syllables.</p> <p>a. Teacher asks students to look at what looks different in their parts.</p> <p>b. Teacher plays piano reduction.</p> <p>c. Teacher asks students to sing the solo line four times. Underneath the solo line the teacher will sing each voice part.</p>
<i>I Shall Hear the Trumpet Sound</i>	8:40	Beginning	Review a known melody.	<p>1. Students rhythm is not energized.</p> <p>2. Students are having trouble with intonation in</p>	<p>a. Discuss the meaning of the song.</p> <p>b. Emphasize the consonants. Teacher demonstrates through dramatic reading of text.</p> <p>c. Students "act" the text before the sing it so that the acting and singing become merged into performance.</p> <p>a. Teacher performs Dorian tonal prep sequence on tonal syllables.</p>

				Dorian tonality.	b. Teacher gives the students some tonal pattern instruction in Dorian. c. Switch the singing to a uniform vowel, such as "Oo"
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Special Accommodations (Individualized Instruction):

- Students with severe visual disabilities, will be given enlarged scores.
- High aptitude: impending on maturity, will be given opportunities to run a sectional.

Conclusion/Closure:

- 1) Teacher excites the students by telling them how incredibly he knows they can sing *Ride the Chariot*.
- 2) Teacher tells students that we are going to sing through the beginning of *Ride the Chariot*, to make sure that we have it solid, and the focus is on energy. Sell the song, just like we were actors.
- 3) Teacher plays pitches on piano, then stands to conduct the piece.
- 4) Teacher conducts the piece, encouraging more energy.
- 5) Teacher thanks the students and introduces Miss Harper.

Assessment:

- Students will identify I and V7 patterns.
- Students will be given a sample piece of music, containing only I and V7 patterns. Students will be asked to differentiate which patterns are I, and which patterns are V7.

Follow Up:

- Students will learn the remainder of the first half of *Ride the Chariot*, in much a similar fashion. Students will be questioned as to the tonal syllables often.
- Students will improvise over the I and V7 chords they have learned.

Period 6 Warmups

Rehearsal Date: February 24 8:18-8:35

Works to Be Rehearsed:

Title	Tonality
<i>Ride the Chariot</i>	Major Duple
<i>Away from the Roll of the Sea</i>	Major Triple
<i>I'll Hear the Trumpet Sound</i>	Dorian Duple
<i>Go in Peace and Love</i>	Major Duple

Relaxation Activity:

- Teacher tells students that singing is an active activity, and it is important to get into the right state of mind. Teacher tells students that this technique is used in yoga and for reducing stress. It is so important for singers, dancers, actors and all other performers to do these types of things because we use our body all of the time.
- Students will close their eyes, teacher instructs to breath in and out.
- Teacher instructs students to repeat after him.
- Teacher says soothingly, with good support and students repeat each saying:
 - "Three Three Three"
 - "Two Two Two"
 - "One One One"
 - "I'm relaxing"
 - "I'm calming down"
 - "I'm relaxing more and more"
 - "I'm calming down more and more"
 - "My consciousness is clear and tranquil"
 - "My whole body is relaxed, from my head to my shoulders to my hips to my feet".
 - "I'm so relaxed I can't feel the weight of my body"
 - "I'm totally calm".
 - "I'm totally relaxed"
 - "I'm totally calm and totally relaxed"
 - "I'm ready to focus on singing".

Establish Six Points of Balance:

- Teacher tells students to slowly open their eyes, maintaining that state of relaxation.
- Teacher tells students to be sure their body is aligned, that your knees are just sitting, not locked, on top of their legs, that your head is just sitting on top of your neck.

Body Mapping for Inhalation/Exhalation:

- Teacher should focus instruction today, on maintaining the feeling of flex in the diaphragm, such as on a legato line.
- Teacher asks students for some staccato, "oo" pants, and tells them to feel their core.

Body Mapping for Reinforcement Phrases:

- Students should be reminded about their core.

Inhalation/Exhalation Activity:

- Teacher tells students to not worry about pitch, but just inhale, and exhale on any note, maintaining that feeling in their core.
- Teacher demonstrates.
- Students perform activity.

SIGH

Resonance Exercise:

- Teacher demonstrates, starting in C-La.
- On the syllable "Ng", sing (La, Ti, Do, Re Mi, Re, Do, Ti La)
- Teacher reminds students that their tongue should be touching the back of their bottom teeth.

NOTE: The above must be done every warm-up.

Legato Exercise (from core vocal exercises):

- "Noo, Noo, Noo, Noo, Nooooooo" (Do, Do, Do, Do, Do, Re, Mi, Re, Do)
- Possible gesture for students to perform, includes a circle in the air.
- Go up by half step, independent of piano.

Legato with Leap Exercise (from core vocal exercises):

- "Hee, Hee, Heeeee" (Do, Mi, Mi, Sol, Sol, Fa, Mi, Re, Do)
- Remind students to maintain that core during this, they should not lose that strength during any of this exercise.

