

Student Teaching Portfolio

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Fall 2025
East Brunswick High School**

The following slides are a portfolio of artifacts that support my alignment with New Jersey Professional Standards for Teachers (InTASC).

These artifacts were collected during my Fall 2025 student teaching experience at the choral program of East Brunswick High School in East Brunswick, NJ. While I was there, I taught: Concert Choir (Honors), Bella Voce (Honors), three Chorus classes, and Singing for Musical Theatre.



InTASC Standard #1: Learner Development

To build music literacy and sight-singing skills, I begin each class (three General Choruses and two Honors-Level Choirs) with an exercise from a sight-singing packet. Chorus classes include students in grades 10–12, ranging from beginners to those with prior experience. The first packet introduces basic music theory, helping new students learn fundamentals and returning students review (Example 1). Each class then starts with a short sight-singing excerpt, beginning with simple unison, stepwise melodies in C major (Example 2). By the second packet, about a month later, students are singing in three-part harmony with more complex melodies in various key signatures (Example 3). The Honors-Level Choirs use more advanced packets tailored to their skill level. Because returning students are already familiar with the packet process, they can progress quickly. This consistent routine ensures that all students, regardless of experience, continue developing their music literacy.

[Click to view Packets #1 and #2 from Chorus and Concert Choir \(Honors\)](#)

Example 2: (C major, unison, stepwise melody)

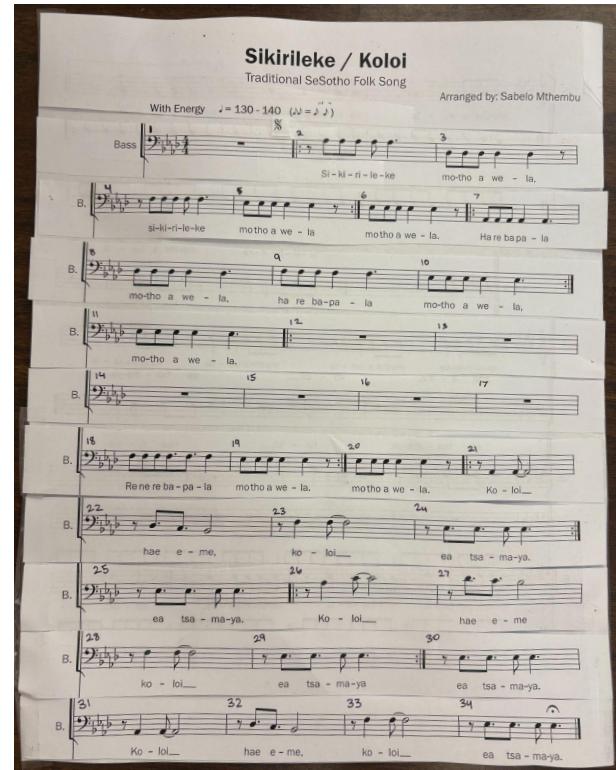
Key: C

Example 3: (E major, 3-part harmony, more complex melody)

Key: E

InTASC Standard #2: Learning Differences

To create an inclusive learning environment, I adapted sheet music for a student who is severely visually impaired. To align with the technology they use in other classes, I scan and upload all class music to Canvas for digital access. Since the student prefers viewing only their voice part, I cut and assemble just that part on a new page, then scan and upload it for use with assistive software on their tablet. During this process, I add essential details such as measure numbers, dynamics, and repeat signs for clarity during rehearsal. The image to the right shows an example of the final product before uploading. This accommodation not only supports the student in class but also equips them with the knowledge to advocate for their accessibility needs in future choir or community music settings.



