

Teacher  
Performance  
Assessment  
Consortium (TPAC)

K-12

Performing  
Arts

Assessment  
Handbook

Field Test Pre-Release  
Handbook  
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The Teacher Performance Assessment stems from a 25-year history of development in performance-based assessments of teaching quality. The Teacher Performance Assessment Consortium (Stanford and AACTE) acknowledges the National Board for Professional Teaching Standards, the Interstate Teacher Assessment and Support Consortium, and the Performance Assessment for California Teachers (PACT) for their pioneering work using discipline-specific portfolio assessments to evaluate teaching quality. The 2011-12 field test version of this handbook has been developed with thoughtful input from teachers and teacher educators representing various national design teams and from different states, national subject matter organizations (ACEI, IRA, NASPE, NCSS, NCTE, NCTM, NSTA, etc.), and content validation review teams. All contributions are recognized and appreciated.

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# Overview of the Teaching Performance Assessment in K-12 Performing Arts

## *Purpose*

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The Teaching Performance Assessment (TPA) is being developed as a nationally available assessment of readiness to teach for novices. The assessment is focused on student learning and is designed around the principles that successful teachers apply knowledge of subject matter and subject-specific pedagogy, develop and apply knowledge of their students' varied needs, consider research/theory about how students learn, and reflect and act on evidence of the effects of their instruction on student learning.

As a performance-based assessment, the TPA is designed to engage candidates in demonstrating their understanding of teaching and student learning in authentic, experiential ways. As a participant in this assessment, you will have an opportunity to develop a collection of materials that represents the ways in which you teach students in your “student teaching” classroom or other instructional settings. When developing your materials, you will be prompted to synthesize what you have learned throughout your preparation program and apply it with the students you currently teach. Your TPA evidence will demonstrate your current abilities, knowledge and skills as a beginning teacher on your way to becoming a highly accomplished teacher.

## *Summary of Tasks*

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In this assessment, you will describe, analyze, and evaluate the teaching of a series of 3–5 lessons in music/dance/theater (or, if teaching within a large time block, about 3 to 5 hours of connected instruction) referred to as a [learning segment](#). Consistent with the *Arts Education Framework Project* (NAEP, 2008), a learning segment prepared for this assessment should reflect a balanced approach to the performing arts, including opportunities for students to create, perform, or respond to music/dance/theater, by applying artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and contextual understandings (e.g., personal, social, cultural, historical).

You will complete four tasks for the TPAC assessment:

1. Planning, Instruction and Assessment
2. Instructing and Engaging Students in Learning
3. Assessing Student Learning
4. Analyzing Teaching

## **Evidence of Teaching Practice: Artifacts and Commentaries**

To complete the assessment, you will submit artifacts and commentaries as evidence of how you planned and implemented instruction to deepen student learning in the performing arts. Artifacts represent the authentic work of you and your students. These include lesson plans, copies of instructional and assessment materials, one or two video clips of your teaching, and student work samples (video, audio, text or other multimedia may be used as artifacts that demonstrate student work).

The commentaries are your opportunity to describe your artifacts, explain the rationale behind their use, and analyze and reflect on what you learned about your teaching practice and your students' learning. In each commentary, you will respond to prompts to provide evidence of what you know and understand about your students and their learning. Note that although your writing ability will not be scored directly, commentaries must be clearly written and well-focused.

## **Evaluation and Scoring Criteria**

The evidence you submit will be judged on five dimensions of teaching: Planning, Instruction, Assessment, Analyzing Teaching and Academic Language. Evidence for the planning, instruction, assessment, and analyzing teaching dimensions will come from the corresponding tasks. Evidence for the academic language dimension will come from the planning and either the instruction or assessment tasks.

The rubrics used to score your performance on the TPA are included in the handbook. The descriptors in the five level rubrics address a wide range of performance representing the knowledge and skills of a novice not ready to teach (Level 1) to advanced practices of a highly accomplished beginner (Level 5). When preparing your artifacts and commentaries, refer to the rubrics frequently to guide your thinking, planning and writing.

## ***Structure of the Handbook***

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The instructions in the following pages will guide you in putting together the artifacts and commentaries required within the four tasks of the TPA. Instructions for each task are organized in three sections: 1) What to Think About, 2) What Do I Need to Do? and 3) What Do I Need to Write? Review all instructions carefully before beginning to teach the learning segment to ensure that you are well prepared for all tasks.

For this Field Test Pre-Release Handbook sample guidelines for document formatting and submission are found in the 'Evidence Chart (K-12 Performing Arts)'.

The remainder of this introduction provides an overview of the assessment components and your professional responsibilities in preparing your materials.

## Assessment Components at a Glance

What to Do	What to Submit	Scoring Rubrics
<b>TPAC Task 1: Planning Instruction and Assessment</b>		
<ul style="list-style-type: none"> <li>▶ Provide relevant information about your instructional context.</li> <li>▶ Select a learning segment of 3–5 sequential lessons (or, if teaching within a large time block, approximately 3-5 hours of connected instruction), that supports students to create, perform, or respond to music/dance/theater, by applying artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and contextual understandings (e.g., personal, social, cultural, historical).</li> <li>▶ Consider your students' strengths and needs and select a central focus and a key <a href="#">language demand</a> for the learning segment.</li> <li>▶ Create an instruction and assessment plan for the learning segment, and write lesson plans.</li> <li>▶ Respond to commentary prompts to explain what you know about your students and the thinking behind your plans.</li> <li>▶ Make daily notes about the effectiveness of your teaching for your students' learning (will be used in writing the <a href="#">Analyzing Teaching commentary</a> in Task 4).</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Part A: Context for Learning Information</li> <li><input type="checkbox"/> Part B: Lesson Plans for Learning Segment               <ul style="list-style-type: none"> <li>■ Lesson plans</li> <li>■ Instructional Materials</li> <li>■ Assessment Tools/ Procedures and Criteria</li> </ul> </li> <li><input type="checkbox"/> Part C: Planning Commentary</li> </ul>	<ul style="list-style-type: none"> <li>■ Planning Rubrics (PA 1, 2, and 3)</li> </ul>
<b>TPAC Task 2: Instructing and Engaging Students in Learning</b>		
<ul style="list-style-type: none"> <li>▶ Collect permission forms from parents/guardians and prepare for video-recording.</li> <li>▶ Review and identify lessons where you are engaging your students in 1) developing new artistic skills, knowledge, and context about music/dance/theater works and 2) applying that new knowledge or skills in creating, performing, or responding to a musical, dance, or theatrical work.</li> <li>▶ Submit two clips that do not exceed 10 minutes each.</li> <li>▶ Respond to commentary prompts to analyze your teaching and your students' learning in the video clips.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Part A: Video Clip(s)</li> <li><input type="checkbox"/> Part B: Instruction Commentary</li> </ul>	<ul style="list-style-type: none"> <li>■ Instruction Rubrics (PA 4 and 5)</li> </ul>

What to Do	What to Submit	Scoring Rubrics
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**TPAC Task 3: Assessing Student Learning**

<ul style="list-style-type: none"> <li>▶ Analyze performance across the class from one assessment completed during the learning segment.</li> <li>▶ Identify three student work samples that illustrate trends in student knowledge and skills within the class related to creating, performing, or responding within the relevant performing arts discipline.</li> <li>▶ Select and analyze the learning of two focus students in more depth, and document your feedback on their work.</li> <li>▶ Respond to commentary prompts to report conclusions from your analysis and describe feedback given to the two focus students.</li> <li>▶ Identify next steps in instruction based on your analysis.</li> <li>▶ Provide the assessment task and evaluation criteria.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Part A: Student Work Samples</li> <li><input type="checkbox"/> Part B: Evidence of Feedback</li> <li><input type="checkbox"/> Part C: Assessment Commentary</li> </ul>	<ul style="list-style-type: none"> <li>■ Assessment Rubrics (PA6, 7, and 8)</li> </ul>
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**TPAC Task 4: Analyzing Teaching**

