



## **K–12 Performing Arts**

# **Assessment Handbook**

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**September 2015**

edTPA stems from a twenty-five-year history of developing performance-based assessments of teaching quality and effectiveness. 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 for their pioneering work using discipline-specific portfolio assessments to evaluate teaching quality. This version of the handbook has been developed with thoughtful input from over six hundred teachers and teacher educators representing various national design teams, national subject matter organizations (ACEI, ACTFL, AMLE, CEC, IRA, NAEYC, NAGC, NCSS, NCTE, NCTM, NSTA, SHAPE America), and content validation reviewers. All contributions are recognized and appreciated.

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**SCALE**

**Stanford Center for Assessment, Learning, & Equity**

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# Introduction to edTPA K–12 Performing Arts

## Purpose

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The purpose of edTPA K–12 Performing Arts, a nationally available performance-based assessment, is to measure novice teachers’ readiness to teach K–12 performing arts. The assessment is designed with a focus on student learning and principles from research and theory. It is based on findings that successful teachers

- develop knowledge of subject matter, content standards, and subject-specific pedagogy
- develop and apply knowledge of varied students’ needs
- consider research and theory about how students learn
- reflect on and analyze evidence of the effects of instruction on student learning

As a performance-based assessment, edTPA is designed to engage candidates in demonstrating their understanding of teaching and student learning in authentic ways.

## Overview of the Assessment

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The edTPA K–12 Performing Arts assessment is composed of three tasks:

1. Planning for Instruction and Assessment
2. Instructing and Engaging Students in Learning
3. Assessing Student Learning

For this assessment, you will plan **3–5 consecutive performing arts lessons** (or, if teaching performing arts within a large time block, **3–5 hours of consecutive instruction**) referred to as a learning segment. Consistent with the National Core Arts Standards (dance, music, and theatre),<sup>1</sup> a learning segment prepared for this assessment must reflect a balanced approach to performing arts.

This means your segment should include learning tasks that support students to create, perform, and/or respond to music/dance/theater. This should include opportunities to apply

- knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
- contextual understandings (e.g., social, cultural, historical, and personal reflection)
- artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices)

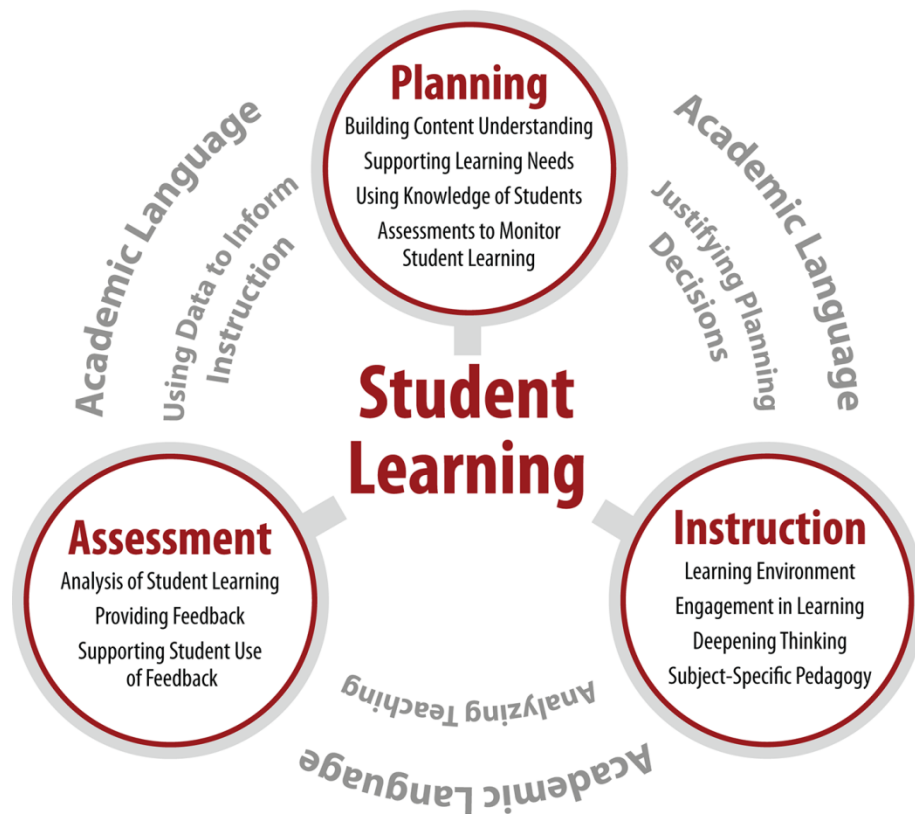
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<sup>1</sup> The National Core Arts Standards (2014) are available at <http://www.nationalartsstandards.org/>.

You will then teach the learning segment, making a videorecording of your interactions with students during instruction. You will also assess, informally and formally, students' learning **throughout** the learning segment. Upon completion of the three tasks, you will submit artifacts from the tasks (e.g., lesson plans, clips from your videorecording, assessment materials, instructional materials, student work samples), as well as commentaries that you have written to explain and reflect on the Planning, Instruction, and Assessment components of the tasks. The artifacts and commentaries for each task will then be evaluated using rubrics especially developed for each task.

## The edTPA Tasks and the Cycle of Effective Teaching

The three edTPA tasks represent a cycle of effective teaching (i.e., teaching that focuses on student learning). Planning Task 1 documents your **intended** teaching, Instruction Task 2 documents your **enacted** teaching, and Assessment Task 3 documents the **impact** of your teaching on student learning.



These three tasks and the evidence you provide for each are framed by your understandings of your students and their learning. As you develop, document, and teach your lessons, you will reflect upon the cyclical relationship among planning, instruction, and assessment, with a focus on your students' learning needs.

## Evidence of Teaching Practice: Artifacts and Commentaries

An essential part of edTPA is the evidence you will submit of how you planned, taught, and assessed your lessons to deepen student learning in the performing arts. This evidence includes both artifacts and commentaries:

- **Artifacts** represent authentic work completed by you and your students. These include lesson plans, copies of instructional and assessment materials, video clips of your teaching, and student work samples.
- **Commentaries** are your opportunity to describe your artifacts, explain the rationale behind their choice, and analyze what you have learned about your teaching practice and your students' learning. Note that although your writing ability will not be scored directly, commentaries must be clearly written and well focused.

When preparing your artifacts and commentaries, refer to the rubrics frequently to guide your thinking, planning, and writing. Refer to the [K–12 Performing Arts Evidence Chart](#) for information about how your evidence should be formatted for electronic submission.

## Evaluation Criteria

The evidence (i.e., artifacts and commentaries) you submit will be judged on five components of teaching practice:

1. Planning
2. Instruction
3. Assessment
4. Analyzing Teaching
5. Academic Language

You will provide evidence for the Planning, Instruction, and Assessment components within the corresponding tasks. You will provide evidence for the Analyzing Teaching component across all three tasks. You will provide evidence for the Academic Language component in Planning Task 1, as well as in Instruction Task 2 **AND/OR** Assessment Task 3.

The rubrics used to score your performance on edTPA are included in this handbook, following the directions for each task. The descriptors in the five-level rubrics address a wide range of performance, beginning with the knowledge and skills of a novice not ready to teach (Level 1) and extending to the advanced practices of a highly accomplished beginner (Level 5).

## Structure of the Handbook

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The following pages provide specific instructions on how to complete each of the three tasks of the edTPA K–12 Performing Arts assessment. After an overview of the tasks, the handbook provides instruction for each task organized into four sections:

1. **What Do I Need to Think About?**  
This section provides focus questions for you to think about when completing the task.
2. **What Do I Need to Do?**  
This section provides specific and detailed directions for completing the task.
3. **What Do I Need to Write?**  
This section tells you what you need to write, and also provides specific and detailed directions for writing the commentary for the task.

#### 4. How Will the Evidence of My Teaching Practice Be Assessed?

This section includes the rubrics that will be used to assess the evidence you provide for the task.

Additional requirements and resources are provided for you in this handbook:

- **[Professional Responsibilities](#)**: guidelines for the development of your evidence
- **[K–12 Performing Arts Context for Learning Information](#)**: prompts used to collect information about your school/classroom context
- **[K–12 Performing Arts Evidence Chart](#)**: specifications for electronic submission of evidence, including templates, supported file types, number of files, response length, and other important evidence specifications
- **Glossary**: definitions of key terms can be accessed by rolling your cursor over each glossary term marked with a dotted underline throughout the handbook or by referring to the **[K–12 Performing Arts Glossary](#)**.

You should review the [Making Good Choices](#) document prior to beginning the planning of the learning segment. If you are in a preparation program, it will have additional resources that provide guidance as you develop your evidence.

Review all instructions carefully before beginning to teach the learning segment to ensure that you are well prepared for all tasks. **Before you record your videos, pay particular attention to the specific content focus of each video clip submission; these foci are described in the What Do I Need to Do? sections in [Instruction Task 2](#) and [Assessment Task 3](#).** Refer to the *Professional Responsibilities* section of this handbook for important information about permissions, confidentiality, and other requirements.

If your program requires you to submit artifacts and commentaries for official scoring, refer to [www.edTPA.com](http://www.edTPA.com) for complete and current information before beginning your work and to download templates for submitting materials. The website contains information about the registration process, submission deadlines, submission requirements, withdrawal/refund policies, and score reporting. It also provides contact information should you have questions about your registration and participation in edTPA.

Whether submitting directly to [www.edTPA.com](http://www.edTPA.com) or via your program’s electronic portfolio management system, follow the submission guidelines as documented in the Evidence Chart and review *edTPA Submission Requirements* to ensure that your materials conform to the required evidence specifications and requirements for scoring.