Sikirileke / Koloi
Traditional SeSotho Folk Song
Arranged by: Sabelo Mthembu

With Energy $\text{J} = 130 - 140$ ($\text{J} = \frac{2}{4}$)

Bass

Si - ki - ri - le - ke
mo - tho a - we - la,

si - ki - ri - le - ke
mo - tho a - we - la
mo - tho a - we - la, Ha - re - ba - pa - la

mo - tho a - we - la,
ha - re - ba - pa - la
mo - tho a - we - la,

mo - tho a - we - la,

Re - ne - re - ba - pa - la
mo - tho a - we - la,
mo - tho a - we - la, Ko - loi -

hae - e - me,
ko - loi -
ea - tsa - ma - ya,

ea - tsa - ma - ya,
Ko - loi -
hae - e - me

ko - loi -
ea - tsa - ma - ya
ea - tsa - ma - ya,

Ko - loi -
hae - e - me,
ko - loi -
ea - tsa - ma - ya.

InTASC Standard #3: Learning Environments

In the classroom, eight 180-Degree Elbow PVC Pipe “Phones” sit on top of the keyboard at the front of the classroom. This phone directs the sound from the student’s voice directly into one of their ears so that they can hear themselves clearly as well as their neighbor in the other ear. If there are students who do not match pitch with the people around them, they are encouraged to sing into the phone as a tool. The phone enables the student to self-correct and collaborate with their classmates to achieve a unified sound. The phone is not only a corrective tool used by the teacher—students are welcome to grab a phone at any time during rehearsal if they feel like they cannot hear themselves. This creates an environment that fosters accountability, self awareness, and student ownership of learning.

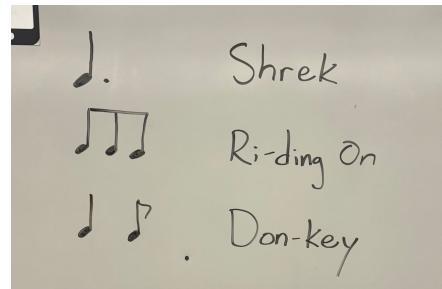


InTASC Standard #4: Content Knowledge

Shrek

Ri-ding On

Don-key



Example 1

Example 2

Shrek ← Dotted Quarter

Ri-ding On ← Eighth Note
Triplet

Don-key ← Quarter Eighth

The images above depict a system for teaching musical rhythms in a compound time signature. Since the class is singing “Hallelujah” from *Shrek*, I used the characters’ names to represent rhythmic patterns that matched the song’s natural speech rhythm. First, I spoke the words above in rhythm while the class echoed me (Example 1). Next, I added the corresponding music notes next to the words to connect sound to symbol (Example 2). Once students performed the rhythms with confidence, the notes were finally labeled with formal musical terminology (Example 3). This method engages students because it bridges naturally rhythmic speech with musical rhythm in a way that is meaningful and approachable. It builds the foundations of music literacy by taking their experience and slowly incorporating symbols before finally mapping those symbols to labels used in their content and repertoire.

InTASC Standard #5: Application of Knowledge

To foster application of knowledge in the choral classroom, students complete a Concert Reflection Google Form assignment following their Winter Concert. They are provided a video recording of the concert to view and the questions encourage open-ended responses that engage students in critical thinking and self-evaluation. It requires students to apply their musical knowledge and reflect on their performance from an audience and performer perspective. For each song that they sing, students share thoughts on what went well and what could be improved using music terminology. They also must listen to a choir they do not perform with and share their thoughts as an audience member. Students are also given a chance to voice their thoughts on how they might improve in the future, and how they might improve the EBHS Choral Program as a whole.

WINTER CONCERT VIDEO REVIEW

Thank You for your work to prepare for our Winter Concert this semester. Please answer the following questions using complete sentences.

[CONCERT VIDEO VIEWING LINK](#)

Using complete sentences answer the following: What is your reaction to the Spring Concert this year? *

Long answer text

In a few words, describe the overall energy of the concert from your memory. *

Long answer text

Using complete sentences, describe how YOUR set of songs went during the concert. *

Long answer text

If a 4 is a perfect score, how would you rate your contribution to the performance? *

1	2	3	4
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

InTASC Standard #6: Assessment

To the right is an image of the Chorus class' "Sharp Key Signatures Quiz." It directly assesses information contained in the first sight-reading packet of the year (see Standard #1: Learner Development). Students identify the names of eight major keys from the given key signatures. They also get two points for writing their name, totaling ten points.

