

[Key to Coded Analysis on Page 9]

Larry Scripp: Randy is going to give you an assignment: a blogging assignment, and he's going to tell you about that. You have to be a skilled blogger.

Student: Blogs are just rants and stupid crap

LS: That is a stereotype of blogs that Randy is going to disabuse you of. So Randy's on a mission, and I want to know what your responses are. While he's talking and presenting, I want you to be taking notes and collecting documentation. This is a very important presentation, as are portfolios, as are the other things we're doing. This isn't just a little information about the program; it's really about a whole philosophy of the program, and why blogs are important, in the 'R' part of LQCPR, and the 'Q' part is really the part about portfolios as we discussed earlier today. So I'm going to hear from you next week, from your notes and double-entry journals.

Randy Wong: Hi, I'm Randy Wong, I'm the Program Coordinator for MIE. Who are all of you guys?

Student A: I'm "Student A", French Horn performance.

Student B: I'm "Student B", composition.

Randy: Yeah, so I did the MIE program a while back and since then I've gone to the HGSE and I now coordinate the MIE program. How many of you guys are doing the MIE Concentration or thinking about it?

Student A: I'm a freshman, so I got some time here.

Randy: Well, you can do it quickly, and then you're done.

Student B: I'm hoping to have a slightly lighter course load next semester, and then perhaps continue the Concentration next year.

Randy (to Student B): What interests you about the MIE Concentration?

Student B: Actually, I think I'm more interested in getting to the bigger pictures. I'm not so into the case-studies [studied in class]. I'm more interested in music as part of a more holistic approach to education.

Randy: By 'holistic', do you mean covering things that aren't just music- or arts-centric, but other topics, or ...

Student B: Yeah, other topics, to really embrace or to help a person develop personality and passion/compassion necessary to... (trails off)

Randy: —to be a better teacher?

Student B: —No, to be a better person. I'm sick of people bent on test-prep kinds of schooling. So that's what I'm interested in.

Randy: Sure, yeah, that's similar to the background I come from. I went to a test-prep high school, but before that, just so you know a little bit about me: The elementary school I went to was very much a 'learning-by-doing' community; it was very much project-based. We didn't have any textbooks in school; it was portfolio-based. Whatever students learn, that knowledge goes with them. It wasn't very much a black and white look at education. It was 'do it yourself,' very experiential, whatever you come up with is what you and your peers are learning.

So that's what always interested me about Music-In-Education. Is that we can take holistic approaches to teaching and learning music and integrate that with other disciplines.

Today we're going to talk a little bit about how we measure and evaluate that kind of learning. I gather you've been hearing a little bit, or maybe a lot, from Larry the past couple weeks about collecting documentation, making portfolios, having artifacts, etc. I want to clear up some of those questions you may have, get you involved in why do we do portfolios, what are they, who cares, and that kind of stuff, ok? Does that sound workable?

(Class nods their heads)

Ok. I put together a little bit of a slideshow. (Projector doesn't work; student suggests sharing laptop screen, since it's a small class).

Ok. This thing I came up with is called "Documentation and MIE Portfolios: Making Your Work Visible."

Student C: Is that a Powerpoint presentation? Can I get a copy of that?

Randy: Ha. Not yet, because I'm just making it as we go!

Student C: Ok!

Randy: I was just making it as I walked in, actually, so it may be a little incomplete, or in the wrong order.

Portfolios... what are they? There are two basic types of portfolios. What we call 'best-practices' portfolios and what we call 'process portfolios' or 'processfolios'. Best-Practices Portfolios are basically a collection of stuff that is the best of what you do. So as musicians, a best-practices portfolio for us may be a CD or a recital program, where you've really worked to get something together and present what you think is the best

performance of your work thus far. The other kind is the Learning Process Portfolio. Basically what that is, is that the portfolio may have some examples of best practice stuff—like your best teaching—but it will mostly be filled with examples of where you've started from and then it goes over a period of time. For us at NEC [in the MIE program], we have three sub-types of portfolios, that all mainly fall into the process-portfolio category. Whether or not you're taking a course as a student, like an MIE course such as this one, and you're making a portfolio for the course; that would be a learning process portfolio. Or if you have an internship, and you have a portfolio that tracks the course of that internship; that would be a learning process portfolio. Or, if you've done an entire MIE Concentration, where you've done a minimum of 4 courses and 2 internships, the portfolio that you create out of those 4 or 6 or however many learning experiences; that would also be a process portfolio. We call that one a Cumulative Portfolio. There are different vocabulary sometimes, a 'Course' portfolio, an 'Internship' Portfolio or a 'Cumulative' Portfolio... but it's all the Student Ae shit, it's all a process portfolio. So that's that.

