1. My principal, at this time, is fine with me showing growth through the entire program (5th grade through 8th grade) by listening to concert performances. However, I also show growth through my weekly "Music Knowledge" sheets which go over a variety of theory, history, and aural skills as well as through testing through out the year. I am also planning on "stealing" the ideas of my colleagues in terms of pre and post-testing that we have discussed, but I do not have an example at this time.

2. The data portion of my evaluation is based on my entire building's reading scores.

3. I'll be measuring tone, articulation, and note accuracy of a chromatic scale - Once in January and then again in April.

4. written pre- and post-test of terminology and keys; scale test before and after.

5. We are evaluated on student growth (we can decide for ourselves what data to submit), self-evaluation, principal observation on a planned visit to our class and on an unplanned visit.

6. I currently use pre and post test data in all areas of instruction to compile student growth results. This is really an 'in house' decision that is made at the district level as to how the data is collected, what assessment tools are used, and how that data is interpreted to show student growth. We can all determine our own methods of assessment to collect the data since we have no standardized test to teach to. Using the Michigan Music Standards to develop those assessments is the best way to approach proof of student growth.

7. I am going to pre and post test my students on the following scales: Chromatic Bb, F, C, G, D, A, E

I am also going to record the bands sight reading a piece that we will play on our concert and then record the concert performance.

Originally, my district was going to tie my growth model to one of our building academic goals. That meant I'd have to show how my growth improved the reading and writing scores of my students. They have since moved away from that stance.

Equal Parts: Self-Evaluation Principal Observation on both a planned and unplanned visit to my class Student Growth Data-I choose what data to present.

8. Last Year I use composition regularly in my band classes so that I may assess students' understanding. Last year I submitted compositions from my students at the beginning of the year and end of the year to show student growth.

This Year: I created a common assessment for middle school instrumental music that I gave to all my 6th, 7th, and 8th grade students (all grades received the same one). It included questions on rhythm, note names, vocabulary (dynamics, articulations, tempi), score analysis, conducting, and basic music history questions. I gave it electronically using the Senteo controllers that go with the smart board system which scored and compiled all the data automatically. I will have the students retake the exam in March and May to show hopefully show growth.

9. We are assessing kids and showing growth in the following areas:

    1.   Individual performance

        a.   We pick an etude for each grade that must be played twice…once at the beginning of the year, and once at the end. The etude contains musical ideas that will be learned that year in class (6/8 time, key signatures, etc.)

    2.   Ensemble performance

        a.   For each concert cycle, we record a *minimum* of three times: sight reading, halfway through the concert cycle, and the performance. We evaluate each recording and use that as a way to document where rehearsal focus needs to be spent. Then, at the end of each concert, we have documented (with recordings *and* written documentation) how the ensemble has grown during each concert cycle.

    3.   Music Theory

        a.   Each grade takes a theory test. We pre-assess and then post-assess

10. As a district we are required to use an online based system entitled, Data Director. I use a performance rubric that I have stolen/created/adapted to fit my needs. The students are evaluated on their abilities the first time they play the music (sight read), and then again on their concert/marching performance. I simply fill in the bubbles on a scale of 1-5 best of their performance. I also record the first time and final time and archive it in an mp3 format for future use if need be. To me, having a recording is more than enough proof of growth. Though then the question might be, what kind of growth are you looking for? Instrumental performance growth, theory growth, or a hybrid? It is not a fool-proof method; however what people generally forget is that these tests are generally formative not summative assessments. We as music teachers are doing formative assessing from the time the downbeat starts till the end of class.

11. With TOTAL approval from our administrators.....

We use a classroom video of students learning a piece of music....perhaps even sightreading.....and then a video of the performance. I also will video the marching band at an early show....without it being complete and then use our last competition or MSBOA Marching Festival video.

12. I have devised a simple and easy system whereby I digitally record student auditions at the beginning of the concert season, and then at the end of the year have students play their scales again. Each student is recorded digitally, and the file is saved on my computer. Another technique is to select 5-10 students from your ensemble, digitally record them playing excerpts from their part on a given piece on the day it is handed out, and then have them record the same excerpt on the week of the concert and save on a file. It helps that my principal is very understanding and has good perspective about the process, and acknowledges that I am the only person in the building capable of certifying that growth actually has or hasn't occured.