## edTPA K–12 Performing Arts Tasks Overview

Planning Task 1: Planning for Instruction and Assessment		
What to Do	What to Submit	Evaluation Rubrics
<ul style="list-style-type: none"> <li>▶ Select <b>one</b> class as a focus for this assessment.</li> <li>▶ Provide relevant context information.</li> <li>▶ Identify a learning segment to plan, teach, and analyze student learning. Your learning segment should include <b>3–5 consecutive lessons</b> (or, if teaching performing arts within a large time block, about <b>3–5 hours of connected instruction</b>).</li> <li>▶ Determine a central focus for your learning segment. The central focus should support students to create, perform, and/or respond to music/dance/theater by applying knowledge/skills, contextual understandings (e.g., social, cultural, historical, personal reflections), and artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices).</li> <li>▶ Write and submit a lesson plan for each lesson in the learning segment.</li> <li>▶ Select and submit key instructional materials needed to understand what you and the students will be doing.</li> <li>▶ Choose <b>one</b> language function and other language demands important to understanding K–12 performing arts in your learning segment. Identify a learning task where students are supported to use this language.</li> <li>▶ Respond to commentary prompts <b>prior to teaching the learning segment</b>.</li> <li>▶ Submit copies of all written assessments and/or clear directions for any oral or performance assessments from the learning segment.</li> </ul>	<ul style="list-style-type: none"> <li>▣ Part A: Context for Learning Information</li> <li>▣ Part B: Lesson Plans for Learning Segment</li> <li>▣ Part C: Instructional Materials</li> <li>▣ Part D: Assessments</li> <li>▣ Part E: Planning Commentary</li> </ul>	<p><b>Planning Rubrics</b></p> <p><a href="#">Rubric 1: Planning for Developing Student Knowledge and Skills in the Performing Arts</a></p> <p><a href="#">Rubric 2: Planning to Support Varied Student Learning Needs</a></p> <p><a href="#">Rubric 3: Using Knowledge of Students to Inform Teaching and Learning</a></p> <p><a href="#">Rubric 4: Identifying and Supporting Language Demands</a></p> <p><a href="#">Rubric 5: Planning Assessments to Monitor and Support Student Learning</a></p>



## Instruction Task 2: Instructing and Engaging Students in Learning

What to Do	What to Submit	Evaluation Rubrics
<ul style="list-style-type: none"> <li>▶ Obtain required permissions for videorecording from parents/guardians of your students and other adults appearing in the video.</li> <li>▶ Identify lessons from the learning segment you planned in Planning Task 1 to be videorecorded. You should choose lessons that show you interacting with students to create, perform, or respond to music/dance/theater by applying knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles), contextual understandings (e.g., social, cultural, historical, personal reflection), and artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices).</li> <li>▶ Videorecord your teaching and <b>select 2 video clips (no more than 10 minutes each)</b>.</li> <li>▶ Analyze your teaching and your students' learning in the video clips by responding to commentary prompts.</li> </ul>	<ul style="list-style-type: none"> <li>▣ Part A: Video Clips</li> <li>▣ Part B: Instruction Commentary</li> </ul>	<p><b>Instruction Rubrics</b></p> <p><a href="#">Rubric 6: Learning Environment</a></p> <p><a href="#">Rubric 7: Engaging Students in Learning</a></p> <p><a href="#">Rubric 8: Deepening Student Learning</a></p> <p><a href="#">Rubric 9: Subject-Specific Pedagogy</a></p> <p><a href="#">Rubric 10: Analyzing Teaching Effectiveness</a></p>

### Assessment Task 3: Assessing Student Learning

What to Do	What to Submit	Evaluation Rubrics
<ul style="list-style-type: none"> <li>▶ Select <b>one</b> assessment from the learning segment that you will use to evaluate your students' developing knowledge and skills. Attach the assessment used to evaluate student performance to the end of the Assessment Commentary.</li> <li>▶ Submit the evaluation criteria you will use to analyze student learning.</li> <li>▶ Collect and analyze student work to identify <b>quantitative and qualitative</b> patterns of learning within and across learners in the class.</li> <li>▶ Select <b>3 student work samples</b> to illustrate your analysis of the patterns of learning within and across learners in the class. At least 1 of the samples must be from a student with specific learning needs. These 3 students will be your <b>focus students</b>.</li> <li>▶ Summarize the learning of the whole class, referring to work samples from the 3 focus students to illustrate patterns in student understanding across the class.</li> <li>▶ Submit feedback for the work samples for the 3 focus students in written, audio, or video form.</li> <li>▶ Analyze evidence of students' language use from (1) the video clips from Instruction Task 2, (2) an additional video clip of one or more students using language within the learning segment, <b>AND/OR</b> (3) the student work samples from Assessment Task 3.</li> <li>▶ Analyze evidence of student learning and plan for next steps by responding to commentary prompts.</li> </ul>	<ul style="list-style-type: none"> <li>▣ Part A: Student Work Samples</li> <li>▣ Part B: Evidence of Feedback</li> <li>▣ Part C: Assessment Commentary</li> <li>▣ Part D: Evaluation Criteria</li> </ul>	<p><b>Assessment Rubrics</b></p> <p><a href="#">Rubric 11: Analysis of Student Learning</a></p> <p><a href="#">Rubric 12: Providing Feedback to Guide Learning</a></p> <p><a href="#">Rubric 13: Student Use of Feedback</a></p> <p><a href="#">Rubric 14: Analyzing Students' Language Use and Performing Arts Learning</a></p> <p><a href="#">Rubric 15: Using Assessment to Inform Instruction</a></p>

# Planning Task 1: Planning for Instruction and Assessment

## What Do I Need to Think About?

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In Planning Task 1, you will describe your plans for the learning segment and explain how your instruction is appropriate for the students and the content you are teaching. As you develop your plans, you need to think about the following:

- What do your students know, what can they do, and what are they learning to do?
- What do you want your students to learn? What are the important understandings and core concepts you want students to develop within the learning segment?
- How will you use your knowledge of your students' assets to inform your plans?
- What instructional strategies, learning tasks, and assessments will you design to support student learning and language use?
- How will your learning segment support students to develop and use language that deepens content understanding?

## What Do I Need to Do?

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- **Select a class.** If you teach more than one class, select one focus class for this assessment. If your placement for performing arts has you responsible for a group rather than a whole class, plans should describe instruction for that group (**minimum of 4 students**). That group will constitute “the whole class” for edTPA.
- **Provide context information.** The [K–12 Performing Arts Context for Learning Information](#) form is provided later in this handbook and must be submitted in a template. This form provides essential information about your students and your school/classroom. The context information you submit should be **no more than 4 pages, including the prompts**.
- **Identify a learning segment to plan, teach, and analyze.** Review the curriculum with your cooperating teacher and select a learning segment of **3–5 consecutive lessons** (or, if teaching music/dance/theater within a large time block, select a learning segment of about **3–5 hours of connected instruction**).
- **Identify a central focus.** Identify the central focus along with the content standards and objectives you will address in the learning segment. The central focus should support students to create, perform, and/or respond to music/dance/theater by providing opportunities to apply knowledge/skills, contextual understandings, and artistic expression.

- ❑ **Identify and plan to support language demands.** Select a key language function from your learning objectives. Choose a learning task that provides opportunities for students to practice using that language function. Identify additional language demands associated with that task. Plan targeted supports that address the identified language demands, including the language function.
- ❑ **Write a lesson plan** for each lesson in the learning segment. Your lesson plans should be detailed enough that a substitute or other teacher could understand them well enough to use them.
- ❑ **Lesson plans must include** the following information, even if your teacher preparation program requires you to use a specific lesson plan format:
  - State-adopted student academic content standards and/or national standards that are the target of student learning (Note: Please include the **number and text** of each standard that is being addressed. If only a portion of a standard is being addressed, then only list the part or parts that are relevant.)
  - Learning objectives associated with the content standards
  - Informal and formal assessments used to monitor student learning, including type(s) of assessment and what is being assessed
  - Instructional strategies and learning tasks (including what you and the students will be doing) that support diverse student needs
  - Instructional resources and materials used to engage students in learning
- ❑ **Each lesson plan must be no more than 4 pages in length.** You will need to condense or excerpt lesson plans longer than 4 pages. Any explanations or rationale for decisions should be included in your Planning Commentary and deleted from your plans.
- ❑ **Respond to the commentary prompts** listed in the Planning Commentary section **prior to teaching the learning segment.**
- ❑ **Submit your original lesson plans.** If you make changes while teaching the learning segment, you may offer reflection on those changes in the Instruction Task 2 and Assessment Task 3 Commentaries.
- ❑ **Select and submit key instructional materials** needed to understand what you and the students will be doing (**no more than 5 additional pages per lesson plan**). The instructional materials might include such items as class handouts, assignments, slides, and interactive whiteboard images. If materials include an audio recording, cite the title of the work and composer within the lesson plans or instructional materials.
- ❑ **Submit copies of all written assessments and/or directions for any oral or performance assessments.** (Submit only the blank assessment given to students; do not submit student work samples for this task.)
- ❑ **Provide citations for the source of all materials that you did not create** (e.g., published texts, websites, and material from other educators). List all citations by lesson number at the end of the Planning Commentary.

See the [Planning Task 1: Artifacts and Commentary Specifications](#) in the K–12 Performing Arts Evidence Chart for instructions on electronic submission of evidence. This evidence chart identifies templates, supported file types, number of files, response length, and other important evidence specifications. Your evidence cannot contain hyperlinked content. Any web content you wish to include as part of your evidence must be submitted as a document file, which must conform to the file format and response length requirements.

## What Do I Need to Write?

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In Planning Task 1, you will write

- a description of your context for learning (see “What Do I Need to Do?” above for directions)
- lesson plans (see “What Do I Need to Do?” above for directions)
- a commentary explaining your plans (see “Planning Commentary” below for directions)

### Planning Commentary

In Planning Task 1, you will write a commentary, responding to the prompts below. Your commentary should be **no more than 9 single-spaced pages, including the prompts**.

#### 1. Central Focus

- a. Describe the central focus and purpose of the content you will teach in the learning segment.
- b. Given the central focus, describe how the standards and learning objectives within your learning segment address creating, performing, and/or responding to music/dance/theater by applying
  - knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
  - contextual understandings (e.g., social, cultural, historical, global, personal reflection)
  - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices)
- c. Explain how your plans build on each other to help students to create, perform, and/or respond to music/dance/theater and in **making connections** to knowledge/skills, contextual understandings, and artistic expression.