<ul style="list-style-type: none"> <li>▶ Using notes you have recorded throughout the learning segment, respond to commentary prompts to explain what you have learned about your teaching practice and two or three things you would do differently if you could teach the learning segment over. Explain why the changes would improve your students' learning.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Analyzing Teaching Commentary</li> </ul>	<ul style="list-style-type: none"> <li>■ Analyzing Teaching Rubric (PA 9)</li> </ul>
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**TPAC Academic Language in Performing Arts (evidence is gathered across tasks as noted)**

<ul style="list-style-type: none"> <li>▶ Select one key language demand related to the central focus. Explain how you will support students with varied language needs.</li> <li>▶ Cite evidence of opportunities for students to understand and use the targeted academic language in: 1) the video clip(s) from the Instruction task; OR 2) the student work samples from the Assessment task.</li> <li>▶ Analyze the effectiveness of your language supports.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Planning Commentary (Prompt 4)</li> <li><input type="checkbox"/> Instruction Commentary (Prompt 4) OR</li> <li><input type="checkbox"/> Assessment Commentary (Prompt 4)</li> </ul>	<ul style="list-style-type: none"> <li>■ Academic Language Rubrics (PA10, 11, 12)</li> </ul>
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## Professional Responsibilities

Refer to the following table for an overview of professional responsibilities inherent in the development of your TPA evidence.

Responsibility	Description
Protect confidentiality	<ul style="list-style-type: none"> <li>To protect confidentiality, please remove your name and use pseudonyms or general references (e.g., “the district”) for your school, district, or cooperating teacher. You may use either pseudonyms or first names only for students. Do this in all commentaries, and mask or remove names that could identify people or institutions from all materials submitted, including lesson plans.</li> </ul>
Acquiring Permissions	<ul style="list-style-type: none"> <li>Before you record your classroom instruction, ensure that you have the appropriate permission from the parents/guardians of your students and from adults who appear in the video-recording.</li> <li>Your program will provide you with procedures and necessary forms to obtain these permissions, according to agreements with the school or district in which you are student teaching or completing your internship.</li> <li>The release forms are not to be submitted with your materials, but you should follow your campus policy for retaining them.</li> </ul>
Citing Sources	<ul style="list-style-type: none"> <li>Provide source citations for all materials that you did not create (e.g., published texts, websites, material from other educators). List all citations by lesson number at the end of the planning commentary.</li> <li>Be sure to include copyright information for works used during the instructional segment.</li> </ul>
Aligning Instruction with State Standards	<ul style="list-style-type: none"> <li>As part of the assessment, you will document the alignment of your lesson plans with state-adopted academic content standards that are the target of student learning. Refer to the Department of Education Web site for your state to obtain copies of relevant standards for this assessment.</li> </ul>
Collaborate with others while developing your own teaching practice	<p>As a credential candidate, you are encouraged to seek assistance, input and feedback from your university supervisors, cooperating/master teachers, university instructors, or peers during the completion of this assessment. However, the ultimate responsibility for compiling the documentation lies with you. Therefore, when you submit your completed assessment <b>for scoring, you will be asked to attest to the following statements:</b></p> <ul style="list-style-type: none"> <li>I have primary responsibility for teaching the students/class during the learning segment profiled in this assessment;</li> <li>The video clip(s) submitted show me teaching the students/class profiled in the evidence submitted;</li> <li>The student work included in the documentation is that of my students, completed during the learning segment documented in this assessment;</li> <li>I am sole author of the commentaries and other written responses to prompts and other requests for information in this assessment;</li> <li>Appropriate citations have been made for all materials in the assessment whose sources are from published text, multimedia, the Internet, or other educators.</li> </ul>

## Task 1: Planning Instruction and Assessment

### *What to Think About*

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In Task 1: Planning Instruction and Assessment, you will describe your plans for the learning segment and explain how they are appropriate for the students and the content you are teaching. Think about what you know about your students as learners and provide information about what they know and can do related to the content you will teach. Consider your students' [prior learning and experiences](#) including their **academic content knowledge, language development, social/emotional development, family/cultural assets, interests and lived experiences**; as well as any identified learning needs.

In this task, you will demonstrate your ability to organize curriculum, instruction, and assessment to help diverse students meet content standards and develop related academic language. You will provide evidence of your ability to select, adapt, or design learning tasks and materials that offer your students equitable access to music, dance, or theater curriculum content [and associated academic language](#).

Task 1 sets the stage for you to demonstrate and analyze the effectiveness of your teaching of the planned learning segment. Be explicit about how what you know about your students informs the teaching you propose.

### *What Do I Need to Do?*

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- If you teach more than one class, select one focus class for this assessment.
- Provide information about your teaching context by downloading and completing the [Context for Learning Information template](#).
- Review the curriculum with your cooperating teacher and select a [learning segment](#) of 3 to 5 lessons (or, if teaching music/dance/theater within a large time block, about 3 to 5 hours of connected instruction) to describe, analyze, and reflect upon. The learning segment should support students in creating, performing, or responding to music/dance/theater, by applying artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and contextual understandings (e.g., personal, social, cultural, historical).
- Identify the [central focus](#) along with the content standards and objectives you will address in the learning segment.
- Consider [language demands](#) associated with content understandings in the learning segment. These include the oral, nonverbal, symbolic, and written [academic language](#) that students will need to understand or produce in your learning segment. Select a language demand in the learning segment that is critical to understanding instruction or materials and/or demonstrating learning, and in which your students would benefit from more instruction and/or practice.

*(In Tasks 2 and 3, you will have opportunities to provide evidence of students' understanding and use of the targeted academic language. You may choose to cite this evidence in: 1) the Instruction task (video clips) OR 2) the Assessment task (student work samples).*

- Write a lesson plan for each lesson in the learning segment. Your credential program may require you to use a specific lesson plan format for this assessment. Regardless, lesson plans should minimally include the following information:

- State-adopted student academic content standards that are the target of student learning. Please list the number and text of the standard. If only a portion of a standard is being addressed, then only list the relevant part(s).
- Learning objectives associated with the content standards
- Informal and formal assessment tools and/or procedures used to monitor student learning, including type(s) of assessment and what is assessed
- Instructional strategies and learning tasks used to support student learning, including what you and the students will be doing
- Resources and materials

If you make significant changes to your lesson plans when teaching the learning segment, only submit the revised lesson plans instead of the original to reflect the adaptations that guided your teaching.

- Submit selected instructional materials and **all** assessment tools and/or procedures used during the learning segment (up to 5 artifact pages or descriptions of modeling of skill/technique per lesson). The instructional materials might include class handouts, performance rubrics/checklists, PowerPoint or SmartBoard slides. See the [Lesson Plan template](#) for directions for how to submit the instructional materials and assessments.
- In preparation for writing the [Analyzing Teaching commentary \(Task 4\)](#), record notes on the effectiveness of your instruction for various students after teaching each lesson. You will NOT submit these, so they can be in any form that is useful to you, e.g., annotated lesson plans, bulleted notes, etc. Your notes should address your reflections on the following: What's working? What's not? For whom? And why? (as well as citing events and other evidence that led to these conclusions).

## ***What Do I Need to Write?***

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In Task 1: Planning, you will write lesson plans, a description of your Context for Learning, and a Planning Commentary explaining your plans.

The Context for Learning Information is provided at the end of this Pre-Release Handbook and the prompts for the Planning commentary are below.

## Planning Commentary

Complete the [Planning Commentary template](#) and provide your responses to each of the prompts below in no more than 9 total single spaced pages (including prompts). If you are prompted to provide any explanations that can be found in your lesson plans, refer to the appropriate page(s) of those plans.

### 1. Content Focus

- o Summarize the [central focus](#) for the content you will teach in this learning segment.

### 2. Knowledge of Students to Inform Teaching

For each of the categories listed below (a-e), describe what you know about your students' [prior learning and experiences](#) with respect to the central focus of the learning segment.

