

TPAC Assessment

Art

January 2011

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Overview of the TPAC Assessment

Conceptual overview

In this assessment, you will describe, analyze, and evaluate the teaching of a 8-10 lesson unit of art instruction that will be referred to as a “learning segment.” The assessment is built around the proposition that successful teaching is based on knowledge of subject matter and subject-specific pedagogy, developing knowledge of one’s students, reflecting and acting on evidence of the effects of instruction on student learning, and considering research/theory about how students learn.

The TPAC assessment is clearly focused on student learning. To complete the assessment, you will describe your plans and what you actually did to achieve student learning (the “what”), provide a rationale for your plans and an analysis of the effects of your teaching on your students’ learning (the “so what”), and analyze and reflect on the resulting student learning to plan next steps in instruction or improvements in your teaching practice (the “now what”).

Submit teaching artifacts and commentaries

You will submit artifacts and commentaries. Artifacts are evidence of your teaching practice. They include lesson plans, copies of instructional and assessment materials, one or two video clips of your teaching, and student work samples. You will also write commentaries describing your plans and practice, explaining the rationale behind them, and analyzing and reflecting on what you learned about your teaching practice and your students’ learning. In a commentary, you respond to questions that prompt you to provide evidence of what you know and understand about your teaching practice. The commentaries will guide the assessors in interpreting the artifacts you submit. They also are evidence of your ability to communicate about and reflect on your teaching practice. Note that your writing ability will not be scored directly, but it is important that the writing is clear and focused on key elements of your descriptions, explanations, or reflections.

The instructions in the following pages will guide you in putting together the artifacts and commentaries required in this assessment. A Glossary of terms used in the assessment appears on pages 28-30.

Evaluation Criteria and Scoring

Your assessment evidence will be judged on five dimensions of teaching: planning, instruction, assessment, reflection, and academic language. The evidence for the planning, instruction, and assessment dimensions will come from the corresponding tasks. Evidence for the reflection dimension comes primarily from the daily reflections but may come from the Instruction and Assessment tasks. Evidence for the academic language dimension will come from across the tasks. To identify the teaching competencies that will be assessed, read the rubrics that appear at the end of each task.

Overview of Art TPAC Assessment

TPAC Task	What to Do	What to submit
<p>1. Planning Instruction & Assessment</p>	<ul style="list-style-type: none"> ✓ Provide relevant information about your instructional context by completing the Context for Learning Information. ✓ Select a learning segment of 8-10 hours of instruction that develops students' creative expression and artistic perception as well as their understanding of aesthetic valuing and visual art in historical and cultural context. ✓ Determine what content and related academic language you will emphasize. ✓ Consider your students' strengths and needs, create an instruction and assessment plan for the learning segment, and write lesson plans. ✓ Respond to commentary prompts to describe your students and teaching context, and explain your thinking in developing the plans and how they reflect what you know about your students as well as research/theory. ✓ As you are teaching, complete daily reflections by answering the prompts. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Context for Learning Information</i> <input type="checkbox"/> <i>Lesson Plans for Learning Segment</i> <input type="checkbox"/> <i>Instructional Materials</i> <input type="checkbox"/> <i>Assessment tools and criteria</i> <input type="checkbox"/> <i>Planning Commentary</i> <input type="checkbox"/> <i>Daily reflections</i>
<p>2. Instructing & Engaging Students in Learning</p>	<ul style="list-style-type: none"> ✓ Identify lessons where you are engaging your students in observing and responding to a demonstration of a skill, and critiquing artwork and select one or more lessons for filming. ✓ Collect permission forms from parents and prepare for filming. ✓ Video the lesson. ✓ Review the video to identify two video clips of no more 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Video Clips</i> <input type="checkbox"/> <i>Video Label Form</i> <input type="checkbox"/> <i>Instruction Commentary</i>

