



COLORADO
Department of Education

State Model Educator Evaluation System:

Practical Ideas for Evaluating *Teachers of Music*

Developed by:

Colorado Teachers of the Arts and the Colorado Department of Education

Updated Winter, 2018

To provide feedback, please email: Educator_Effectiveness@cde.state.co.us

Colorado State Model Educator Evaluation System: Practical Ideas for Evaluating Music Teachers

Foreword

***PLEASE NOTE: The purpose of this document is to highlight possible approaches for districts and BOCES to consider when constructing their approach to evaluating music teachers. CDE will be collecting on-going feedback to improve this guidance. To submit your feedback, email Educator_Effectiveness@cde.state.co.us.**

Introduction

Colorado's S. B. 10-191 requires schools, school districts, and the Colorado Department of Education (CDE) to evaluate all licensed educators with state approved quality standards and elements at least annually. This requirement applies to evaluating the performance of principals, assistant principals, teachers and special services providers. The Colorado State Model Educator Evaluation System, developed in response to the passage of S. B. 10-191, requires all teachers, including those in non-traditional classroom roles, to be evaluated using the same processes and materials used for classroom teachers. Throughout the development and pilot testing of the evaluation system, teachers in non-traditional classroom roles have expressed questions about the applicability of the evaluation system for educators such as themselves. Because of the content they teach and their responsibilities, the teacher evaluation materials may not provide evaluators opportunities to review and rate all facets of the educator's work. This practical ideas guide is intended to help these types of educators and their evaluators maximize the flexibility options built into the system to ensure a fair, valid and reliable evaluation for all educators. Educators across Colorado generously gave their time and expertise to write this practical ideas guide as a service to their colleagues. It is their hope that the brief will be used as an informal set of suggestions and ideas to better understand the Colorado State Model Educator Evaluation System and how it applies to them.

The Colorado State Model Educator Evaluation System

The evaluation system focuses on continuously improving educator performance and student results. To support school districts in implementing the evaluation requirements, the Colorado Department of Education (CDE) developed a model system that provides consistent, fair and rigorous educator evaluations, saves district resources and enables them to focus on improving teaching, learning and leading. Districts are not required to use the State Model System, but if they choose not to, then they are required to create their own system that meets all state laws and regulations.

The basic purposes of this system are to ensure that all licensed educators:

- Are evaluated using multiple, fair, transparent, timely, rigorous and valid methods.
- Are assessed through two main avenues: measuring student learning (50%) and evaluating teacher professional practices (50%).
- Receive adequate feedback and professional development support to provide them a meaningful opportunity to improve their effectiveness.
- Are provided the means to share effective practices with other educators throughout the state.
- Receive meaningful feedback to inform their professional growth and continuous improvement.

Successful implementation of the Colorado State Model Educator Evaluation System is dependent upon attending to the following priorities, or guiding principles for the evaluation system:

1. Data should inform decisions, but human judgment is critical.
2. The implementation of the system must embody continuous improvement.
3. The purpose of the system is to provide meaningful and credible feedback that improves performance.
4. The development and implementation of educator evaluation systems must continue to involve all stakeholders in a collaborative process.
5. Educator evaluations must take place within a larger system that is aligned and supportive.

The Colorado State Model Educator Evaluation System uses a meaningful process for educator evaluation. The year-long cycle includes regular conversations between the evaluator and person being evaluated; it is not a one-time event or observation, but rather a process that focuses on continuous improvement of the skills, knowledge and student outcomes of the person being evaluated. S. B. 10-191 requires that at least one observation be conducted annually for non-probationary teachers and at least two for probationary teachers. Districts may choose to conduct additional observations in order to provide high quality feedback and/or to confirm the accuracy of final professional practices ratings prior to finalization.