**What do they know, what can they do and what are they are learning to do?**

Consider the variety of learners in your class who may require different strategies/support:

- a) Academic development (e.g., prior knowledge/experience, prerequisite skills, domain-specific perspectives, developmental levels, special educational needs)
- b) [Physical development or conditions](#) if relevant for the learning focus (e.g. fine or gross motor skills, aural skills, in a wheelchair, etc.)
- c) [Academic Language](#) development (e.g., students' abilities to understand and produce the oral, non-verbal, or written language and/or response associated with the central focus and standards/objectives within the learning segment)
- d) Family/community/cultural assets (e.g., relevant lived experiences, cultural expectations, and student interests)
- e) [Social and emotional development](#) (e.g., ability to interact and express themselves in constructive ways, ability to engage in collaborative learning, nature of contributions to a productive learning environment).

### 3. Supporting Student Learning in the Performing Arts

Respond to prompts a-e below to explain how your plans support your students' learning of performing arts related to the central focus of the learning segment. As needed, refer to the instructional materials you have included to support your explanations. Cite research and theory to support your explanations.

- a) Explain how your understanding of your students' prior learning, experiences and development guided your choice or adaptation of learning tasks and materials, to develop students' abilities to create, perform, or respond to music/dance/theater, by applying artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and contextual understandings (e.g., personal, social, cultural, historical).
- b) How are the plans for instruction sequenced in the learning segment to build connections between students' prior learning and experiences and new knowledge?
- c) Describe common student errors or misunderstandings within your content focus and how you will address them.
- d) Explain how, throughout the learning segment, you will help students make connections between knowledge, artistic skills, and contexts used in creating, performing or responding to musical/dance/theatrical works.
- e) Describe any instructional strategies planned to support students with specific learning needs. This will vary based on what you know about your students, but may include students with IEPs, English learners, or gifted students needing greater support or challenge.

4. **Supporting Student Understanding and Use of [Academic Language](#)**

Respond to the prompts below to explain how your plans support your students' academic language development.

- a) Identify the key academic [language demand](#) and explain why it is integral to the central focus for the segment and appropriate to students' academic language development. Consider [language functions](#) and [language forms](#), essential vocabulary, nonverbal language and symbols (i.e. musical notation, directing/conducting cues, [solfege](#), etc.), and/or phrases for the concepts and skills being taught, and instructional language necessary for students to demonstrate their learning through performance or to understand or produce oral and/or written language within learning tasks and activities.
- b) Explain how planned instructional supports will assist students to understand [academic language](#) related to the key language demand to express and develop their content learning. Describe how planned supports vary for students at different levels of academic language development.

5. **Monitoring Student Learning**

- a) Explain how the informal and formal assessments were selected and/or designed to provide evidence you will use to monitor student progress toward the standards/objectives. Consider how the assessments will provide evidence of knowledge, skills, and abilities to [create](#), [perform](#), or [respond](#) to musical/dance/theatrical works.
- b) Describe any modifications or accommodations to the planned assessment tools or procedures that allow students with specific needs to demonstrate their learning.

The Planning Rubrics (PA1) are at the end of this Pre-Release Handbook.

The Academic Language rubrics (PA10 and 11) are at the end of this Pre-Release Handbook.

## Task 2: Instructing and Engaging Students in Learning

### *What to Think About*

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The Instructing and Engaging Students in Learning task asks you to demonstrate how you work with students to develop and apply their artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and context in creating, performing, or responding to works in music, dance or theater. You will provide evidence of your ability to intellectually engage students in meaningful performance tasks, monitor their developing knowledge and skills, and use your responses to students to guide their learning.

Think about how your choices of instructional strategies engage students in deepening their abilities to develop and use artistic skills, knowledge and context to create, perform, or respond to musical, dance, or theatrical works. While teaching, how do you prompt students to make connections between their prior learning and experiences and the content to be learned? Consider which lessons in the learning segment require meaningful student engagement with learning and applying new knowledge and skills, and plan to video record on those days in particular. Be strategic in selecting video clip(s) that reveal the ways in which students are engaged and you are eliciting and monitoring their developing knowledge and skills to create, perform, or respond to musical, dance, or theatrical works. Consider how you use representations<sup>1</sup> of performance, creative works, and/or critique to support student learning.

### *What Do I Need to Do?*

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- Examine your plans for the learning segment and identify learning tasks in which students are actively engaged in learning and applying new knowledge and skills in music, dance, or theater to understand how the performing arts create meaning. The clip(s) may or may not include the beginning and end of the learning task from which they come, but should provide a sample of how you interact with students to support their learning.
- Video-record your classroom teaching. View the video(s) to check the video and sound quality, analyze your teaching, and select the most appropriate video clip(s) to submit.
- Provide **two video clips of up to ten minutes** each. The first clip should illustrate how you engage students in developing new artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles) and context. The second clip should illustrate how you support students in applying that new knowledge to creating, performing, or responding to a music, dance, or theatrical work.
- See [Videorecording Guidelines](#)
- Provide a copy of any relevant writing on the board, overhead, or walls that students are using if it is not clearly visible on the video. Insert this document at the end of the [Instruction Commentary](#).

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<sup>1</sup> E.g., oral and written language, physical gestures, drawings, physical models, symbols, demonstrations, charts, graphs, metaphors, stage diagrams, etc.

## ***What Do I Need to Write?***

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### **Instruction Commentary**

Use the [Instruction Commentary template](#) to write a commentary of **4 single-spaced pages** (including prompts) that addresses the following prompts.

1. Identify the number of the lesson or lessons from which the clips were recorded.
2. [Engaging Students in Learning](#)
  - a) Explain how the instruction (tasks, activities, discussions, and/or teaching strategies) depicted in the clip(s) motivated and intellectually engaged students in developing and applying artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles), and context to create, perform, or respond to musical, dance, or theatrical works. Cite specific examples from the clip(s) of what students said/did to support your explanation.
  - b) Using examples from the clip(s), describe how your instruction (tasks, activities, discussions, and/or teaching strategies) linked students' prior learning and experiences with new learning. Prior learning and experience includes **students' academic content knowledge, performance experience, language development, social/emotional development, family/cultural assets, interests and lived experiences.**
3. **Deepening Student Learning During Instruction**
  - a) Explain how you elicited student thinking through questions or materials and facilitated responses that supported students' development and application of artistic skills, knowledge, and context.
  - b) Explain how you used representations to develop students' knowledge and skills for creating, performing, or responding to musical, dance, or theatrical works.
  - c) Cite evidence from the clips of what you and your students said/did to support your explanations.
4. **Evidence of Academic Language** (NOTE: You may provide evidence for academic language with your video clip(s) OR through student work samples in Task 3. If evidence of student understanding and/or use of the key language demand is well represented in the clips, then respond to the prompts below. Otherwise, omit this prompt and respond to [prompt 4 in the Assessment task](#). You must provide this evidence in one of the two available tasks).
  - a) Describe evidence in the clip(s) that demonstrate the extent to which students are able to understand and/or use the language associated with the identified language demand (vocabulary, function/form and/or instructional language) in ways that develop mathematical understandings.
  - b) Using this evidence, how well did your language supports or instruction promote academic language development for students with varied language levels?

The Instruction Rubrics (PA4) are at the end of this Pre-Release handbook.

The Academic Language Rubrics (PA11 and PA12) are at the end of this Pre-Release handbook.

## Task 3: Assessing Student Learning

### *What to Think About*

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The Assessing Student Learning task asks you to assess student learning, analyze student strengths and needs, and use your analysis of student work to inform instruction. You will provide evidence of your ability to 1) develop [evaluation criteria](#) that are aligned with your central focus, standards, and learning objectives; 2) analyze student work on an assessment in relation to the identified learning objectives; 3) provide feedback to students; and 4) use the analysis of student work to identify next steps in instruction.

Think about the ways in which you are monitoring, examining, and evaluating evidence of student learning throughout the learning segment. How do you document and make sense of what students have learned? How do you provide feedback? In using assessment evidence to plan next steps for your teaching, consider common learning across most of the class as well as common strengths or needs among several students. Consider both the successes and struggles of your students.

