

# THE ECOSYSTEM OF THE MIE PORTFOLIO PROCESS: DATA AND DOCUMENTATION COLLECTION METHODS FOR MIE GUIDED INTERNS

by

RANDY WONG

Through its Guided Internship Program, the Music-in-Education Concentration at NEC provides Conservatory students with valuable opportunities in public education as teachers, curriculum designers, action researchers, and artists-in-residence. Most Concentration students become involved in the Guided Internship program because they wish to practice teaching, either in a classroom setting or within the context of teaching private lessons. Very few of these students, however, initially realize that gaining teaching experience is only part of the Guided Internship experience; another crucial aspect of their internship is the training they receive as action researchers.

## OVERVIEW OF THE MIE CONCENTRATION GUIDED INTERNSHIP PROGRAM

The MIE Concentration Guided Internship Program is designed to be flexible, addressing the various individual needs and interests of each student. Some students, like Laura Umbro whose portfolio was featured in the previous section of this *Journal*, take a traditional route towards music education and focus their internships on observing, planning, and teaching private lessons. Other students seek out internships that enable them to develop their own curricula while being mentored by NEC MIE faculty. For example, at the Boston Arts Academy MIE interns are given the freedom to teach classes and lead workshops in music theory, Solfège, and chamber music (to name a few), using lesson/unit plans, textbooks, and assessment methods of their own devising. An internship can also take the form of designing an after-school program or an elective for a public school or community center that otherwise lacks any music exposure. This past year Monica Soto-Gil, a mezzo-soprano student at NEC and Albert Schweitzer Fellow, used her Schweitzer Fellowship in conjunction with the MIE Guided Internship program and taught music classes to preschoolers at the Hattie B. Community Center in Roxbury, MA. Still other students elect to do *both* a classroom/artist-in-residence internship and a private lesson internship. Finally, the MIE Program offers several courses in which the entire class does an internship together. For example, Michael Cain's Digital Playgrounds class (see Part I of this *Journal*) engages NEC students and public school kids in an exploration of Digital Music Technologies, and Paul Burdick's Performing Artists in Schools class serves as a popular entry point for students who want to explore the MIE Artist-Teacher-Scholar concept in general.

Because it is easy for students to get caught up in the learning experience of teaching, the Guided Internship program is guided by two key components: Mentorship and the Portfolio. 'Mentorship' here refers to the collaboration between the intern and the public school classroom teacher and, if applicable, to the relationship between the student and the MIE teacher in the seminar the intern is simultaneously enrolled in. Portfolios are not only a means of assessment, but also help interns organize their



RANDY WONG IS COORDINATOR OF THE MUSIC-IN-EDUCATION PROGRAM AND THE CENTER FOR MUSIC-IN-EDUCATION (CMIE) AT NEW ENGLAND CONSERVATORY. AS COORDINATOR, RANDY HAS HELPED TO FACILITATE MUSIC-IN-EDUCATION PARTNERSHIPS THAT SERVE BOSTON PUBLIC SCHOOLS AND COMMUNITY ARTS ORGANIZATIONS, AS WELL AS FUNCTION AS GUIDED INTERNSHIP OPPORTUNITIES FOR MIE CONCENTRATION STUDENTS. AN ALUMNUS OF NEC'S MIE PROGRAM, RANDY IS ALSO INFORMATION ARCHITECT FOR THE MUSIC-IN-EDUCATION NATIONAL CONSORTIUM.



Violinist and MIE Intern Erin Hauch guides a student learning to hold the violin in a Guided Internship developed in conjunction with the NEC Performance Outreach department.

learning processes and guide them along the path of action research.

Two of Larry Scripp's MIE course offerings, Introduction to Music-in-Education and the Graduate Music-in-Education Seminar, focus specifically on data collection and the presentation of documentation. While the premise of each class is to introduce specific MIE frameworks (i.e., the Artist-Teacher-Scholar concept and the Five Processes/LQCPR approach) and have students apply them to their own thinking/projects, Dr. Scripp's method of induction also facilitates the practice and use of educational research methods. In essence, each of Scripp's classes serves as a microcosm of the practical structure of many MIE student internships, thereby reinforcing models of future action research.