Range Extension Exercise (from core vocal exercises):

- "Dee Dee Dee Dee" and switch to "Doh Doh Doh Doh Doh Doh Doh" on triple segment.
- Singing duple arpeggios, "Do, Mi, Sol Mi, Do Mi Sol, Mi" and then on triple arpeggios, "Do, Mi, Sol, Do, Sol, Mi, Do"
- Use a pointing gesture on this warm-up, on the high "Do".

SIGH

Alignment and Breath Reinforcement Phrases for use in Range Extension Exercises:

- Ask students if they are still feeling that same relaxed feeling at the beginning of warm-ups.
- Take a few breaths in, and exhale.

Legato (from core vocal exercises):

- "Ah" (La, Ti, Do, Ti, La, Si, La)
- Insure students are keeping the singing on the breath, if not encourage them to take deeper breaths, and feel their core.
- If breath support is ok, then focus on uniform vowel shape. Change vowels if the choristers are ready.

SPECIFIC EXERCISES FOR WORKS IN REHEARSAL

SIGH

Work: *Ride the Chariot*

Specific Exercise One:

- Teacher tells students that he wants the basses on "Do", tenors on "Mi", altos on "Sol" and sopranos on "Do". Teacher indicates to each group to hold the note once he gives it to them.
- Teacher cuts the group of and sings the directions on Do, "Now I want you to sing, 'Oh Yes', every time I indicate, make sure you are sticking with your part."
- Teacher gives breath and gesture while students sing "Oh Yes" in the chord as taught.
- Teacher asks students "Do you wish you still on break?", "Are you excited for chorus today?", "Are you going to sing beautifully, with lots of energy all chorus?"
- Each time the students respond singing, "Oh yes!"

Specific Exercise Two:

- Teacher gives some rhythmic duple context as an introduction to the next activity.
- Teacher tells students that he wants them to chant after him.
- Teacher stomps on the downbeat and chants on "Bah", the rhythm of the beginning of *Ride the Chariot*, phrase by phrase through the first two pages.
- After each phrase, the teacher gestures and breathes for the students to come in.
- Be sure to use conversational inflection and encourage the students to as well.

Jordan, J. (2005). *Evoking sound: The choral warm-up*. GIA Publications:
• Chicago.

Teacher: [REDACTED]

Period 6 Chorus

Feb 24; 8:18-9:06

Goal(s):

MENC

1. Singing, alone and with others, a varied repertoire of music.
5. Reading and notating music.
6. Listening to, analyzing and describing music.
7. Evaluating music and music performances.
9. Understanding music in relation to history and culture.

RIBTS

5. Teachers create instructional opportunities to encourage students' development of critical thinking, problem solving, and performance skills.
9. Teachers use a variety of formal and informal assessment strategies to support the continuous development of the learner.

Objectives:

Warm-Up

(see attached worksheet)

- Experience singing with a supported sound.
- Sing I and V7 chords.
- Sing with appropriate alignment.

Piece 1

- Sing a familiar four part harmony sing.
- Sing a song with appropriate expression and energy.
- Sight-sing unfamiliar sections.
- Discuss the meaning of a text.
- Sing the resting tone.
- Sing I and V7 harmonies at the verbal association level.

Piece 2

- Sing a familiar song in Dorian tonality.
- Sing rhythms accurately.

Piece 3

- Sing with stress on appropriate syllables.

Piece 4

- Sing an entire known work.
- Sing known work by memory.

Prerequisites: Students should be familiar with each one of these pieces. They will undoubtedly be at different levels of familiarity, and this is taken into consideration in the plan.

Materials:

- Sheet music
 - *Ride the Chariot*
 - One marked score
 - Approx 60 student copies
 - *Away from the Roll of the Sea*
 - One marked score
 - Approx 60 student copies
 - *I'll Hear the Trumpet Sound*
 - One marked score
 - Approx 60 student copies
 - *Go in Peace and Love*
 - One marked score
 - Approx 60 student copies
- Instruments
 - Piano

Room Set-Up: Students are standing on choral risers in their normal formation.

Lesson Description: This lesson will have the primary technical focus on singing with a supported tone. Musically, the focus will be on listening for I and V7 patterns, singing in a Dorian tonality, and being rhythmically independent. The expression focus will be on dynamics and syllabic and textural stress.

Lesson Procedure:

Warm-Up
8:18-8:35 am

Main Activity (use chart below)

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>Ride the Chariot</i>	8:35	Beginning	Review what was already learned, improve energy.	1. Parts will not be remembered, specifically alti and tenors.	a. Teacher plays piano reduction one time while students sing their parts. b. Only altos and tenors sing, while sopranos and basses look ahead to find similar places in the music to this. c. Teacher plays/sings the alto

					and tenor lines, while sopranos and basses sing their parts lightly, but with energy.
				2. This part will not be sung with energy.	<p>a. Teacher provides some background to sing, asks students what they are singing about.</p> <p>b. Teacher explains that singers are actors. Teacher dramatically and rhythmically reads the text. Students then do the same.</p> <p>c. Teacher “wakes students up”, by shaking heads, hands, feet, and a couple more “oo” pants from warm-ups.</p>
			After this part is learned, students will be questioned as to where this same material repeats. That part will be sung, with a capable soprano, singing the descant line.		