13. I am keeping a binder/note book with student reflections that they write following each performance. Many of the reflections ask the students to self evaluate their progress. I also have a cross section (by instruments and grade levels and abilities) of students use a digital recorder to record a passage as we begin a new piece. I have the same students rerecord around concert time and compile all of the recordings on to a CD. I keep the CD in the note book. I have done full group recordings at the beginning of preparation along with the final performance recording. I also keep copies of our MSBOA festival rating sheets, recorded adjudicator comments and performance recording in the binder. Hope this is helpful.

14. I simply pick one thing (this year rhythm) to track improvement. During the second trimester I will do various rhythm lessons along with quizzes (about 10) and simply track their progress. We are asked to create a "goal". My goal is to improve rhythm scores by 10%.

15. I have been charged with this demand for the previous two year, so this is something that has received much attention. I do a couple of different activities to show "student growth." The first for middle school students is on an individual basis, recording each student playing a or multiple scales, depending on grade level. For beginner, I do nothing at this time. At the end of each marking period, I have them record again, showing (I hope) a better example of the same scales. For the class, I record multiple times. The first is during the sight-reading process. Then again about two to three weeks in, and then right before the concert. This show the group growth as well. We have also been charged with showing growth in the areas of math and reading/writing comprehension. This is done with pre-test and post test academic vocabulary used in ACT/MME/MEAP tests. I accomplish this through written assignments during the marking period.

16. At my school, I do a lot of preps and emphisize a performance oriented approach. With my HS, and since we do the competitive marching band thing, we take scores from our first and last invitationals (thus far, I've only had to do the paperwork associated with high school).

17. Not time for a lengthy email, but, one simple tool I am using is including the sight reading and performances of pieces in my evidence binder. Recording on my iPhone adds almost no time to a rehearsal and performances are recorded anyway. This gives me a wide variety of "pretest/test" options to include in the binder if I wish. I plan to include 3-5 of these selections for each ensemble.

18. What I am piloting this year is I am using a brief version of the Solo and Ensemble adjudication sheet and assessing students on a difficult piece to sight read. Over the course of the first growth period, students will work to master the piece in which we will assess them again using a new adjudication sheet for the final product. We will do the same for the 2nd growth period.

19. My plan is twofold: video or audio record my ensembles at the beginning (sightreading) of a learning cycle, and then again at the concert. I am also doing pre-tests before their actual individual playing tests.

20. For each playing test my students will have, they will have a sight reading portion that will be their prepared piece for the next playing test. This way I can show student growth based on note and rhythmic accuracy as well as musical nuance. Additionally, I will be doing terminology tests (pre and post) and having students write about music they listen to in class to show their literacy within the musical field. All playing tests will be recorded and kept on a flash drive or external hard drive so data can be compared year to year.

21. We have not been asked to show student growth in our own music classroom. The district has been "proactive" and decided that all teachers will be tied to the school's MEAP scores. Starting last year, a portion of my evaluation was reserved for the results of our MEAP test. How well the school did (or did not do) had a direct impact on my evaluation. It's my understanding that the percentage of my evaluation the MEAP scores influence will rise as the state mandated percentages rise.

22. I will present two options to my Principal:
    1. Group Evaluation: Sightread and record our first read through of our festival program, then send to an MSBOA adjudicator to fill out the B/O sheet. Then compare data from that sheet and the sheet from our festival performance.
    2. Individual Evaluation: Have students sightread an 8 measure piece of music in the fall. Have them sightread it again in the spring. Compare data sets.

23. I show progress through recordings of public performances. The marching band has 12 public performances this year, with different music per venue. I also use the recordings and compare them to years past. I do have to admit, I am not evaluated with the intense eye that my core subject colleagues are.

That gives me flexibility, allows time for teachable moments, and critical thinking involving intonation, phrasing, and rhythmic interpretation - in other words, how teaching is supposed to be. My middle school students are put through a more regimented weekly routine. They are required to practice, and then their weekly practice is assessed on Fridays with playing quizzes. If their practice times and scores do not correlate, I contact their parents to remind them that cheating on practice records to give them a grade does not equate to mastery of their instrument. That is going well, actually. Then, the students can come in after school for help on their mini quizzes to earn the score they would rather have. It is developing a sense of responsibility that can actually be observed through formative exams, instead of the big high-stakes exams they are being trained to do. They also get most of their points for arriving and performing at their 4 concerts throughout the year.