#### 2. Knowledge of Students to Inform Teaching

For each of the prompts below (2a–b), describe what you know about **your** students **with respect to the central focus** of the learning segment.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

- a. **Prior academic learning and prerequisite skills** related to the central focus—**Cite evidence of what students know, what they can do, and what they are still learning to do.**
- b. Personal, cultural, and community assets related to the central focus—**What do you know about your students' everyday experiences, cultural and language backgrounds and practices, and interests?**

### 3. Supporting Students' Performing Arts Learning

Respond to prompts below (3a–c). To support your justifications, refer to the instructional materials and lesson plans you have included as part of Planning Task 1. **In addition, use principles from research and/or theory to support your justifications.**

- a. Justify how your understanding of your students' prior academic learning and personal, cultural, and community assets (from prompts 2a–b above) guided your choice or adaptation of learning tasks and materials. Be explicit about the connections between the learning tasks and students' prior academic learning, their assets, and research/theory.
- b. Describe and justify why your instructional strategies and planned supports are appropriate for **the whole class, individuals, and/or groups of students with specific learning needs.**

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

- c. Describe common student errors, weaknesses, or misunderstandings within your content focus and how you will address them.

### 4. Supporting Performing Arts Development Through Language

As you respond to prompts 4a–d, consider the range of students' language assets and needs—what do students already know, what are they struggling with, and/or what is new to them?

- a. **Language Function.** Using information about your students' language assets and needs, identify **one** language function essential for students to learn the performing arts knowledge within your central focus. Listed below are some sample language functions. You may choose one of these or another more appropriate for your learning segment.

Analyze	Compare/contrast	Create	Describe	Evaluate
Explain	Identify	Improvise	Perform	Respond
Summarize				

- b. Identify a key learning task from your plans that provides students with opportunities to practice using the language function. Identify the lesson in which the learning task occurs. (Give lesson/day number.)
- c. **Additional Language Demands.** Given the language function and learning task identified above, describe the following associated language demands (written or oral) students need to understand and/or use:
  - **Vocabulary and/or symbols**
  - **Plus** at least one of the following:
    - **Syntax**
    - **Discourse**
- d. **Language Supports.** Refer to your lesson plans and instructional materials as needed in your response to the prompt below.
  - Identify and describe the instructional supports (during and/or prior to the learning task) to help students understand, develop, and use the identified language demands (vocabulary/symbols, function, syntax, discourse).

## 5. Monitoring Student Learning

In response to the prompts below, refer to the assessments you will submit as part of the materials for Planning Task 1.

- a. Describe how your planned formal and informal assessments will provide direct evidence of students creating, performing, and/or responding to music/dance/theater by applying knowledge/skills, contextual understandings, and artistic expression **throughout** the learning segment.
- b. Explain how the design or adaptation of your planned assessments allows students with specific needs to demonstrate their learning.

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

## How Will the Evidence of My Teaching Practice Be Assessed?

For Planning Task 1, your evidence will be assessed using rubrics 1–5, which appear in the following pages. When preparing your **artifacts** and commentaries, refer to the **rubrics** frequently to guide your thinking, planning, and writing.



## Planning Rubrics

### Rubric 1: Planning for Developing Student Knowledge and Skills in the Performing Arts

How do plans build to help students to create, perform, and/or respond to music/dance/theater and make connections to knowledge/ skills, contextual understandings, and artistic expression?

Level 1 <sup>2</sup>	Level 2	Level 3	Level 4	Level 5
<p>Candidate's plans for instruction <b>focus solely on factual knowledge or technical skill with no connections</b> to</p> <ul style="list-style-type: none"> <li>contextual understandings <b>OR</b></li> <li>artistic expression.</li> </ul> <p><b>OR</b></p> <p>There are <b>significant content inaccuracies</b> that will lead to student misunderstandings.</p> <p><b>OR</b></p> <p>Standards, objectives, and learning tasks and materials <b>are not aligned</b> with each other.</p>	<p>Candidate's plans for instruction <b>support students</b> to create, perform, and/or respond to music/dance/theater with <b>vague connections</b> to</p> <ul style="list-style-type: none"> <li>knowledge/skills <b>AND</b></li> <li>contextual understandings or artistic expression.</li> </ul>	<p>Candidate's plans for instruction <b>build on each other to support students</b> to create, perform, and/or respond to music/dance/theater with <b>connections</b> to</p> <ul style="list-style-type: none"> <li>knowledge/skills <b>AND</b></li> <li>contextual understandings or artistic expression.</li> </ul>	<p>Candidate's plans for instruction build on each other to support students to create, perform, and/or respond to music/dance/theater with <b>clear and consistent</b> connections to</p> <ul style="list-style-type: none"> <li>knowledge/skills,</li> <li>contextual understandings, <b>AND</b></li> <li>artistic expression.</li> </ul>	<p><b>Level 4 plus:</b> Candidate explains how s/he will use learning tasks and materials to guide one or more individual students in their personal development in music/dance/theater.</p>

<sup>2</sup> Text representing key differences between adjacent score levels is shown in bold. Evidence that does not meet Level 1 criteria is scored at Level 1.

## Planning Rubrics continued

### Rubric 2: Planning to Support Varied Student Learning Needs

How does the candidate use knowledge of his/her students to target support for them to create, perform, and/or respond to music/dance/theater and apply knowledge/skills, contextual understandings, and artistic expression?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>There is no evidence of planned supports.</p> <p><b>OR</b></p> <p>Candidate does not attend to ANY INSTRUCTIONAL requirements in IEPs and 504 plans.</p>	<p>Planned supports are loosely tied to learning objectives or the central focus of the learning segment.</p>	<p>Planned supports are tied to learning objectives and the central focus with attention to the characteristics of the class as a whole.</p>	<p>Planned supports are tied to learning objectives and the central focus. Supports address the needs of specific individuals or groups with similar needs.</p>	<p><b>Level 4 plus:</b></p> <p>Supports include specific strategies to identify and respond to common errors, weaknesses, and misunderstandings.</p>

## Planning Rubrics continued

### Rubric 3: Using Knowledge of Students to Inform Teaching and Learning

How does the candidate use knowledge of his/her students to justify instructional plans?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>Candidate's justification of learning tasks is either <b>missing</b> <b>OR</b> <b>represents a deficit view</b> of students and their backgrounds.</p>	<p>Candidate justifies learning tasks with <b>limited attention to students'</b></p> <ul style="list-style-type: none"> <li>• <b>prior academic learning</b> <b>OR</b></li> <li>• <b>personal, cultural, or community assets.</b></li> </ul>	<p>Candidate <b>justifies</b> why learning tasks <b>(or their adaptations) are appropriate using examples of students'</b></p> <ul style="list-style-type: none"> <li>• prior academic learning <b>OR</b></li> <li>• personal, cultural, or community assets.</li> </ul> <p><b>Candidate makes superficial connections to research and/or theory.</b></p>	<p>Candidate justifies why learning tasks (or their adaptations) are appropriate using examples of students'</p> <ul style="list-style-type: none"> <li>• prior academic learning <b>AND</b></li> <li>• personal, cultural, or community assets.</li> </ul> <p>Candidate makes <b>connections</b> to research and/or theory.</p>	<p><b>Level 4 plus:</b> Candidate's justification is <b>supported by principles from research and/or theory.</b></p>

## Planning Rubrics continued

### Rubric 4: Identifying and Supporting Language Demands

How does the candidate identify and support language demands associated with a key performing arts learning task?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>Language demands<sup>3</sup> identified by the candidate are <b>not consistent with the selected language function<sup>4</sup> OR task.</b></p> <p><b>OR</b></p> <p>Language supports are missing or are not aligned with the language demand(s) for the learning task.</p>	<p>Language supports primarily address one language demand (vocabulary/symbols, function, syntax, discourse).</p>	<p>General language supports address use of two or more language demands (vocabulary/symbols, function, syntax, discourse).</p>	<p>Targeted language supports address use of</p> <ul style="list-style-type: none"> <li>• vocabulary/symbols,</li> <li>• language function, <b>AND</b></li> <li>• one or more additional language demand(s) (syntax, discourse).</li> </ul>	<p>Level 4 plus: Language supports are designed to meet the needs of students with different levels of language learning.</p>

<sup>3</sup> Language demands include: language function, vocabulary/symbols, syntax and grammar, and discourse (organizational structures, text structure, etc.).

<sup>4</sup> Language function refers to the learning outcome (verb) selected in prompt 4a (e.g., analyze, interpret).

## Planning Rubrics continued

### Rubric 5: Planning Assessments to Monitor and Support Student Learning

How are the informal and formal assessments selected or designed to monitor students' development of knowledge/skills, contextual understandings, and artistic expression through creating, performing, or responding to music/dance/theater?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>The assessments <b>provide no evidence to monitor the</b> development of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p style="text-align: center;"><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression</li> </ul> <p>in music/dance/theater <b>during the learning segment.</b></p> <p><b>OR</b></p> <p><b>Candidate does not attend to ANY ASSESSMENT requirements in IEPs and 504 plans.</b></p>	<p>The assessments <b>provide limited evidence to monitor students'</b> development of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p style="text-align: center;"><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression</li> </ul> <p>in music/dance/theater during the learning segment.</p>	<p>The assessments <b>provide evidence</b> to monitor students' development of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p style="text-align: center;"><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression</li> </ul> <p>in music/dance/theater during the learning segment.</p>	<p>The assessments provide <b>multiple forms of evidence</b> to monitor students' development of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p style="text-align: center;"><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression</li> </ul> <p>in music/dance/theater <b>throughout</b> the learning segment.</p>	<p><b>Level 4 plus:</b></p> <p><b>The assessments are strategically designed to allow individuals or groups with specific needs to demonstrate their learning.</b></p>

# Instruction Task 2: Instructing and Engaging Students in Learning

## What Do I Need to Think About?

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In Instruction Task 2, you will demonstrate how you support and engage students in learning. Before you begin your instruction, you need to think about the following:

- What kind of learning environment do you want to develop in order to establish respect and rapport, and to support students' engagement in learning?
- What kinds of learning tasks actively engage students in the central focus of the learning segment?
- How will you elicit and build on student responses in ways that develop and deepen content understanding?
- In what ways will you connect new content to your students' prior academic learning and personal, cultural, or community assets during your instruction?
- How will you use evidence from your instruction to examine and change your teaching practices to more effectively meet a variety of student learning needs?