This strategy of making action research a central aspect of teacher training is also used at the Harvard Graduate School of Education (HGSE), where graduate courses focus more on the dissection and practice of research and its methodology than they do on specific teaching practices. Scripp, who in the 1980s worked on portfolio research with Harvard Project Zero and is currently also on HGSE's Arts In Education

faculty, teaches an MIE module course there called "Music as a Medium and a Model." This course advances the School of Education's philosophy that innovation in the field of education is largely due to advances in research and, like his MIE courses at NEC, emphasizes that individual portfolio work as the center of self-reflective action research is key to one's improvement as an educator.

## FOCUSED DOCUMENTATION APPROACHES & TYPES OF DOCUMENTATION

Although the basic portfolio model for new MIE interns is based largely on reflective writing, for our more advanced/independent MIE interns we suggest a model centered around questioning and inquiry. That is to say, we strongly encourage our interns to come up with a series of open-ended guiding research questions, and to approach any internship (whether based on observation, teaching, or research) as if it were a research project. By 'research' we mean the "systematic, controlled, empirical and critical investigation of hypothetical propositions about presumed relations among natural phenomena" that educa-

tional researchers have.<sup>1</sup> Portfolios serve as the forum in which our MIE students' research is presented. Thus, based on research methods learned in MIE courses (such as those taught by Larry Scripp), students formulate documentation strategies to aid them in the collection and organization of data throughout their internships.

Many students in the MIE program find themselves overwhelmed by the task of making a portfolio of their work, and some even find it hard to fathom the very idea of creating a document that shows one's learning *process*. After all, with the exception of studio classes, group lessons, or rehearsals, it is rare when others have a direct view into the personal space of the learning process one goes through to create a finished product. Thus, the portfolio process can be considered (and often is) an entry point for Conservatory students who may never have had to organize their thoughts about learning or concretely show connections between learning events. However, the lack of a method to systematically collect and present information is not necessarily a trait unique to musicians. Educational researcher W.R. Borg writes,

Perhaps a major reason for the slow and unsure progress in education has been the inefficient and unscientific methods used by educators in acquiring knowledge and solving their problems.<sup>2</sup>

By initiating students into the practice of research—that is, systematically structuring one's thoughts and actions in a logical and meaningful way, and with clear and thoughtful documentation—we are preparing them for the emergent field of music-in-education and for their professional lives as Artist-Teacher-Scholars. By the same token, the time commitment and personal engagement with which MIE guided interns prepare their portfolios are above all what make such a project worthwhile. Noted arts educator and cognitive psychologist Howard Gardner writes,

In the contemporary educational environment, where so much attention is directed toward the inculcation and

**WE STRONGLY  
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**Music-In-Education Portfolio Guidelines**

*What is an MIE portfolio?*

The MIE portfolio is a valuable tool for assessing an NEC student's learning experiences in any Music-In-Education course or MIE Guided Internship. The MIE portfolio process is designed to enable every student to document and reflect on all the activities and objectives of an MIE course and MIE guided internship. For students intending to complete the MIE Concentration, the Cumulative Portfolio contains selections from all four MIE courses and 2 internships, and demonstrates student development as an Artist-Teacher-Scholar.

*Portfolio Content*

In order to help you trace your development as an Artist-Teacher-Scholar within and across various MIE courses, portfolios take several forms over time:

- **MIE Course portfolios** are created to meet the goals of individual MIE courses. You can include all documentation from an internship associated with the course portfolio. This course portfolio later will serve as a chapter in your Cumulative MIE Portfolio.
- **MIE Project-based Internship portfolios** document the learning process of a project-based internship. Project-based internships can exist as an independent project with guidance from the MIE Coordinator and/or connected with the Guided Internship Seminar. This Project-based Internship portfolio will later serve as another chapter in your Cumulative MIE Portfolio.
- **MIE Cumulative Portfolios** contain composite work selected from all 4 courses and 2 MIE guided internships required to fulfill the Music-In-Education Concentration. These portfolios are meant to document a student's understanding and skill development from the introductory courses through to the completion of the MIE Concentration. These cumulative Portfolios are reviewed as part of the Exit Interview required of students before being awarded the Concentration at commencement.

*Portfolio Organization*

All MIE portfolios include varied types of documentation. Different courses and/or internships will tend to produce different forms of documentation and emphases within the MIE program. Use a variety of forms from the following checklist when creating your portfolio. In this way, your development as an Artist-Teacher-Scholar will be documented from multiple perspectives.