24. Each year, I audition every student in the band, twice. The audition sheet is almost a modified "Solo Ensemble" rating sheet, with various categories and room for me to comment on all of themAfter the first listening, students receive a photocopy of this sheet. At the SECOND listening (5 months later) I use the original sheet from the first audition (filled out from the fall) and use a different color ink to show where they've (hopefully) progressed, and give the sheet to the student so that they can see progress through the entire year.

25.
1. I am giving a musical term pre-test early and then one again at the end of the year to show progress.
2. I am having all the students play a line (without much practice) and play it again a the end of the year. I will evaluate both and show progress. This will be recorded.
3. I give the students a pre-test on rhythm counting and do one at the end of the year to show progress.
4. I have each child play a small portion of their concert music after each concert and I evaluate it. As the year progresses, hopefully the tone, rhythms, articulations, notes, and musicality gets better. I also assess as a chair challenge.
5. I am giving weekly to bi-weekly "snap-shot assessments" on their music. This shows me if they are practicing or not.

26. To demonstrate student growth in my district, all teachers are required to create and submit Growth Charts. These documents shows students' names and their scores on assessments throughout the year. These may include pre/post tests, but MUST include a standardized writing test (MEAP, ACT, etc.). I use playing exams as well as some writing samples or written tests.

So far, my administration hasn't had any ideas to offer for non "core" classes and are leaving it up to those teachers. It's a bit overwhelming for a 2nd year teacher like me, so I appreciate MSBOA's efforts in finding and posting helpful information and data!

27. At school my data goal will assess the grown of understanding and application of the music theory principles in the Excellence in Theory book one. I will track the progress throughout the year. Honestly, how this is all to come together is still uncertain at this time.

28. 1. Through outside evaluations that occur *throughout the year*, both from MSBOA judges and from qualified outside musicians, such as a local professional brass player who also has experience teaching at the HS/collegiate level. My vocal music colleague and I have also been assisting each other in concretely documenting musical achievements.
2. Through surveys indicating student confidence in learning and performing new musical skills.
3. Through a parent-accessible web site which links assessed skills to state guidelines in the arts.
4. Through student written assessment (following school rubrics) of both individual and group performances.

5. Through deeper written documentation using our computerized grade book program (so students and parents can see areas of high achievement and those that need improvement). This requires a slightly more narrative-style approach to grading than I have done in the past.

Each of these guidelines was adopted after doing some research into grading practices within the music classroom. I am looking forward to seeing what my colleagues are doing and how they are documenting growth to their administration.
Thank you to the MSBOA for taking on this task.

29. My evaluation process will performance based. After much discussion with my administration and union representative we have come up with this process.
Each trimester I will record each of my groups sight reading a piece. I will give them no information on the piece other than 1) how I may conduct a difficult passage, 2) anything to aid them in case of a total collapse!. Students will be responsible for keys sigs, road map, rhythms, tempi, etc. This will be a piece that we will perform during the trimester at some point. The sight reading recording will be our pre-test and the concert performance will be out post-test. Both will be evaluated with a rubric of my choosing based on the MSBOA sheet, combined with the MCBA/BOA Music Ensemble sheet. Basically, I am using the MSBOA captions with the MCBA buzz words.
I will do this for my middle school bands as well.
We are to show student growth and I think it's fairly black and white from the two recordings. Written tests on terms, etc. are not what performance classes are about. We are about student growth through performance.

30. I am fortunate that my administrator actually allows me to record the band and send the recordings via email to him as part of the evaluation. I typically record the band sight reading a piece, and then record it again at the concert or a couple of days before. I find that this is very easy to do and also an accurate representation of what goes on in my class. I don't know that this method will continue to be ok however, so I would love to see the results you come up with.

31. Paper pencil test at beginning (some of us middle) and end of year with terms and notes. Also be recording groups when then y start a piece and at concert.

32. I record my students individually and as a whole when they first look at a new piece of music. Using a rubric I made, I then give them a grade. At the end of the season, or concert, I then record them once again and give them another grade based on that performance. Another thing I do is have them do self evaluations of where they are at the beginning of the year and then again at the very end of the year. With my younger students I do a pre-test of musical symbols, dynamics, and notes and then later on in the year I do a post-test using the same test.

