Observation Number: _____
Observer's Initials: _____

PURDUE UNIVERSITY FORT WAYNE
Music Education Practicum/Student Teaching Observation Form

Student: _____   Visitation Date/Time: _____

University Supervisor/Cooperating Teacher: _____

School: _____   No. of Students: _____   Content: _____

Specific Observations: What did you see and hear?	Questions/comments/ connections to standards:

Observation Number: _____
Observer's Initials: _____

Observations continued:

Questions/comments/con
nections continued:

Observer's additional feedback (highlight the areas of strength):

Future goals – **determined jointly** (based on NAfME standards, see next page)

University Supervisor/Cooperating Teacher:

_____
       (Signature)   (Date)

Student Teacher:

_____
       (Signature)   (Date)

Music Student Teaching Students and Performance Evaluation

Based on the National Association for Music Education Workbook for building and evaluating effective Music Educators (2016 ed, revised)

Standard/Indicator	Distinguished	Proficient	Basic	Unsatisfactory
1a. Demonstrating Knowledge of Content • Know and be able to manifest knowledge of how concepts and skills relate to one another (musical analysis)	Teacher displays extensive knowledge of important concepts and the diverse music studied. Teacher has knowledge of how concepts and skills relate to one another, and an understanding of relationships between the music and other disciplines.	Teacher displays solid knowledge of important concepts and diverse music studied. Teacher has an understanding of how concepts and skills relate to one another, and is familiar with relationships between the music and other disciplines.	Teacher is familiar with important concepts and the music studied. Teacher displays a lack of understanding of how concepts and skills relate to one another and of the relationships between the music and other disciplines.	In planning and practice, teacher makes errors with regard to concepts and the music being studied, and does not correct errors made by students. Teacher's plans and practice display little understanding of how concepts and skills relate to one another and of the relationships between the music and other disciplines.
1b. Knowledge of Students • Demonstrates that the concepts, skills, and repertoire chosen meet the students' needs for development in performing creating, and responding skills.	Teacher actively seeks and uses knowledge of students' levels of development, particularly with regard to music concepts, knowledge, and skills. Teacher seeks individual knowledge of students' backgrounds, cultures, interests, special needs, and language proficiency from a variety of sources.	Teacher understands the active nature of student learning, and attains information about levels of development for groups of students, particularly with regard to music concepts, knowledge, and skills. Teacher purposefully seeks some individual knowledge of students' backgrounds, cultures, interests, special needs, and language proficiency. This information is acquired for some individuals but mostly for groups of students.	Teacher indicates the importance of understanding how student learn, and attains information about levels of development for the class as a whole. Teacher seeks general knowledge of students' backgrounds, cultures, interests, special needs, and language proficiency as well as music proficiency for the class as a whole.	Teacher demonstrates little or no understanding of how students learn, and attains minimal information about levels of development. Teacher does not seek knowledge or an understanding of students' backgrounds, cultures, interests, special needs, and language or music proficiency.
1e Designing Coherent Instruction – Creating,	Teacher's plans coordinate content knowledge and skill across creating, performing,	Teacher's plans and use of resources align with learning outcomes and are suitable for	Some of the learning activities and materials are suitable to the instructional	The learning activities and materials are poorly aligned to the instructional outcomes.

performing, responding, and connecting • Design learning activities, using developmentally and culturally relevant materials/resources, that engage students and improve their music knowledge and skills and thus enhance students' abilities to create, perform, and respond to music.	and responding; show understanding of individual students' needs; and use available resources designed to engage all students in higher-level thinking.	the group of students. The learning activities are varied and represent different challenges for students, encompassing creating, performing, and responding.	outcomes and directed to some of the Artistic Processes of creating, performing, and responding. There is evidence of some planning of the lesson with an effort of providing some variety, but lesson doesn't address individual student's needs.	There is little or no evidence of a lesson plan. Instructional outcomes are vague and not coherent.
1e.2 Designing Coherent Instruction – Differentiating Instruction Plan for differentiating instruction for special-needs and gifted students.	Plans are differentiated for individual learners with some opportunity for student choice.	Plan addresses the needs of one or more small group of students.	Plan addresses the needs of 2 or fewer students.	Plan does not address individual student needs.
1f Designing Student Assessments – Formative and Summative, Formal and Informal • Design and administer assessments that match learning expectations and that are a natural	Assessments (i.e., formative, summative, formal, informal) are fully aligned with learning outcomes in creating, performing, and responding, and criteria are clearly defined. Assessments are authentic and provide opportunities for student choice and participation in designing the assessment for their own work. The use of formative assessment is well designed and includes use of	Assessments are fully aligned with learning outcomes in creating, performing, and responding, and criteria are clearly defined. Assessment types are appropriate for the outcome being measured. The use of formative assessment is well designed.	Some of the instructional outcomes are assessed, but others are not. Criteria and standards are vague, and may not address creating, performing, and responding. Teacher has plans to use formative assessments during instruction but they are not fully developed.	Assessments do not match learning expectations and/or learning outcomes are not clearly defined. Teacher has no plan to incorporate formative assessment into instruction.