<b>Organizational features:</b>	<b>Artifacts/Media:</b>	<b>Reflective/Analytic writing:</b>
Introduction to Portfolio	Class or discussion notes	Journal entries
Table of Contents	Annotated course syllabus, readings, handouts	Personal Statement
Effective layout, illustrations	Several Drafts of Lesson Plans	Self Assessment
Learning Map/Narratives, Learning Webs, etc. that depict and summarize the sequence of events during a course or internship	Descriptions, observations of teaching, learning experiences  OR: Project descriptions	Critical Thinking Questions, Investigations, Hypothesis testing
Guiding Questions, Themes, Metaphors for the Portfolio	Transcriptions of Teaching Learning Events	Reading Reflections
Bibliography/references	A/V recordings Photographs	Recording Analysis Peer and Group Assessment
	Documentation of peer or group work	
	Purpose, Rationale, Advocacy Statements	
	Personal or Group Planning Documents	
	Goal Statements	

Handout: Guidelines and organizational features of MIE Portfolio Artifacts.

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a) Significant moments of learning  
b) Why am I in this class?

Learning Maps and Narrative of Learning ..... pg. 6

a) Class journey map  
b) Narrative of learning

• Struggles  
• The 'interactionist' approach  
• Learning from S-310 B classmates  
• Assessment of student work  
• Readings and double entry journals  
• Lesson plans

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**THE PORTFOLIO PROCESS  
CAN BE CONSIDERED  
(AND OFTEN IS) AN ENTRY  
POINT FOR CONSERVATORY  
STUDENTS WHO MAY  
NEVER HAVE HAD TO  
ORGANIZE THEIR  
THOUGHTS ABOUT  
LEARNING OR CONCRETELY  
SHOW CONNECTIONS  
BETWEEN LEARNING  
EVENTS.**

**A Brief Summary of the Sections**

**Rational Statement**

This section contains my current rationale statement and the process of how this statement came to be. It holds two rough drafts of my rationale statement and how I believe my rationale statement and lesson plans are connected.

**Class Notes and Activities**

Within this section are my class notes and my reactions to a few of the activities that we discussed or performed in class. It contains my weekly classroom notes, as well as my reactions to; teaching the class, participating in other student's lessons, interview questions, Steve Reich's clapping music, early symbolization studies, and the Pachelbel's musical matrix unit.

**Readings**

This is a sample of the reading that have influenced my work over the semester. It includes the articles and my reactions to them.

**Unit Plan**

This is the basis of my portfolio, what all the work for this class culminated in. It shows my very first brain storming session to the final product in the form of a six-lesson unit on greater than, less than and equal to. This section has its own table of contents.

**Reflections**

A final section of my thoughts on the Introduction to MIE course and how I plan to further my MIE studies in the form of internships.

Two examples of ways that students organize their portfolio work.

(Tienma)

**A Longer Rhythm Thought, in ♯**  
(Based on a rhythm etude by Alain Weber) R. Wong/ 11 March 2002

• Staccato  
- Tenuto  
> Accent

**Homework (Due Thursday March 13)**

- On this sheet, draw a picture or a diagram that shows how each articulation (accent, staccato, tenuto) sounds.
- In class, we talked about how articulations can be found naturally in our every day language. For example, the word "dollar" has a natural accent on its first syllable; the word "staccato" could actually have three staccato marks over each of its syllables; and the words "food" or "choose" also have tenuto sounds implied. Find three words for each articulation that continue to demonstrate this principle.
- Can this principle be found as the backbone for any other sort of media, other than in music? **ACTING: SO THE WORDS CAN BE UNDERSTOOD IN A PIECE.**

**RHYTHM:**

**ACCENT >**  
**STACCATO •**  
**TENUTO —**  
**SLUR ~**

**TYPICALLY USED BY THOSE WHO ARE MORE EXPERIENCED WITH CREATING PORTFOLIOS, THE TOPIC-CENTRIC APPROACH ENCOURAGES STUDENTS TO COLLECT DATA FROM A PARTICULAR STANDPOINT OR PERSPECTIVE.**

11th class

Name: \_\_\_\_\_ Today's date: \_\_\_\_\_ Class: Apr 24/02

**SOLFEGE WORKSHEET I-A**

Please answer in complete sentences, with detailed explanations either on the right side of the sheet, or on a separate sheet of paper.