<p><i>I'll Hear the Trumpet Sound</i></p>	<p>8:40</p>	<p>Beginning until m. 17</p>	<p>Review familiar music. Insure intonation is accurate in Dorian tonality. Teacher should also ask students to find the next spot where they sing this. If able, they should sing through the next section with piano reduction.</p>	<p>1. Open fifths at measure 10 will not be in tune.</p> <p>2. Rhythm will not be ask crisp as it should be.</p>	<p>a. Listen to just the basses and tenors. b. Sing on a pure vowel, then go back to the written text. c. Have all men sing the A, then sing down to the D. The teacher should demonstrate first.</p> <p>a. Teacher tells students that the song should be sung with fervor. b. Teacher models rhythmic accuracy. c. Teacher tells students to focus on the consants.</p>
<p><i>Away from the Roll of the Sea</i></p>	<p>8:45</p>	<p>Verse 2</p>	<p>Sing a homophonic texture with musical expression and stress on the appropriate words.</p>	<p>1. Because of ascending melody on unaccented syllables the singers will stress the inappropriate part of words.</p> <p>2. Parts will not be rhythmically together.</p>	<p>a. Teacher should model appropriate singing. b. Teacher asks sopranos and basses to sing the melody while altos and tenors listen for accents. c. Teacher gestures larger on accented syllables and pulls gesture way back on unaccented syllables.</p> <p>a. Teacher has the tenors and altos sing their parts only, then adds bass. When these parts are together, then the soprano can sing on top. b. Teacher plays accompaniment so students can get a</p>

					<p>picture of the whole and a steady tempo is maintained auditorially.</p> <p>c. Teacher asks students to turn to their right and gently pat the singer on the shoulder to the beat of the song. Teacher verbally brings students into an already established rhythm. The largest macrobeat should be slightly accented.</p>
<i>Go In Peace and Love</i>	8:52	Entire piece, from beginning.	<p>Allow students to sing a familiar song with confidence, and apply syllabic stress principles learned. Singers will perform this piece memorized.</p>	<p>1. Students do not show expression.</p> <p>2. Sound is not supported.</p>	<p>a. Tell students to sing the words, "do you really mean it?".</p> <p>b. Remind students to watch for dynamics.</p> <p>c. When we change keys, we want a bigger more open sound. It all goes towards the last page, and then dies down.</p> <p>a. Remind students to feel the core that we talked about in warm-ups.</p> <p>b. Perform a few "oo" pants.</p> <p>c. Students perform a gesture with their hands, a constant circular motion.</p>
<i>Ride the Chariot</i>	9:00	The beginning until the end.	To give another sense of the whole piece.	1. Singers do not know the rest of the piece.	<p>a. Remind students that the A section repeats again.</p> <p>b. Tell students that the teacher will play the parts that we have not gone over yet.</p> <p>c. Those students</p>

					who can sight read, try to sight read your parts until the end.
				2. Students who cannot sight read may just become frustrated and give up.	<p>a. Tell students who cannot read the unfamiliar parts, to listen to their peers who can, or listen to the piano.</p> <p>b. Tell this students to look for familiar patterns from the beginning of the song.</p> <p>c. Tell students to try to listen for the resting tone. Tell these students to sing the rest tone.</p>

Special Accommodations (Individualized Instruction):

- High aptitude students: are given the opportunity to take a leadership position in the choir and sight read unfamiliar material.
- Physically disabled students: depending on their physical needs, enlarged music can be provided. To those students who have no vision, rehearsal tapes can be provided.
- Low aptitude students: are given instruction to sing the resting tone, while reading unfamiliar music in order to encourage audiation.

Conclusion/Closure:

- The closure to this rehearsal will depend on the way in which things are progressing. If not much progress was made on *Ride the Chariot*, then the last two activities should be switched, as to end with *Go in Peace and Love*, with which the students are very familiar.

Assessment:

- Students will be assessed o

Follow Up:

- In subsequent rehearsals, *Ride the Chariot* will be completely taught, and focus can be on expressing the music.
- Assignments will be made pertaining to ride the chariot. Segments of the piece will be extracted and will be looked at tonally to provide sight-reading examples. These sight-reading examples will then be applied to the music. The same

process will apply to familiar and unfamiliar repertoire in order to build connections in sight reading skill.

Class 2/27

8:34-8:44

Goal(s):

MENC

1. Singing alone, and with others, a varied repertoire of music.
5. Reading and notating music.
6. Listening to, analyzing and describing music.

RIBTS

3. Teachers create instructional opportunities that reflect an understanding of how children learn and develop.
6. Teachers create a learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation.

Objectives:

Warm-Up

- Perform at the aural/oral level
- Perform at the verbal association level
- Perform at the symbolic association level
- Sing with healthy and appropriate technique
- Read familiar and unfamiliar melodies

Piece 1 (Exercise 1)

- Review melodies taught in a prior meeting.
- Sing the soprano line the entire song.
- Sing the extremes of the range in order to build confidence.
- Sing with energy.
- Sing with correctly emphasized syllables.