33. We digitally record the band at the beginning of a concert cycle and then record them at the performance.

34. Our district is in the process of approving all 6-12 music courses to be based on the following: We will record a "sight read" of 1 piece per ensemble, per concert cycle. So – our high school groups do 4 concert cycles a year, each will do one evaluated piece. We will then record the concert or final performance of the work. We will submit both recordings with an MSBOA style adjudication done by ourselves, as well as 1 from another source (ie. another teacher in our district, an actual festival sheet, etc). We will then provide a narrative describing what process we used and assignments that we used to support the student growth.We feel that this is a fantastic use of our time and resources to accomplish the intent of the law to demonstrate quality teaching!

35. I give a pre-test and then a post-test on rhythm counting.

36. Will be testing each student individually.

37. We give the students a theory/terminology pre-test at the beginning of the year which is nearly identical to the written final exam we give. We then measure the improvement from the pre-test to the final exam.

38. For pre-test I am using data gathered from my fall seating auditions (scales and sight reading) Post-test data comes from an end of the year performance test (called playing test).

39. I hear each middle school student play individually several times a year and test the snot out of scales.   The high school students do a playing audition at the end of the year that determines which group they play in the following year. It's time consuming but it's worth it.   We don't test the Seniors though. We also use S&E and B&O and measuring tools as well.

40. Increase student musical vocabulary.

41. My high school students will be doing a Pre-test/post-test of expected outcomes for each ensemble on their specific instrument. It will include MSBOA proficiency scales at specific tempos (1 at quarter=80, 2 at quarter=90, 3 at quarter=100) and a short excerpt of a piece/etude at an appropriate level.

I will be using the MSBOA Festival Rubric to evaluate individual students.

We are on a tri-mester schedule so in a few weeks I will be individually testing/recording each student and then setting goals with them. Students will identify an area or multiple areas that they would like to improve and I will share my own recommendations with them at the pre-test. I will ask them to identify tools and strategies that can help them reach their goals (such as using a metronome, practice buddies with older students, note-reading flashcards, etc.). They will use a log to keep track of the work they do throughout the year.

Mid-year we will "check-in" to see how their progress is going and make any modifications. Then, in April we will "post-test" and reflect on progress towards our goals. Each student will have a recording of themselves playing the two tests along with the goals they have set and a log of what they have done to achieve them. This project will be a nice sample of "quality work" that students can use in our May Student-Led Conferences. I can then select samples of pre-post test evaluations to use in my evaluation as evidence of Student Growth! I'm pretty excited about it!

42. I am teaching my students out of the Strictly Strings method books. I evaluate my students by giving them playing quizzes on some of the pages as we progress through the book. I think this makes the most sense, since we are essentially teaching a performance class.

43. I am giving everybody a pre-test on:
All Major Scales, a Rhythm Test using our rhythm sheet, and a selected etude/piece from their method book. For the scales and rhythms, when the student reaches 5 mistakes, I stop them. I expect when I re-test in May, students will be able to go farther with fewer mistakes. For the etude, I let them play the entire piece, but keep track of errors.

44. I am showing Growth by the way I am assessing my students in their playing tests.
I am trying a new testing method this year and hope that it will not only benefit my students, but give a tangible measure of their growth as well in a meaningful way.
- I am using the program Garage Band on my ipod touch, ipad, and macbook in my classroom.
-When the students have a playing test, they go one at a time into a practice room.

-Part one: They press Record on the iPod/ipad/macbook (the track and usb microphone is already set up). They then say their name, instrument, and excerpt that they are playing. They play their excerpt. They select pause in garage band and then the next student goes into the practice room. We keep going until every student has recorded their playing test. The students are given a rubric for their playing test a week in advance so that they know what the expectations are. I then separate the students tests on the track, listen to them and give the students their rubric sheet back with their grade on it.
-Part two: A week later, The students go back into the practice room (another track, a vocal track, is added just above their playing test track in garage band) and they have to record themselves doing the reflection element of the playing test. They record their comments on strengths/ weaknesses, and a plan to move forward to make their performance better. This is done like a running commentary or podcast.

45. I plan to show student growth on my evaluation by what I have pre-tested in September compared to what the post-test results are in May. This test will be written note names and values, plus rhythm lines that need to be counted. An additional possiblity is to video/record the sight-reading of a piece now that is planned for the final concert. The sound bite will be a good indication of the student's progress from September to May.