### *What Do I Need to Do?*

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- Select an assessment **from the learning segment** that you will use to evaluate your students' developing knowledge and skills. The assessment should reflect the work of individuals or individual contributions to group performances. If a musical performance, this could be the student's contribution to the performance of a section within the larger chorus or orchestra. The assessment should give both you and the students a sense of how well they are progressing toward learning and applying knowledge and skills related to:
  - Artistic skills
  - Knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles)
  - Context (personal, social, cultural, historical)to create, perform, or respond to musical, dance, and theatrical works.
  
- Provide a copy of the evaluation criteria (e.g., rubric) and, if these are not obvious from the student work samples, the assessment task/directions/prompt in the [Assessment Commentary template](#).
  
- Collect student work or document student performance from your entire class and analyze it to identify **patterns in knowledge and skills** within the class. Student work may take many forms in the Performing Arts, student work samples may be (but are not limited to):
  - a. Video recordings
  - b. PDF samples of graphics, photographs, etc.
  - c. PowerPoint presentations
  - d. Web links/blogs (please turn these into PDF files)
  
- Illustrate the results of your analysis with student work samples.
  - a. Select **three student work samples**. Your choices should represent what students in the class generally could demonstrate or perform and what a number of students were still struggling to perform, demonstrate or understand. At least one of the students must have identified learning needs, such as an English language learner, a student with an IEP, or a student who struggles with the performing arts content or performance.

- b. Identify two focus students from the three previously selected student work samples: one student with identified learning needs and one other focus student.
- Document and submit evidence of the feedback you provided to the two focus students, either as individuals or as part of a larger group. You may provide a copy of written feedback or video/audio evidence of oral or non-verbal feedback (e.g. demonstration of a technique while asking the student to attend to and notice what s/he is doing differently).
  - a. If the feedback is written directly on a written work sample, be sure that reviewers can distinguish the feedback from the students' own work.
  - b. If the feedback occurred in a video/audio clip submitted as part of the Instruction task, identify the timestamp range on the video/audio where the feedback can be found (e.g., Clip 1, 01:35 – 3:05). You may also submit an additional video/audio clip showing oral feedback; label this clip "Feedback clip."

## ***What Do I Need to Write?***

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### **Assessment Commentary**

Use the [Assessment Commentary template](#) to write a commentary no more than **8 single-spaced pages** (including attachments) that addresses the following prompts.

#### **1. Analyzing Student Learning**

- a) Identify the specific standards/objectives and central focus from the learning segment measured by the assessment chosen for analysis. Describe any changes from what was planned for this assessment as described in the lesson plans or in the [Planning commentary, prompt 5](#).
- b) Respond to prompts below to create a summary of student learning relative to your evaluation criteria.
  - 1. Summarize student performance in narrative and/or graphic form (e.g., table or chart).
  - 2. Discuss what students appear to understand well where they continue to struggle, including any misunderstandings, errors, confusions, or needs (including a need for greater challenge).
  - 3. Consider common patterns across the class as well as groups of students with similar strengths or needs. Cite evidence to support your analysis from the three student work samples you selected, clearly identifying individual students within a group whose performance is being discussed or cited as a representative example.
- c) Respond to prompts below by referencing your understanding of the **two focus students**:
  - 1. Describe each student's individual learning strengths and challenges relative to the standards/objectives measured by the chosen assessment. Consider your knowledge of each student (e.g., prior knowledge and skills, language development, academic and artistic development, and/or special needs).
  - 2. After analyzing each student's work sample, what conclusions did you make regarding their individual learning? Cite specific evidence to support your conclusions.

#### **2. Feedback to Guide Further Learning**

- a) In what form did you submit your evidence of feedback (e.g., audio files, a time stamp reference for video recording(s) in the Instruction task, written directly on written work samples,)? If submitted via video for Task 2, provide time stamp here.

- b) How did feedback provided to each focus student address individual student needs and learning objectives? Reference specific evidence in the submitted feedback to support your explanation.
- c) What opportunities were/will be provided for students to apply the feedback to improve their work/performance, either within the learning segment or at a later time?

**3. Using Assessment to Inform Instruction**

For prompts below, consider what you know about your students and the effectiveness of your instruction when designing next steps. Be sure to connect your next steps to your analysis of the student work/performance.

- a) Based on your analysis of student knowledge and skills demonstrated on this assessment, describe next steps for instruction for the whole class.
- b) Describe any individualized next steps for the two focus students.
- c) Explain how these next steps follow from your analysis of student work/performance.

**4. Evidence of Academic Language-** (NOTE: You may provide evidence for academic language with your video clip(s) in Task 2 OR through the student work samples analyzed in this task. If your evidence of the key language demand is well represented in the student work samples, then respond to the prompts below. Otherwise, omit this prompt and respond to [prompt 4 in the Instruction task](#). You must provide this evidence in one of the two available tasks).

- a) Describe evidence from the student work samples that demonstrate the extent to which students are able to understand and/or use the language associated with the identified language demand (vocabulary, function/form and instructional language) in ways that develop content understandings.
- b) Using this evidence, how well did your language supports or scaffolding promote academic language development for students with varied language levels?

The Assessment Rubrics (PA 6, PA 7, and PA 8) are at the end of this Pre-Release handbook.

The Academic Language Rubrics (PA11 and PA12) are at the end of this Pre-Release handbook.

## Task 4: Analyzing Teaching

### *What to Think About*

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The Analyzing Teaching task asks you to reflect on your experiences teaching the learning segment and to consider what you have learned about your teaching and the learning of your students. You will provide evidence of your ability to analyze the effectiveness of your teaching and propose changes that would have better supported the learning of your diverse students. Think about what you learned from your experiences teaching each day of the learning segment and the analyses and commentaries you have provided throughout this assessment. What worked? What didn't? For whom? And why? What is your evidence?

### *What Do I Need to Do?*

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- Review your notes and reflections recorded throughout the learning segment and analyze what you have learned about your teaching, your students and their learning.
- Respond to the Analyzing Teaching commentary prompt by explaining what you would do differently, given the opportunity to teach these lessons again to the **same group of students**.

### *What Do I Need to Write?*

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#### Analyzing Teaching Commentary

Use the [Analyzing Teaching Commentary template](#) to write a commentary **of no more than two single spaced pages (including prompts)** in response to the following prompts.

1. If you could teach these lessons to the same group of students again, what are two or three things you would do differently to improve the learning of these students based on their varied needs and characteristics? Consider missed opportunities and other aspects of planning, instruction and/or assessment.
2. Citing evidence from your experience teaching this learning segment, explain why you would expect these changes to make a difference in student learning.

The Analyzing Teaching Rubric (PA9) is at the end of this Pre-Release handbook.

# Rubrics

## Planning Rubrics

<b>PLANNING: PLANNING FOR DEVELOPING STUDENT KNOWLEDGE AND SKILLS IN THE PERFORMING ARTS</b> <b>PA1: How do the candidate’s plans build students’ knowledge and skills related to using artistic skills, knowledge and context to create, perform, or respond to music, dance, or theater?</b>				
Level 1	Level 2	Level 3	Level 4	Level 5
Standards, objectives learning tasks and materials are <b>not aligned with each other.</b>	Standards, objectives, learning tasks and materials are <b>loosely or inconsistently aligned with each other.</b>	Standards, objectives, learning tasks and materials are <b>consistently aligned</b> with each other <b>and with the central focus for the learning segment.</b>	Standards, objectives, learning tasks and materials are consistently aligned with the central focus. <b>Learning objectives clearly define measurable outcomes for student learning.</b>	Standards, objectives, learning tasks and materials are consistently aligned with the central focus. Learning objectives clearly define measurable outcomes for student learning.
Candidate’s plans <b>focus solely on factual knowledge or technical skill</b> with <b>no connections</b> to <b>artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles), and context.</b>  OR  There are <b>significant content inaccuracies</b> that will lead to student misunderstandings.	Plans for instruction <b>support students in creating, performing, or responding</b> to musical/dance/theatrical works with <b>vague connections</b> to artistic skills, knowledge and context.	Plans for instruction <b>build on each other</b> to support students in creating, performing, or responding to musical/dance/theatrical works with <b>clear connections</b> to artistic skills, knowledge and context.	Plans for instruction build on each other to support students in creating, performing, or responding to musical/dance/theatrical works with <b>clear and meaningful personal connections</b> to artistic skills, knowledge and context.	Plans for instruction build on each other <b>to lead students, while they are creating, performing, or responding to musical/dance/theatrical works</b> , to make clear and meaningful personal <b>connections</b> to artistic skills, knowledge and context.

