FORMATIVE REPORT

Evaluatee: __Andrew Arcello__   School: __SBRHS__

Position: __Music Teacher__   Grade: __9-12__

Date: __March 20, 2012__   Time: __10:36-11:33 a.m.__

Summary of observation with respect to the Principles of Effective Teaching:

See attached

Evaluator's Signature: _____

Evaluatee's Signature: _____

Date: __3/23/12__

This formative report shall be signed be the evaluatee. The signature does not necessarily mean approval with the content of the document, but that the evaluatee is in receipt of the document.

I ☐ have ☑ have not attached comments to this report.

I observed Andrew Arcello teaching a Vocal Techniques class on March 20, 2012 during period 4. The objective of the class was to introduce the basic level of the International Phonetic Alphabet and to focus on Italian diction.

The Massachusetts Curriculum Standards that are being addressed:
Standard 1: Singing
Standard 2: Reading Music 2.3, 2.5
Standard 10: Interdisciplinary Connections 10.3

Mr. Arcello begins the class by having the students listen to an aria. He talks about IPA (the International Phonetic Alphabet). He gives the students an IPA chart to refer to, as well as an alphabetical listing of Italian spellings. He talks about how different languages are phonated, and demonstrates the differences in how English, German, and Italian are spoken. In the second part of the class, Mr. Arcello does some vocal warm-ups, emphasizing singing with Italian pronunciation. The students are instructed to find a professional recording of their assigned song on the computer, and to make notes on their music regarding difficult places to sing or pronounce. As the students are doing this, Mr. Arcello works with individual students on singing the first part of their song.

The following commendations and recommendations are below:

II.   Effective Planning and Assessment of Curriculum and Instruction
   A. The teacher plans instruction effectively
   B. The teacher plans assessment of student learning effectively
   C. The teacher monitors students' understanding of the curriculum and adjusts instruction, materials, or assessments when appropriate.

Commendations: Mr. Arcello plans instruction effectively. The lesson is sequential, layering the specific skills the students will need to know. He uses appropriate materials and resources that are matched to curricular goals. He introduces the lesson by playing a CD of an Italian aria, Brindisi. He gives the students packets where students can reference the information they will need to understand the IPA phonetics, Italian diction, and listing of Italian spellings. He uses appropriate books for the students to use in selecting their songs. He engages the students in the activity through his enthusiasm and humor. When doing the warm-ups, he tells the students to sing with "fish lips" and to sing in Mrs. Doubtfire land. He monitors student understanding by having the students sing their warm-ups with correct phonation and to apply what they have learned to their individual songs.

Recommendations: Be sure to reference how the students will be assessed (both formally and informally) in your lesson plan. Also, be sure to reference the correct Standards in your lesson plan. There is no Standard 3 addressed in this lesson (Playing Instruments), but Standard 1 is addressed (Singing).

III.   Effective Management of the Classroom Environment
    A. The teacher creates an environment that is positive for student learning and involvement
    B. The teacher maintains appropriate standards of behavior, mutual respect, and safety.

Commendations: Management strategies are evident. When the first bell rings, Mr. Arcello greets the students in the hall as they enter the room. There is evidence of routine as Mr. Arcello tells the students to bring their chairs up to the front of the room, "as usual." He sets a positive tone at the beginning of the class by asking, "How's everybody doing?" When a student comes in late to class, he doesn't let that interrupt the flow of the class. "Come in, shut the door, and take a sheet", he tells the student. He uses classroom time and space to promote optimal learning. The beginning of the class is devoted to learning about IPA, proper diction and phonation for Italian. The second part of the class is focused on singing both as a group and individually, using the techniques they are learning. He establishes classroom procedures that maintain a high level of time-on-task by having the students research their songs on the computers in the room, while he works with students on their individual songs. Mr. Arcello maintains appropriate standards of behavior by telling the students what his expectations are. When he gives directions for finding their songs on YouTube, he instructs them to listen to the directions first (before proceeding). He tells them that he wants them to listen to a professional performance. When one of the students starts to leave the room, he asks, "Where are you off to M?" This student leaves to go to the band room to make copies of his piece. When there aren't enough computers for the students to use, Mr. Arcello asks, "Do you want to partner with someone?" He also suggests, "Once you've listened and taken a note or two (on their piece), give up your computer to someone who doesn't have a working computer." He directs one of the students not using a computer to circle parts that might be a problem for her. At the end of the class, Mr. Arcello directs the students to come back and sit. He reminds one of the students on the computer, "Time to wrap up your headphones, the bell is about to ring." As a result of effective management strategies, the students are on-task for most of the class.