Process portfolios... huh? What are they? We already covered that it's an archive of learning. It archives your learning in and out of the classroom. So, it gets a little confusing, because we say "the classroom" and that could either mean this classroom, this seminar you have with Larry, or it could mean when you're out teaching. If you're teaching private students, or out in a public school where Student D is. It's up to you for you to make that distinction. [The portfolio] is also an opportunity for you to voice why music or the arts have valid places in our education. I think you may have ... have you guys done rationale statements in this class—or has Larry talked about the difference between a Liberal Arts education and a Music education? If you haven't yet, well even if not, the Portfolio is a place for you to make statements and put those kinds of thoughts. You can organize them as essays. You may have these thoughts in relation to other articles.

You can kind of think of the Portfolio in a way that it's a combination of a journal for your thoughts, a journal of your teaching, and a class notebook. It's all put together. But what makes the Portfolio different from a binder of shit that you have, is that you write reflections or transitions to go between the different pieces. So that someone from the outside can check it out and know what you're talking about.

The Portfolio is an essential tool for you to use when planning or applying for teaching or coaching opportunities. So how does that tie in? Well, I'll give you some examples. Since I've worked at NEC, and since I was also a performance major, I've had people come to me and say "I'm about to graduate, and I really want to teach some private students. So I put an ad on Craigslist or something, and got some responses, but all the parents are asking me, 'why should I choose you, over the 50 other voice teachers, or 10 other horn teachers. What makes you different from the so many others that claim to be music educators or have similar pedigrees?'" The most common answer that I give those people is, "Well, you should refer to your MIE Portfolio." Because most likely your MIE Portfolio already has in it lesson plans, it already has a rationale for arts education or music education, it already has Student Aples of your teaching. It has all these different

things. So if you're just starting out, like (gestures to Student A) Student A—have you had teaching experience? Yeah? What have you done, tell us about it.

Student A: For the past 3 or 4 summers, I've worked at a summer camp, where I've taught a mixture of group and individual settings. All in the same room, where I've taught clarinet students, some clarinet and saxophone students. This past year I had my first 'from-scratch' student.

RW: That's great, so you said you've been at this place 3-4 years.

Student A: Summers.

RW: Summers, yeah. Do you see yourself going back to teach there this summer, or the following summers?

Student A: Yeah, if I don't get a higher paying job or something. It's organized as a kind of Teaching Assistant. I might look for something that does more music.

RW: Do you have records of your teaching from these summers? So if someone came to you, look I saw your resume and I saw that you're teaching, but what can you show me that gives me a window into what your teaching style is like? What would you show that person... or what would you want to show that person, that you don't have?

Student A: I'd like to show copies of what I've worked on, with my private clarinet students. And a visual observation that shows someone who went from not playing at all, to someone who plays really good for just having played for a year, compared to someone who's been playing for a year but sounds like they've been playing for less than that. I did a lot with rhythm charts, you know, giving them rhythms which is something that my own high school students who have been playing for several years, have difficulty clapping rhythms.

RW: Great. So you're not just talking or teaching about clarinet technique, but also music reading, rhythm reading, notation. What you're saying is that, if you had records of that teaching, someone like a parent would say, "this is not just a singular education in clarinet, this is a multi-faceted approach to music."

Student A: Yeah

RW: There (referring to Student A) is an example of how a portfolio could work towards a real cause or mission. Finally, a portfolio can be a study of how a student learns (which we've just talked about), and why your program should be funded based on the evaluation of the quality of your work. This is really speaking to the bigger picture. The idea that, as musicians, we're not just talking about teaching lessons, doing ensemble coaching, or working at summer festivals. All those things are great in and of themselves, and they each help to reinvigorate the art form. But there's also this larger picture out there, which is that many musicians end up working either as administrators in arts

programs, working as liaisons for professional arts orgs, organizing outreach opportunities, all these other things. All that is put together through state funding, grant funding, private funding, and in order to get that money and make that happen, you have to have documentation and you have to have a real plan for how does that program work, and how does anybody know what good it is. So the portfolio fits into that piece.