NOTE: Text representing differences between adjacent score levels is bolded. Evidence that does not meet Level 1 criteria is scored at Level 1.

**PLANNING: USING KNOWLEDGE OF STUDENTS TO INFORM TEACHING AND LEARNING**

**PA2: How does the candidate use knowledge of his/her students to target support for students’ development of artistic skills, knowledge, and context to create, perform, or respond to music, dance, or theater?**

Level 1	Level 2	Level 3	Level 4	Level 5
Learning tasks <b>do not</b> reflect characteristics of students’ prior learning and experience <sup>2</sup> .	Learning tasks <b>reflect general characteristics of students’ prior learning and experience.</b>	Learning tasks <b>draw on students’ prior learning and experience AND social/emotional development or interests.</b>	Learning tasks draw upon students’ prior learning and experience, social/emotional development, <b>and interests.</b>	Learning tasks draw upon and <b>engage students in examining their own strengths</b> from prior learning and experience, social/emotional development, and interests.
There are <b>no planned supports</b> for students with varied needs.	Planned support consists of <b>general strategies loosely tied to learning objectives or the central focus of the learning segment.</b>	Planned support includes <b>tasks/materials and/or scaffolding tied to learning objectives and the central focus with attention to the characteristics of the class as a whole and to requirements in IEPs and 504 plans.</b>	Planned support includes a variety of <b>tasks/materials and scaffolding</b> tied to <b>specific learning objectives and the central focus. Supports address the needs of specific individuals or groups with similar needs and include strategies to surface and respond to common errors and misunderstandings.</b>	Planned support includes <b>multiple ways of engaging with content</b> that support students to meet specific standards/objectives within the central focus. Support is <b>specifically designed to address a variety of student learning strengths and needs</b> , and include specific strategies to surface and respond to common errors and misunderstandings.
Candidate’s justification of learning tasks is either <b>missing OR represents a deficit view</b> of students and their backgrounds.	Candidate justifies learning tasks with <b>limited attention</b> to students’ prior learning and experience.	Candidate <b>uses examples of students’ prior learning and experience</b> to justify why learning tasks (or their adaptations) are <b>appropriate.</b>	Candidate <b>uses examples from their students’ prior learning and experience AND relevant research/theory</b> to justify why learning tasks (or their adaptation) are appropriate.	Candidate justifies learning tasks by explaining their appropriateness for students’ prior learning and experience and <b>anticipated effects on new learning with support from relevant research and/or theory.</b>

<sup>2</sup> “Prior learning and experience” includes students’ academic content knowledge, artistic development, prerequisite skills, family/cultural assets, and lived experiences.

PLANNING: PLANNING ASSESSMENTS TO MONITOR AND SUPPORT STUDENT LEARNING				
PA3: How are the informal and formal assessments selected or designed to provide evidence of student progress toward the standards/objectives?				
Level 1	Level 2	Level 3	Level 4	Level 5
<p>The set of assessments are <b>not aligned to the standards and learning objectives</b> and will <b>provide little or no evidence</b> of students' artistic expression and/or ability to apply music/dance/theater knowledge and skills.</p> <p>OR</p> <p><b>Assessment accommodations or modifications required by IEP or 504 plans are NOT made.</b></p>	<p>The set of assessments are loosely aligned to the standards and objectives, and <b>provide limited evidence to monitor students' development</b> of artistic expression and/or ability to apply music/dance/theater knowledge and skills <b>during the learning segment.</b></p>	<p>The set of assessments are <b>aligned</b> to the standards and objectives, and provide evidence for monitoring students' development of artistic expression and/or ability to apply music/dance/theater knowledge and skills <b>at different points</b> in the learning segment.</p>	<p>The set of assessments are aligned to the standards and objectives and provide <b>multiple forms of evidence for</b> monitoring students' progress toward development of artistic expression and/or ability to apply music/dance/theater knowledge and skills <b>throughout the learning segment.</b></p>	<p>The set of assessments are <b>strategically designed</b> to provide multiple forms of evidence for monitoring student progress toward development of artistic expression and/or ability to apply music/dance/theater knowledge and skills relative to the standards and objectives throughout the learning segment.</p>

## Instruction Rubrics

INSTRUCTION		ENGAGING STUDENTS IN LEARNING		
PA4: How does the candidate actively engage students in developing abilities to use artistic skills, knowledge, and context create, perform or respond to musical/dance/theatrical works?				
Level 1	Level 2	Level 3	Level 4	Level 5
In the clip(s), <b>students are passive or inattentive</b> while candidate directs discussions, tasks or performances.	In the clips, students are participating in discussions, tasks, or performances <b>focusing solely on formulaic application of music/dance/theater knowledge or skills without developing an understanding of how these are used to create meaning.</b>	In the clip(s), <b>students are intellectually engaged</b> in discussions, tasks, or performances <b>that develop their understandings of how artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles), and context are used to create meaning.</b>	In the clip(s), <b>students are intellectually engaged</b> in discussions, tasks or performances that develop understandings of how artistic skills, knowledge, and context are used to create meaning <b>through both teacher-student and student-student interaction.</b>	In the clip(s), students are intellectually engaged in discussions, tasks, or performances <b>tailored to specific student needs that support the development of deep understandings</b> of how artistic skills, knowledge, and context are used to create meaning through both teacher-student and student-student interaction.
There is little to no evidence that candidate attends to <b>students' prior learning and experience.</b>	Candidate <b>attempts to link</b> new content to students' prior learning and experience, <b>but the links are unrelated to the application of artistic skills, knowledge, or context OR cause student confusion.</b>	Candidate <b>links</b> new content to <b>students' prior learning and experience</b> as well as to <b>the application of</b> artistic skills, knowledge, and context.	Candidate makes links between new content and students' prior learning and experience <b>in ways that support the application of</b> artistic skills, knowledge, and context.	<b>Candidate prompts students to make links</b> between new content and <b>their</b> prior learning and experience in ways that <b>deepen</b> the application of artistic skills, knowledge, and context.

INSTRUCTION: DEEPENING STUDENT LEARNING				
PA5: How does the candidate elicit and monitor students' responses to deepen their abilities to use artistic skills, knowledge, and context to create, perform or respond to musical/dance/theatrical works?				
Level 1	Level 2	Level 3	Level 4	Level 5
Candidate talks throughout the clips and <b>students provide few responses.</b>	Candidate primarily asks <b>surface-level questions</b> and evaluates student responses or performance techniques as <b>correct or incorrect.</b>	The candidate <b>elicits student responses related to the application of artistic skills, knowledge, or context to express or understand meaning.</b>	<b>Candidate elicits and builds on students' responses related to the application of artistic skills, knowledge, or context to express or understand meaning.</b>	All components of Level 4 plus,  <b>Candidate facilitates interactions among students to evaluate their own ideas.</b>
The candidate stays focused on facts or technical skills <b>with no attention to artistic skills, knowledge, and representations.</b>  OR  Materials or candidate responses include <b>significant content inaccuracies</b> that will lead to student misunderstandings.	Candidate makes <b>vague or superficial use of music/dance/theater representations</b> to help students understand artistic skills, knowledge, or context.	<b>Candidate uses representations in ways that help students understand artistic skills, knowledge, or context.</b>	Candidate uses <b>strategically chosen representations in ways that deepen student understanding of artistic skills, knowledge, or context.</b>	