Prerequisites: Students ideally should have progressed through the aural/oral and verbal association stages of learning. Students must have been introduced to certain solo line sections of *Ride the Chariot*.

Materials:

- Sheet music
 - *Ride the Chariot*
 - One marked score
 - Approx 10 student copies
 - Teacher Created Melody Sheets
 - Approx 15 copies
 - Located in practicumII/teachingdocuments/2/26
- Instruments

- o Piano

Room Set-Up: Students are standing on choral risers in their normal formation.

Lesson Description: This half-lesson will focus primarily on the teaching of sight reading skills during warm-ups, and as part of warm-ups. The repertoire studied will serve the purpose of reinforcing their parts learned in chorus, as well as apply the sight-singing skill gained in warm-ups.

Lesson Procedure:

Warm-Up

See attached worksheet.

Main Activity (use chart below)

Piece	Time	Rehearsal Mark	Purpose/Goal	Anticipated Problems	Rehearsal Techniques
<i>Ride the Chariot</i>	8:34	Pg. 3/ 2 nd system	Sight sing a melody based on the I chord.	1. Rhythm will be not be accurate. 2. "Sol" will be flat.	a. Providing rhythmic context, chant the rhythm on neutral syllable. b. Students use continuous fluid movement to experience rhythm. c. Students exhibit the macrobeat of the music. a. Students step forward on "sus" of Jesus. b. Sing the melody on "uh". c. Perform triadic vocalise, beginning lower than G-do.
	8:40	Pg. 5 until pg. 7	Review familiar melodic material.	1. Tone will be thin.	a. Verbally remind students of concepts from warm-ups. b. Purify the vowels by singing just the vowels, not consonants.

					<p>c. Transpose lower, and gradually sing up a half step each review.</p> <p>a. Refer back to warm-ups sight reading activity.</p> <p>b. Teacher plays the chord while students read the melody.</p> <p>c. Teacher asks individuals to attempt singing the melody.</p>
				2. Melody will not be clear.	

Special Accommodations (Individualized Instruction):

- Students who are not in the regular chorus will not be expected to sing right away.
- Students who are in the regular chorus will be questioned more about the music, such as where “Do” is, rhythmic aspects, and other aspects of the song.
- Shelby, special needs student, will not be asked to sing alone, but positively reinforced when noticed that she is singing with the group.

Conclusion/Closure:

- Sing through the successful parts of *Ride the Chariot*.
- Remind students of the sight-singing activity.

Assessment:

- Students will accurately sight sing a short major melody, out of rhythmic context on tonal syllables.
 - Students who are able to sing it accurately will receive a check mark.
 - Students who are unable to sing it with tonal syllables, but accurate pitches will receive a circle.
 - Students who are unsuccessful will receive an “x”.

Follow Up:

- Sight reading skill will be continued upon, with a focus on the rhythmic aspect. Rhythm syllables will be introduced.

██████████
Dr. ██████████

Preparing to Teach Portfolio

April 24, 2009

Reflection: Choral Unit Plan

When I have my own choral classroom, the spiritual is definitely a staple of the curriculum and repertoire. The high energy, catchy songs lend themselves to well to a good classroom climate. I've noticed, it tends to be the spirituals that students sing as they exit rehearsals. In addition, there are other educational benefits to spirituals. The historical aspect of their origin is perfect for discussion, projects and critical thinking. High quality arrangements are available by Moses Hogan and others, providing sound choral experiences. These are some of the reasons that I chose to write my unit plan on the spiritual, *Ride the Chariot*.

In practice in the classroom, there are only a few aspects of the unit plan that I was able to put into action. Some of the most important aspects of the unit plan were the assignments. They cover three aspects of the spiritual that I find to be important in developing sensitivity understanding and performing them. Performance, creativity and historical implications were addressed. I believe that the performance and historical assignments will go quite well in action, whereas the creativity activity is more of a stretch. The creativity activity assumes that the students have had quality music experiences creating and improvising prior to being a member of my choir.

In my introduction to the piece, I began with the music, which I think works well. If I had started off with a history lesson, it probably would have bored the students. This

music speaks for itself, with its driving bass line and syncopated rhythms. For this piece especially, it works to introduce the music and then discuss its origins.

The best part of my unit plan that I actually put into action with the practicum experience was the third warm-up vocalise. This exercise was integrated into my warm-ups, in one class, then immediately applied to the music. The students realized that they had just sung the same exact chord progression in the warm-ups and were able to put the connection together with the music and perform it with success.

The next time that I do a unit on *Ride the Chariot*, or any spiritual for that matter, I will write lesson plans that would better prepare the students for the creativity assignment. I will also create alternative plans in case the students are not able to successfully create the descant. I also am not sure that there would be enough time in the schedule to have the students teach the descant to the choir, perhaps this would be best left for bonus points.

As with any plan this one has strong points and aspects that will have to be adjusted each time that it is taught. The bottom line is that it is a well-rounded plan that at its core addresses creativity, critical thinking, diversity, and musical challenges. I look forward to watching this unit transform in the future.