part of the instructional process.	the assessment information by both teacher and student.			
2a Creating and Maintaining Respect and Rapport Interact with students in ways that are positive and supportive Be culturally aware, sensitive, and responsive to students' backgrounds, race, and identities.	Interactions between the music teacher and students, as well as among students, are very appropriate. Genuine sensitivity is apparent in regards to age-appropriateness of materials and activities; cultural backgrounds; and every different stage of development evidenced among the students. Interactions are very positive and are characterized by a genuine valuing of each student as an individual with unique musical contributions.	Interactions between the music teacher and students, as well as among students, are appropriate. Sensitivity is shown toward age-appropriateness of materials and activities, cultural backgrounds, and different stages of development. Interactions are positive and caring with only a few instances of impersonal interactions.	Interactions between the music teacher and students, as well as among students, are generally appropriate but may reflect some inconsistencies and favoritism, particularly toward students with more developed musical ability. Some sensitivity toward age-appropriateness, cultural background, and different stages of development exist. Interactions are neutral, showing neither positive connections nor conflict.	Interactions between the music teacher and students, as well as among students, are often negative and inappropriate. Sensitivity toward age- appropriateness, cultural background, and different stages of development is not evident. Disrespectful behavior, sarcasm, put-downs, or conflicts are observed between the music teacher and one or more students.
2c Managing Classroom Procedures Classroom procedures and transitions are efficient, allowing student to self-manage.	Efficient and effective classroom procedures and routines result in maximized instructional time. Students regularly assist teacher with management of instructional groups, transitions, and/or handling of music, instruments, and other materials and supplies. Students are self-initiating due to clearly taught routines.	Effective classroom procedures and routines result in minor interruptions to instructional time. Consistent teacher management of instructional groups, transitions, and or handling of music, instruments, and other materials and supplies is successful. Students need little prompting and assistance due to established routines.	Partially effective classroom procedures and routines cause some lost instruction time. Inconsistent teacher management of instructional groups, transitions, and/or effect handling of music, instruments, and other materials and supplies causes some disruption to learning. Established routines only occur with regular prompting and assistance.	Insufficient classroom procedures and routines cause an abundance of lost instructional time. Little to no evidence exists of teacher management of instructional groups, transitions, and/or effective handling of music, classroom instruments, and other materials and supplies. There is no evidence of students knowing or following any type of established routine.
2d Managing Student Behavior	Standards of conduct are clearly in place. Students	Standards of conduct are established. Monitoring and	Standards of conduct are established, but are	No established standards of conduct are apparent with