46. Pretest and post test on scales: pretest before scales are introduced, and then again after a specific interval of time to show the percentage of increase of students passing scales at a proficient level.**Pretest and post test on terms, symbols, etc**: pretest on specific items that have not yet been introduced in the method book, and post test at a specific interval of time to show the percentage of increase of student achievement.**Record rehearsal beginning of unit/end of unit:** can be used as an artifact in support of student growth.

47. I was told that I needed to show individual student growth by whatever assessment I chose in one class only. For my wind ensemble, I labeled all of the parts to one of our festival repertoire selections with the name of the student who would be performing it and set them up on a music stand in my office. During one rehearsal, each student went one at a time into my office, found their part and sight-read a section of the music that I had bracketed. I had my iPad recording video of each student reading through the music for the first time. I then evaluated each student using the same categories that MSBOA uses on the festival adjudication form, but instead of using letter grades I used numbers (A=5, B=4, etc.). I used the composite score as a pre-test. The day after our festival performance, we repeated the same process performing the same bracketed chunk and I evaluated that as well. I then used the pre- and post- test data to establish a percentile value for improvement. I was relieved that the kids didn't play the music worse after I had rehearsed them on it for several weeks. :) Kidding aside, I initially thought this would be a parlor trick to satisfy the individual requirement student growth requirement. It actually wound up being a pretty cool thing, and I got a lot of positive feedback from my kids at the end of the process. I don't think kids realize how much they learn during the rehearsal process. This really helped them see that in a concrete manner.

48. Students will be given a pre and post written vocabulary test. Students will also be given a pre and post test on playing scales.

49. I give a pre and post test on note values and music symbols. I have been working on getting the actual test into Data Director, however, it's very time consuming so it's on the back burner. I will have to make up an answer sheet so that the test results can be put into Data Director.

50. A pre-test and post-test on music theory and terminology, and a sight reading playing test with a rehearsed playing test on the same etude.

51. My Administration is great -so just to start with that! We have talked about using marching competitions as one option for measure. And that is using an early score of MY choice with a later score of MY choice. Easy, assessments already in place, still in my control to some degree, and still my choice if I use that as a measure or not. Just one idea we talked about when/if that comes to be reality.

52. By no means is this a model, but it's what I did last year...I had both bands come in one by one and do a crash through reading of an etude (no prior study time like the normal "sight reading"). The results were then compared to when we practiced the etude as a class and they took the test after having both class time and individual practice time. In almost every case, the composite score (based on the S&E categories on the adjudication sheets) grew by over 40%. I will do a written version this year.

53. Our growth goal must be based on a School Improvement goal. I choose to focus on the Language Arts goal that all students will improve in reading. I use 10 _**music**_ vocabulary words, since I teach those anyway. I use one of my 6th grade beginning band classes, give a pre-test, teach the words, and then give a post-test. I did this last year also. It didn't take up any additional time, and student mastery went from 2% on the pre-test to 98% on the post-test.

54. I am "required" to give a written test at the beginning of each semester, for all classes that I teach. I design this test to measure knowledge of music theory, classroom habits, etc. At the end of each semester, I am to give another test, using the same or similar questions. I, as well as the full staff, then turn in documentation of the pre and post tests, displaying the scores for documentation of growth.

55. At this point the administration has agreed with me that some type of running record of progress between the initial sight-reading and the final performance of an ensemble will fit the pre- and post-test category.

I plan to record my ensembles as they sight read, then periodically record them throughout the rehearsal process and submit several recordings for my evaluation.

56. Each year, I audition every student in the band, twice. The audition sheet is almost a modified "Solo Ensemble" rating sheet, with various categories and room for me to comment on all of them. After the first listening, students receive a photocopy of this sheet. At the SECOND listening (5 months later) I use the original sheet from the first audition (filled out from the fall) and use a different color ink to show where they've (hopefully) progressed, and give the sheet to the student so that they can see progress through the entire year.

57. Here's an example of what I'm doing at the middle school level with my orchestras (I have similar activities going on at the elementary and high school levels).