TPAC Task	What to Do	What to submit
2. Instructing & Engaging Students in Learning	<p>than ten minutes each that meet requirements.</p> <ul style="list-style-type: none"> ✓ Respond to commentary prompts to analyze your teaching and your students' learning in the video clips. 	
3. Assessing Student Learning	<ul style="list-style-type: none"> ✓ Analyze student performance across the class from one assessment that required the production of original art completed during the learning segment. ✓ Identify three student work samples that illustrate class trends in student understanding. ✓ Select two focus students from the class whose learning you will analyze in more depth, and for whom you will document feedback on their work. ✓ Respond to commentary prompts to analyze the extent to which the whole class met the standards/objectives, analyze the individual learning of two focus students and describe your feedback to them, and identify next steps in instruction based on your analysis. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Evaluation Criteria</i> <input type="checkbox"/> <i>Photographs of Student Artworks</i> <input type="checkbox"/> <i>Evidence of Feedback</i> <input type="checkbox"/> <i>Assessment Commentary</i>
4. Final Retrospective Reflection	<ul style="list-style-type: none"> ✓ Reflect back on your teaching throughout the learning segment and consider what you have learned about your teaching and students' learning. ✓ Respond to the commentary prompt about what you would do differently if you could teach this learning segment again. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Retrospective Reflection Commentary</i>

Task 1. *Planning Instruction & Assessment*

Purpose

The Planning Instruction & Assessment task asks you to describe your plans for the learning segment and explain how they are appropriate for the students and the content you are teaching. You will demonstrate your ability to organize curriculum, instruction, and assessment to help diverse students meet the standards for the curriculum content and to develop academic language related to that content. You will provide evidence of your ability to select, adapt, or design learning tasks and materials that offer your students equitable access to art curriculum content.

What Do I Need to Do?

- ✓ If you teach more than one class, select one focus class for this assessment and complete the **Context for Learning Information**.
- ✓ Review the curriculum with your cooperating teacher and select a learning segment of about 8-10 hours of connected instruction, including assisting students as they work on producing an artwork, to describe, analyze, and reflect upon. The learning segment should provide opportunities to develop students' ability to 1) make art (creative expression); 2) analyze, interpret, and evaluate qualities of visual form (artistic perception); 3) understand the contributions artists and art make to culture and society (historical and cultural context); and 4) understand how people make and justify judgments about art objects (aesthetic valuing).
- ✓ Identify the big idea or essential question along with the content standards you will address in the learning segment. Consider how students might demonstrate their learning with respect to the standards and identify or adapt learning tasks to help your students develop related knowledge and skills.
- ✓ Consider the oral and written academic language² that students will need to understand or produce in your learning segment and the genres that these texts represent. **For more information on academic language, including subject-specific examples of genres, see Appendix A.**
- ✓ Consider what your students need to learn and identify learning objectives for both content and related academic language. Write a lesson plan for each lesson in the learning segment.

² *The purposes of Academic Language are to clearly and explicitly define, classify, analyze, explain, argue, interpret and evaluate ideas for an audience that may not be present or known to the writer/speaker. For early readers/writers, this will include beginning written language skills such as understanding sound-symbol correspondence and a word as a text but might also involve the development of oral skills which are antecedents to reading and writing, oral narratives and explanations.*

- *Lesson plans should minimally include the following topics:*
 - *state-adopted student academic content standards that are the target of student learning.*
 - *learning objectives for both content and academic language*
 - *informal and formal assessment tools to monitor student learning (type of assessment and what is assessed)*
 - *instructional strategies and learning tasks to support student learning (what you and the students will be doing)*
 - *resources and materials*
- *To identify student academic content standards, please list the number and text of the standard. If only a portion of a standard is being addressed, then only list the relevant part(s).*
- *Your credential program may require you to use a specific lesson-plan format or template for this assessment.*

- ✓ Submit copies of **key** instructional materials and **all** assessment tools used during the learning segment. The instructional materials might include class handouts, overheads, PowerPoint or SmartBoard slides. Select materials that, together with the plans, are needed to understand what you and the students will be doing. If any materials are included from a textbook, please provide a copy of the appropriate pages. If any of these individual items are longer than **four** pages, provide a summary of relevant features in lieu of a copy. To assist scorers in matching materials to lessons, label each document or group of documents with corresponding lesson number(s).³
- ✓ Respond to each of the prompts in the Planning Commentary. **To protect confidentiality, please remove your name and use pseudonyms or general references (e.g., “the district”) for your school, district, or cooperating teacher. You may use either pseudonyms or first names only for students. Do this in all commentaries, and mask or remove proper names from all materials submitted, including lesson plans.**
- ✓ During the learning segment, record and submit daily reflections on teaching and learning. Daily reflections may be in the form of bulleted notes rather than paragraphs. While these need to be clear to the assessor, they need not be polished prose.

³ Provide citations for all sources of materials that you did not create (e.g., published texts, websites, other educators). Citations can be listed on a written document or submitted as an additional page.

Task 1. *Context for Learning Information* [return](#)

Provide the requested context information for the class selected for this assessment.