Establish expectations, monitor behaviors, and respond to misbehavior with consistency and respectfulness.	monitor their own behavior, appropriately adjust to set standards. Strategies are respectful and sensitive to students and their needs.	influencing of student behavior during musical activities occurs, and responses to misbehavior are respectful, consistent, and fair.	inconsistently applied. Attempts are made to monitor and influence student behavior, but results aren't evident during classroom music-making.	little to no monitoring student behavior. Responses given to students' misbehavior may be disrespectful to students' dignity.
3a Communicating with Students Link or model music skills or techniques to concepts with the music at hand and the students' interests.	Teacher's explanation of musical concepts is thorough and clear, developing conceptual understanding through artful scaffolding and connecting with students' interests. The teacher's spoken and written language is correct and expressive, and the teacher finds opportunities to extend students' vocabularies.	The teacher's explanation of musical concepts and skills is well-scaffolded, clear and accurate; it connects with students' knowledge and experience. During the learning process, the teacher invites student intellectual engagement. The teacher's spoken and written language is clear and correct. Vocabulary is appropriate to the students' ages and interests.	The teacher's explanation of key musical concepts and/or skills contains minor errors, with some portions of the explanation being clear and other portions being less so. The teacher's explanation consists of a monologue, with no invitation to the students for intellectual engagement. Teacher's spoken language is correct; however, vocabulary is limited or not fully appropriate to the students' ages and interests.	The teacher's explanation of key musical concepts and/or skills contains major errors. The teacher's spoken or written language contains errors of grammar or syntax. The teacher's vocabulary is inappropriate, vague, used incorrectly or doesn't not account for students' ages and interests.
3c Engaging Students in Learning Structure of music class supports students as engaged learners who make musical decisions.	The class structure results in some student-initiated questioning about the music and student suggestions about ways to revise or interpret the music being studied; students at times lead the music-making, and have time to be engaged in the artistic and intellectual basis of the music learning.	Pacing of the lesson provides most students with the time to be engaged in the artistic and intellectual basis of the music learning.	Pacing of the class does not allow the students to be engaged in the artistic and intellectual basis of the music learning.	The pace of the class is too slow or rushed. Few students are intellectually or artistically engaged the musical outcome.
3d Using Assessment in Instruction Uses formative and summative assessment to	The teacher integrates assessment into the music class on an ongoing basis. Students seem aware of the musical criteria used, and seem to have contributed to	The teacher regularly assesses the class' and individual student's progress toward musical goals, and uses this assessment to provide students with	Some assessment of the class' progress is made, in a way generally limited to identification of performance errors. Students are only partly aware of the musical	There is little or no assessment or monitoring of student learning as evidenced by growth in the class's understanding of the learning at hand; the teacher either

make decisions regarding the direction of current and future instructional plans.	the development of the musical interpretation at the basis of those criteria. Students apply these criteria to their own contributions and to the musical performance of the class as a whole. Ongoing feedback on progress toward musical goals, in both nonverbal and gestural or musical forms, is specific and appropriate. The teacher regularly uses questions to determine student understanding of the music.	accurate, specific feedback on aspects that need attention. Students are aware of the musical criteria used, and many apply these criteria to assessment of their own contributions. The teacher uses questions to determine student understanding of the music.	standards applied, and few students assess their individual work or the progress of the class toward musical goals. The teacher does not use questions as an assessment technique, simply informing the students of the status of their work rather than attempting to determine student understanding of the music.	gives no guidance on improving students' knowledge and skills, or provides such guidance in a nonspecific way. Students are not aware of the musical standards applied, and do not attempt to identify the level of musical quality they are attaining. All evaluative comments concern group performance and understanding rather than assessment of the individual's growth.
4a Reflecting on Teaching Analyze the impact their teaching had on students learning (groups and individuals).	Teacher specifically recognizes learning and non-learning moments, and is able to give several examples of where they could have used different instructional strategies. Teacher is also able to predict the potential success of using different musical strategies.	Teacher recognizes the general points at which learning occurred and where learning did not occur and is able to give specific musical recommendations regarding where the teaching episode could be improved or changed.	Teacher superficially recognizes where learning occurred, and that their teaching was or was not effective, and is able to give vague or limited musical recommendations about how the teaching episode would be improved upon.	Teacher is not cognizant of whether learning has occurred, whether their teaching was effective or ineffective, and / or incorrectly perceives the outcomes of the teaching episode. The teacher cannot offer any musical recommendations to improve the teaching episode.
4f Showing Professionalism Exhibits honest and trustworthy behavior and advocates for students.	Teacher is considered an ethical leader by his/her peers. Teacher makes efforts to challenge negative attitudes and practices, especially toward traditionally underserved students.	Teacher is trusted by his peers (music educators and others), and interactions are transparent. Teacher sees that students' needs are met.	Teacher is open in interactions with students, colleagues (music educators and others), and the community. Teacher puts the needs of students first when it is convenient.	Teacher is dishonest in interactions with students, colleagues (music educators and others), or the community. Teacher does not put students' needs first.