The State Model System evaluation process connections include, but are not limited to:



Acknowledgements

The many contributions of the arts educators are gratefully acknowledged. Arts educators across Colorado generously gave their time and expertise to write this practical ideas guide as a service to their colleagues. It is their hope that the brief will be used as an informal set of suggestions and ideas to help teachers of the arts and their evaluators better understand the Colorado State Model Educator Evaluation System and how it applies to them. Arts educators who contributed to the development of this brief include:

Music

Cindy Smith, Vineland Elementary, Pueblo County School District 70
Elisa Gonzalez, Vassar Elementary School, Aurora Public Schools
Claudia Horn, Aurora Quest K8, Aurora Public Schools
Sarah Mabrey, Aurora Frontier, Aurora Public Schools
Tom Fleecs, Arts Coordinator, Colorado Springs District 11
Mark Hudson, Ph.D., President, Colorado Music Education Association
John Epps, Performing Arts Coordinator, Denver Public Schools
Craig Laumann, East Middle School, Aurora Public Schools
Kristi Ramsey, Aurora West College Preparatory Academy, Aurora Public Schools
Marie Hayden, Hinkley High School, Aurora Public Schools
Tillifinney Smith, Fletcher Elementary, Aurora Public Schools
Michelle Shedro, Education Director, Think 360 Arts
J Franklin Horn, Aurora Hills Middle School, Aurora Public Schools

Reviewers

Elizabeth Buhr, Jefferson County Public Schools
Vanessa Hayes Quintana, Cherry Creek School District
Anne Thulson, Ph.D., Metropolitan State University
Patrick Fahey, Ph.D., Colorado State University
Carla Aguilar, Ph.D., Metropolitan State University
Mary Schuttler, Ph.D., University of Northern Colorado
Judi Hofmeister, President, Colorado Dance Education Organization

Who Should Use This Brief: Applying S. B. 10-191 in Music Classrooms

This guide is intended for use in the evaluation of music teachers, who are required to be evaluated under S. B. 10-191. It is designed to support music teachers and their evaluators as they explore effectiveness in and out of the classroom from a perspective that recognizes the intricacies of music education content, the teaching context, and the need to collaborate with classroom teachers in order to integrate Colorado Academic Standards throughout the music program.

Music teachers will be rated on both professional practices and measures of student learning. This document is intended for use by those involved in evaluating music teachers, particularly the teachers themselves and their evaluators.

An Example of How Interdisciplinary Connections Can Be Exhibited in Arts Classrooms

(Note: This section is adapted from the *Resource Guide for Deepening the Understanding of Teachers' Professional Practices* developed by the Colorado Department of Education and Colorado Education Initiative.)

The teacher who articulates interdisciplinary connections provides clear and concise explanations for how concepts and skills in one discipline impact those in another. Strategies may include summarizing in social studies and science or the application of measurement skills in the arts. In language, students may learn how to use maps and graphs when reading informational text and then apply writing skills to describe the meaning and importance of the concepts presented by these visuals. By implementing these strategies, the teacher can help students make connections for what there are learning across disciplines.

Interdisciplinary connections help students explore overarching themes or concepts. In real life, we are not able to isolate math, writing, science, or history into 45 minutes of our day. Instead, we use all of our knowledge to help us solve everyday problems in the workplace and at home.

The following vignette provides an example of how the arts play an important role in developing students' understanding across subject areas.

Middle school music: Students are identifying different genres of music popular during the 1960's. This study connects to their unit on the Civil Rights Movement in social studies. The music teacher has a strong sense of student strengths in their classroom and identified two students, in particular, as real history buffs and knows their knowledge of this time period surpasses that of their peers. The music teacher also knows that some students prefer to learn facts and details through movement activities. The grade level team and specialist teachers have identified activities in each content area that can support a variety of learning strengths of all students and are committed to providing engaging choices for students. Using several ideas for students to demonstrate their understanding of the styles and genres of music popular in the 1960's, the music teacher offers choices for students such as:

- Students interested in the historical era can present a more detailed historical presentation on the 1960's

- Students interested in learning and presenting facts and details through movement can select a song they know that is representative of the 1960's and Civil Rights Movement and create dance movements that depict the overall message in the song.