This format is designed to be completed electronically. Use as much space as needed to respond.

About the school where you are teaching

1. Where are you teaching?

_____ Elementary School _____ Middle school _____ High school

_____ Other (please describe) _____

2. List any specialized features of your school or classroom setting (e.g., themed magnet, classroom aide or parent helper) that will affect your teaching in this learning segment.

3. Describe any district, school, or cooperating teacher requirements or expectations that might impact your planning or delivery of instruction, such as required curricula, pacing plan, or use of specific instructional strategies.

About the subject area/course you are teaching

4. What is the class schedule for teaching the selected class (e.g., 90 minutes every other day; 30 minutes each Tuesday)?

5. If a course, what is the name of the course you are documenting?

6. What is the length of the course? one semester one year other (describe) _____

7. Is there any ability grouping or tracking in music? If so, please describe how it affects your class.

8. Identify any textbook or instructional program you primarily use for art instruction. If a textbook, please provide the name, publisher, and date of publication.

9. List other resources (e.g., PowerPoint slides, SmartBoard, on-line resources) you use for music instruction in this class.

About the students in the class featured in this assessment

10. Grade level composition of the class _____

11. Number of:

- a. students in the class _____
- b. males _____ females _____
- c. English language learners _____
- d. students identified as gifted and talented _____
- e. students with Individualized Education Plans (IEPs) or 504 plans _____

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

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

Planning Commentary

Write a commentary of **7-9 single-spaced pages** (including prompts) that addresses the following prompts. **If you are prompted for any explanations that can be found in your lesson plans, simply refer the assessor to the appropriate page(s) of your lesson plans.**

1. Summarize the content focus of this learning segment. This summary might take the form of a “big idea” or “essential question.”
2. Describe what you know about your students with respect to this content focus, what they **can do** as well as what they are learning to do. Consider the variety of learners in your class, including individuals and subgroups requiring different strategies. Include **how this knowledge influences your choices of instructional strategies to promote student learning of this content.** Address the following areas:
 - a. Academic development (e.g., prior knowledge, key skills, ways of thinking in the subject areas, developmental levels, and other special educational needs)
 - b. Academic Language Development (students’ abilities to understand and produce the oral or written texts in English that are part of the learning segment)
 - c. Social and emotional development (e.g., relationships with each other, expressing themselves in constructive ways, engaging in collaborative learning, contributions to a productive learning environment)
 - d. Family/community/cultural assets (e.g., cultural norms, student interests, relevant experiences and resources)
3. How do your plans support your students’ learning of art and academic language related to the big idea/essential question of the learning segment?
 - a. Explain how key learning tasks are sequenced in the learning segment to build connections from prior knowledge to new knowledge. Include how your plans build on each other to support students’ creative expression and artistic perception as well as their understanding of aesthetic valuing and visual art in historical and cultural context. Describe specific strategies that you will use to build student learning across the learning segment. As needed, reference the instructional materials you have included.

- b. Identify the language demands embedded in the learning segment. Be sure to address relevant genres⁴, key vocabulary or phrases for the concepts being taught and linguistic features⁵ that enable students to understand or produce the oral and/or written texts in the learning segment.
 - c. Explain how the learning tasks help students at different academic and language proficiency levels develop this academic language.
 - d. Describe any strategies planned to support students with specific learning needs.⁶
4. How will you monitor student learning during the learning segment?
- a. Explain how you will use the evidence from the planned informal and formal assessments to provide feedback to students and to monitor their progress toward meeting learning objectives.
 - b. Describe any modifications in the assessment tools or accommodations planned to allow students with specific needs to demonstrate their learning.

5. Reflection:

- a. Indicate how specific research/theory guided your selection of specific strategies and materials to help your students meet the learning objectives to develop creative expression and artistic perception as well as to understand aesthetic valuing and visual art in historical and cultural context.
- b. Record a daily reflection after teaching each lesson by responding to the following prompts:
 - i. What is working? What is not? For whom? Why? (Consider teaching and student learning with respect to both content and academic language development.)
 - ii. How does this reflection inform what you plan to do in the next lesson?
 - iii. **Submit these daily reflections in a document separate from the commentary.** Daily reflections are not included when calculating the page range indicated above for the commentary.

⁴ Genres are generic designs applicable across multiple topics to guide the process of interpreting or constructing texts. The designs are structured to achieve specific purposes related to a particular cultural and situational context. See Appendix A.

