**Lesher Reflection Guide**

**Purpose/Description/Directions:**

The purpose of this assignment is to view and evaluate your own teaching. The categories listed below are from the rubric I used to evaluate your lesson. You will use these same categories to evaluate your own lesson.

Each category is intended to focus your attention. It’s easy to overlook certain aspects of our teaching unless we are really looking for them.

Use the elements in the prompt underneath each category (e.g., behaviors, not ideas) to evaluate your performance in each category. You may use titles, subtitles and bullet points to answer the question if you wish. For this assignment, I am reading your paper for the depth of your answer, not necessarily how you structure your answer. Use the categories to guide your answer and cite specific examples from your teaching video. You might even use time-stamps to cite a specific moment in the video.

**Evaluation Rubric:**

Rehearsal Segment Design (Target Goal/task analysis/sequence) (5)

* The rehearsal segment has a target goal with two to four objectives that support that goal (component parts). The teacher sequences several small tasks to accomplish their overall target goal. The sequence is logical. The ratio of student success to student failure is high (high student success).

I had several goals in my lesson plan. From observing the students sing Ning Wendete the Tuesday, I noticed the students were having trouble finding pitches in the second part of the piece after singing unison. Therefore, I made a goal to touch on this briefly before asking the students to sing. Layering the pitches i.e. asking part 3’s to sing, part 2’s, and then adding part 1’s was successful. However, I believe that just layering them did not accomplish this goal, in the future I will scaffold this as I observed Mr. Perron do. After layering the pitches, he had the student move directly from the last note to the parts, when that was successful, he had the students wait the four measure interlude and then sing, this solidified the pitches, and he was able to take them from layering to sing the correct pitches as they would in a concert setting. My second goal was to have the students sing with good vowels, which is why I put them in a circle (to listen to each other). However, for some reason, I skipped this completely which created an odd and illogical sequence. I realized this after I asked the students to take out their pencils and was focused on the mistake of skipping over this part in my written lesson plan. The following objective was that I wanted the students to learn the style. I started with the second section, which I believed was going ok. After watching the video I realized that there were some pitch mistakes, and as you stated Dr. Pendergast, the students were not doing this to the extremes of what I initially wanted. After the second section, I moved to the contrasting section, thus putting on too many layers without much reason or explanation.

Teaching Strategies (Score) (5)

* The teacher draws on a variety of teaching strategies throughout the rehearsal segment. Examples: Aural (sing, chant, echo, solfege, etc.), Visual (read, write, draw, mark, view-compare, etc.), Kinestethic (gesture, feel, move, etc.).

I did use multiple strategies. For example, in teaching style, I provided an aural example of what I wanted the students to do, I asked the students to mark little slides and accents in their music for the visual aspect, and I had the students do gestures fulfilling the kinesthetic component.

Pacing (5)

* The teacher offers short and concise directions and short and concise feedback (where appropriate). The teacher focuses on small sections. The teacher breaks down complex tasks into small chunks.

As I stated above, I skipped a part of my lesson plan and was focused on whether to plug that in or to leave it out. I chose to leave it out for purposes of time and to try and keep a logical flow of my stylistic goal. I believe that I could have listen and responded more, as we discussed in our feedback session. I did focus on small sections by asking the students to only do part 2 and then moved on to part 3. I also first asked the students to do the slides and then focus on the accents in part 2. In part 3, I asked the students to do a kinesthetic movement for a more legato sound. However, I believe that I could have provided a clearer reason to explain style and contrast between the two sections.

Eye contact, Energy, Enthusiasm

* The teacher knows the score well enough that they can maintain a reasonable degree of eye contact with the ensemble. There body language (facial affect, gestures, etc.) communicate energy. It is clear the teacher is enthusiastic about the students in their choir and that they are on their choir’s side.

I initially asked the students to stand in a large circle so that they could unify the vowels. I believe it was difficult to view and pay attention to all of the students because of the large circle. I turned my attention to the part 3’s and therefore was not focusing on the students singing part 1 or part 2. In the future I will ask the students to sing in an arc, or on the risers and only use the circle for unifying vowels or balance/blend purposes. I will also make more eye contact and move around so that I can listen to all parts. It is obvious in the video that there was some pitch confusion. In the future, I will also be sure to have the pitches played first, and then make eye contact with the entire choir to insure readiness to sing. It appears as though I had energy/enthusiasm. However, I noticed in the video that I was a lot quieter than I thought I was and therefore some of the directions may not have come across.

Student Response

* In this section, name at least two moments in the rehearsal where you will address the students’ learning. You can do this by indicating the minute:second time on the video. Look for times where you felt the actions you took were consequential to the response you received from students. Choose one negative and one positive. That is, one moment where you felt your actions were positively effecting learning and one where your actions were negatively effecting learning/singing.

At 1 minute 47 seconds, I used the layering effect to hear the students find their pitches after singing in unison. I believe this was effective because the students were able to hear their individual pitches and I was able to gain immediate feedback. However, as I said above, I believe I could have taken this further. At about 7 minutes and 17 seconds I explained that I wanted the students to do a large “elephant slide.” I originally thought it accomplished what I was going for. However, in the video it is clear that there was little difference between slides. It is also clear that there was some confusion in giving directions. Originally, when giving the instruction and not seeing a response I reverted to what the students were used to. Instead, I should have done what I saw the teacher doing i.e. counting down from 10, or gone with my original instruction to not confuse the students.