FEINSTEIN SCHOOL OF EDUCATION AND HUMAN DEVELOPMENT

REFLECTION ESSAY SCORING RUBRIC

Name: [REDACTED] ID: [REDACTED] Telephone #: [REDACTED]

Teacher Preparation Program: Secondary Major/Concentration: Music

Assess the extent that the candidate has demonstrated his/her knowledge of the following Rhode Island Beginning Teacher Standards in the Reflection Essay. Rate the candidate's performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

		Weakness	Developing	Competence	Strength
1.	The reflection essay demonstrated a broad base of general knowledge that the candidate has acquired. (RIBTS 1)	1	2	3	4
2.	The reflection essay demonstrated an in-depth understanding of the disciplines the candidates teach. (RIBTS 2)	1	2	3	4
3.	The reflection essay demonstrated an understanding of how children learn and develop. (RIBTS 3)	1	2	3	4
4.	The reflection essay demonstrated an understanding of how students differ in their approaches to learning. (RIBTS 4)	1	2	3	4
5.	The reflection essay demonstrated developing critical thinking, problem solving, and performance skills. (RIBTS 5)	1	2	3	4
6.	The reflection essay demonstrated an in-depth knowledge of an effective learning environment. (RIBTS 6)	1	2	3	4
7.	The candidate addressed in the reflective essay the importance of fostering collaborative relationships with colleagues and families to support students' learning. (RIBTS 7)	1	2	3	4
8.	The candidate used effective communication in the reflective essay to convey his/her message. (RIBTS 8)	1	2	3	4
9.	The candidate discussed the importance of using formal and informal assessment strategies to support student learning. (RIBTS 9)	1	2	3	4
10.	The candidate demonstrated the reflective practice throughout the essay. (RIBTS 10)	1	2	3	4
11.	The candidate addressed ethical, legal and professional standards professional standards throughout the essay. (RIBTS 11)	1	2	3	4

Comments:

Signature of Evaluator: Denise Gullbaret Date: 5/2/08

Prepared by: Jessa Coffman 5-5-08

Music Education

"Reflection has become a frequent and important word in my vocabulary as I have experienced hands on classroom teaching in my Practicum I and II classes. Through these experiences I have learned that success in the classroom is dependent upon intense and consistent self-evaluation of one's knowledge, attention to diversity, pedagogy, and professionalism. While these four themes create the basis for the Rhode Island Beginning Teacher Standards, they also serve as important areas of focus for any beginning practitioner new to the teaching field. The following is a brief but in-depth analysis of my experience in practicum and how it has shaped the themes of knowledge, attending to diversity, pedagogy, and professionalism.

Knowledge:

In Practicum I have learned, experienced, and applied the ideas of Edwin Gordon's Music Learning Theory into the classroom. Music Learning Theory examines how young persons learn music and then sets forth a sequence of skills to teach based on their ability to learn music. Music Learning Theory allows teachers to individually instruct each member of the class within the context of an entire class lesson because the basis for assessment and evaluation is based upon the individual's musical aptitude. Aptitude is a measurement of a student's potential to achieve, not a measurement of what a student has already achieved. If a teacher is aware of a student's aptitude there is context for which to measure the course of a student's achievement. There is a specific learning sequence in music, which follows many levels and sublevels of learning. The key to this learning sequence is to give student enough concrete examples in a certain skill so they can differentiate whether a pattern is familiar or not (discrimination learning). In discrimination learning, a teacher shows students what a skill is by presenting what it is not. Students are then able to form and create their own unfamiliar patterns while understanding the context in which it was created in through a process known as inference learning. I have learned that teaching a base of discrimination learning and then allowing students to make their own inferences create lifelong opportunities for students because it ingrains individual discovery within the student (RIBIT 1.3). It is essential that a teacher know when to provide information, when to

clarify, and when to allow students to struggle to try to solve a problem (RIBIT 5.3). My application of Music Learning Theory into my lessons has helped me successfully implement this idea because I know the extent of musical potential that each student has. Through my understanding of Music Learning Theory, I have implemented sequential learning based on aptitude into my lesson planning and classroom experiences (RIBIT 2.1). I now understand the importance of teaching skills in a music classroom instead of teaching proper performance of repertoire. An example of this is shown in my implemented lesson plan in which my focus is teaching musical skills through the repertoire and not teaching solely for successful performance of the repertoire. I had this revelation in Practicum II while teaching chorus at ██████ High School in which I realized that proper performance meant nothing unless students could be successful at learning another piece of relative difficulty without investing the same amount of effort to learn the fundamental aspects of performance. The skills I was teaching could be used outside of the classroom, in future experiences and students could transfer these skills to other disciplines.