Examples of Artifacts/Evidence and Professional Practices For Music Teachers

School districts and BOCES are required to collect teacher performance data related to professional practice using observations and at least one of the following measures:

1. Student perception measures (e.g., surveys), where appropriate and feasible;
2. Peer feedback;
3. Feedback from parents or guardians; or
4. Review of teacher lesson plans or student work samples.

The performance data should be discussed during the final evaluation conference along with self-assessment information and the evaluator's assessment of the music teacher's performance throughout the year. The teacher and/or evaluator may bring additional artifacts or evidence to the final evaluation conference to support their professional practice ratings. While such additional **artifacts are not a required component of the Colorado State Model Educator Evaluation System**, they have proven to be a valuable catalyst for meaningful discussions and lend a degree of objectivity to performance feedback. In many cases, the artifacts and/or additional evidence form the basis for setting reasonable goals and help the evaluator ground feedback in real-world data and specific relevant examples. The chart below provides options for artifacts and other evidence that are closely aligned to the teacher's roles and responsibilities. It is important to note that the artifacts and types of evidence mentioned in Exhibit 1 are ideas and should not be considered requirements or an all-inclusive list that every teacher should provide. Instead, **Exhibit 1** is intended to serve as a catalyst for identifying specific evidence that may or may not be included in **Exhibit 2**, to illustrate the teacher's performance throughout the year.

It must be noted that it is possible to complete an evaluation without using any additional evidence or artifacts. If the teacher and evaluator agree on all final ratings during the final evaluation conference, they do not need to review artifacts or additional evidence.

Exhibit 1: Observations, Required Measures and Evidence/Artifacts for K–12 Music Teachers

This exhibit includes information about requirements for observations and multiple measures as described in S. B. 10-191. In addition, examples of artifacts and other evidence that may be used to support final evaluation ratings or to demonstrate proficiency on professional practices are provided. It should be noted that artifacts and other evidence are not required by S. B. 10-191, but are suggested by the Colorado State Model Educator Evaluation System as a way to confirm that final ratings are fair and accurate.

S.B. 10-191 REQUIRES MULTIPLE MEASURES OF EDUCATOR PERFORMANCE MEASURED ON MULTIPLE OCCASIONS THROUGHOUT THE YEAR. For teachers, this requirement is defined as observations, required measures and optional additional measures (evidence/artifacts). While the teacher rubric serves as the data collection tool for observations, districts and BOCES must determine the method for collecting data regarding required measures and additional evidence/artifacts. This chart serves as a reminder of the required measures that must be discussed annually and evidence/artifacts that may be discussed at the end of the evaluation cycle to confirm the accuracy of ratings.

OBSERVATIONS REQUIRED BY S.B. 10-191:

- **Probationary teachers** – At least two documented observations and at least one evaluation that results in a written evaluation report each year.
- **Non-probationary teachers** – At least one documented observation every year and one evaluation that results in a written evaluation report including fair and reliable measures of performance against Quality Standards.

The frequency and duration of the evaluations shall be on a regular basis and of such frequency and duration as to ensure the collection of a sufficient amount of data from which reliable conclusions and findings may be drawn. Written evaluation reports shall be based on performance standards and provided to the teacher at least two weeks before the last class day of the school year.

REQUIRED MEASURES FOR TEACHERS

Include at least one of the following measures as a part of the annual evaluation process.

- Student perception measures, where appropriate and feasible;
- Peer feedback;
- Feedback from parents or guardians;
- Review of teacher lesson plans or student work samples.

Continued on next page.

ADDITIONAL EVIDENCE/ARTIFACTS:

Evaluation of professional practice may include additional measures such as those listed below. These are provided as examples of evidence the evaluator and/or educator being evaluated may share with each other to provide evidence of performance in addition to observations and evaluator ratings collected on the rubric.