## Assessment Rubrics

ASSESSMENT: ANALYZING STUDENT WORK				
PA6: How does the candidate demonstrate an understanding of student performance with respect to standards/objectives?				
Level 1	Level 2	Level 3	Level 4	Level 5
Criteria are <b>not aligned with</b> the identified standards/objectives.	Criteria are <b>generally aligned with the standards/objectives</b> from the learning segment.	Criteria are <b>clearly aligned with</b> standards/objectives from the learning segment.	Criteria are clearly aligned with standards/objectives from the learning segment. Criteria indicate <b>qualitative differences in student performance on the assessment.</b>	<p><b>All components of Level 4 plus:</b></p> <p>The candidate is able to <b>identify areas of strength in a predominantly weak performance on an assessment and/or areas for improvement in a predominantly strong one.</b></p>
The analysis is <b>superficial and/or vaguely connected</b> to identified standards and objectives.	The analysis <b>focuses only on student errors</b> in relation to identified standards/objectives.	The analysis <b>focuses on listing what students did right and wrong</b> for identified standards/objectives.	The analysis <b>focuses on patterns of student understandings, skills, and misunderstandings</b> in relation to identified standards and learning objectives. The analysis <b>uses these patterns to understand student thinking and skill development.</b>	
OR The conclusions in the analysis are <b>not supported</b> by either student work samples or the summary of performance.	The analysis is <b>supported by</b> work samples and the summary of performance <b>in a general way.</b>	The analysis is supported by work samples and the summary of performance, with attention to <b>some differences in whole class learning</b> of different aspects of the content assessed.	The analysis is supported by work samples and the summary of performance, as well as <b>references to evidence in work samples to identify specific patterns of learning for individuals or groups.</b>	

**ASSESSMENT: USING FEEDBACK TO GUIDE FURTHER LEARNING**

**PA7: How does the candidate provide students feedback to guide their further learning?**

Level 1	Level 2	Level 3	Level 4	Level 5
Feedback is unrelated to the learning objectives.	Feedback focuses solely on identifying errors aligned with the learning objectives.	Feedback accurately identifies general areas for what students did well and what they need to improve related to specific learning objectives.	Feedback is clear, specific and accurate, helps the student understand what s/he did well, and provides guidance for improvement.	All components of level 4 plus:  Candidate describes how students will use feedback to deepen their performance skills or understandings to evaluate their own work.
Opportunities for applying feedback are not described.	Candidate describes how students will correct their errors.	Candidate describes how students will use feedback to improve their performance or understandings.	Candidate describes how students will use feedback to deepen their abilities to apply artistic skills, knowledge (e.g., tools/instruments, techniques, processes, elements, organizational principles), and context to create, perform, or respond to musical/dance/theatrical works.	
OR  The feedback contains significant content inaccuracies.				

**ASSESSMENT: USING ASSESSMENT TO INFORM INSTRUCTION**

**PA8: How does the candidate use conclusions about what students know and are able to do to plan next steps in instruction?**

Level 1	Level 2	Level 3	Level 4	Level 5
<p>Next steps <b>do not follow</b> from the analysis.</p> <p style="text-align: center;">OR</p> <p>Next steps are <b>not relevant to the standards and learning objectives</b> assessed.</p> <p style="text-align: center;">OR</p> <p>Next steps are <b>not described in sufficient detail</b> to understand them.</p>	<p>Next steps <b>focus on re-teaching, pacing, or classroom management</b> issues.</p>	<p>Next steps <b>propose general support that improves student performance or work related to the standards and learning objectives assessed.</b></p>	<p>Next steps <b>provide targeted support to individuals and groups to improve their performance or work relative to the standards and learning objectives assessed.</b></p>	<p>Next steps provide targeted support to individuals and groups to improve their work relative to the standards and learning objectives assessed.</p> <p>Next steps extend student learning <b>beyond what was assessed</b> in the learning segment.</p>

## Analyzing Teaching Rubric

ANALYZING TEACHING EFFECTIVENESS				
PA9: How does the candidate use evidence to evaluate and change teaching practice to meet the varied learning needs?				
Level 1	Level 2	Level 3	Level 4	Level 5
<p><b>Candidate proposes changes unrelated to knowledge of students and their learning.</b></p> <p style="text-align: center;"><b>OR</b></p> <p><b>Candidate does not propose any changes.</b></p>	<p>Proposed changes are focused primarily on <b>improving directions for learning tasks or time management.</b></p>	<p>Proposed changes address <b>students' collective learning needs related to standards/objectives.</b></p>	<p>Proposed changes address <b>some individual and collective learning needs</b> related to standards/objectives.</p>	<p>Changes in teaching practice are <b>specific and strategic to</b> improve individual and collective student understanding of standards/objectives.</p>
	<p>Candidate proposes changes that are <b>loosely related</b> to student learning evidence <b>OR are superficially related to knowledge of students' prior learning and experiences.</b></p>	<p><b>Candidate cites evidence of student learning OR knowledge of students' prior learning and experiences to explain changes to teaching practices.</b></p>	<p><b>Candidate explains changes to teaching practices by citing:</b></p> <ul style="list-style-type: none"> <li>• <b>examples of successful and unsuccessful teaching practices</b></li> <li>• <b>evidence of learning</b></li> <li>• <b>knowledge of students' prior learning and experiences</b></li> </ul>	<p>Candidate <b>justifies</b> changes to teaching practices by citing:</p> <ul style="list-style-type: none"> <li>• <b>examples of successful and unsuccessful teaching practices</b></li> <li>• <b>analysis of learning evidence</b></li> <li>• <b>nuanced knowledge of students' prior learning and experiences.</b></li> </ul>

## Academic Language in Performing Arts Rubrics

ACADEMIC LANGUAGE: UNDERSTANDING STUDENTS' LANGUAGE DEVELOPMENT AND ASSOCIATED LANGUAGE DEMANDS				
PA10: How does the candidate use knowledge of students' language development to identify a key language demand central to content learning?				
Level 1	Level 2	Level 3	Level 4	Level 5
Candidate's <b>description of students' academic language development is limited to what they CANNOT do.</b>	Candidate's <b>description of students' academic language development is primarily focused on needs.</b>	Candidate's description of students' academic language development <b>identifies strengths and needs.</b>	Candidate's description of students' academic language development identifies strengths and needs <b>and highlights individual or group differences.</b>	Candidate's description of students' academic language development identifies needs as well as strengths <b>that individual students or groups with similar needs can build upon.</b>
<b>Vocabulary, symbols, or other identified language demands are only vaguely related to the academic purposes of the learning segment.</b>	Candidate <b>identifies unfamiliar vocabulary or symbols in the learning segment</b> without considering other language demands or purposes (functions/forms).	Candidate <b>identifies vocabulary or symbols as well as a language demand (function/forms) that are central to the learning segment and appropriate to most students' language development.</b>	Candidate <b>justifies why the selected language demand (function/forms) and vocabulary/symbols are central</b> to the learning segment and to most students' language development.	Candidate justifies why the selected language demand (function/forms) and vocabulary/symbols <b>are central to the learning segment and to students' varied levels of language development.</b>

**ACADEMIC LANGUAGE: SCAFFOLDING STUDENTS' ACADEMIC LANGUAGE AND DEEPENING CONTENT LEARNING**

**PA11: How does the candidate support academic language development associated with learning in the performing arts?**

Level 1	Level 2	Level 3	Level 4	Level 5
Language and/or content is <b>oversimplified</b> to the point of limiting student access to the core content of the learning segment.	The candidate provides <b>limited support for students</b> to meet the selected language demand of the learning segment.	The candidate provides support so students can use language associated with the <b>selected language demand necessary to engage in academic tasks.</b>	The candidate provides <b>explicit models and opportunities for practice so students can use language</b> (associated with the language demand) <b>to express and demonstrate performing arts understandings.</b>	The candidate provides explicit models, opportunities for practice, <b>and feedback</b> so students can use language (associated with the language demand) <b>to express, develop, and demonstrate performing arts understandings.</b>

**ACADEMIC LANGUAGE: DEVELOPING STUDENTS' ACADEMIC LANGUAGE AND DEEPENING CONTENT LEARNING**

**PA12: How does the candidate reveal students' understanding and use of academic language associated with content learning?**

Level 1	Level 2	Level 3	Level 4	Level 5
Candidate identifies evidence (from video clip <u>or</u> assessment data) <b>unrelated to</b> the identified language demand.	Candidate identifies <b>limited evidence</b> (from video clip <u>or</u> assessment data) that <b>students had an opportunity to understand and use the identified academic language.</b>	Candidate identifies <b>evidence (from video clip <u>or</u> assessment data) that students had an opportunity to understand and use the identified academic language.</b>	Candidate identifies evidence (from video clip <u>or</u> assessment data) <b>that students are understanding and using targeted academic language in ways that support their language development and content learning.</b>	Candidate identifies evidence (from video clip <u>or</u> assessment data) that students <b>with varied strengths and needs</b> are understanding and using targeted academic language in ways that support their language development and content learning.