1. In our first class (on Tuesday), we talked a little bit about the history of Solfege... How is it done? How is it used? How is it used in teaching music? Why do you think it is important for us to use Solfege syllables instead of letters, numbers, or other labels? Please be specific.
2. Practicing Solfege exercises may seem boring... Why do you think it is important for us to practice our music? Can any of these details be applied to our Solfege exercises? Please explain.
3. Today in class, we discussed why the treble clef is sometimes called a "G-clef" and why the bass clef is sometimes called a "F-clef".
  - a) If this is true, is it possible that a G-clef could be removed on a staff line other than the second line of the treble?
  - b) What would that mean for music reading?
  - c) What would be the advantages or disadvantages of being able to move the clef around throughout the staff?

**BONUS!!!**

**SOLFEGE JOKE OF THE DAY:**  
Q: WHAT IS OUR SOLFEGE SUPERHERO'S FAVORITE TYPE OF SANDWICH?  
A: In me.

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Worksheet I-C

Write in note heads for each syllable. You can be creative with the line signature and rhythm. Due on Thursday 07 March.

Name: Eric McCorrell

**Questions/Reflections**

What would be the best class we did an activity placing notes while we spoken.

I think that it was okay; the only thing is it went a little too fast and rude people wanted to go forward and move faster, but I know myself and others can't move that fast.

Four examples of topic-focused documentation, from a Guided Internship portfolio that focused on assessment strategies.

the testing of particulate knowledge, students may have a pressing (though often unrealized) need: to become involved in significant, long-term projects, where they can reflect upon their development and use their skills in productive ways ... such a course has often been the choice of individuals who have become established creative masters; it is only proper to expose students to this way of thinking, acting, and being.<sup>3</sup>

Now that the 'what' and 'why' have been described, the next portion of this article shall suggest methods for the 'how' of effective documentation.

**ARTIFACT-FOCUSED DOCUMENTATION**

Students uncomfortable or unacquainted with the practice of assessing one's learning from the view of "process over product" tend to create and follow documentation strategies that focus almost exclusively on the collection of data in a multitude of formats; in other words, they create portfolios that serve as repositories of teaching and learning artifacts. With *artifact-focused documentation*, student work comes together in many different forms, including journals, articles, reflections, teaching transcripts, audio or video media, class notes, and website links. Such varied media for data collection can be useful for some students because (a) it presents the opportunity for systemic analysis; (b) the presentation of many formats looks more 'thorough'; and (c) the organization of documentation/data into categories by medium type can help the

assessor look at the student's work in a more objective fashion. However, there are many pitfalls to organizing a portfolio according to artifact types, not the least of which is that the student may as a result have difficulty organizing/understanding his/her work conceptually, especially since the portfolio's presentation format (i.e., white paper portfolio vs. electronic media) can hamper conceptual connections as well. Typically, students involved in their second (or third) internship — and/or students who have completed all MIE coursework and internships and are creating their cumulative 'exit' portfolios— tend to tire of the artifact-focused documentation method and 'graduate' to topic-focused portfolio organization.

**TOPIC-FOCUSED DOCUMENTATION**

*Topic-focused documentation* is a far more conceptual approach than artifact-focused documentation. Typically used by those who are more experienced with creating portfolios, the topic-centric approach encourages students to collect data from a particular standpoint or perspective. For example, a student whose primary interest is in teaching non-musician teachers more about how to use music in their classrooms might envision how s/he would adapt MIE frameworks to those scenarios, even though s/he is enrolled in a MIE class for Conservatory musicians. In other words, the student will actively seek out ways to adapt his/her seminar work towards professional development scenarios. Another student engaged in a topic-focused approach might choose to explore the role that 'context' plays in evaluating student work. (See following sample scenarios). There are many advantages to working in a topic-focused environment; not only is it often easier to conceptualize and make connections between course/seminar learning and internship/real-life experiences, but the topic-focused approach is also well-suited towards large seminar/classroom environments, where students can pair off and work in groups— "documentation squads" that each cover different topics and together cover many topics at once. However, this method of documentation has some disadvantages.

**Tools for Scaffolding Learning and Teaching**

In this section, I have included samples of worksheets (test-types and objective-item assignments) I made to accompany the *fixed-do* Solfege lessons I was teaching at Boston Arts Academy.

**I. Overview**

My intentions with these worksheets were to write questions that involved more than a simple "Yes/No," "True/False," or "choose the best answer from four choices" response. Although some students surely do well with fill-in-the-bubble standardized test questions, many do not. I know from personal experience that I've always done better with short answer/essay-type questions. As a rookie teacher, I decided that it would be more important for me to not only find out *what* my students were learning, but also how they were learning and responding to my teaching methods. I also wanted to encourage my students to think and write critically, as musicians, since music classes are often taught by rote.