Learning Objective: Students will demonstrate understanding of key signatures by correctly naming keys with zero to eight sharps in treble clef.



InTASC Standard #6: Assessment (Advanced)

The quiz to the right demonstrates an “Advanced” level of understanding. The student correctly identified the name of each key signature, earning a perfect 10/10.

Additionally, they went beyond expectations by identifying on the staff with note heads where the note “do” in the key lives.

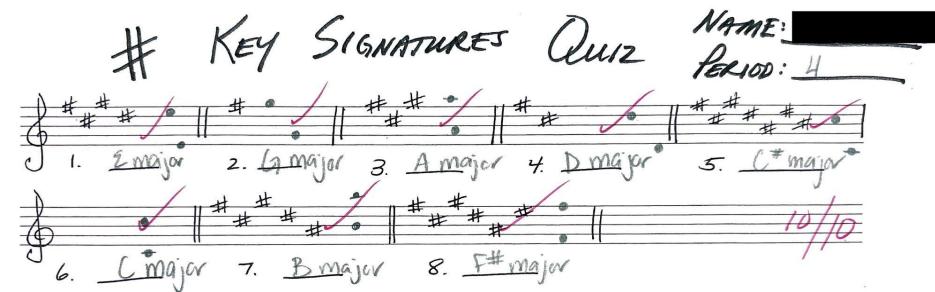
To support this student and extend their development, they were offered a leadership opportunity as a section leader. This student can use their advanced musical knowledge to assist their peers during sight-singing activities, and can lead small-group rehearsals with their section. They were also encouraged to audition for the CJMEA Region Choir.

KEY SIGNATURES Quiz NAME: _____
Period: 4

1. E major 2. F# major 3. A major 4. D major 5. C# major

6. C major 7. B major 8. F# major

10/10

A handwritten musical quiz titled "# KEY SIGNATURES Quiz". It includes a staff with note heads and sharp symbols. Below the staff, numbered answers are provided for each key signature. The answers are: 1. E major, 2. F# major, 3. A major, 4. D major, 5. C# major, 6. C major, 7. B major, and 8. F# major. A handwritten grade of "10/10" is at the bottom right. The student's name and period are also handwritten at the top right.

InTASC Standard #6: Assessment (Developing)

The quiz to the right demonstrates a “Developing” level of understanding. The student correctly identified the name of all but two key signatures, earning an 8/10.

To support this student and extend their development, they were offered an opportunity for second-chance learning. If they are unhappy with their score, they may retake the quiz before the end of the marking period. I would provide individualized instruction before offering them a retake of the quiz to improve their performance.

KEY SIGNATURES QUIZ NAME: [REDACTED]
Period: 4

1. C 2. G 3. A 4. D 5. E
6. B 7. F# 8. C# 9. G# 10. A#

8/10

InTASC Standard #6: Assessment (Struggling)

The quiz to the right demonstrates a “Struggling” level of understanding. The student did not identify any of the key signatures correctly, earning a 2/10.

To support this student, I would meet with them one-on-one during a study hall period or after school. Based on their performance, it is clear that they missed information from previous classes. I would review basic music theory and provide a practice quiz to teach the procedure of identifying key signatures. Finally, I would also offer the student a second chance to retake the quiz once they feel sufficiently prepared to be successful.

KEY SIGNATURES Qu 12 Name: [REDACTED]
Period: 4 2/10

The image shows a handwritten music quiz. At the top, it says "# KEY SIGNATURES Qu 12 Name: [REDACTED] Period: 4 2/10". Below this, there are two staves of music. The first staff has 5 key signatures: 1. C (no sharps or flats), 2. G (one sharp), 3. D (two sharps), 4. A (three sharps), and 5. E (four sharps). The second staff has 3 key signatures: 6. D major (one sharp), 7. C Signature (no sharps or flats), and 8. Double flat (two flats). Red X marks are placed over each of the 8 numbered key signatures, indicating they were incorrect. The student earned a grade of 2/10.