Got it? Any questions so far?

I should probably have another slide here transitioning, but this next slide is about the Documentation Specialist. Basically what that is, is a role that we came up with for people who want to take the first step and put group learning in perspective, so that [their peers and classmates] will know what is being taught and what it's about. What does that mean? That means that we're not just talking hypothetically about what teaching looks like. (Turns to Student A). The conversation that you [Student A] and I just had is nice, but it's hypothetical because there's no real evidence here of what your teaching was. What we do at NEC for the MIE program is that we make a role called the Documentation Specialist. If you do a teaching internship, then you can have someone come in and collect documentation for you. So that you yourself don't have to do it. But really, the crux of it, is that we should all be Documentation Specialists; we should all know how to collect the stuff that we see in our teaching. So that we can re-articulate it and put it into our [individual and/or collective] portfolios.

So what goes into a portfolio, and what is documentation specifically? Basically it's these things. 'Documentation' is examples of your teaching practices, either as written things or multimedia/audio-visual. It could be article reading responses, like your double-entry journals. It could be reflective writing, essays that you've written about related topics; for example, (looks towards Student B) that paper you want to write about the holistic experience. That would be something to put in the portfolio. It could be data analysis projects, which are ... like watching videos of people learning, and you analyze them. It could be Student A's lesson plans, goal statements, lists of goals that you have for yourselves or your students, and it could also be contact dictionaries or other practical information relating to your internship. If you take Paul Burdick's course, Performing Artists in Schools, one thing he stresses about the portfolio is that it has to have practical meaning for you. For example, if you were working in a school, you'd have a dictionary of all the different contacts that are at that school, and how you as a Teaching Artist relates to them.

This next slide should have been back before... "Documentation is what?" It's an artifact that acts as a record or archive that reports what happened in the classroom. You can't just put it in your portfolio, you have to actually annotate it, give us some context as to what it is. The artifact must be accompanied by some kind of annotation, reflection, or context description, for analysis.

Samples of artifacts... I didn't get that far. Do you guys have any questions so far?

The next thing we're going to move on to is... I have for you some hand-outs. These are descriptions of the Guided Internship program. I'll give you a minute to look them over, and then we'll relate them to what we just talked about. I'm also going to give you some samples of Guided Internship Proposals.

[3 Handouts: Guided Internship Plan & Framework v. 4; sample Guided Internship Proposal – J.R. Opera Outreach; sample Guided Internship Proposal – A.G. Qualitative Research]

[Class takes a few minutes to look over the materials]

Take a minute to look over the stuff. Give me a nod when you're ready to go.

Student C: Next year, if this class runs again, can we have this lecture the second week of class, and not at the mid-term? Because I'm having the 'Oh Crap' realization that there's more I should have been doing throughout the semester.

RW: Yeah, sure. Larry just called me this afternoon, so here I am.

You guys look through the stuff? Ok. So you have a sense now of what a portfolio is, and what goes in it, but where do you get the stuff that goes in it?

We'll talk about the Guided Internship program and talk about some sample artifacts. The basic thing is that **Guided Internships are open-ended projects that you can use them for what ever you need them to be. As long as they're related to teaching or learning or educational research in some way, chances are, we'll probably approve it. Most people use internships as opportunities to get involved in public school teaching. You'll probably be doing some of that after you graduate. The great thing about the internship is that not only do you get to be in a school, or a community music center, or wherever, but you're there with guidance and you're there with scaffolding, with mentorship from Larry, other NEC faculty, myself, which is something that you wouldn't get if you just did it on your own. What is mentorship and all that? It's the opportunity to test and vet lesson plans or other ideas you have, in a safe environment, amongst your peers, like in this seminar, for example. You do your lessons here in class and then go out and teach them. If you have questions about how to handle troubling students, you can bring them to a forum like this one. If there's a problem between you and the school, or you and the teacher that's assisting you, you can come to me and I can help to mitigate that.** There a lot of reasons to do it actually.