In Practicum I, during my ██████ Experience I used Music Learning Theory as a guide for preparing lessons. Because Music Learning Theory acknowledges how students learn before the asking of how to teach them is asked, it allowed me to adapt my lessons to how they learn (RIBIT 3.1). An example of this idea in action was the way I introduced pattern instruction in my lessons. In pattern instruction I separated tonal and rhythmic patterns and would assess both separately. Only then would I add skill content to an activity. For instance, on October 11th, I taught a lesson to the 4th grade in which I did rhythmic pattern instruction to introduce the lesson. In that instruction I had the students perform rhythmic patterns found in "Hot Cross Buns". Afterwards, I had the students sing "Hot Cross Buns" in order to perform the tonal patterns in the song. Only then, when I was satisfied with both areas, did I introduce a skill, in this case a recorder to the lesson. Music Learning Theory takes all the guessing out of preparing a lesson because it explains how students learn and eliminates the question, "will they get it?" All students will "get it" in their own time and in their own way.

Diversity:

In the 21st century educators are constantly challenged with adapting to diverse

situations while accounting and acknowledging diversity in the classroom. My Practicum experience has allowed me to teach students in Providence, Woonsocket, Warwick, and Coventry. While cultural and social diversity was present at each placement and within each classroom, the way students learn and develop skills in music is universal. The way students learn music is the same no matter what background they come from. However, a student's past achievement is dependent on the cultural, social and developmental experiences of a student. Music learning theory addresses this because it allows for individual assessment based on aptitude of different criteria within the context of a classroom lesson. By creating lessons that met the needs of a normal distribution of musically developed students, I was able to meet the developmental needs of a diverse classroom. When I was teaching general music at ██████████ Middle School on November 29th, I prepared a lesson that included a mad lib that required students to spell words on the bass staff. This exercise was chosen because my cooperating teacher told me that mad libs were used in the student's English classroom and they understood what the goal of the assignment was. By spelling words above the staff and then writing the notes of those letters on the staff, it allowed students to write and see visual patterns on the staff. By seeing these patterns, it reinforced the letter names of the lines and spaces on the bass staff. While not all students had equal exposure to reading music, I used a quality that students shared, the writing of words in English to meet the needs of all students within the class (RIBIT 3.3). I found out that one way to address diversity in the classroom was to present similarities common to all students to create a productive and successful learning environment.

When dealing with diversity, one cannot overlook differences between students. I have learned in Practicum of the importance of addressing individual differences when creating and carrying out a lesson plan. From my experience in studying music learning theory, I have learned to take frequent assessment of individuals in order to cater to the each member of the class. The great thing about using pattern instruction as a means of assessment is that I can introduce many levels of difficulty to the students but can assess individuals based on their aptitude. After 80% of the class had the easiest pattern then I would move to the next criterion. While at ██████████, I taught a rhythmic pattern instruction exercise in which I had the 3rd grade class echo/repeat patterns on hand drums.

I put a djembe drum and myself in the middle of the circle so I could engage and hear each student. By doing this I was able to assess individual performance in class patterns by designing my instruction to meet the students' individual differences (RIBIT 4.1).

Pedagogy:

As I reflect on my Practicum experience, I am grateful for the instruction in pedagogy that I have been given. Between Practicum I and II I was able to have over fifty teaching experiences, and was given peer and teacher feedback for each lesson and I was able to develop an analytical approach to self-evaluation. I have come to understand that knowing how students learn, and how to create an environment for them to learn is equally important as what to teach. As I reflect upon my classroom management skills from the beginning of my experience to now it is overwhelming to see the change. When compared to my first experiences, I feel much more relaxed and focused in front of a classroom. I have come to understand that short and direct instruction is the most successful way to keep students focused on instruction and expectations. A tremendous resource to implement my teaching experience was the Fred Jones book, "Tools for Teaching." This text gave a sequential basis for which to construct a successful and effective classroom environment. My experience at ██████████ Middle School was most beneficial for shaping my classroom management skills. Given the unstable emotional environment that early adolescents are faced with, it is important to recognize that classroom activities are not always in the forefront of a student's mind. I learned that to create a positive successful classroom it is important to implement learning games with specific and direct rules where scoring is based upon behavior as well as achievement. In one of my teaching experiences, I reviewed the instrument families with a 6th grade class by using an old boy scout game that I am quite fond of. The game is called "Steal the bacon." There are two teams that are formed and each team has members assigned to a number. A number is selected and those players go the starting lines. A question is asked and when the sign is switched from "stop" to "go", the players race for a maraca. The student to shake the maraca first is allowed to answer the question for two points. If they are wrong however, the other team can steal for 2 points. Wrong answers deduct a team 1 point. What I changed in this game was making a deduction for bad behavior. If noise was made outside of the 2 players at the line, the team would be deducted a point.

With this stipulation, students were self-motivated not only to solicit correct answers, but also to behavior in an appropriate manner. By being clear and concise with my expectations, it opened up active learning experience to students that taught concrete ideas (RIBIT 6.1).

I have learned that only after an effective learning environment has been created students can begin to think critically and solve problems. My major struggle at the beginning of Practicum II was how to motivate secondary students to want to learn what I had to offer them. The stereotype of teacher lecturing in front of a classroom has forever been replaced in my memory with the idea of creating different and interesting ways to motivate students to think critically and solve problems. One way that I was able to achieve student exploration and investigation was in a lesson that I taught at ██████ Middle School while working with the 8th grade band. I approached this class with what I called the “silent lesson.” I wrote directions on the board to give students what piece and what objectives we would be working on. I lead the first twenty minutes of our rehearsal without talking by using hand gestures and facial expressions. This was especially effective in the objectives of dynamics and tempo changes in the rehearsal. The students walked away not only achieving the objective I had set forth, but they learned to watch the conductor and to listen to the ensemble when playing. In order for this to have happened, I had to use a different mode of communication (RIBIT 8.2) to promote learning in this experience.