I've created for my 7th grade, and separately for 8th grade, a pre-test based on material from their method book, Essential Elements 2000 (terms, key signatures, rhythm counting, bowing, fingering, etc.). The students took the pre-test at the beginning of the semester and I've graded it. During this first semester the students will complete a series of worksheets (again, taken from material from their method book) that address these music theory and string playing concepts. The students will then take a post-test (final exam) at the end of the first semester. The difference between pre- and post-tests should show growth in this area. I will conduct a similar course of study during the second semester where the focus will be on basic ideas of music history (simple facts, figures, dates, etc.).

In terms of ensemble music performance, I will record my ensemble sight reading a piece of music to establish a base-level, and then record them at the final performance after a period of rehearsals during which we will learn the piece. A listening comparison between our first read through and the performance will show student growth.
Regarding individual performance, I've started to use SmartMusic and am working on a plan to compare early and later performances of an etude, using the SmartMusic assessment system as a measuring tool. I'm sure I will continue to develop these ideas as I work with them, and perhaps add others.

58. For the past two years, we have used music terms as a link to improving the achievement gap and language skills. We created a pre-test, various lessons and teaching strategies, and a post test. These lessons involved distributing a term sheet, having a "word of the day" on the board, and a contest to see who was the first student to stand if the director used the word of the day. If the student could give the correct definition, they received a candy bar. I have had to buy a LOT of candy bars!

59. At my school the concern isn't the rudimentary or entry level student (our Varsity Band members), it is the advanced band member who pose more difficulty as they generally are very high achievers. I get along very well with our current administration team so we are developing a plan and rubric as we move through the process.

Currently, I am considering having the Varsity and Concert level musicians do the following:
1) Early in the year have students individually perform all 12 Major and melodic minor scales: note each missed note, incorrect rhythm, articulation, throughout the performance. As the year progresses (remember that the evaluation wording clearly states that we cannot use 1 test in the beginning and the same test at the end to prove growth, rather a cumulative collection of validate growth tests throughout

the year) play pairs (Major and relative minor) using the same rubric to note errors, while working on them as an ensemble daily

Symphony Band level:
I am not certain that I have a clear vision of this level. I have thought of part excerpts that can be assigned (like chair tests) then note how members are more prepared as the year progresses.

I am going to steer my evaluating administrator toward my lower level groups as those groups clearly show growth (almost daily!!!)

60. So far I've only had to demonstrate student growth for my 6th grade class.
     I do a "pre-test" demonstrating that they do not know how to play a Bb
     major scale when they haven't even learned how to put together their
     instrument. I do a post-test at the end of the year having them play the scale from
     memory. They're graded on posture, steady tempo, tone, and correct notes.

61. Pre-test/Post-test.

62. For evaluations...

I usually chart growth by recording my students at least 3 times while working on a piece. First at sight reading, second at a mid-way point, and third at the final performance. Then I write a brief review and evaluation of the performances. You can also tell that their sight reading gets better as the year progresses.

I am starting to do individual (video) recorded playing tests with each student so you can hear their individual growth. With this there is a rubric that I developed with scores on tone, rhythm, correct notes, posture, breathing, etc. (Grading is time consuming but the feedback that I can give is nice and I can chart the progress the individual student is making.)

Then there is a pre and post music theory test that all students take to give some hard numbers and percentages. From that I make a grid with both pre and post test scores as well as the growth percentage and if the student achieved an attainment score of at least 80%.

I don't do all of these for each level right now but am working towards that. Hope this helps and thanks for putting this together!

63. I keep an individual musicianship record for all students, which includes scales, theory sheets, short tests, and group projects.

64. I'm creating Promethean Board lessons. I'm not sure how to do a couple of things that I want to but I will figure it out before my eval takes place.

     I also have many lessons and technically worded things that I have placated my administrators with for years. They don't know what we do. All we have to do is differentiate the crap out of simple basic music concepts and they are overjoyed that they have a sample to file away in their vault. No one has any idea what we're talking about.

65. Our district is comfortable with pre-test and post test concepts. At the middle school, I teach only 1 class. My 8th grade orchestra has completed 3 pre-test (written work) in the area of notation and music reading. At the end of the year, I can easily show their improvement regarding music literacy. I'm also recording all students sight-reading and early rehearsals to compare with recordings of their performances.