## What Do I Need to Do?

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- **Obtain required permissions for videorecording.** Before you record your video, ensure that you have the appropriate permission from the parents/guardians of your students and from adults who appear on the video. Adjust the camera angle to exclude individuals for whom you do not have permission to film.
- **Examine your lesson plans for the learning segment** and identify challenging learning tasks in which you and students are actively engaged. The video clips you select for submission should provide a sample of how you interact with students to develop performing arts understandings.
- **Identify lessons to videorecord.**
- **Provide 2 video clips (each no more than 10 minutes in length)** that demonstrate how you interact with students in a positive learning environment to support them to create, perform, or respond to music/dance/theater by developing and applying **knowledge/skills** (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles), **contextual understandings** (e.g., social, cultural, historical, personal reflection), and **artistic expression** (e.g., interpretation, creativity, exploration/improvisation, individual choices).
  - **The first clip should** illustrate how you engage students in developing and applying knowledge/skills, contextual understandings, and/or artistic expression.

- **The second clip should** illustrate how you support students in the application of knowledge/skills, contextual understandings, and/or artistic expression through creating, performing, and/or responding to music/dance/theater.
- **(Optional) Provide evidence of students' language use.** You may provide evidence of language use with your video clip(s) from Instruction Task 2, an additional video clip of one or more students using language within the learning segment (**no more than 5 minutes in length**), **AND/OR** through the student work samples analyzed in Assessment Task 3.
- Determine whether you will feature the whole class or a targeted group of students (**minimum of 4 students**) within the class.
- **Videorecord your classroom teaching.** Tips for videorecording your class are available from your teacher preparation program.
- **Select video clips to submit** and verify that the clips meet the following requirements:
  - Check the video and sound quality to ensure that you and your students can be **seen** and **heard** on the video clips you submit. If most of the audio in a clip cannot be understood by a scorer, **submit another clip**. If there are occasional audio portions of a clip that cannot be understood that are relevant to your commentary responses, do one of the following: 1) provide a transcript with time stamps of the inaudible portion and refer to the transcript in your response; 2) embed quotes with time-stamp references in the commentary response; or 3) insert captions in the video (captions for this purpose will be considered permissible editing).
  - A video clip should be continuous and unedited, with no interruption in the events.
  - If you have inadvertently included individuals for whom you do not have permission to film in the video clips you plan to submit, you may use software to blur the faces of these individuals. This is not considered editing. Other portions of the submitted video clips, including the classroom, your face, and the faces of individuals for whom you have obtained permission to film, should remain unblurred.
  - Do not include the name of the state, school, or district in your video. Use first names only for individuals appearing in the video.
- **Respond to the commentary prompts** listed in the Instruction Commentary section below **after viewing the video clips**.
- **Determine if additional information is needed to understand what you and the students are doing in the video clips.** For example, if there are graphics, texts, or images that are not clearly visible in the video, or comments that are not clearly heard, you may insert digital copies or transcriptions at the end of the Instruction Commentary (**no more than 2 pages in addition to the responses to commentary prompts**).

See the [Instruction Task 2: Artifacts and Commentary Specifications](#) in the K–12 Performing Arts Evidence Chart for instructions on electronic submission of evidence. This evidence chart identifies templates, supported file types, number of files, response length, and other important evidence specifications. Your evidence cannot contain hyperlinked content. Any web content you wish to include as part of your evidence must be submitted as a document file, which must conform to the file format and response length requirements.



## What Do I Need to Write?

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### Instruction Commentary

In Instruction Task 2, you will write a commentary, responding to the prompts below. Your commentary should be no more than **6 single-spaced pages, including the prompts**. If needed, insert no more than 2 additional pages of supporting documentation for the videorecordings at the end of the commentary (e.g., digital copies of indiscernible materials or transcriptions of inaudible comments). These additional pages do not count toward the commentary page limit noted above.

1. Which lesson or lessons are shown in the video clips? Identify the lesson(s) by lesson plan number.

2. **Promoting a Positive Learning Environment**

Refer to scenes in the video clips where you provided a positive learning environment.

- a. How did you demonstrate mutual respect for, rapport with, and responsiveness to students with varied needs and backgrounds, and challenge students to engage in learning?

3. **Engaging Students in Learning**

Refer to examples from the video clips in your responses to the prompts.

- a. Explain how your instruction engaged students in developing and applying
  - knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles),
  - contextual understandings (e.g., social, cultural, historical, global, personal reflection), **AND/OR**
  - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices).
- b. Describe how your instruction linked students' prior academic learning and personal, cultural, and community assets with new learning.

4. **Deepening Student Learning during Instruction**

Refer to examples from the video clips in your explanations.

- a. Explain how you **evoked student performances and/or responses** to support students' development and application of knowledge/skills, contextual understandings, and/or artistic expression.
- b. Explain how you used **modeling, demonstrations, and/or content examples** to develop students' knowledge/skills, contextual understandings, and/or artistic expression for creating, performing, or responding to music/dance/theater.

## 5. Analyzing Teaching

Refer to examples from the video clips in your responses to the prompts.

- a. What changes would you make to your instruction—for whole class and/or for students who need greater support or challenge—to better support student learning of the central focus (e.g., missed opportunities)?

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

- b. Why do you think these changes would improve student learning? Support your explanation with evidence of student learning **AND** principles from theory and/or research.

## How Will the Evidence of My Teaching Practice Be Assessed?

For Instruction Task 2, your evidence will be assessed using rubrics 6–10, which appear in the following pages. When preparing your artifacts and commentaries, refer to the rubrics frequently to guide your thinking, instruction, and writing.

## Instruction Rubrics

### Rubric 6: Learning Environment

How does the candidate demonstrate a positive learning environment that supports students' engagement in learning?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>The clips reveal evidence of <b>disrespectful interactions between teacher and students or between students</b>.</p> <p><b>OR</b></p> <p>The clips reveal evidence that <b>student creativity or self-expression is discouraged</b>.</p> <p><b>OR</b></p> <p>Candidate allows <b>disruptive behavior to interfere with student learning</b>.</p>	<p>The candidate demonstrates <b>respect for students</b>.</p> <p><b>AND</b></p> <p>Candidate provides a <b>learning environment that serves primarily to control student behavior, and minimally supports the learning goals</b>.</p>	<p>The candidate demonstrates <b>rapport with</b> and respect for students.</p> <p><b>AND</b></p> <p>Candidate provides a <b>positive, low-risk learning environment that reveals mutual respect among students and allows for creativity</b>.</p>	<p>The candidate demonstrates rapport with and respect for students.</p> <p><b>AND</b></p> <p>Candidate provides a <b>challenging learning environment that promotes creativity and mutual respect among students</b>.</p>	<p>The candidate demonstrates rapport with and respect for students.</p> <p><b>AND</b></p> <p>Candidate provides a challenging learning environment that <b>provides opportunities to express varied perspectives</b> and promotes creativity and mutual respect among students.</p>

## Instruction Rubrics continued

### Rubric 7: Engaging Students in Learning

How does the candidate actively engage students in creating, performing, or responding to music/dance/theater to develop knowledge/skills, contextual understandings, and/or artistic expression?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>Students are participating in tasks that are superficially related to the central focus.</p> <p><b>OR</b></p> <p>Students are participating in learning tasks that are unrelated to central focus/learning objectives.</p>	<p>Students are participating in music/dance/theater tasks focusing primarily on formulaic application of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p><b>OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression.</li> </ul>	<p>Students are engaged in music/dance/theater tasks that address</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression.</li> </ul>	<p>Students are engaged in music/dance/theater tasks that develop exploration of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression.</li> </ul>	<p>Students are engaged in learning tasks that deepen and expand their individual application of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> </ul> <p><b>AND/OR</b></p> <ul style="list-style-type: none"> <li>• artistic expression.</li> </ul>
<p>There is little or no evidence that the candidate links students' prior academic learning or personal, cultural, or community assets with new learning.</p>	<p>Candidate makes vague or superficial links between prior academic learning and new learning.</p>	<p>Candidate links prior academic learning to new learning.</p>	<p>Candidate links prior academic learning <b>AND</b> personal, cultural, or community assets to new learning.</p>	<p>Candidate prompts students to link prior academic learning <b>AND</b> personal, cultural, or community assets to new learning.</p>

## Instruction Rubrics continued

### Rubric 8: Deepening Student Learning

**How does the candidate evoke student performances and/or responses to support students' application of knowledge/skills, contextual understandings, and/or artistic expression?**

Level 1	Level 2	Level 3	Level 4	Level 5
<p><b>Candidate does most of the talking and students provide few responses.</b></p> <p><b>OR</b></p> <p>Candidate responses include <b>significant content inaccuracies</b> that will lead to student misunderstandings.</p>	<p>Candidate <b>primarily evokes participatory level student performances and/or surface-level responses and evaluates responses or performance techniques as simply correct or incorrect.</b></p>	<p>The candidate evokes student performances and/or responses <b>related to the application of</b></p> <ul style="list-style-type: none"> <li>• <b>knowledge/skills,</b></li> <li>• <b>contextual understandings,</b></li> <li>• <b>AND/OR</b></li> <li>• <b>artistic expression.</b></li> </ul>	<p>Candidate <b>evokes and builds on</b> student performances and/or responses <b>to promote</b> the application of</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> <li>• <b>AND/OR</b></li> <li>• artistic expression.</li> </ul>	<p><b>Level 4 plus:</b></p> <p>Candidate <b>facilitates interactions among students to evaluate their own performances, compositions, or ideas.</b></p>

## Instruction Rubrics continued

### Rubric 9: Subject-Specific Pedagogy

How does the candidate use modeling, demonstrations, and content examples to develop students' knowledge/skills, contextual understandings, and/or artistic expression for creating, performing, or responding to music/dance/theater?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>Candidate uses <b>primarily facts or procedures with little or no attention to</b></p> <ul style="list-style-type: none"> <li>• <b>knowledge/skills,</b></li> <li>• <b>contextual understandings, OR</b></li> <li>• <b>artistic expression.</b></li> </ul> <p><b>OR</b></p> <p>Materials used in the clips <b>include significant content inaccuracies</b> that will lead to student misunderstandings.</p>	<p>Candidate uses <b>modeling, demonstrations, or content examples in superficial ways to address</b></p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> <li>• <b>OR</b></li> <li>• artistic expression.</li> </ul>	<p>Candidate uses modeling, demonstrations, or content examples <b>in ways that develop</b> students'</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> <li>• <b>OR</b></li> <li>• artistic expression.</li> </ul>	<p>Candidate uses <b>focused</b> modeling, demonstrations, or <b>specific</b> content examples in ways that <b>deepen</b> students'</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> <li>• <b>OR</b></li> <li>• artistic expression.</li> </ul>	<p><b>Level 4 plus:</b></p> <p>Candidate uses <b>multiple and targeted strategies to support student mastery of</b></p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings,</li> <li>• <b>OR</b></li> <li>• artistic expression.</li> </ul>

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**Instruction Rubrics continued**


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**Rubric 10: Analyzing Teaching Effectiveness**

How does the candidate use evidence to evaluate and change teaching practice to meet students' varied learning needs?