A question that I came to ponder during my initial teaching experiences was how to formally and informally assess each student. During the general music portion of Practicum I found success with having a seating chart to mark assessment on when a student performed a pattern correctly in pattern instruction activities, or had correct answers on their worksheet. I believe that what is important about this kind of assessment is that I only tested concepts that I had presented to the students in order to measure their achievement in a particular learning experience. I think that what helped this experience for me, was physically creating assessment sheets and guidelines because it focused what was being assessed and made me sensitive to only assess what my original objectives were (RIBIT 9.2). At the secondary level, I found it much more difficult to assess an individual within the context of an ensemble. While it was not my

place to give individual performance assessment, I found some interesting ways to foster development in the students. In my Practicum class, all of my teaching experiences were videotaped and I viewed them as part of the self-assessment process. I discovered that by listening on tape to the rehearsal, I could reflect upon which objectives were met and what should be done in the next rehearsal (RIBIT 9.5). This practice will follow me into student teaching and when I have my own program. I learned that the facial expressions of the students can tell a teacher they really understand a concept or are completely unsure. I think the idea of videotaping rehearsals is an effective way of modifying instruction to create a better learning experience.

Professionalism:

My Practicum experience has taught me that there must be a great investment of time and energy from cooperating teachers, professors, students, and colleagues to foster the Practicum learning experience. For me it has been intriguing to learn different teaching philosophies and methods from my college professors, and then be told by my cooperating teachers what actually works for them in a classroom. I feel as though it is important to blend advice and ideas from all sources to create my own teaching philosophy. I am grateful to my cooperating teachers for dedicating time from their schedule to help foster my learning environment. What I did not expect in this experience was the close bond that I now share with my peers in Practicum class. I feel as though I have learned the most from them. Because we all share a common ground, each time I viewed one of their teaching experiences I was able to relate it to my own experience. I began to learn how teachers create collaborative relationships with each other to support student learning as my classmates and I discussed different concepts and ideas to great detail in our car rides to and from Practicum (RIBIT 7.1). As an aside, this is the aspect of Practicum that I will miss the most, and will most look forward to when I am in a teaching position.

An important point to reflect about my practicum experience was that it was not confined to the classroom and the countless hours of preparation I put forth towards my teaching experiences. On top of this, I had many opportunities to grow professionally through workshops, courses, and in-services to promote my learning from music education professionals (RIBIT 10.4). I am currently an active member of GIML and am

chapter President of RIC's collegiate chapter of MENC. I participated in both of the RIMEA sponsored in-service events this year where I attended workshops and lectures on various aspects of teaching music. For me personally, two specific experiences were most helpful to my learning experience. The first was a three-day residence by Dr. Edwin Gordon who is the leading voice behind Music Learning theory. His explanations and discoveries left a tremendous mark on me and he showed me that sometimes the right way to teach is not the easiest. The other experience where I gained much in-sight was at a MLT-Orff-Schulwerk workshop I attended at the Boston Conservatory of music on the direction of Dr. Diane Lange. At this workshop, I learned the importance of combining movement, sequential learning, and active learning to foster musicality in students. Through these experiences, I have learned the importance of taking responsibility for my own growth and development in teaching and I will continue to participate to learn and grow as a professional.

My practicum experience has taught me how to become a professional. As a musician I am frequently placed in a professional setting, however, it is my instrument that provides the medium of communication. I have learned what is acceptable to wear, to say, and how to act in front of a group of students. I have begun to understand the importance of balancing serious instruction with a light-heartedness that focuses student attention on me. I feel that my biggest discovery of professionalism occurred in the last placement of Practicum at ██████ High School. At the high school, the students are my size, and only a few years younger than I. To complicate matters, I am an alumnus of ██████ and was very active in school happenings when I was there. Many of the students' faces were familiar because my brother is a senior and involved in the music department. I now understand that there must be a divide between teacher and friend when working in a classroom. However, I believe that it is a good trait to be a friendly teacher. My Practicum experience at ██████ High School proved to be fertile grounds for learning how to communicate with students, teachers, and colleagues in a professional manner (RIBIT 11.4).

After two semesters of Practicum, roughly fifty teaching experiences, and countless lessons learned, I have a relatively clear picture of my teaching at the moment. I have learned that through my genuine enthusiasm and love for music that I have been

able to foster an effective learning environment to students. Through application of Music Learning Theory into a classroom I was able to meet a diverse set of needs for individual students within the context of teaching the whole class. I learned how to act as a professional and how to apply not only my knowledge of music, but find creative and active ways for students to learn these skills and information. I now understand that formal and informal assessment can be given each individual student through many different mediums and must test the objectives that I set forth to teach.