## Evidence Chart (K-12 Performing Arts)

The Field Test Final Evidence Chart will include:

- Final response length guidelines
- Final file names

Task 1: Artifacts and Commentary					
Files to Submit	Template Provided	Supported File Types	File Name	Response Length	Additional Information
Context Form	Yes	.doc; .docx; .odt.; pdf	PA_Context_Inf_template.	Completed form should not exceed <b>2 pages</b>	None
Lesson Plans and Instructional Materials	No	.doc; .docx; .odt; .pdf;	PA_Lesson_1, PA_Lesson_2, PA_Lesson_3; etc.  *submit 1 file per lesson	Lesson plans, plus no more than 5 additional pages of KEY instructional materials, assessment tools/procedures per lesson plan.	Label each lesson plan separately (PA_Lesson_1_, PA_Lesson_2, etc.).
Planning Commentary	yes	.doc; .docx; .odt.; pdf	PA_Planning_Comm_template	No more than <b>9</b> pages, including the prompts.	Arial 11-point type. Single spaced with 1" margins on all sides

### Task 2: Artifacts and Commentary Specifications

Files to Submit	Template Provided	Supported File Types	File Name	Response Length	Additional Information
Video clips	no	flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v, 3gp	PA_Lesson_1_Clip_1, PA_Lesson_1_Clip_2	2 video clips. The running time of each should be no more than 10 minutes.	<ul style="list-style-type: none"> <li>■ Clip(s) should include:               <ul style="list-style-type: none"> <li>• Interactions between you and your students that are visible and clearly heard.</li> <li>• Either the whole class or a targeted group of students.</li> </ul> </li> </ul> <p>Before you record your video, ensure that you have the appropriate permission from the parents/guardians of your students and from adults that appear on the video.</p>
Instruction Commentary	yes	.doc; .docx; .odt.; pdf;	PA_Instruction_Comm_template	No more than 4 pages of commentary, including the prompts.	<p>If needed, include up to 2 pages of transcription of writing on the board/overhead or walls that students are using in a clip but which cannot be seen in the video.</p> <p>Arial 11-point type.</p> <p>Single spaced with 1" margins on all sides</p>

### Task 3: Artifacts and Commentary Specifications

Files to Submit	Template Provided	Supported File Types	File Name	Response Length	Additional Information
Student Work Samples and Feedback evidence	no	For Written or multimedia work samples: .doc; .docx; .odt.; pdf; ppt  For video work samples: flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v	PA_Work_Sample_1; PA_Work_Sample_2; and PA_Work_Sample_3.  Where the # represents the Student who created the work Sample.		Use correction fluid, tape, a felt-tip marker or editing technology to mask or <b>remove students' names, your name, and the name of the school before copying/scanning/submitting any written work samples</b>  If your students use transitional spelling, and/or the writing is illegible please write a translation directly on the work sample.
Feedback Evidence (if not written on the work samples)	no	For Written feedback not written on the work samples: .doc; .docx; .odt.; pdf  For Audio feedback: flv, asf, wmv, qt, mov, mpg, avi, mp3, wav, mp4, wma, 3gp  For video feedback: flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v, 3gp	Match the evidence to the student work samples by labeling the file with the corresponding work sample number, e.g.,  PA_Work_Sample_3_Feedback		If feedback is submitted as a video recording from the Instruction Task, provide the time stamp reference in the appropriate prompt within the Assessment commentary.
Assessment Commentary	Yes	.doc; .docx; .odt.; pdf	PA_Assessment_Comm_template	No more than <b>8</b> pages	Include the evaluation criteria and clarification of directions/prompts for the chosen assessment (if not clear from the student work samples) and attach (2 pages max) to the end of the

### Task 3: Artifacts and Commentary Specifications

Files to Submit	Template Provided	Supported File Types	File Name	Response Length	Additional Information
				including the prompts.	<p>Assessment Commentary.</p> <p>Arial 11-point type.</p> <p>Single spaced with 1" margins on all sides</p>

### Task 4: Artifacts and Commentary Specifications

Files to Submit	Template Provided	Supported File Types	File Name	Response Length	Additional Information
Analyzing Teaching Commentary	yes	.doc; .docx; .odt.; pdf	PA_AT_Comm_template	No more than 2 pages of commentary, including the prompts.	<p>Include examples from notes you recorded throughout the learning segment, when responding these commentary prompts.</p> <p>Arial 11-point type.</p> <p>Single spaced with 1" margins on all sides</p>

## Glossary of Terms for Performing Arts

**Academic language** is oral, written, symbolic, and, in performing arts, nonverbal or symbolic, language used for academic purposes. It is the language necessary for students to learn content in schools. Academic language is the means by which students develop and express content understandings. Academic language includes the “language of the discipline” (vocabulary and functions and forms of language associated with learning outcomes in a particular subject) and the “instructional language” used to engage students in learning content.

**Assessment (formal and informal):** Refers to all those activities undertaken by teachers, and by their students, which provide information to be used as feedback to modify the teaching and learning activities in which they are engaged. (See Black & Wiliam, 1998.) Assessments provide evidence of students’ prior knowledge, thinking, or learning in order to evaluate what students understand and how they are thinking. Informal assessments may include such things as student questions and responses during instruction, and teacher observations of students as they work or perform. Formal assessments may include such things as performance checklists, quizzes, homework assignments, reports, papers, journals, and projects.

**Assessment Tools/Procedure:** Any method for strategically gathering evidence of student learning (e.g., observing students as they work, posing questions, or more formal written assessments that include evaluation criteria, e.g., rubrics).

**Central Focus:** Is a statement or phrase that captures or summarizes the overarching learning outcomes associated with content standards and learning objectives. It may not be as broad or comprehensive as a big idea or essential question used in a longer unit of instruction, but it should represent a focus that connects to performing arts concepts. For example, the central focus for a music or dance learning segment might be recognizing rhythmic patterns. The learning segment would focus on conceptual understanding of rhythm and recognizing the different beats through clapping or counting. In theater performance, an example might be a focus on character motivation. The learning segment could include working with students in dialogue analysis to determine the cues offered through language into the character’s motives.

**Context of a work:** The personal, social, historical, and cultural background of the artist and/or time and place where a work of art was produced. (based on the National Standards for Arts Education, 1994, available at <http://artsedge.kennedy-center.org/educators/standards.aspx>)

**Creating/Creation:** Refers to the process in which students generate original works or ideas. This may include, but should not be limited to, the expression of a student’s unique and personal ideas, feelings, and responses in the form of a sketch or a lighting or set design, a character, a written or improvised dramatic work, or the composition or improvisation of a piece of music or a dance. (adapted from the NAEP Arts educational framework, 2008)

**Engaging students in learning:** Using instructional and motivational strategies that promote students’ active involvement in learning tasks that increase their knowledge, skills, and abilities related to specific learning objectives. Intellectual engagement in learning contrasts with student participation where students follow directions to complete learning tasks that are not well-designed and/or implemented and do not increase student learning.

**Evaluation Criteria:** Evaluation criteria are performance indicators or dimensions that are used to assess evidence of student learning. They indicate the qualities by which levels of performance can be differentiated, and that anchor judgments about the learner’s degree of success on an assessment. Evaluation criteria can be represented in various ways, such as a rubric, a point system for different levels of performance, or rules for awarding full vs. partial credit. Evaluation criteria may examine correctness/accuracy, cognitive complexity, originality, sophistication or elaboration of performances or responses, or quality of explanations.