Student D, can you speak to some of the reasons... why did you choose to do your MIE internship, and what did you do?

Student D: I did my internship at a public high school in Roxbury. It became a real problem because there was a conflict between me and the teacher who was overseeing me. It's good that I had the resource of the MIE department to support me through that. They had my back, which really came in handy.

RW: What did you get out of doing the internship?

Student D: It was a laboratory, a chance to see ideas that I have and get to test them out in a safe environment.

RW: Right, you got to test a lot of stuff here.

Student D: Yes, but more so, I was teaching in a way that I learned not to be afraid. If it didn't go right the first time, I could try it again. Right now I'm teaching at another middle school, and there I can't do as much experimentation as I want to, because if it doesn't go well, then people are going to be like [indecipherable]

RW: That's life.

Student D: That's life. So it was good to be in an environment where I knew it would be a safe environment to start in.

RW: So Student D went through this Guided Internship process also. Basically what happens is, that either you have an idea of what you want to do, or you have no idea of what you want, and you come to me, and I suggest some ideas for you. In Student D's case, correct me if I'm wrong, Student D came to me and said "I'd really like to teach in a public school, I'd like to get involved in choral students, as a composer, maybe coaching small ensembles." So: we shopped around some different ideas. One was that he could go into a public school and coach quintets, small vocal quintets. Another one that we looked at was, that there was a vocal arts organization in Boston that wanted to work with composers, and he could become a teaching assistant for one of their programs. The third option, which was the one we settled on, he could become a teaching assistant and run a miniature vocal program bringing in some of his own music, but also getting to talk to students about compositional choices a composer makes—

Student D: Our original plan was to go into a chorus that met once a week in Roxbury, do any composition program such as to get the kids to do composition. It turned out. I'll be up front, it turned out really bad, because a lot of reasons. Mostly because I was not in line that what the teacher wanted me to do.

RW: There were a lot of things we struggled through.

Student D: So it ended up transforming into something where I'd bring in pieces that students could listen to and reflect on, and we'd do some critical listening.

RW: And you were still able to bring in things from the MIE philosophy.

Student D: Yes.

RW: Some of these proposals that I've given to you guys, they're contrasting. One is a research proposal, the other is a more traditional Performance Outreach proposal. I just wanted to go through some of the things that I like about each, and perhaps help to jog your ideas towards proposals you may want to think about doing. So let's look at...

Student C: Just to let you know, we have like 9 minutes left.

RW: That's great, that's about all the stuff I have.

Student C: Oh ok, seemed like we were hunkering down for a while, and I don't mean to be rude, but ...

RW: We'll be out of here before that. We'll be quick about this. This first proposal is nice because it gives us background about who she is; she talks about the connection between what she envisions her internship as, and what she's learning in MIE: for example, "Artist-Teacher-Scholar." Third thing I really like is that she has a clear plan for documentation, and that her documentation is guided by inquiry questions. Some of those questions are pretty basic, you know, "who are the students, what am I going to teach them, what type of school is it", but on the next page, she broadens these questions to more qualitative ones (less inventory-style): What relevance does the art of opera have in Boston schools today? What tools and elements are necessary for creating exciting and successful lesson guides and plans for teachers and their students? What influence can NEC and similar institutions have on the development of students in our local schools?, and so on. So those are the questions that she proposes to answer via her Guided Internship. And the way that she's going to do that is via her portfolio and the plan for documentation she's proposed.

Now for the other one: I gave you guys this one because it's pretty different from the kind of internship we may expect our peers to take on at NEC. Basically, this one is really interested in looking at the learning process of your peers. The basis for it is Solfege for Singers, which you know is a graduate course, is about how do you learn notation? How does one process Solfege and sight singing? What are cognitive models for the acquisition of music literacy? What I like about this are this student's short-term and long-term goals. There is a really clear plan about how he's going to document this internship for his portfolio, what he's going to do, and how it ties into other courses that he's taking.

This leads into internships and the assignment.