The guidelines I devised for creating worksheets is as follows:

- Every worksheet should challenge students to *create* something of their own (i.e., drawing a picture/visual representation; a test question in the same style as those already printed on the worksheet)
- Every worksheet must include some sort of reflective/analytical writing
- Every worksheet must allow students to show his/her own thinking process, rather than just ask for correct answers.
- In addition, many worksheets also incorporate objective-item (i.e., true/false, yes/no, multiple-choice) test-types.

**II. Worksheet Inventory**

Worksheet	Type
1. Worksheet I-A	Short Answer
2. Worksheet I-A	Includes sample responses by author
3. Worksheet I-B	Short Answer
4. Worksheet I-C	Fill-Ins; Music composition
5. Worksheet I-D	True/False; Short answer; test question creation
6. Worksheet I-E	Music Analysis; Drawing; Cross-disciplinary thinking
7. Worksheet I-F	Multiple Choice; Short answer; test question creation
8. Diagnostic Inquiry	Short Answer
9. Journal form	Reflective Writing

## SCENARIO A

<b>Persona:</b> <i>Experienced performer starting own private studio.</i>	
<b>Artifact-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Teddy's portfolio includes notes from MIE class, project plans, and article reflections. It also has recordings from the lessons he teaches and a few transcripts &amp; analyses of those lessons.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> <i>The breadth of artifact types gives Teddy the opportunity to find examples of LQCPR throughout his internship &amp; class experience and gives him plenty of food for thought for future MIE work. Since his portfolio provides a broad overview of the course, it allows for a wide selection of guided inquiry questions.</i></p>	<ul style="list-style-type: none"> <li>To what extent are MIE frameworks (i.e. LCQPR Five Learning Processes) adaptable to different teaching settings?</li> <li>How does the LQCPR framework help to address the different types of data I might collect?</li> <li>To what extent can the examination of self-reflective work be applied to private studio work?</li> </ul>
<b>Topic-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Teddy decides he is most interested in the Questioning &amp; Reflective portions of the LQCPR framework. He develops specific guided inquiry questions, and even the act of writing these questions is related to his documentation. He frames all of his notes from MIE class and his internship with inquiry questions &amp; reflections, and his documentation from his private lessons also reflects his focus on Q &amp; R. (i.e. coding of transcripts, assignments given to private students, etc.)</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> <i>Teddy's decision to focus on just two aspects of the LTM Five Processes Framework allows him to truly concentrate on finding examples of those aspects in his internship and class work. By recording, transcribing, and analyzing private lessons he teaches, he is able to gain valuable insight and also develop skills in action research.</i></p>	<ul style="list-style-type: none"> <li>To what extent are the acts of Questioning and Reflecting a coupled pair?</li> <li>How can I raise my students' comfort level in regards to reflecting on their lessons, and asking questions of themselves and me?</li> </ul>

*Teddy is a student taking the class 'Introduction to Music-in-Education.' Even though he has never taken an MIE class before, he is also doing an internship at the same time. He has never taught before and is learning about the LTM Five Processes Framework for the first time. His internship is teaching private piano lessons.*

Focusing on a specific vantage point can obfuscate learning about other perspectives, and one may find it more difficult to collect varied data media and to maintain objectivity in data collection and analysis.

### FINDING THE RIGHT DOCUMENTATION STRATEGY: FROM PERSON TO PERSONA

Most Guided Internships start when MIE students come to me with very general, unformed ideas for their internships,

usually something along the lines of "I really want to teach x (*type of instrument*) lessons to y-age group." I respond by inquiring what has motivated them to decide to teach lessons and often the students reply that they have been inspired by their own studio teachers. I use these initial, informal internship conversations to help guide students in choosing which documentation method to focus on. Most importantly, I try to get students to start asking questions about what they want to get from their internship experience, and also to learn how asking the right (i.e.,

more focused) guided inquiry question – or a set of them, where appropriate—can make all the difference in what kind of internship experience they will have. For example: *To what extent do appropriately-framed inquiry questions help to inform and facilitate the collection of rich documentation?*