Plans lessons that:

- Reflect Colorado Academic Standards.
- Application of learning targets
- Student choices and experimentation with concepts, materials, processes, and technology.
- Appropriate scaffolding, modeling, and problem-solving.
- Use of reflective thinking
- Application of knowledge and skills learned through professional development activities
- Use of best practices
- Include ideas for improving classroom environment and student behavior.
- Use of feedback from written and verbal observations (formal and informal)
- Provide performance/demonstration opportunities

Differentiates instruction:

- IEP, 504, and behavior plan development and monitoring.
- Provides opportunities to challenge academically gifted and high achieving students.
- Understands the variety of students' backgrounds and individual learning needs
- Connect curriculum to current trends in music and society with consideration of differentiated learning styles and background and needs of students
- Uses developmentally appropriate ELL strategies such as sentence stems and visual aids.

Assesses student learning:

- Assesses students both formatively and summatively.
- Pre- and post-tests.
- Report card comments.
- Use of rubrics.
- Evaluations of student performances and growth.
- Reflects on lessons and student progress.
- Video analysis and reflection of self, group, and individual students to compare pre- and post- skill development .
- Redesigns lessons based on reflection about class content, delivery and reception by students.
- Contribute to discussions of formative assessment with less performance-based subject areas.
- Parent-Teacher Conferences.

Provide students opportunities to:

- Perform/exhibit in school events.
- Participate in community events/exhibits.
- Reflect on their practices and their work
- Receive individual coaching/private lessons.
- Attend concerts and other professional performances.
- Lead clubs.
- Experience rich cultural activities.
- Join the Tri-M Music Honor Society.

Communicates with other adults involved in the lives of students through:

- Email/phone logs.
- Websites.
- Social Media.
- Face-to-face conferences.

Participates in professional learning activities, including but not limited to:

- School and district sponsored trainings and workshops.
- Attends professional conferences and workshops and applies learning in daily teaching.
- Membership in professional organizations.
- Professional organization committees and task forces.
- Conducting individual research and/or serving in a teacher-leader role.
- Staying abreast of emerging issues and current music education trends.

Leads school and/or district initiatives through:

- Committee participation.
- Organization and running of assemblies and performances.
- Music performance assistance for school events.
- Providing integrated music resources throughout the building.
- Providing performing groups for school/community events.
- Providing parents/significant adults, other professionals and community members with a different view of students as they perform in the arts versus the general classroom.
- Attending professional performances and/or providing rich cultural experiences for students.
- Incorporating guest artists from community, collegiate or professional programs.
- Actively participating in district, state and national organizations.
- Seeking external funding for programs through grant applications, leveraging community resources, and other activities.

Exhibit 2: Teacher Quality Standards and Examples of Practices that May be Evident During Classroom Observations

QUALITY STANDARD I: Teachers demonstrate mastery of and pedagogical expertise in the content they teach. The elementary teacher is an expert in literacy and mathematics and is knowledgeable in all other content that he or she teaches (e.g., science, social studies, arts, physical education, or world languages). The secondary teacher has knowledge of literacy and mathematics and is an expert in his or her content endorsement area(s).