**Instructional language:** Language (including nonverbal language) teachers use to direct student engagement in learning (task directions, routines, questions, explanations, etc.) AND language that students need to participate with each other in a learning activity, task or discussion (questions, explanations, etc. used in whole class, small group, or partner interactions or group performance). Instructional language may or may not be subject specific. In performing arts, instructional language can also be non-verbal (i.e. conducting, direction, etc.) and/or symbolic (notation).

**Language Demands:** Specific ways language (reading, writing, listening, speaking, signaling and responding to signals) **will need to be used by students to** participate in learning tasks and demonstrate their learning. In the performing arts, students use a mixture of everyday and content-specific language when they use music, theater or dance terms to share their techniques, creative ideas or responses to performances, to participate in discussions and create written critiques, use different representations to illustrate relationships between historical and contemporary performing arts, and use conventional and non-traditional forms and notation to demonstrate the ability to apply concepts and procedures to performance. Language demands vary by discipline and language function/form, and students' language development.

**Language Development:** Students' language abilities in terms of speaking, listening, reading, and writing skills and producing and responding to relevant gestures and symbols to direct performance. All students, including high performing students, can improve their academic language proficiency in terms of precise language choices, more clear and/or complex communication, and greater fluency with discipline-specific language.

**Language Forms:** Structures or ways of organizing oral or written language to serve a particular function within each subject area. In performing arts, language forms include symbolic representations such as notation, and dynamics (which can be translated into words), stage and section diagrams and choreography, and narrative (analytical and evaluative critique). If the function is to compare, then appropriate language forms could include Venn diagrams or pattern sentences like "The \_\_\_\_\_ is similar to/different from the \_\_\_\_\_." If the function is to explain a procedure or technique, then students might use sentence starters like "First, I...", "Then I..." to structure the explanation, and use "Finally I..." to signal the conclusion. Students respond verbally and/or physically to symbolic and gestural language in music and dance to demonstrate understanding of these forms of language in a performing arts classroom.

**Language Functions:** For oral and written language in classrooms, the function is the purpose the language is intended to achieve within each subject area. Functions are associated with verbs found in learning outcome statements. Common language functions in the performing arts include describing techniques or methods used in a given period or style of performance, modeling skills or techniques, using models and analysis to reproduce or reinvent performances, comparing based on common attributes, summarizing information, justifying conclusions, evaluating performances, classifying based on attributes, explaining processes, drawing conclusions, etc.

**Learning objectives:** Student learning outcomes to be achieved by the end of the lesson or learning segment.

**Learning segment:** A set of 3-5 lessons (or, if teaching in a longer block of time, 3-5 hours of connected instruction) that build one upon another toward a central focus, with a clearly defined beginning and end.

**Performing/Performance:** Refers to the performance of an existing or original work. Students utilize technical, interpretation and re-creation skills. In music, students might sing, play, or read or write notation. In dance, students might create or imitate movements coordinated with music or design choreography. In theater, students might act, direct, or design elements of a theatrical production such as lighting or the set.

**Prior learning and experience:** Includes students' academic content knowledge, language development, social/emotional development, family/cultural assets, interests and lived experiences.

**Reflection:** The process through which students review and evaluate their own work or performances. Can be, but is not limited to, journaling, self-critique, annotated rehearsal schedules, non-verbal evaluations of work, descriptions or modifications of what students would do differently the next time to improve performance.

**Responding/Response:** A category of competencies, including describing, interpreting, evaluating, and responding to work in the visual arts at developmentally appropriate levels of sophistication. For example, a student can respond to art produced by themselves, peers, or others to develop personal interpretations of an artwork, or analyze the effectiveness of different elements of the artwork in accomplishing a purpose, or to create meaning. The response is usually a combination of affective, cognitive, and physical behavior. Responding involves a level of perceptual or observational skill; a description, analysis, or interpretation on the part of the respondent; and sometimes a judgment or evaluation based on criteria that may be self-constructed or commonly held by a group or culture. Responding calls on higher-order thinking and is central to the creative process. Although a response is usually thought of as verbal (oral or written), responses can and should also be conveyed nonverbally or in the art forms themselves. Major works of art in all traditions engage artists in a dialog that crosses generations. (Based on the NAEP Arts Educational

Framework, 2008 and the National Standards for Arts Education, 1994, available at <http://artsedge.kennedy-center.org/educators/standards.aspx>)

**Scaffolding:** A special type of instructional support to allow students to do a task that they cannot yet do independently. Like scaffolding for buildings under construction, the support is designed to be temporary and to be removed or gradually reduced as students learn to do the task by themselves.

**Social and Emotional Development:** Refers the ways in which children and adolescents develop understandings of self and others. Milestones at various levels of development include identity formation, self-awareness/self-concept, pro-social behavior, peer relationships, social responsibility, and moral reasoning.

**Solfège:** A method of training for sight reading and relative pitch where notes are sung using syllables representing pitches, e.g., do, re, mi, etc.

**Special needs:** Refers to categories addressed by federal law (Individuals with Disabilities Act), identified learning disabilities, gifted and talented, and other features of student learning that may require individualized instruction or assessment.

## Context for Learning Information

The Context for Learning Information is included in this Pre-Release Handbook. It will be moved to a template in the Field Test Final Handbook.

### About the School Where You Are Teaching

1. In what type of school do you teach?

\_\_\_\_\_ Elementary school      \_\_\_\_\_ Middle school      \_\_\_\_\_ High School  
\_\_\_\_\_ Other (please describe) \_\_\_\_\_

2. In what setting?

\_\_\_\_\_ urban \_\_\_\_\_ suburban \_\_\_\_\_ rural \_\_\_\_\_

3. List any special features of your school or classroom setting (e.g., themed magnet, classroom aide) that will affect your teaching in this learning segment.
4. Describe any facilities considerations that might impact your instruction (e.g. equipment needs, room layout/design, access to performance/practice space, instruments, accompanist, storage, etc.)
5. Describe any district, school, or cooperating teacher requirements or expectations that might affect your planning or delivery of instruction, such as required curricula, pacing plan, use of specific instructional strategies, performance schedules, or relevant standardized tests.

### About the Class Featured in This Assessment

1. How much time is devoted each day/week to performing arts instruction in your classroom?  
\_\_\_\_\_

2. Is there any ability grouping or tracking that affects your class or schedule? If so, please describe it.
3. Identify any textbook or instructional program you primarily use for instruction. If a textbook, please provide the title, publisher, and date of publication.
4. List other resources (e.g., SmartBoard, recordings, videos, multimedia or on-line resources) you use for instruction in this class.

### About the Students in the Class Featured in This Assessment

1. Grade level(s) \_\_\_\_\_
2. Number of
  - students in the class \_\_\_\_\_
  - males \_\_\_\_\_ females \_\_\_\_\_
  - English language learners \_\_\_\_\_
  - students identified as gifted and talented \_\_\_\_\_
  - students with Individualized Education Programs (IEPs) or 504 plans \_\_\_\_\_
  - estimated percentage of students eligible for free/reduced lunch \_\_\_\_\_

3. Complete the chart below to summarize required accommodations or modifications for students receiving special education services and/or students who are gifted and talented as they **will affect your instruction in this learning segment**. As needed, consult with your cooperating teacher to complete the chart. The first row has been completed in italics as an example. Use as many rows as you need.

Special Education Category	Number of Students	Accommodations, Modifications and/or Pertinent IEP Goals
Example: <i>Learning Disability</i>	Example: <i>4</i>	Example: <i>Close monitoring, follow up, and Resource Room</i>

## Videorecording Guidelines

- A video clip should be continuous and unedited, with no interruption in the events.
- The clip(s) should include interactions between you and your students and your responses to student comments, questions, and needs.
- The clip(s) can feature either the whole class or a targeted group of students within the class.
- Both you and your students should be visible and clearly heard on the videorecording submitted.
- Tips for videorecording your class are available from your program.
- Before you record your video, ensure that you have the appropriate permission from the parents/guardians of your students and from adults that appear on the video.