Larry Scripp's MIE module at HGSE stresses the importance of students defining their own personae and contexts from which to work as they begin the collection of rich documentation for use in portfolios. In some ways, encouraging students to think from the persona perspective (instead of as individual persons) helps them strategize about their documentation collection in ways that are more global. For example, a student with no musical training who is enrolled in Scripp's module might find him/herself inclined to reflect on various misunderstandings about music-in-education; however, even more usefully from a research perspective, that same student could also create a portfolio from the persona of a nonmusical school principal who finds that learning to re-interpret his/her misunderstandings can be the foundation for fostering relationships between artist-teachers and classroom teachers in a professional development context. The portfolio then becomes "map" of sorts, and as philosopher John Dewey would suggest,

[It] serves as a guide to future experience; it gives direction; it facilitates control ... the net product of past experience in the form which makes it most available for the future. It represents a capitalization which may at once be turned to interest. Memory is less taxed because the facts are grouped together about some common principle, instead of being connected solely with the varying incidents of their original discovery.<sup>4</sup>

The persona approach Scripp takes with his HGSE students is important, because unlike his MIE students at NEC, students come to the class with varying formal music backgrounds; some have very little or no musical training at all, and rarely do they come from a conservatory background. Whereas NEC's MIE program is

## LARRY SCRIPP'S MIE MODULE...STRESSES THE IMPORTANCE OF STUDENTS DEFINING THEIR OWN PERSONAE AND CONTEXTS FROM WHICH TO WORK AS THEY BEGIN THE COLLECTION OF RICH DOCUMENTATION FOR USE IN PORTFOLIOS. IN SOME WAYS, ENCOURAGING STUDENTS TO THINK FROM THE PERSONA PERSPECTIVE...HELPS THEM STRATEGIZE ABOUT THEIR DOCUMENTATION COLLECTION IN WAYS THAT ARE MORE GLOBAL.

by-and-large a pre-service teacher training program, HGSE's Master's program caters mostly to mid-career education professionals. Despite these differences, however, both courses share common understandings of the importance of music-in-education work, particularly that (a) music-in-education programs and

## SCENARIO B

<b>Personae:</b> <ul style="list-style-type: none"> <li>Musician interested in learning more about the general field of education so that s/he doesn't feel uncomfortable talking to school administrators, classroom teachers, and parents when called to perform at a school as an Artist-Teacher, OR</li> <li>Musician considering artist-in-residence opportunities as part of professional work wants to scaffold his/her understanding of arts learning &amp; assessment, so as to provide firmer footing when soliciting funders/foundations for grants.</li> </ul>	
<b>Artifact-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Because of the nature of the MIE course, Lopaka's portfolio will likely consist mostly of article readings, notes from class discussions, learning narratives, diagrams of learning, and copies of his classmates' previous work from their prior internships. Lopaka could also interview his classmates about their internship experiences and write reflections that tie together his views on education with their experiences, in lieu of not having an internship of his own from which to draw.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> <i>Since the opportunities to collect rich media are likely diminished (because Lopaka has no internship or teaching experience), he will have to rely on his own writings. His portfolio will be carried by his the strength of his own writing. Lopaka will need to clearly define his inquiry questions, write narratives that link readings and reflections together.</i></p>	<ul style="list-style-type: none"> <li>To what extent is one's documentation strategy defined by the immediacy of available types of artifacts?</li> <li>To what extent are some artifact types (i.e. interviews) more relevant to certain work than others?</li> <li>To what extent can the formats of MIE seminars and the structure of the MIE Concentration parallel and/or forecast that of the world of professional development?</li> </ul>
<b>Topic-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> The contents of Lopaka's topic-focused portfolio will likely be similar to those described above for the artifact-focused work. He might choose to draft hypothetical documents presenting himself as an artist-in-residence to an imaginary principal, funder, or school board. It would benefit Lopaka to do additional, related readings, reflect on them, and reference them in his portfolio and other narratives. He might also choose to interview funders or school administrators to get their views.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> <i>Lopaka's personae are highly relevant to issues that musicians face on a regular basis.</i></p>	<ul style="list-style-type: none"> <li>To what extent can the formats of MIE seminars and the structure of the MIE Concentration parallel and/or forecast that of the world of professional development?</li> <li>To what extent can one use MIE seminars as testing grounds for future career/professional development endeavors?</li> </ul>

*Lopaka is a performance major in his last semester of school. He is taking an MIE course for the first time, and its focus is on research and assessment. He doesn't have time to do an internship but wants to get the most out of his course experience. Lopaka forecasts that some flavor of teaching/artist outreach is in his immediate future. Most of his classmates have already completed two or more internships and are taking the course to wrap up their MIE experience.*

practices are attractive to a wide range of educators, including teachers, school leaders, artists, and pre-service alike, because of MIE's hands-on, "learning by doing," self-reflective approach; (b) music-in-education programs and practices are generative, that is, they can be applied to multiple disciplines and domains of

learning; and (c) through rich and thorough documentation and mentorship, students' and interns' practices can be effectively evaluated for their efficacy as action research.