Elements	Practices that May be Observed During Observations
<p>ELEMENT A: Teachers provide instruction that is aligned with the Colorado Academic Standards and their district's organized plan of instruction</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Share purpose for lessons with students as related to standards-based curricular goals. • Divide students into small groups, utilize section leaders in secondary ensemble settings <p>Students:</p> <ul style="list-style-type: none"> • Express and explain the purpose of the lesson as it relates to standards-based curricular goals. • Perform music through playing and/or singing. • Demonstrate creative/improvisation ability (at appropriate developmental level). • Articulate knowledge of music as it relates to history and culture. • Demonstrate ability to critique/evaluate musical performances.
<p>ELEMENT B: Teachers develop and implement lessons that connect to a variety of content areas/disciplines and emphasize literacy and mathematical practices.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Share/model connections between composing a musical sequence to composing a piece of text. • Use music terminology and check for student understanding through demonstration or discussion. • Model the written critique/evaluation process in music. • Share music notation processes (music theory) such as time signatures, rhythmic and pitch symbols, dynamic markings etc. • Share/model connections between patterning, shapes, meter/rhythmic sequences in music and mathematical processes • Share music terminology associated with mathematical processes • Share/model music compositions that are developed from literary, societal, historical, mathematical, and/or scientific themes • Provide historical or cultural context of music • Demonstrate a variety of ways music can be created to share topics or ideas in other content areas <p>Students:</p> <ul style="list-style-type: none"> • Read notation in sheet music, flashcards, posters, music software programs etc. • Respond to music terminology through performance and/or discussion. • Read picture books of songs or connected to songs. • Use/recognize music vocabulary (tempo, dynamics, etc.) • Reflect on concert/program components. • Utilize word walls. • Read lyrics of a song. • Differentiate between beat and rhythm • Demonstrate subdivision, patterns/form • Recognize/follow time signatures; simple vs. compound meters • Demonstrate temporal/spatial experiences and integrating body and mind • Demonstrate crossing the midline (reaching across the center of the body when playing instruments or moving body to rhythm)

	<ul style="list-style-type: none"> • Perform and analyze marching band drill formations • Demonstrate rhythmic analysis of multiple parts in a performance piece • Use multicultural materials, songs, dances, instruments • Make authentic connections to general classroom content • Make connections to current/world events and music
<p>ELEMENT C: Teachers demonstrate knowledge of the content, central concepts, inquiry, appropriate evidence-based instructional practices, and specialized characteristics of the disciplines being taught.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Share/model ways to analyze musical sequences • Provide a framework or process for deconstructing and or researching music • Clearly model, articulate and/or provide visual images of processes in learning and rehearsing music <p>Students:</p> <ul style="list-style-type: none"> • Apply music theory • Articulate historical connections and context in music • Articulate connections of ethnomusicology (study of music -broadly defined- that emphasize its cultural, social, material, cognitive contexts) and performance • Synthesize musical knowledge and skills in a variety of learning settings and musical genres
<p>QUALITY STANDARD II: Teachers establish a safe, inclusive and respectful learning environment for a diverse population of students.</p>	
<p>Elements</p>	<p>Practices that May be Observed During Observations</p>
<p>ELEMENT A: Teachers foster a predictable learning environment characterized by acceptable student behavior and efficient use of time in which each student has a positive, nurturing relationship with caring adults and peers.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Establish daily routines. • Greet students at class door. • Debrief with students following lessons. • Establish learning targets individualized for the age and developmental levels of students. • Clearly communicate lesson objectives. • Treat students with respect and answers questions articulately. • Provide positive feedback. • Clearly articulate classroom management strategies and procedures exhibiting details such as the following: <ul style="list-style-type: none"> ○ Lesson plans ○ Efficient and purposeful transitions. ○ Re-teaching after practice. ○ Feedback to students. ○ Posted objectives. ○ Learning targets. ○ Success criteria. ○ Exit slips <p>Students:</p> <ul style="list-style-type: none"> • Enter and show readiness for class independently. • Respond to teacher instruction with confidence and understanding. • Demonstrate an accepted protocol when asking for clarification or additional guidance. • Demonstrate a confident, respectful and positive rapport with teacher. • Articulate and/or demonstrate classroom expectations confidently • Work in collaborative teams to perform/compose/arrange/research music. • Listen to others. • Share thoughts and ideas with peers.
	<p>Teachers:</p> <ul style="list-style-type: none"> • Clearly articulate classroom management strategies and procedures exhibiting details such as the following:

<p>ELEMENT B: Teachers demonstrate an awareness of, a commitment to, and a respect for multiple aspects of diversity, while working toward common goals as a community of learners.</p>	<ul style="list-style-type: none"> ○ Lesson plans ○ Efficient and purposeful transitions. ○ Re-teaching after practice. ○ Feedback to students. ○ Posted objectives. ○ Learning targets. ○ Success criteria. ○ Exit slips <p>Students:</p> <ul style="list-style-type: none"> • Articulate and/or demonstrate classroom expectations confidently • Work in collaborative teams to perform/compose/arrange/research music. • Listen to others. • Share thoughts and ideas with peers.
<p>ELEMENT C: Teachers engage students as individuals, including those with diverse needs and interests, across a range of ability levels by adapting their teaching for the benefit of all students.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Provide opportunities for students to participate in music activities and events in a variety of ways, not just through music performance. • Encourage ways for students to participate in music outside of the classroom (Afterschool activities – clubs, dance concert, musical, talent show). • Provide specialized opportunities for musical participation such as Honor Choir, Honor Band, Honor Orchestra • Provide opportunities to engage with music through non-ensemble mediums, such as guitar, piano, drumming, technology, music appreciation, etc. • Provide resources for private music instruction. • Provide opportunities for students to demonstrate skills and abilities in music through individual and group performances. • Provide information about professional performances. • Include discussions of current events as they relate to music education • Differentiate class materials in order to provide challenging experiences for every student. • Differentiate lessons to accommodate for different learning styles (ex. auditory, kinesthetic, visual). • Scaffold learning experiences to enable all students to find success. • Model new skills and knowledge tasks. • Establish reasonable yet challenging learning progressions for students. • Group students by ability level. • Provide different manipulatives and instruments as inspiration for lessons. <p>Students:</p> <ul style="list-style-type: none"> • Share their preferences and understandings around music styles and genres • Articulate and/or demonstrate what they feel are the best elements of their music performance and what elements need refinement • Advocate respectfully and confidently for adding to and/or changing their music compositions/arrangements • Articulate their personal contributions to music class. • Share ideas within group discussions or when creating group musical pieces.
<p>ELEMENT D: Teachers work collaboratively with the families and/or significant adults for the benefit of students.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Provide immediate constructive feedback to students. • Utilizing rubrics for playing/singing progress. • Provide a variety of feedback such as giving written or verbal notes, asking students to keep a music journal for note-taking, recording a music performance for evaluative discussion. • Provide a variety of communication options for students and families such as creating a website about music program, utilizing online grade book

	<p>programs, utilizing journal notes to share at home, providing footage of student rehearsal with suggestions for practicing at home, providing report card comments.</p> <p>Students:</p> <ul style="list-style-type: none"> • Share personal strengths and develop goals and reasons why they are strengths and goals. • Articulate ways they can communicate classroom events, schedules, rehearsal expectations with their families. • Participate in student-led parent-teacher conferences.
--	--

QUALITY STANDARD III: Teachers plan and deliver effective instruction and create an environment that facilitates learning for their students