I feel as though my enthusiasm for music is both a strength and a weakness in my teaching. In watching my tapes it is gratifying to watch students focus on me as I speak or demonstrate and how hard the students work to meet my objectives. I can see in their eyes that they know how much I care and they are willing cooperate with me. This enthusiasm and energy that I kept, allowed for little classroom management issues because student attention was focused on me. This enthusiasm and energy can sometimes be a hindrance however. Sometimes the faces of the students on the tapes look confused or seem as if they are just going along with me. As a reflective practitioner, I need to focus attention on letting students absorb information after teaching it them and not move so quickly to the next point. In student teaching I will work to improve this aspect of my teaching while keeping a quick and balanced pace in my lessons. I feel that this can be accomplished if my objectives are sequential and based on building skills within the students.

As I close what is only the beginning chapter in a life-long novel of reflection and self-development in my teaching, I am proud to say that I feel that I leave Practicum only with more energy and enthusiasm to become a better teacher and to work to create an effective learning environment in any classroom that I am teaching in. I will fondly remember this experience as I grow in my teaching as the period of time that I began to understand what it means to be an educator. I now fully understand that teachers learn more for the students that they teach than is possible for them to teach the students.



FEINSTEIN SCHOOL OF EDUCATION AND HUMAN DEVELOPMENT

CANDIDATE DISPOSITION SELF-EVALUATION FORM

Name: [REDACTED] ID: [REDACTED] Telephone #: [REDACTED]

Teacher Preparation Program Practitioner Music Ed. Major/Concentration Mus. Ed. / Tubas

Assess the extent that you have demonstrated the identified attribute/behavior since your admission into the teacher preparation program. Rate yourself 1 (rarely) to 4 (almost always) for each item.

	Rarely	Sometimes	Frequently	Almost Always
1. Seek feedback from multiple perspectives and make appropriate adjustments <i>(Self-Reflection)</i>	1	2	3	4
2. Self-monitor progress <i>(Self-Reflection)</i>	1	2	3	4
3. Upgrade knowledge and skills regularly <i>(Lifelong Learning)</i>	1	2	3	4
4. Take initiative and is self-motivated <i>(Lifelong Learning)</i>	1	2	3	4
5. Manifest respect toward students <i>(Advocacy for Children and Youth)</i>	1	2	3	4
6. Advocate for the well-being of students in schools <i>(Advocacy for Children and Youth)</i>	1	2	3	4
7. Manifest sensitivity to the needs and values of diverse learners <i>(Respect for Diversity)</i>	1	2	3	4
8. Establish rapport and communicates well with diverse audiences <i>(Respect for Diversity)</i>	1	2	3	4
9. Demonstrate strong communication skills <i>(Collaboration)</i>	1	2	3	4
10. Use feedback constructively <i>(Collaboration)</i>	1	2	3	4
11. Demonstrate good organization skills <i>(Professional Work Characteristics)</i>	1	2	3	4
12. Complete work in timely manner <i>(Professional Work Characteristics)</i>	1	2	3	4

Signature of Candidate: [REDACTED] Date: 4/29/08



FEINSTEIN SCHOOL OF EDUCATION AND HUMAN DEVELOPMENT

FACULTY (PRACTICUM/METHODS) DISPOSITION EVALUATION FORM

Name: [redacted] ID #: [redacted] Telephone #: [redacted]
 Teacher Preparation Program: _____ Major/Concentration: MAEd Early Educ
 Professional Education GPA: _____

Assess the extent that the candidate possesses or has demonstrated the identified attribute/behavior since her/his admission into the teacher preparation program. Rate her/him: 1 (rarely) to 4 (almost always) for each item.

		Rarely	Sometimes	Frequently	Almost Always
1.	Seeks feedback from multiple perspectives and makes appropriate adjustments. <i>(Self-Reflection)</i>	1	2	3	4
2.	Self-monitor progress <i>(Self-Reflection)</i>	1	2	3	4
3.	Upgrades knowledge and skills regularly <i>(Lifelong Learning)</i>	1	2	3	4
4.	Takes initiative and is self-motivated <i>(Lifelong Learning)</i>	1	2	3	4
5.	Manifests respect toward students <i>(Advocacy for Children and Youth)</i>	1	2	3	4
6.	Advocates for the well-being of students in schools <i>(Advocacy for Children and Youth)</i>	1	2	3	4
7.	Manifests sensitivity to the needs and values of diverse learners <i>(Respect for Diversity)</i>	1	2	3	4
8.	Establishes rapport and communicates well with diverse audiences <i>(Respect for Diversity)</i>	1	2	3	4
9.	Demonstrates strong communication skills <i>(Collaboration)</i>	1	2	3	4
10.	Uses feedback constructively <i>(Collaboration)</i>	1	2	3	4
11.	Demonstrates good organization skills <i>(Professional Work Characteristics)</i>	1	2	3	4
12.	Completes work in timely manner <i>(Professional Work Characteristics)</i>	1	2	3	4+

Signature of Evaluator: Denise Guilbault Date: 5/2/08

Jana Coffman 5-5-08