Level 1	Level 2	Level 3	Level 4	Level 5
Candidate suggests changes <b>unrelated to evidence of student learning</b> .	Candidate proposes changes to teacher practice that are superficially related to student learning needs (e.g., task management, pacing, improving directions).	Candidate proposes changes that <b>address students' collective learning needs related to the central focus</b> .  Candidate makes <b>superficial connections to research and/or theory</b> .	Candidate proposes changes that address <b>individual and collective learning needs</b> related to the central focus.  Candidate makes <b>connections</b> to research and/or theory.	<b>Level 4 plus:</b> Candidate <b>justifies changes using principles of research and/or theory</b> .



# Assessment Task 3: Assessing Student Learning

## What Do I Need to Think About?

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In Assessment Task 3, you will analyze both student learning and student use of language. Before you begin the analysis, you need to think about the following:

- How will you gather evidence and make sense of what students have learned?
- How will you provide meaningful feedback to your students?
- How will you use evidence of what students know and are able to do to plan next steps in instruction?
- How will you identify evidence of and explain students' use of language that demonstrates the development of content understanding?

## What Do I Need to Do?

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- **Select one assessment from your learning segment you will use** to evaluate your students' developing knowledge and skills. It should be an assessment that is completed by the whole class featured in the learning segment. (If you are teaching only a group within the class for the learning segment, that group will be “the whole class.”) The assessment should reflect the work of individuals, not groups, but may be individual work from a group task.

The assessment should provide opportunities for students to create, perform, and/or respond to music/dance/theater by applying

- knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles),
  - contextual understandings (e.g., social, cultural, historical, personal reflection), and/or
  - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices).
- **Define and submit the evaluation criteria** you will use to analyze student learning related to the performing arts understandings described above.
  - **Collect and analyze student work** from the selected assessment to identify **quantitative and qualitative patterns of learning** within and across learners in the class. You may submit text files with scanned student work, a video or audio file of a student's oral work, **OR** a student-created video or multimedia file. For each focus student, a video or audio work sample must be no more than 5 minutes in total running time.

- ❑ **Select 3 student work samples** that represent the patterns of learning (i.e., what individuals or groups generally understood and what a number of students were still struggling to understand) you identified in your assessment analysis. These students will be your focus students for this task. **At least one of the focus students must have specific learning needs**, for example, a student with an IEP (Individualized Education Program) or 504 plan, an English language learner, a struggling reader, an underperforming student, a student with gaps in academic knowledge, and/or a gifted student. Note: California candidates must include one focus student who is an English language learner.<sup>5</sup>
- ❑ **Document the feedback** you gave to each of the **3 focus students** either on the work sample itself, as an audio clip, or as a video clip. You must submit evidence of the actual feedback provided to each focus student, and not a description of the feedback.
- ❑ If you submit a student work sample or feedback as a video or audio clip and comments made by you or your focus student(s) cannot be clearly heard, attach a transcription of the inaudible comments (**no more than 2 additional pages**) to the end of the Assessment Commentary.
- ❑ If you submit a student work sample or feedback as a video or audio clip and additional students are present, clearly identify which students are your focus students in the relevant prompt(s) (1d and 2a) of the Assessment Commentary (**in no more than 2 sentences**).
- ❑ **Respond to the prompts** listed in the Assessment Commentary section below **after analyzing student work from the selected assessment**.
- ❑ **Include and submit the assessment, including the directions/prompts provided to students**. Attach the assessment (**no more than 5 additional pages**) to the end of the Assessment Commentary.
- ❑ **Provide evidence of students' understanding and use of the targeted academic language function and other language demands**. You may choose evidence from the video clips submitted in Instruction Task 2, an additional video clip of one or more students using language within the learning segment (**no more than 5 minutes in length**), **AND/OR** student work samples submitted in Assessment Task 3.

See the [Assessment Task 3: Artifacts and Commentary Specifications](#) in the K–12 Performing Arts Evidence Chart for instructions on electronic submission of evidence. This evidence chart identifies templates, supported file types, number of files, response length, and other important evidence specifications. Your evidence cannot contain hyperlinked content. Any web content you wish to include as part of your evidence must be submitted as a document file, which must conform to the file format and response length requirements.

<sup>5</sup> California candidates—If you do not have any English language learners, select a student who is challenged by academic English.

## What Do I Need to Write?

### Assessment Commentary

In Assessment Task 3, you will write a commentary, responding to the prompts below. Your commentary should be **no more than 10 single-spaced pages, including the prompts**. Attach the assessment used to evaluate student performance (**no more than 5 additional pages**) and, if necessary, a transcription of inaudible portions of a video or audio clip of feedback or a student work sample (**no more than 2 additional pages**) to the end of the Assessment Commentary. These additional pages do not count toward the commentary page limit noted above.

#### 1. Analyzing Student Learning

- a. Identify the specific learning objectives measured by the assessment you chose for analysis.
- b. Provide a graphic (table or chart) or narrative that summarizes student learning for your whole class. Be sure to summarize student learning for all evaluation criteria submitted in Assessment Task 3, Part D.
- c. Use evidence found in the **3 student work samples and the whole class summary** to analyze the patterns of learning **for the whole class** and differences for groups or individual learners relative to applying the following within music/dance/theater:
  - knowledge/skills (e.g., tools/instruments, technical proficiencies, processes, elements, organizational principles)
  - contextual understandings (e.g., social, cultural, historical, personal reflection)
  - artistic expression (e.g., interpretation, creativity, exploration/improvisation, individual choices)

Consider what students understand and do well, and where they continue to struggle (e.g., common errors, weaknesses, confusions, need for greater challenge).

- d. If a video or audio work sample occurs in a group context (e.g., discussion), provide the name of the clip and clearly describe how the scorer can identify the focus student(s) (e.g., position, physical description) whose work is portrayed.

#### 2. Feedback to Guide Further Learning

Refer to specific evidence of submitted feedback to support your explanations.

- a. Identify the format in which you submitted your evidence of feedback for the 3 focus students. Choose one of the following:
  - Written directly on work samples or in separate documents that were provided to the focus students
  - In audio files
  - In video clip(s) from Instruction Task 2 (provide a time-stamp reference) or in separate video clips

If a video or audio clip of feedback occurs in a group context (e.g., discussion), clearly describe how the scorer can identify the focus student (e.g., position, physical description) who is being given feedback.

- b. Explain how feedback provided to the 3 focus students addresses their individual strengths and needs relative to the learning objectives measured.
- c. Describe how you will support each focus student to understand and use this feedback to further their learning related to learning objectives, either within the learning segment or at a later time.

### 3. Evidence of Language Understanding and Use

When responding to the prompt below, use concrete examples from the clip(s) and/or student work samples as evidence. Evidence from the clip(s) may focus on one or more students.

You may provide evidence of students' language use **from ONE, TWO, OR ALL THREE of the following sources:**

1. Use video clips from Instruction Task 2 and provide time-stamp references for evidence of language use.
2. Submit an additional video file named "Language Use" of no more than 5 minutes in length and cite language use (this can be footage of one or more students' language use). Submit the clip in Assessment Task 3, Part B.
3. Use the student work samples analyzed in Assessment Task 3 and cite language use.

- a. Explain and provide concrete examples for the extent to which your students were able to use the
  - selected language function,
  - vocabulary/symbols, **AND**
  - syntax or discourse
 to develop content understandings.

### 4. Using Assessment to Inform Instruction

- a. Based on your analysis of student learning presented in prompts 1b–c, describe next steps for instruction:
  - For the whole class
  - For the 3 focus students and other individuals/groups with specific needs

Consider the variety of learners in your class who may require different strategies/support (e.g., students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students).

- b. Explain how these next steps follow from your analysis of students' learning. Support your explanation with principles from research and/or theory.

## How Will the Evidence of My Teaching Practice Be Assessed?

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For Assessment Task 3, your evidence will be assessed using rubrics 11–15, which appear in the following pages. When preparing your artifacts and commentaries, refer to the rubrics frequently to guide your thinking, planning, instruction, assessment, and writing.

## Assessment Rubrics

### Rubric 11: Analysis of Student Learning

How does the candidate analyze evidence of student learning relative to applying knowledge/skills, contextual understandings, and/or artistic expression within music/dance/theater?

Level 1	Level 2	Level 3	Level 4	Level 5
<p>The analysis is <b>superficial or not supported</b> by either student work samples or the summary of student learning.</p> <p><b>OR</b></p> <p>The evaluation criteria, learning objectives, and/or analysis are not aligned with each other.</p>	<p>The analysis <b>focuses on how students were successful OR unsuccessful.</b></p>	<p>The analysis focuses on how students <b>were successful AND unsuccessful.</b></p> <p><b>AND</b></p> <p>Analysis includes <b>some differences in whole class learning.</b></p>	<p>Analysis <b>uses specific examples from work samples to demonstrate patterns of learning consistent with the summary.</b></p> <p><b>AND</b></p> <p>Patterns of learning are described for whole class.</p>	<p>Analysis uses specific <b>evidence</b> from work samples to demonstrate <b>the connections between quantitative and qualitative patterns of learning for individuals or groups.</b></p>

## Assessment Rubrics continued

### Rubric 12: Providing Feedback to Guide Learning

What type of feedback does the candidate provide to focus students?				
Level 1	Level 2	Level 3	Level 4	Level 5
<p>Feedback is <b>unrelated to the learning objectives</b> <b>OR</b> is <b>developmentally inappropriate</b>.</p> <p><b>OR</b></p> <p>Feedback contains <b>significant content inaccuracies</b>.</p> <p><b>OR</b></p> <p><b>No feedback is provided to one or more focus students.</b></p>	<p>Feedback is <b>general and addresses needs</b> <b>AND/OR</b> <b>strengths related to the learning objectives</b>.</p>	<p>Feedback is <b>specific</b> and addresses <b>either needs</b> <b>OR</b> <b>strengths related to the learning objectives</b>.</p>	<p>Feedback is specific and <b>addresses both strengths</b> <b>AND needs</b> related to the learning objectives.</p>	<p><b>Level 4 plus:</b>  <b>Feedback for one or more focus students</b></p> <ul style="list-style-type: none"> <li>• <b>provides a strategy to address an individual learning need</b> <b>OR</b></li> <li>• <b>makes connections to prior learning or experience to improve learning.</b></li> </ul>

## Assessment Rubrics continued

### Rubric 13: Student Use of Feedback

How does the candidate support focus students to understand and use the feedback to guide their further learning?