Elements	Practices that May be Observed During Observations
<p>ELEMENT A: Teachers demonstrate knowledge about the ways in which learning takes place, including the levels of intellectual, physical, social, and emotional development of their students.</p>	<p>Teachers: Use researched-based instructional strategies such as:</p> <ul style="list-style-type: none"> ○ Pair/Share. ○ Coping strategies. ○ Following directions/signals. ○ Peer assessments. ○ Demonstrations. ○ Written and verbal observations (formal and informal). ○ Science of sound and the ear. ○ Learning styles (aural, kinesthetic, visual). ○ Age appropriate instruction and materials. <p>Seek out and use professional development regarding successful instructional practices in music such as:</p> <ul style="list-style-type: none"> ○ Using visual aids such as modeling, video, posters with detailed steps and procedures. ○ Using a variety of research materials when preparing for classroom lessons. ○ Employing current composition trends when building music sequences and/or teaching students how to compose a music sequence. ○ Guiding student learning through providing feedback based on formative assessment. <p>Students:</p> <ul style="list-style-type: none"> • Articulate reasons for specific classroom procedures. • Share research behind music they are learning. • Discuss/share their personal understanding of composition trends/styles. • Can share their personal understanding of assessment results. • Participate in class with confidence. • Demonstrate musical participation as instructed. • Provide feedback about self and others respectfully.
<p>ELEMENT B: Teachers use formal and informal methods to assess student learning, provide feedback, and use results to inform planning and instruction</p>	<p>Teachers: Use assessment strategies such as:</p> <ul style="list-style-type: none"> ○ Pre- and post-tests. ○ Word walls of music specific language. ○ Differentiated manipulatives and instruction. ○ Visual aids (such as posters of techniques/music styles/ classroom procedures; videos of proper technique/style/procedures). ○ Daily objectives clearly posted. ○ Creative process and performance/concert reflections through verbal and/or journaling activities. ○ Critiques (individual, self, peer, small and large group evaluative discussions).

	<ul style="list-style-type: none"> ○ Altering the structure of lessons based on students’ previous performances. ○ Rubrics (self-assessment and teacher assessment options). <p>Students:</p> <ul style="list-style-type: none"> • Participate in class with confidence. • Provide feedback about self and others respectfully. • Can share their personal understanding of classroom expectations and teacher instruction when asked.
<p>ELEMENT C: Teachers integrate and utilize appropriate available technology to engage students in authentic learning experiences.</p>	<p>Teachers: Seek out and use ways to integrate technology throughout instruction such as:</p> <ul style="list-style-type: none"> ○ Tablets. ○ Hand held devices. ○ Videos. ○ Projectors. ○ Flipcharts. ○ Visual aids. ○ YouTube/Safeshare- web site searches. ○ Cell phones. ○ Music creation/arrangement software. <p>Students:</p> <ul style="list-style-type: none"> • Articulate ways technology can enhance a music performance. • Share ideas for uses if technology within music class. • Demonstrate confidence in the use of technology within music class.
<p>ELEMENT D: Teachers establish and communicate high expectations and use processes to support the development of critical-thinking and problem-solving skills.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Incorporate team building strategies. • Use rubrics. • Model success criteria. • Encourage students to set individual goals. • Model and expect appropriate time management and deadlines. • Encourage students to utilize creative process to develop unique musical choices. <p>Students:</p> <ul style="list-style-type: none"> • Articulate processes that make them most successful in music class. • Share ideas when creating music. • Contribute to class discussions and music rehearsals and performances. • Set individual goals for music. • Attend to music classroom expectations including time management and deadlines.
<p>ELEMENT E: Teachers provide students with opportunities to work in teams and develop leadership.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Provide opportunities for students to learn in small groups, drum circles, chamber music. • Provide opportunities for students to lead warm-ups. • Provide opportunities to students to lead music classes/section leaders/conductors. • Encourage students to become members of associations such as the Tri-M Music Honor Society. <p>Students:</p> <ul style="list-style-type: none"> • Demonstrate personal responsibility small groups and ensembles. • Share music knowledge with peers.
<p>ELEMENT F: Teachers model and promote effective communication.</p>	<p>Teachers:</p> <ul style="list-style-type: none"> • Post Learning Objectives.

- Use Word Walls to teach the language of music.
- Demonstrate and model standard music terminology.
- Provide a variety of opportunities for students to apply music terms throughout the rehearsal and performance process.

Students:

- Articulate personal understanding of music terms through providing their own definitions and/or demonstrating terminology correctly.
- Articulate purpose and/or lesson expectations.

References

Colorado Department of Education and Colorado Education Initiative (2014). Resource guide for deepening the understanding of teachers' professional practices. Retrieved from Colorado Department of Education, Educator Effectiveness at <http://www.cde.state.co.us/educatoreffectiveness/resourceguideteacherpp>.