    IV. Effective Instruction
    A. The teacher makes learning goals clear to students
    B. The teacher uses appropriate instructional techniques
    C. The teacher uses appropriate questioning techniques

Commendations: Mr. Arcello makes learning goals clear at the beginning of the class. He tells the students that they are going to look at foreign language, and into Italian diction. He starts instruction by playing a recording of an Italian aria for the students, and reminds them that most of them have an Italian art song as their assigned piece. He tells them to listen to the diction to see what is similar and what is different to English diction. He uses appropriate questioning techniques to guide critical thinking. "All right, what do you notice about diction?" he asks. There are a lot of vowels, one student says, and Mr. Arcello agrees and says there are a lot of open vowels. When one student says that the focus is more on the sounds coming

out, Mr. Arcello suggests that perhaps that is because he doesn't understand the words (identifies confusion). Another student thinks that it sounded tense, and Mr. Arcello says that he doesn't know if it's the singer. He gives them several hand-outs (International Phonetics Chart, Syllabification and Stress, and the Alphabetical Listing of Italian Spellings). When he introduces the IPA chart, he tells them that they will use it in direct reference to what they will sing today. He clearly communicates that it is the International Phonetic Alphabet, and that it will help guide them in their pronunciation. Mr. Arcello gives several examples of how they will spell a word using the IPA system. For the word laugh, he writes læf on the board. He selects two students to demonstrate their understanding of the process by having the students write the words *may* and *know* on the board using the IPA spelling system. He directs them to find the English equivalent of the vowel 1st, and tells them "If you think it's a diphthong, follow the diphthong column." He tells the other students to follow along to see if they agree. "Is *may* a pure vowel or a diphthong," he asks. They review what a diphthong is and the student changes their spelling of *may* from *mej to mei.* They look at another hand-out that references "*Traps for American Singers.*" He questions the students, "What is the number one trap for American singers?" He tells the students that English is a middle phonated language, and that Italian is in the front. So, they will have to focus the sound to the front of their mouth. He said that German is more difficult because it is phonated in the back of the mouth. Mr. Arcello uses the appropriate instructional technique of demonstration to show the students the different sounds by saying the words *bon giorno* and *gutten tag.* "French is here," he says and points to the nasal area. At approximately 11:05, Mr. Arcello tells the students to stand up to do some vocal warm-ups. He plays the introduction on the piano and asks the students to sing aah in the front of the mouth. Mr. Arcello uses a variety of pedagogical techniques that the students seem to enjoy and to help them sing correctly. He tells them to sing with fish lips to get the sound forward (in the mouth). He tells them to sing with a silent H to a slide up on when singing. He has different motions to help them experience what their voices should be doing physically. He tells them to sing in *Doubtfire* land (falsetto) as a way to get rid of tension in their neck, to lift the soft palate, and to get more resonance. In the next part of the class, Mr. Arcello tells the students to find a professional performance on YouTube of their pieces. As they are doing this, Mr. Arcello differentiates instruction by working with individual students on their songs. He tells one student that their song is like the Italian version of *Oh What a Beautiful Morning.* He has the student sing the song on da, and tells him that he wants him to go through the pronunciation first. He tells the student to look for musical similarities. "It's almost the same thing melodically and rhythmically," he says. As a result of effective instruction, the students seem to understand the assignment and what is expected of them.