Level 1	Level 2	Level 3	Level 4	Level 5
<p><b>Opportunities for using feedback are not described.</b></p> <p><b>OR</b></p> <p>Candidate provides limited or no feedback to inform student learning.</p>	<p>Candidate <b>provides vague description of how focus students will understand or use feedback.</b></p>	<p>Candidate <b>describes</b> how focus students will <b>understand or use feedback related to the learning objectives.</b></p>	<p>Candidate describes how s/he will <b>support</b> focus students to <b>understand and use feedback on their strengths OR weaknesses related to the learning objectives.</b></p>	<p>Candidate describes how s/he will <b>support</b> focus students to <b>understand and use feedback on their strengths AND weaknesses related to the learning objectives.</b></p>



**Assessment Rubrics continued**

**Rubric 14: Analyzing Students’ Language Use and Performing Arts Learning**

**How does the candidate analyze students’ use of language to develop content understanding?**

Level 1	Level 2	Level 3	Level 4	Level 5
<p>Candidate identifies student language use that is superficially related or unrelated to the language demands (function,<sup>6</sup> vocabulary/symbols, and additional demands).</p> <p><b>OR</b></p> <p>Candidate’s description or explanation of language use is not consistent with the evidence submitted.</p>	<p>Candidate describes how students use only one language demand (vocabulary/symbols, function, syntax, discourse).</p>	<p>Candidate explains and provides evidence of students’ use of</p> <ul style="list-style-type: none"> <li>the language function <b>AND</b></li> <li>one or more additional language demand(s) (vocabulary/symbols, syntax, discourse).<sup>7</sup></li> </ul>	<p>Candidate explains and provides evidence of students’ use of</p> <ul style="list-style-type: none"> <li>the language function,</li> <li><b>vocabulary/symbols, AND</b></li> <li>additional language demand(s) (syntax, discourse)</li> </ul> <p><b>in ways that develop content understandings.</b></p>	<p><b>Level 4 plus:</b></p> <p>Candidate explains and provides evidence of <b>language use and content learning for students with varied needs.</b></p>

<sup>6</sup> The selected language function is the verb identified in the Planning Commentary Prompt 4a (analyze, explain, improvise, etc.).

<sup>7</sup> These are the additional language demands identified in the Planning Commentary Prompt 4c (vocabulary/symbols, plus either syntax or discourse).

## Assessment Rubrics continued

### Rubric 15: Using Assessment to Inform Instruction

How does the candidate use the analysis of 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><b>OR</b></p> <p>Next steps are <b>not relevant to the learning objectives</b> assessed.</p> <p><b>OR</b></p> <p>Next steps are <b>not described in sufficient detail</b> to understand them.</p>	<p>Next steps <b>primarily focus on changes to teaching practice that are superficially related to student learning needs, for example, repeating instruction, pacing, or classroom management issues.</b></p>	<p>Next steps <b>propose general support that improves student learning related to assessed learning objectives.</b></p> <p>Next steps are <b>loosely connected with research and/or theory.</b></p>	<p>Next steps <b>provide targeted support to individuals or groups to improve their learning relative to</b></p> <ul style="list-style-type: none"> <li>• <b>knowledge/skills, OR contextual understandings,</b></li> <li><b>OR</b></li> <li>• <b>artistic expression.</b></li> </ul> <p>Next steps are <b>connected</b> with research and/or theory.</p>	<p>Next steps provide targeted support to individuals <b>AND</b> groups to improve their learning relative to</p> <ul style="list-style-type: none"> <li>• knowledge/skills,</li> <li>• contextual understandings, <b>AND/OR</b></li> <li>• artistic expression.</li> </ul> <p>Next steps are <b>justified with principles from</b> research and/or theory.</p>

# Professional Responsibilities

Refer to the following table for an overview of your professional responsibilities in developing evidence for edTPA. If you are submitting artifacts and commentaries for official scoring, refer to [www.edTPA.com](http://www.edTPA.com) for complete and current information before beginning your work. Included here are important information and policies such as submission requirements and deadlines, registration agreements, attestations, permissions, and confidentiality. Whether or not you are submitting for official scoring, you should fulfill the professional responsibilities described below.

Responsibility	Description
<b>Protect confidentiality</b>	<p>To protect confidentiality, please remove your name and use pseudonyms or general references (e.g., “the district”) for your state, school, district, and cooperating teacher. Mask or remove all names on any typed or written material (e.g., commentaries, lesson plans, student work samples) that could identify individuals or institutions. During videorecording, use students’ first names only.</p> <p>To ensure confidentiality of your students and yourself, do not share your video on any publicly accessible platforms or websites (YouTube, Facebook, etc.).</p>
<b>Acquire permissions</b>	<p>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 videorecording.</p> <p>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.</p> <p>If your program does not provide the necessary forms, you may refer to the sample forms found on <a href="http://www.edTPA.com">www.edTPA.com</a>.</p> <p>The release forms are not to be submitted with your materials, but you should follow your campus policy for retaining them.</p>
<b>Cite sources</b>	<p>Provide citations for the source of 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.</p>
<b>Align instruction to national/state standards</b>	<p>As part of the assessment, you will document the alignment of your lesson plans with state-adopted academic content standards or national standards that are the target of student learning.</p>
<b>Follow the guidelines for candidate support at <a href="http://www.edTPA.com">www.edTPA.com</a></b>	<p>Follow the guidelines for candidate support found at <a href="http://www.edTPA.com">www.edTPA.com</a> as you develop your evidence for edTPA. Although you may seek and receive appropriate support from your university supervisors, cooperating/master teachers, university instructors, or peers during this process, the ultimate responsibility for completing this assessment lies with you.</p> <p><b>Therefore, when you submit your completed work, you must be able to confirm your adherence with certain statements, such as the following:</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>■ I have not previously taught this learning segment to the students/class.</li> <li>■ The video clips submitted are unedited (continuous) and 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 author of the commentaries and other written responses to prompts in this assessment.</li> <li>■ Appropriate citations have been made for all materials in the assessment whose sources are from published text, the Internet, or other educators.</li> </ul>

# K–12 Performing Arts Context for Learning Information

Use the Context for Learning Information to supply information about your school/classroom context.

## About the School Where You Are Teaching

1. In what type of school do you teach? (Type an “X” next to the appropriate description; if “other” applies, provide a brief description.)

Elementary school: \_\_\_\_\_

Middle school: \_\_\_\_\_

High school: \_\_\_\_\_

Other (please describe): \_\_\_\_\_

Urban: \_\_\_\_\_

Suburban: \_\_\_\_\_

Rural: \_\_\_\_\_

2. List any special features of your school or classroom setting (e.g., charter, co-teaching, themed magnet, classroom aide, bilingual, team taught with a special education teacher) that will affect your teaching in this learning segment.
3. Describe any facilities considerations that might impact your instruction (e.g., equipment needs, room layout/design, access to performance/practice space, instruments, accompanist, storage).
4. 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 standardized tests.

## About the Class Featured in this Learning Segment

1. How much time is devoted each day to performing arts instruction in your classroom?
2. Identify any textbook or instructional program you primarily use for instruction. If a textbook, please provide the title, publisher, and date of publication.
3. List other resources (e.g., electronic whiteboard, recordings, videos, multimedia, online resources) you use for instruction in this class.

## About the Students in the Class Featured in this Learning Segment

1. Grade-level composition (e.g., all seventh grade; 2 sophomores and 30 juniors):  
\_\_\_\_\_
2. Number of
  - students in the class: \_\_\_\_\_
  - males: \_\_\_\_\_ females: \_\_\_\_\_
3. Complete the charts below to summarize required or needed supports, accommodations, or modifications for your students that will affect your instruction in this learning segment. As needed, consult with your cooperating teacher to complete the charts. Some rows have been completed in italics as examples. Use as many rows as you need.

Consider the variety of learners in your class who may require different strategies/supports or accommodations/modifications to instruction or assessment. For example, students

- With Individualized Education Programs (IEPs) or 504 plans
- With specific language needs
- Needing greater challenge or support
- Who struggle with reading
- Who are underperforming students or have gaps in academic knowledge

For Assessment Task 3, you will choose work samples from 3 focus students. At least one of these students must have a specified learning need. Note: California candidates must include one focus student who is an English language learner.<sup>8</sup>

Students with IEPs/504 Plans		
IEPs/504 Plans: Classifications/Needs	Number of Students	Supports, Accommodations, Modifications, Pertinent IEP Goals
<i>Example: Physical limitations</i>	<i>2</i>	<i>Classroom aide or extra time</i>

<sup>8</sup> California candidates—If you do not have any English language learners, select a student who is challenged by academic English.

<b>Students with Specific Language Needs</b>		
<b>Language Needs</b>	<b>Number of Students</b>	<b>Supports, Accommodations, Modifications</b>
<i>Example: English language learners with only a few words of English</i>	2	<i>Pre-teach key words and phrases through examples and graphic organizers (e.g., word cluster, manipulatives, visuals)</i>  <i>Have students use pre-taught key words and graphic organizers to complete sentence starters</i>
<i>Example: Students who speak a variety of English other than that used in textbooks</i>	5	<i>Make connections between the language students bring and the language used in the textbook</i>
<b>Students with Other Learning Needs</b>		
<b>Other Learning Needs</b>	<b>Number of Students</b>	<b>Supports, Accommodations, Modifications</b>
<i>Example: Struggling readers</i>	5	<i>Provide oral explanations for directions and simplified text for resource materials</i>

## K–12 Performing Arts Evidence Chart

Your evidence must be submitted to the electronic portfolio management system used by your teacher preparation program. Your submission must conform to the artifact and commentary specifications for each task. This section provides instructions for all evidence types as well as a description of supported file types for evidence submission, number of files, response lengths, and other information regarding format specifications. Note that your evidence cannot contain hyperlinked content. Any web content you wish to include as part of your evidence must be submitted as a document file, which must conform to the file format and response length requirements.