Using Scripp's persona approach as my model, I have created sample scenarios that

## SCENARIO C

<b>Persona:</b> Musician who has taken MIE courses but has not yet applied them in a real-world context.	
<b>Artifact-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Noelani's previous MIE class experiences have helped show her what components help to make a successful portfolio. After reviewing portfolios from previous classes, she crafts her guided internship questions so that they incorporate her artifact-focused documentation strategy. Though her MIE Internship doesn't technically include her Teaching Assistantship, she decides to collect artifacts from that work, in addition to her internship work. Her portfolio helps to reconcile her different experiences and compare the data she has collected.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> Noelani collaborates with MIE Documentation Specialists to explore how she can incorporate her work as a non-MIE Teaching Assistant into her Internship portfolio. With the guidance of the MIE Documentation Specialists, Noelani discovers new modalities of documentation of which she would otherwise be unaware. Noelani posts her experiences to the MIE NewsBlog and receives feedback from current MIE students; she includes these posts and comments in her portfolio.</p>	<ul style="list-style-type: none"> <li>When collecting data from two similar, but different, projects – to what extent can one's documentation strategy remain the same for both?</li> <li>To what extent do new forms of documentation need to be designed for this work?</li> </ul>
<b>Topic-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Noelani decides that the context of her internship (high school students in an arts-based pilot school) warrants re-visiting of past MIE coursework. Her guided inquiry questions suggest that some adaptation of lesson/project plans and rationale statements from other portfolios might be needed, since now she will be applying her work directly to the classroom. Additionally, her choice of topic (context of Intern work) helps her to focus her thoughts when reflecting on her teaching assistant position, and also helps to inform her work at the charter school.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> Noelani works with both MIE Documentation Specialists and MIE Portfolio Archivist-Analysts to review portfolios of previous students who share a similar persona with her. In the process of collaborating with her peers, she discovers that her portfolio would benefit from a more-advanced level of organization and form than a traditional portfolio usually offers; she decides that a web-based portfolio would serve her better in the long run, as she attempts to connect several MIE courses with past teaching experiences and her current Guided Internship. She plans to use her web-based portfolio as "press kit" of sorts, showcasing her work as an Artist-Teacher-Scholar.</p>	<ul style="list-style-type: none"> <li>To what extent do discrepancies exist between student course work and that for MIE internships?</li> <li>What role does context play in the design and collection of documentation?</li> </ul>

Noelani is a student doing an MIE internship at an arts-focused charter school, teaching music theory. She has taken several MIE classes but has not done an MIE Guided internship before, though before she came to NEC she did teach a bit privately and has been working as a theory teaching assistant.

I use to help MIE students figure out what their documentation strategies could look like in practice. My work as Program Advisor for the MIE Program at NEC has helped me to see the many similarities

between the types of education offered to students by New England Conservatory and Harvard University. For example, both schools prize the individual work that their students bring to the table, whether in

## CREATING A CLEARLY FOCUSED DOCUMENTATION STRATEGY IS VITAL TO MAINTAINING THE ENERGY AND INTENSITY THAT MUSIC-IN-EDUCATION PORTFOLIOS INHERENTLY DEMONSTRATE.

research articles or in performance -- or, in the case of MIE, portfolios. Because the "persona approach" can help students both individualize and conceptualize course/internship work, creating a clearly focused documentation strategy is vital to maintaining the energy and intensity that music-in-education portfolios inherently demonstrate. Consequently, a portfolio is in essence the work of a mature or emergent Artist-Teacher-Scholar; that is, its organization is the result of critical thinking or Scholarship, its inspiration from emergent or mature Artistry, and its content from its creator's commitment to Teaching and education.

The Scenarios presented in this article give just a few examples of how the "persona approach," when partnered with strategic, focused documentation collection, can be used to help MIE students create portfolios.

While experienced portfolio students can certainly incorporate both types of strategies (artifact-focused and topic-focused) while collecting documentation during their internships or coursework, I have found that a suggestion of one strategy over the other from the outset can help uninitiated students feel less overwhelmed in collecting and managing data at the same time they are engaged in their internship work.