We have, as you may or may not know, what we call the MIE NewsBlog, which is a Blog for people who are doing Guided Internships and taking MIE classes; it's a blog that [those students] post to. Every week we get documentation from the different MIE classes and internships on the NewsBlog. What I like about it, even though you guys are just in Intro, look here at the right side [of the blog]: there are all these different classes that are happening that people are reporting from. At any one point, you can see what's going on in different classes. The value of this is that you can start to make connections

between what's going on in our classes and in other classes. The ways that the blog posts themselves are structured, is that they're moderated. It's not like a blog rant; you want to present what you learned in class, so that it's clear for your peers (or others in other classes) to see what's going on in your class. You'll get commentary, not just from your classmates here, but comments from other classes, maybe people that took this class before, or people that want to take this class. So that's the NewsBlog. Your assignment is to pick three posts from the blog, read them, and comment on them.

Have you guys commented on blogs before? It's like commenting on Facebook and stuff.

Student E: Is there a comment thing on there?

RW: (Scrolls to comment box). Yes, it's right here. And then you post a comment. And so your comments, and comments of your peers can all go in your portfolio. Print the post that has your comment on it and put that in your portfolio. Pretty easy.

Student E: Easy.

RW: Cool. Thank you for your time.

All Students: No, thanks.

Key to Coded Analysis

Yellow Highlight	Instances of reaching out to students, in hopes of involving their personal experiences or background
Red	Instances of instructor attempting to relate his own background to subject matter
Green	Instances of triangulation of subject matter to other material, to show a point of reference, outside relevance, or practical use
Blue Highlight	Instances of pointing inward to the NEC and/or MIE communities and school/program culture
Purple	The facts; defining terms/vocabulary or concepts
Blue	Instances of student sharing or bringing in their own experience to the class
White on Blue	Edited remark (added or clarified for transcript)

My Reflective/Analytic Process

The process I have engaged myself in—of videotaping my teaching, watching it, transcribing it, coding it for objectivity, and finally analyzing and reflecting on it is one that I have observed as being useful for emerging and experienced teachers alike. It is a method that we showcased and published in the *Journal for Music-In-Education* (Scripp, Keppel, Wong, eds.), and that we encourage throughout the MIE department. Its value lies in the fact that words do not lie, and it is often easier to quickly see the ‘big picture’ when scanning transcripts than from sitting and watching a videotape. The benefits of watching the videotape, and doing one’s own transcription from that tape, are obvious: Body language, tone of voice, eye contact, movement, and other physicalities of teaching are easily recognizable. From watching my own tape, I was surprised to learn that my teaching voice was not as loud or enunciable as I thought it had been. I suppose that is something to continue to work on. I didn’t do an ‘exact word’ transcript here, but what I learned from the tape is that there were multiple times that I had to re-phrase questions, transitions, and other verbiage. I already knew from past experiences that off-the-cuff presentation is not my strong suit; the introductory Ten-Minute Presentation we did at the beginning of *Teaching Music History* is testament to that (I scripted that presentation and practically read it). Because of the limited amount of time I had to prepare this teaching session, scripting nor rehearsing were barely possible, but I did have to time to make a short Powerpoint presentation that I used as an outline of sorts.

Connection to Hallmark MHST 537 course

Although the class session I taught is not a Music History course, I believe that many of the Student Ae principles that we have been studying in Anne Hallmark’s MHST 537 *Teaching Music History* course still apply. The past several weeks have seen discussions in class based on readings that articulate how college classrooms are run; the pitfalls and mistakes of ‘wet behind the ears’ teachers; ways to engage students in discussion; and organizational tips for lecturers, among other things. These readings are balanced with seminar-style class sessions moderated by Hallmark, which in and of themselves serve as models for successful teaching in a graduate setting.

As is evident in my coded transcription, I tried to incorporate some of the techniques that Hallmark and others are suggesting as worthwhile ways to engage students in discussion and classroom learning. Granted, there was less discussion than I would have liked, and the majority of communication was responsorial, but I think a good effort was made.

The teaching session was also an opportunity for me to go into a situation not as well rehearsed or prepared as I usually would be. There is, as Warren Senders or Larry might say, a certain amount of improvisation that that is a part of any teaching experience, and that a seasoned teacher would need to be comfortable with; things hardly ever go ‘as planned.’

Finally, I did make it to the end-point Larry projected for me: A MIE NewsBlog blogging assignment that students would need to complete, and connect, to the knowledge they’ve so far acquired on documentation, for inclusion in their process portfolios.