

## Visiting Ensemble - Teaching Evaluation Form

<b>Magnitude</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	No eye contact with group Voice not audible or expressive Little variety in energy, facial expression Does not move from podium		Some sporadic eye contact Voice audible but not expressive Energy fluctuates, face sometimes changes Some movement toward group		Eyes constantly survey the group Lots of inflection in speaking voice High energy, expressive face Moves around room as needed	
<b>Communication</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	Directions unclear Musical comments inaccurate Negative interactions		Directions mostly clear Musical comments mostly accurate Less interaction		Clear directions Musical comments accurate and focused Positive interactions	
<b>Pacing</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	Students rarely perform Pacing interrupted in transitions Comments often long, rambling		Students frequently performing Pacing slows in transitions Comments not always concise		Students continually performing Rehearsal flows even in transitions Rapid play-talk-play or sing-talk-sing	
<b>Conducting</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	Eyes constantly in score Gesture unclear No clear prep breath/gesture No cues		Eyes up at times Gesture clear but mechanical Prep breath/gesture inconsistent Some cuing of large groups		Eyes up constantly Gesture clear and expressive Clear expressive prep gesture/breath Timely and accurate cues	
<b>Instructional Techniques</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	No use of modeling Musical ideas inappropriate for style No inst/choral techniques employed		Some use of modeling Musical ideas mostly fit the style Uses some techniques		Frequent modeling of ideas Musical ideas clarify and enhance style Consistently uses techniques to solve problems	
<b>Monitoring &amp; Feedback</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	Cannot identify performance problems Repetition without reasons No <u>specific</u> corrective feedback No positive feedback		Identifies some performance problems Offers some suggestions Some <u>specific</u> corrections Some general positive feedback		Identifies major performance problems Offers a variety of suggestions Very <u>specific</u> corrective feedback Specific positive feedback	
<b>Achievement</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	
	No clear focus to rehearsal Sequence not clear or logical No student improvement		Parts of rehearsal are focused Some sequential teaching Some specific improvements		Clear focus throughout rehearsal Logical sequence to all activities Overall improvement in performance	

Other Comments:

**Question 1.** Identify two musical objectives of this lesson. (Self-evaluators should list two objectives around which they designed their lesson. Peer evaluators should identify two objectives that were suggested by the teacher's actions.) How successfully did the ensemble achieve these objectives? Describe two specific musical achievements made by the ensemble during this lesson.

**Question 2.** How much time did the ensemble remain actively engaged in music-making activities? Calculate the percentage of the lesson that the students spent playing, singing, etc.

**Question 3.** Describe two aspects of this lesson that you felt were particularly strong. Explain clearly and give specific examples where appropriate.

**Question 4.** For self-evaluators, identify one aspect of this lesson to which you would like to give further attention in your future practice. For peer evaluators, make one suggestion that you feel would improve some aspect of this lesson.

*Name of teacher:*