## SCENARIO D

<b>Persona:</b> Experienced educator with strong arts background wants to explore to what extent portfolio work is relevant to his/her teaching strategies.	
<b>Artifact-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Ehu will need to strive to include all the standard portfolio elements, particularly reading reflections, overarching/guided inquiry questions, learning narratives, a statement of self-assessment, and a learning web.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> Ehu must make heads or tails of his MIE seminar class, and the most efficient way for him to get the most from it is by really investing in the portfolio process. Like other new students, he may have to learn new skills, like reading articles with an eye towards inquiry, or writing frequent journal reflections in double-entry format. For Ehu, part of the process of learning these new skills will be the necessity that he try to include as many of the suggested artifact types as possible. Because he does not have an internship or time to teach while in school, he will need to draw on his previous experiences and, in essence, document a 'mock' internship.</p>	<ul style="list-style-type: none"> <li>To what extent are some documentation skills "easier" to learn than others?</li> <li>To what extent are some documentation skills used in non-documentation contexts?</li> </ul>
<b>Topic-focused Documentation</b>	<b>Sample Inquiry Questions</b>
<p><b>PORTFOLIO CONTENTS</b> Ehu's portfolio contains several drafts of learning narratives he writes during the semester (i.e., a rationale towards teaching, statement of self-assessment). These drafts serve as pre-/post- examples that demonstrate changes in his thinking over time. He also includes past lesson plans and adapts them to reflect new ideas gained from the MIE seminar.</p> <p><b>PORTFOLIO PROCESS INSIGHT</b> Ehu decides that although the scope of the MIE Seminar class is broader than he expected (particularly because it will challenge him to document his learning in a portfolio), he wants to focus his work on identifying differences between traditional music education and the emergent field of MIE. He asks the MIE Research Center to show him portfolios of previous students with similar backgrounds, and upon reviewing those portfolios, reflects on his own experiences as an educator with an MIE focus.</p>	<ul style="list-style-type: none"> <li>To what extent can reflective writing reveal one's changes in philosophy over time?</li> <li>How can a portfolio be organized to effectively showcase pre-/post- artifacts?</li> </ul>

Ehu is a graduate student at School of Education enrolled in an MIE seminar class. He has previously taught a variety of arts and non-arts subjects in public schools. Ehu took several traditional music education classes as an undergraduate and was a music education major, but this class is his first exposure to MIE and the use of portfolios as a means of assessment.

- <sup>1</sup> Kerlinger in Cohen, L. and Manion, L. *Research methods in education*. New York: Routledge, 1980. See also: Kerlinger, F.N., *Foundations of behavioral research* (Holt, Rinehart & Winston, New York, 1970).
- <sup>2</sup> Borg, W.R., *Educational Research: An Introduction* (Longman, London, 1963) in Cohen, L. and Manion, L. *Research methods in education*. New York: Routledge, 1980.
- <sup>3</sup> Gardner, H. (1991). Assessment in context: The alternative to standardized testing. In B. R. Gifford and M. C. O'Connor (Eds.), *Changing assessments: Alternative views of aptitude, achievement, and instruction* (pp. 77-119). Weston, MA: Kluwer.
- <sup>4</sup> Dewey, J. *The Child and the Curriculum*. University of Chicago Press, 1902.
- <sup>5</sup> Gardner, H. (1991). Assessment in context: The alternative to standardized testing. In B. R. Gifford and M. C. O'Connor (Eds.), *Changing assessments: Alternative views of aptitude, achievement, and instruction* (pp. 77-119). Weston, MA: Kluwer.



As artists-in-residence, jazz drummer and MIE Concentration student Richie Barshay and the Curtis Brothers' Rhythmic Prophecies Quartet introduced dozens of youth in Bangladesh to the rhythmic intricacies of Latin jazz, during a U.S. State Department Jazz Ambassadors Program.

These scenarios are designed to represent a broad sample of potential MIE students. A focused documentation strategy is applicable to students of any amount of teaching experience; both experienced teachers and novices alike can benefit from the understanding of how engaging in self-reflective work can inform one's own practices.

Inquiry Questions are not necessarily exclusive to particular documentation strategies or personae. Observe how guided inquiry questions can result in varying types of documentation, even when they are shared by dramatically different personae.

Finally, although hardly any students (if any at all) initially take Scripps' MIE classes or internships with the exclusive intention of practicing the art of action research, all who invest themselves in the documentation collection/portfolio collection process will come out as emergent Artist-Teacher-Scholars. ¶