### Planning Task 1: Artifacts and Commentary Specifications

What to Submit	Supported File Types	Number of Files		Response Length	Additional Information
		Min	Max		
Part A: Context for Learning Information (template provided)	.doc; .docx; .odt; .pdf	1	1	<b>No more than 4 pages</b> , including prompts	<ul style="list-style-type: none"> <li>■ Use Arial 11-point type.</li> <li>■ Single space with 1" margins on all sides.</li> </ul>
Part B: Lesson Plans for Learning Segment	.doc; .docx; .odt; .pdf	1	1	No more than 4 pages per lesson	<ul style="list-style-type: none"> <li>■ Submit 3–5 lesson plans in 1 file.</li> <li>■ Within the file, label each lesson plan (Lesson 1, Lesson 2, etc.).</li> <li>■ All rationale or explanation for plans should be written in the Planning Commentary and removed from lesson plans.</li> </ul>
Part C: Instructional Materials	.doc; .docx; .odt; .pdf	1	1	<b>No more than 5 pages of KEY</b> instructional materials per lesson plan	<ul style="list-style-type: none"> <li>■ Submit all materials in 1 file.</li> <li>■ Within the file, label materials by corresponding lesson (Lesson 1 Instructional Materials, Lesson 2 Instructional Materials, etc.).</li> <li>■ Order materials as they are used in the learning segment.</li> </ul>
Part D: Assessments	.doc; .docx; .odt; .pdf	1	1	N/A	<ul style="list-style-type: none"> <li>■ Submit assessments in 1 file.</li> <li>■ Within the file, label assessments by corresponding lesson (Lesson 1 Assessments, Lesson 2 Assessments, etc.).</li> <li>■ Order assessments as they are used in the learning segment.</li> </ul>
Part E: Planning Commentary (template provided)	.doc; .docx; .odt; .pdf	1	1	<b>No more than 9 pages</b> of commentary, including prompts	<ul style="list-style-type: none"> <li>■ Use Arial 11-point type.</li> <li>■ Single space with 1" margins on all sides.</li> <li>■ Respond to prompts before teaching the learning segment.</li> </ul>

## Instruction Task 2: Artifacts and Commentary Specifications

What to Submit	Supported File Types	Number of Files		Response Length	Additional Information
		Min	Max		
Part A: Video Clips	flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v	2	2	Running time <b>no more than 10 minutes each</b>	<ul style="list-style-type: none"> <li>Before you record your video, obtain permission from the parents/guardians of your students and from adults who appear on the video.</li> <li>Refer to <a href="#">Instruction Task 2, What Do I Need to Do?</a> for video clip content and requirements.</li> <li>When naming each clip file, include the number of the lesson shown in the video clip.</li> </ul>
Part B: Instruction Commentary (template provided)	.doc; .docx; .odt; .pdf	1	1	<p><b>No more than 6 pages</b> of commentary, including prompts</p> <p>If needed, <b>no more than 2 additional pages</b> of supporting documentation</p>	<ul style="list-style-type: none"> <li>Use Arial 11-point type.</li> <li>Single space with 1" margins on all sides.</li> </ul> <p><b>IMPORTANT:</b></p> <ul style="list-style-type: none"> <li>Insert documentation at the end of the commentary file if           <ul style="list-style-type: none"> <li>you or the students are using graphics, texts, or images that are not clearly visible in the video</li> <li>you chose to submit a transcript for occasionally inaudible portions of the video</li> </ul> </li> <li>If submitting documentation, include the video clip number, lesson number, and explanatory text (e.g., "Clip 1, lesson 2, text from a whiteboard that is not visible in the video," "Clip 2, lesson 4, transcription of a student response that is inaudible").</li> </ul>



## Assessment Task 3: Artifacts and Commentary Specifications

What to Submit	Supported File Types	Number of Files		Response Length	Additional Information
		Min	Max		
Part A: Student Work Samples	<p><b>For written work samples or photographs of student work:</b> .doc; .docx; .odt; .pdf</p> <p><b>For audio work samples:</b> flv, asf, wmv, qt, mov, mpg, avi, mp3, wav, mp4, wma</p> <p><b>For video work samples:</b> flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v</p>	3	3	<b>No more than 5 minutes per focus student</b> for video or audio student work samples	<ul style="list-style-type: none"> <li>■ If submitting image files or PowerPoint® presentation work samples, insert into a text file or save as a PDF file for submission.</li> <li>■ Use correction fluid, tape, or a felt-tip marker to <b>mask or remove students' names, your name, and the name of the school before copying/scanning any work samples</b>. If your students' writing is illegible, write a transcription directly on the work sample.</li> <li>■ On each work sample, indicate the student number (Student 1 Work Sample, Student 2 Work Sample, or Student 3 Work Sample). If more than one focus student appears in a video or audio work sample, upload the same work sample separately for each focus student who is seen/heard and label appropriately. Describe how to recognize each of the focus students in the clip and provide the label associated with the clip in prompt 1d of the Assessment Commentary.</li> <li>■ When naming each work sample file, include the student number.</li> <li>■ If you submit a work sample as a video or audio clip and there are audio portions that cannot be heard clearly, attach a transcription of the inaudible portions to the end of the Assessment Commentary.</li> </ul>

(Continued on next page)

## Assessment Task 3: Artifacts and Commentary Specifications (continued)

What to Submit	Supported File Types	Number of Files		Response Length	Additional Information
		Min	Max		
Part B: Evidence of Feedback And, if included, video evidence of academic language use	<p><b>For written feedback not written on the work samples:</b> .doc; .docx; .odt; .pdf</p> <p><b>For audio feedback:</b> flv, asf, wmv, qt, mov, mpg, avi, mp3, wav, mp4, wma</p> <p><b>For video clips feedback and/or language use:</b> flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v</p>	0	4	<p>No page limit for written feedback</p> <p><b>No more than 3 minutes per focus student</b> for video or audio feedback</p> <p><b>No more than 5 minutes</b> for video evidence of student language use</p>	<ul style="list-style-type: none"> <li>■ Document the location of your evidence of feedback in the Assessment Commentary.</li> <li>■ If feedback is not included as part of the student work samples or recorded on the video clip(s) from Instruction Task 2, submit only 1 file for each student—a document, video file, <b>OR</b> audio file—and label the file with the corresponding student number (Student 1 Feedback, Student 2 Feedback, or Student 3 Feedback).</li> <li>■ If more than one focus student appears in a video or audio clip of feedback, upload the same clip separately for each focus student who is seen/heard and label appropriately.</li> <li>■ When naming each feedback file, include the student number.</li> <li>■ If you submit feedback as a video or audio clip and your comments cannot be clearly heard, attach a transcription of your comments (<b>no more than 2 additional pages</b>) to the end of the Assessment Commentary.</li> <li>■ <b>For Academic Language:</b> If you choose to submit a video clip of student language use, it should be <b>no more than 5 minutes</b>. You may identify a portion of a clip provided for Instruction Task 2 or submit an entirely new clip.</li> </ul>

(Continued on next page)

## Assessment Task 3: Artifacts and Commentary Specifications (continued)

What to Submit	Supported File Types	Number of Files		Response Length	Additional Information
		Min	Max		
Part C: Assessment Commentary (template provided)	.doc; .docx; .odt; .pdf	1	1	<p><b>No more than 10 pages</b> of commentary, including prompts</p> <p>Plus</p> <ul style="list-style-type: none"> <li>■ <b>no more than 5 additional pages</b> for the chosen assessment</li> <li>■ if necessary, <b>no more than 2 additional total pages</b> of transcription of video/audio evidence for a work sample and feedback, and/or video evidence of language use.</li> </ul>	<ul style="list-style-type: none"> <li>■ Use Arial 11-point type.</li> <li>■ Single space with 1" margins on all sides.</li> </ul> <p><b>IMPORTANT:</b> Insert a copy of the chosen assessment, including directions/prompts provided to students.</p>
Part D: Evaluation Criteria	.doc; .docx; .odt; .pdf	1	1	N/A	

# K–12 Performing Arts Glossary

Source citations for glossary entries are provided as footnotes in this section.

**academic language:** Oral and written language used for academic purposes. Academic language is the means by which students develop and express content understandings. Academic language represents the language of the discipline that students need to learn and use to participate and engage in the content area in meaningful ways. There are **language demands** that teachers need to consider as they plan to support student learning of content. These **language demands** include **language functions, vocabulary, discourse, and syntax**.

- **language demands:**<sup>9</sup> Specific ways that academic language (vocabulary/symbols, functions, syntax, discourse) is used by students to participate in learning tasks through reading, writing, listening, and/or speaking to demonstrate their disciplinary understanding.
- **language functions:** The content and language focus of the learning task represented by the active verbs within the learning outcomes. Common language functions in the performing arts include describing techniques or methods used in a given period or style of performance, using analysis to reproduce or reinvent performances, making comparisons based on common attributes, summarizing information, justifying conclusions, evaluating performances, classifying based on attributes, explaining processes, drawing conclusions, and so on.
- **vocabulary:** Includes words and phrases that are used within disciplines including: (1) words and phrases with subject-specific meanings that differ from meanings used in everyday life (e.g., table); (2) general academic vocabulary used across disciplines (e.g., compare, analyze, evaluate); and (3) subject-specific words defined for use in the discipline.<sup>10</sup>
- **discourse:** Discourse includes the structures of written and oral language, as well as how members of the discipline talk, write, and participate in knowledge construction. Discipline-specific discourse has distinctive features or ways of structuring oral or written language (text structures) that provide useful ways for the content to be communicated.<sup>11</sup> In performing arts, language forms include symbolic representations such as notation, dynamics (which can be translated into words), stage and section diagrams, choreography, and narrative (analytical and evaluative critique). If the function is to compare, then appropriate language forms could include Venn diagrams or pattern sentences such as “The \_\_\_\_\_ is similar to/different from

<sup>9</sup> O'Hara, S., Pritchard, R., & Zwiers, J. (2012). Identifying academic language demands in support of the common core standards. *ASCD Express*, 7(17). Retrieved from <http://www.ascd.org/ascd-express/vol7/717-ohara.aspx>

<sup>10</sup> Quinn, H., Lee, O., & Valdés, G. (2012). Language demands and opportunities in relation to next generation science standards for English language learners: What teachers need to know. Retrieved from <http://ell.stanford.edu/sites/default/files/pdf/academic-papers/03-Quinn%20Lee%20Valdes%20Language%20and%20Opportunities%20in%20Science%20FINAL.pdf>

<sup>11</sup> Quinn, H., Lee, O., & Valdés, G. (2012). Language demands and opportunities in relation to next generation science standards for English language learners: What teachers need to know. Retrieved from <http://ell.stanford.edu/sites/default/files/pdf/academic-papers/03-Quinn%20Lee%20Valdes%20Language%20and%20Opportunities%20in%20Science%20FINAL.pdf>

the \_\_\_\_\_.” If the function is to explain a procedure or technique, then students might use sentence starters like “First I…” and “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.