InTASC Standard #7: Planning for Instruction

My daily preparation of material includes a method of score study inspired by conductor Margaret Hillis, which provides a structured framework for successfully planning a rehearsal. This process involves spending time preparing my scores of the students' repertoire by marking them with color coding, symbols, translations, and other notes. I sing and play through every voice part on the piano, as well as play multiple voice parts in combination. This process puts myself in the students' shoes and anticipate what they will need support with, as well as informs me how to sequence my instruction. For example, in any piece, voice parts highlighted in yellow always represent the melody. In the example to the right ("Hallelujah" from Shrek), I highlighted the entire tenor part and some of the bass part until it splits into harmony. As a result, I planned to rehearse the Tenors and Basses in a circle together so that they are physically near each other, because they sing the same notes.

(stagger)

3

cresc.

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

cresc.

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

cresc.

goes like this, — the fourth, the fifth, the mi-nor fall, — the ma-jor lift; — the

cresc.

Bb

E \flat

F

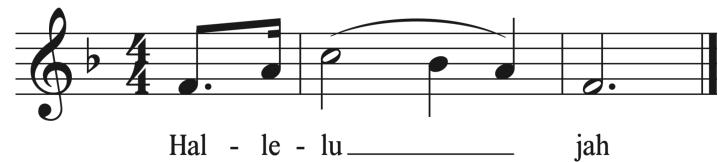
Gm

E \flat

cresc.

InTASC Standard #8: Instructional Strategies

To teach the concept of word emphasis and phrasing, I designed a vocal warm-up on the word “Hallelujah” that incorporates multiple learning modalities. The exercise connects to the students’ repertoire: Handel’s “Hallelujah Chorus” and “Hallelujah” from *Shrek*. First, I demonstrated the warm-up (transcribed to the right) using vocal modeling. This way, they could listen to the warm-up and hear how I emphasize the main syllable “lu” by singing louder, and then fade out by the last syllable “jah.” After a few iterations of them singing the warm-up, I demonstrated it again by singing and gesturing my arm forward on “lu” and back on “jah” as a visual aid. I then prompted the class to continue singing using that kinesthetic arm movement to mimic how they emphasize and phrase their singing. This warm-up is followed by transitioning into rehearsal of one of the pieces that features the word “Hallelujah.”

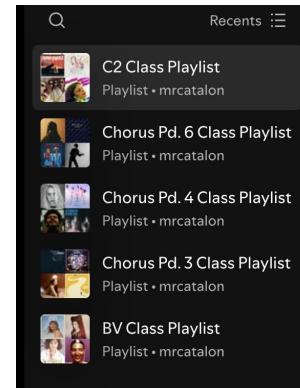


InTASC Standard #9: Professional Learning and Ethical Practice

To further my development as a professional in the field of choral music education, I attended 2025 NJACDA Conference. While I was there, I networked with local, highly experienced music educators who welcomed me into a larger community of people in my field. I also attended interest sessions focused on: programming diverse repertoire, effective vocal warm-ups, thriving in the first years of teaching, and fostering diversity in the classroom. After attending the conference, I was able to effectively implement some of the tools and techniques I saw in the classroom immediately. For example, I learned from one of the sessions that creating a class playlist can improve rapport and relationships in the classroom. The Spotify screenshot to the right shows the class playlists I created. I play songs from the playlists as students walk into class so they can hear the music they like in the classroom as well as listen to music their peers like.



Picture from the 2025 NJACDA Conference with colleagues and the headliner clinician



← Class playlists

InTASC Standard #10: Leadership and Collaboration

To support leadership and collaboration, the EBHS Choral Program participated in the 50th Annual Interfaith Thanksgiving Service hosted by the East Brunswick Interfaith Clergy Council on November 25th. The event brings the community together through music to celebrate Thanksgiving and support the local food pantry. One of the students' parents is a part of the council, so we collaborated to bring the Concert Choir to the event. The Concert Choir sang alongside East Brunswick Symphony Orchestra musicians and the East Brunswick Interfaith Choir. It served as an opportunity for students to connect classroom music-making to real world performance and community-building events. The choir council students also play an active role in the event by promoting it through social media.