66. I am using pretest and recordings from the first time we play a song.

    Testing them on playing all their scales. Writen test on writing beats in for 16th and 8th notes. When I introduce a new song I record the song as we sight read it the first time and than record it after we learn it.

67. To show student growth this year for my evaluation, I will be tracking the tuning accuracy of my Junior High string players at several points throughout the year. After the students go through an unassisted tuning time at the beginning of class, I have them quickly play each of their four strings for me individually. I jot down how many were correct for each student, then let my spreadsheet give me a class average. Then, I can show improvement from Sept to May in the class average.

68. I am using two growth measures in Orchestra class: note reading and performance. We used musictheory.net and tested each child on note reading in a particular range based on their grade level. We continue drilling them and record their score until all are above 90 percent correct. We also use a playing test. We will hear a playing test shortly on something not yet covered such as a two-octave minor scale. Then in the spring we'll hear the same scale again and compare their scores to the fall.

69. My middle school has asked me to continue what I did last year. I will have recordings from different parts of the year from my groups sight-reading songs and then a second recording of that same song being performed at a concert to show growth both within that song along with increased difficulty throughout the year.

70. I teach students in grades 5 – 12 and everything is grade-level based. I am attaching the sheet I use to score physical set-up of each student, left hand skills (finger patterns and upper positions), bowing techniques demonstrated, scales and rhythms students should be able to demonstrate while playing scales. I do this evaluation 3x/year (September, January, and June). I use an 'x' to show the student is proficient, a '/' to show the student is developing the skill and leave it blank if the skill is not demonstrated. In the case of scales and rhythms, 0 – 1 mistake is proficient, 2 – 3 is developing and 4 or more is not demonstrated. Each skill is worth 2 points, 2 if proficient, 1 if developing, 0 if not demonstrated. I do this evaluation 3x/year (September, January, and June). The attached is for 6th grade, but I have one for all grade levels, except 5th. (5th meets only 2x/week and outside the school day so is not technically a graded class)

    I also record scale tests 3x/year (Oct. , Jan. and May) and give students the opportunity to listen to their progress throughout the year. I use Audacity and a computer in an adjacent room during class.

    Elementary and middle school students are pre-tested on each unit of music theory that will be covered and the same test is used to evaluate their growth at the end of the unit.

    I am in the process of creating units based on each piece performed at the high school level and will pre-test prior to working in-depth on performing the piece. Topics will include the composer, the history of the piece and relevant cultural context for the piece, musical terms encountered and any special techniques used in the piece.

71. At my school I have to show student growth by giving pre and post tests. These are written tests covering mostly music theory. There is not a performance evaluation tool in place so student growth in band is simply measured by how they do on a written test. We have four 9 week marking periods so we have to give pre and post tests for the 1st, 2nd and 3rd marking periods. We do not do the 4th marking period because the principals need to get our evaluations done and giving a pre/post test in the 4th marking period would make it difficult for them.

72. Here is what I have done and plan on doing: Stages Software: Our district is using this Stages software this year. It is online and has a long and involved rubric. It requires one visitation and several "surprise visits" throughout the school year.   www.stagessoftware.com

    Video Taping: I have video taped my groups as we sight read a piece we will be playing on our concert and then video taping the concert as the follow up to show progress.

    Evaluator visitations at strategic times.... Evaluator comes in and observes close to the beginning of the school year and re-visits later in the school year hearing the same type of material to observe the progress Pre-test/post-test: Do a pretest before material is taught and then after...

73. I use pre-and post-test evaluations.

    For example, before we work on enharmonics, I have my 7th graders (2nd year) video record themselves sight reading the Bb chromatic scale. After I teach about enharmonics, they   record it again. I grade the recordings and compare the pre-and post-test results.

74. We are evaluated on student growth based purely on Standardized Test scores.

75. Student Growth--1)Pretest and posttest data based on musical terms/concepts--2)Recording of my ensembles sight-reading a piece of music for the first time and then a recording of the performance.

76. We have had to create a common assessment for Marking periods 1, 2 and 3 that are given at both Middle schools as a pre-test at the beginning of the marking period and then again as a post test at the end of the marking period. We then enter the scores for both into a formula spreadsheet which calculates how much growth each student had. Our tests are based on terms and music symbols.

77. I am showing student progress from the beginning of marching band season (band camp) to the conclusion of marching band (MSBOA Festival). I am using videos and a rubric I created.