- **syntax:** The set of conventions for organizing symbols, words, and phrases together into structures (e.g., sentences, graphs, tables).<sup>12</sup> In music, syntax refers to the principles for organizing structural elements into sequences. There are multiple levels of organization including: scale structure, chord structure, and key structure. In tonal music, an example of syntax is the expected order of harmonic progressions or melodic pitches and rhythms.
- **language supports:** The scaffolds, representations, and pedagogical strategies teachers provide to help learners understand, use, and practice the concepts and language they need to learn within disciplines (Santos, Darling-Hammond, Cheuk, 2012).<sup>13</sup> The language supports planned within the lessons in edTPA should directly support learners to understand and use identified language demands (vocabulary/symbols, language function, and syntax or discourse) to deepen content understandings.

**aligned:** Consistently addressing the same/similar learning outcomes for students.

**artifacts:** Authentic work completed by you and your students including lesson plans, copies of instructional and assessment materials, video clips of your teaching, and student work samples. Artifacts are submitted as part of your evidence.

**artistic expression:** Creative talents that include self- and/or personal expression, imaginative choices, interpretation, creativity, improvisation, and the ability to explore and create freely without formal boundaries within the specific discipline of the arts. These may be realized through physical movement/dance, musical performance, the spoken word, composition, choreography, and/or the written word.

**assessment (formal and informal):** “[R]efer[s] to all those activities undertaken by teachers and by their students . . . that provide information to be used as feedback to modify teaching and learning activities.”<sup>14</sup> 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, for example, student questions and responses during instruction and teacher observations of students as they work or perform. Formal assessments may include, for example, quizzes, homework assignments, journals, projects, and performance tasks.

**assets (knowledge of students):**

- **personal:** Refers to specific background information that students bring to the learning environment. Students may bring interests, knowledge, everyday

<sup>12</sup> Zwiers, J. (2008). *Building academic language: Essential practices for content classrooms*. San Francisco, CA: Jossey-Bass.

<sup>13</sup> Santos, M., Darling-Hammond, L., & Cheuk, T. (2012). Teacher development to support English language learners in the context of common core state standards. Stanford University Understanding Language. Available at <http://ell.stanford.edu/sites/default/files/pdf/academic-papers/10-Santos%20LDH%20Teacher%20Development%20FINAL.pdf>

<sup>14</sup> Black, P., & William, D. (1998). Inside the black box: Raising standards through classroom assessment. *Phi Delta Kappan*, 80(2), 139–148.

experiences, family backgrounds, and so on, which a teacher can draw upon to support learning.

- **cultural:** Refers to the cultural backgrounds and practices that students bring to the learning environment, such as traditions, languages and dialects, worldviews, literature, art, and so on, that a teacher can draw upon to support learning.
- **community:** Refers to common backgrounds and experiences that students bring from the community where they live, such as resources, local landmarks, community events and practices, and so on, that a teacher can draw upon to support learning.

**central focus:** A description of the important understandings and core concepts that you want students to develop within the learning segment. The central focus should go beyond a list of facts and skills, align with content standards and learning objectives, and address the subject-specific components in the learning segment. For example, the subject-specific components for K–12 Performing Arts include using knowledge/skills, artistic expression, and contextual understandings to create, perform, or respond to music/dance/theater. A 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 clues offered through language into the character’s motives.

**commentary:** Submitted as part of each task and, along with artifacts, make up your evidence. The commentaries should be written to explain the rationale behind your teaching decisions and to analyze and reflect on what you have learned about your teaching practice and your students’ learning.

**content examples:** A visual or aural representation (e.g., sample, illustration, video performances, audio recordings) that carries traits or characteristics of the performing arts idea, task, or concept being studied. A content example provides students with more information to allow further understanding of the concepts and techniques and which can add depth to student knowledge.

**contextual understandings:** The notion of learning about and reflecting on the skills and techniques of an art form as it is influenced by all the elements of the world, including historical, cultural, social, global, and personal, and the impact those elements have made upon the evolution of the art form. These are the principals, which allow for a deeper understanding and experience of performing arts knowledge and artistic expression. For example, it is important to contextualize dance as technically challenging, culturally diverse, and a unique contemporary performing art form with historical roots.

**creativity:** “Artistic or intellectual inventiveness.”<sup>15</sup> The act of transforming original and imagined ideas into tangible reality. Creativity is defined by the ability “to produce through imaginative skill, [and] to make or bring into existence something new.”<sup>16</sup> Creativity usually requires a sense of personal self-expression, passion, and freedom to explore any and all methods, techniques, and styles. The process allows for choosing, editing, and compiling a variety of ideas into one work of art. This could include the act of expressing individual or

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<sup>15</sup> Creativity. (2005). In *Webster’s New World College Dictionary* (4<sup>th</sup> ed.). Cleveland, OH: Wiley.

<sup>16</sup> Create. (n.d.). In *Merriam-Webster’s online dictionary*. Retrieved from <http://www.merriam-webster.com/dictionary/create>

group ideas through physical movement/dance, musical performance, the spoken word, composition, choreography, and/or the written word.

**demonstration:** The act of clearly showing, sharing, or explaining a process or set of skills, exercises, or tasks, illustrated by examples. In dance, it is the action of executing the movement phrases, exercises, and studies by physically showing the combination with the body.

**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. Engagement in learning contrasts with student participation in learning tasks that are not well-designed and/or implemented and do not increase student learning.

**evaluation criteria:** 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 versus partial credit. Evaluation criteria may examine correctness/accuracy, cognitive complexity, originality, sophistication or elaboration of performances, responses, or quality of explanations.

**evidence:** Consists of **artifacts** that document how you planned and implemented instruction **AND commentaries** that explain your plans and what is seen in the videorecording(s) or examine what you learned about your teaching practice and your students' learning. Evidence should demonstrate your ability to design lesson plans with instructional supports that deepen student learning, use knowledge of your students to inform instruction, foster a positive learning environment that promotes student learning, monitor and assess student progress toward learning objectives, and analyze your teaching effectiveness. Your evidence must be submitted electronically using the electronic portfolio management system used by your teacher preparation program.

**knowledge/skills:** The individual techniques, tools/instruments, processes, elements, and organizational principles learned as a part of the discipline and training in an art form. These are the fundamentals, which will allow students to learn and understand performing arts concepts that will then lead to artistic expression. In dance, knowledge may refer to the actual technique, such as Graham, Limon, or Cunningham, and the elements, such as chance, retrograde, or canon.

**learning environment:** The designed physical and emotional context, established and maintained throughout the learning segment to support a positive and productive learning experience for students.

**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 that build one upon another toward a central focus, with a clearly defined beginning and end.

**learning task:** Includes activities, discussions, or other modes of participation that engage students to develop, practice, and apply skills and knowledge related to a specific learning



goal. Learning tasks may be scaffolded to connect prior knowledge to new knowledge and often include formative assessment.

**modeling:** The act of representing something (sometimes on a smaller scale) or demonstrating techniques and methods to express ideas. This can be accomplished through physical movement/dance, musical performance, the spoken word, composition, choreography, and/or the written word.

**patterns of learning:** Includes both quantitative and qualitative patterns (or consistencies) for different groups of students or individuals. Quantitative patterns indicate in a numerical way the information understood from the assessment (e.g., 10 out of 15 students or 20% of the students). Qualitative patterns include descriptions of understandings, misunderstandings, and/or partial understandings that could explain the quantitative patterns (e.g., “given that most students were able to...it seems that they understand...”).

**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.

**planned supports:** Instructional strategies, learning tasks and materials, and other resources deliberately designed to facilitate student learning of the central focus.

**prior academic learning and prerequisite skills:** Includes students’ content knowledge and skills as well as academic experiences developed prior to the learning segment.

**rapport:** A close and harmonious relationship in which the people or groups understand each other’s feelings or ideas and communicate well with each other.

**respect:** A positive feeling of esteem or deference for a person and specific actions and conduct representative of that esteem. Respect can be a specific feeling of regard for the actual qualities of the one respected. It can also be conduct in accord with a specific ethic of respect. Rude conduct is usually considered to indicate a lack of respect, **disrespect**, whereas actions that honor somebody or something indicate respect. Note that respectful actions and conduct are culturally defined and may be context dependent.

**response(s):** A category of competencies, including describing, interpreting, evaluating, and responding to work in the arts at developmentally appropriate levels of sophistication.<sup>17</sup> For example, a student can respond to art produced by him/herself, peers, or others to develop personal interpretations of performing arts, analyze the effectiveness of different elements of the art in accomplishing a purpose, or 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

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<sup>17</sup> Consortium of National Arts Education Associations. (1994). *National Standards for Arts Education*. Retrieved from <http://artsedge.kennedy-center.org/educators/standards.aspx>



forms themselves. Major works of art in all traditions engage artists in a dialogue that crosses generations.”<sup>18</sup>

**rubrics:** Subject-specific evaluation criteria used to score your performance on edTPA. These rubrics are included in the handbook following the directions for each task. 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 the advanced practices of a highly accomplished beginner (Level 5).

**solfège:** A method of training for sight reading and relative pitch in which notes are sung using syllables representing pitches, for example, do, re, mi.

**variety of learners:** Students in your class who may require different strategies or support. These students include but are not limited to students with IEPs or 504 plans, English language learners, struggling readers, underperforming students or those with gaps in academic knowledge, and/or gifted students.

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<sup>18</sup> National Assessment of Educational Progress (NAEP). (2008). *Arts Education Assessment Framework*. Retrieved from <http://www.nagb.org/content/nagb/assets/documents/publications/frameworks/arts-framework08.pdf>