⁵ E.g., vocabulary patterns, connector words, grammatical structures, or text organization strategies.

⁶ This will vary by class, but commonly includes students with IEPs, English learners, or gifted students needing a greater challenge.

Planning Rubrics [return](#)

PLANNING: PLANNING FOCUSED, SEQUENCED INSTRUCTION

A1: How do the plans support student learning of creative expression, artistic perception, aesthetic valuing and understanding art in historical and cultural context?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<ul style="list-style-type: none"> • Standards/objectives, learning tasks, and assessments are loosely aligned to a big idea or essential question. • Candidate primarily represents creative expression, artistic perception, aesthetic valuing and understanding art in historical and cultural context as separate tasks. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • There are significant content inaccuracies that will lead to student misunderstandings. 	<ul style="list-style-type: none"> • Standards/objectives, learning tasks, and assessments are clearly aligned to a big idea or essential question. • Planned connections among creative expression, artistic perception, aesthetic valuing, and understanding art in historical and cultural context are weak. • Learning tasks build on each other to promote an understanding of the concepts and of creative expression and art in historical and cultural context. Learning tasks (or their adaptations) are justified by explaining their appropriateness for the students. 	<ul style="list-style-type: none"> • Standards/objectives, learning tasks, and assessments are clearly aligned to a big idea or essential question. The learning tasks and assessments represent differing depths of understanding. • Candidate plans how to make clear connections between and among creative expression, artistic perception, aesthetic valuing, and understanding art in historical and cultural context. • Learning tasks build on each other to promote an understanding of the concepts and of creative expression and art in historical and cultural context, as well as of artistic perception and aesthetic valuing. Learning tasks (or their adaptation) are justified by explaining their appropriateness for students with references to relevant research and/or theory. 	<ul style="list-style-type: none"> • Standards/objectives, learning tasks, and materials, and assessments are clearly aligned to a big idea or essential question and with each other. The learning tasks and the assessments represent similar levels of some depth of understanding. • Candidate plans how to lead students to make clear connections between and among creative expression, artistic perception, aesthetic valuing and understanding art in historical and cultural context. • Learning tasks build on each other to promote an understanding of the concepts and of creative expression and art in historical and cultural context, as well as of artistic perception and aesthetic valuing. Learning tasks (or their adaptations) are justified by explaining their appropriateness for students with references to anticipated effects on student learning based on relevant research and/or theory.

NOTE: Text representing key differences between adjacent score levels is **bolded**.

PLANNING: USING KNOWLEDGE OF STUDENTS TO INFORM TEACHING

A2: How does the candidate use knowledge of his/her students to target support for students' development of creative expression, artistic perception, aesthetic valuing and understanding art in historical and cultural context?

Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> • Learning tasks and materials reflect characteristics of student academic development, experiential backgrounds, prior learning, and/or interests that are not closely related to learning objectives OR that reflect only deficits and ignore strengths of struggling students. • Little support for students who might struggle or opportunities for students needing greater challenge⁷ are planned. 	<ul style="list-style-type: none"> • Learning tasks and materials draw upon students' academic development AND social/emotional development, or experiences, or interests to help students reach the learning objectives. • Planned support consists of general strategies and modifications, which are not closely tied to learning objectives. 	<ul style="list-style-type: none"> • Learning tasks and materials draw upon students' academic and social/emotional development, including strengths, as well as experiences and interests to help students reach the learning objectives. • Planned support consists of strategically selected or modified tasks/materials and/or scaffolding of instruction that are closely tied to specific learning objectives. It is appropriate for specific individuals or subgroups. 	<ul style="list-style-type: none"> • Learning tasks and materials draw upon students' academic and social/emotional development, including strengths, as well as experiences and interests to help students reach the learning objectives. • Planned support consists of multiple ways of engaging with content⁸ that are integrated to support students to meet or exceed the standards/objectives. These are appropriately designed to address a variety of student learning needs tied to specific learning objectives.

⁷ These will vary with the class, but typically include English learners, gifted students, students with IEPs or 504 plans, and students who generally struggle or who are not challenged.

⁸ This might include different groupings, different tasks, or using different modes to represent content and making connections between them to help students understand.

PLANNING: PLANNING ASSESSMENTS TO MONITOR AND SUPPORT STUDENT LEARNING

A3: How do the informal and formal assessments provide information to understand student progress toward the standards/objectives?

Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> The set of assessments will provide little evidence to allow the candidate to monitor student learning relative to the standards/objectives for each lesson. 	<ul style="list-style-type: none"> The set of assessments will provide evidence of student learning relative to the standards/objectives for each lesson. Assessments are focused on what students do and do not understand relative to each lesson's objectives. 	<ul style="list-style-type: none"> The set of assessments will provide evidence of student learning relative to the standards/objectives for each lesson. At least one lesson's assessments provide evidence of student learning that extends beyond the formulaic application of techniques appropriate for the medium and/or learning singular interpretations of an artwork or body of art. Assessments are aligned to clearly defined benchmarks or criteria for student performance. Assessments are modified or adapted to be appropriate for students having difficulty demonstrating their learning. 	<ul style="list-style-type: none"> The set of assessments will provide evidence of student learning relative to the standards/objectives for each lesson. Each lesson's assessments provide evidence of student learning that extends beyond the formulaic application of techniques appropriate for the medium and/or learning singular interpretations of an artwork or body of art. Assessments are aligned to clearly defined benchmarks or criteria for student performance. Assessments are modified, adapted, and/or designed in light of the standards/objectives to allow students with special needs opportunities to demonstrate their full progress toward meeting or exceeding the standards/objectives.

Task 2. *Instructing and Engaging Students in Learning* [return](#)

Purpose

The Instructing and Engaging Students in Learning task asks you to demonstrate how you facilitate the production of a work of art in a particular medium and the critique professional artwork. You will provide evidence of your ability to engage students in meaningful art tasks, monitor their understanding, and use your responses to students to guide their learning.

What Do I Need to Do?

Video your classroom teaching

- ✓ Examine your plans for the learning segment and identify learning tasks in which students are actively engaged in viewing a demonstration of technique in an artistic medium, using those knowledge and skills in producing a work of art, and critiquing professional artwork.
- ✓ View the video(s) to check the quality, analyze your teaching, and select the most appropriate video clips to submit.
 - Provide **two video clips of up to ten minutes each**. The first clip (demonstration) should show a segment of a longer demonstration for your students of how to apply specific knowledge and skills to produce a work of art, followed by your interaction with students as they create an original work of art. It should be no more than ten minutes long, and you should edit the video or identify different segments to eliminate the transition between the end of the demonstration and the selected interactions with students as they apply the demonstrated knowledge and skills to create artwork.
 - The second clip (critique) should show how you engaged students in a discussion of one or more professional works of art that focuses on artistic perception and aesthetic valuing.
 - The clips should include interactions among you and your students and your responses to student comments, questions, and needs.

Video Guidelines

- *The video clips can come from the same or different lessons.*
- *The clips can feature either the whole class or a targeted group of students.*
- *Both you and your students should be visible and clearly heard on the video submitted.*
- *Tips for recording your class on video are available from your program.*
- *Before you video, ensure that you have the appropriate permission from the parents/guardians of your students and from adults that appear on the video.*

- ✓ Provide a copy of any relevant writing on the board, overhead, or walls if it is not clearly visible on the video. Attach this document to the Instruction Commentary.
- ✓ Complete the Video Label Form and either attach it to a videotape or put it in a folder or CD/DVD with the video files in an electronic format. The form is located after the instructions for this task.
- ✓ Respond to each of the prompts in the Instruction Commentary.

Instruction Commentary

Write a commentary of **2-4 single-spaced pages** (including prompts) that addresses the following prompts.

1. In the instruction seen in the clips, describe strategies you used to engage students in learning tasks to develop their own understandings of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art.
 - a. Cite examples of strategies aimed at engaging all your students and examples aimed at engaging specific individuals or subgroups. If you described any of these fully in the lesson plans or the planning commentary, just reference the relevant description.
 - b. How did these strategies reflect students' academic or language development, social/emotional development, or cultural and lived experiences?
2. Cite examples of language supports seen in the clips to help your students understand the content and/or participate in art-related discussions central to the lessons. These discussions maybe one-on-one, in small groups, or as the whole class.
 - a. How did these strategies reflect students' varying language proficiencies and promote their language development?
3. Describe your strategies for eliciting student thinking and how your ongoing responses further their learning. Cite examples from the clips.
4. **Reflection:**
 - a. Reflect on students' learning of concepts and academic language as featured in the video clips. Identify both successes and missed opportunities for monitoring all students' learning and for building their understandings of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art.
 - b. If you could do it over, what might you have done to take advantage of missed opportunities or to improve the learning of students with diverse learning needs and characteristics?

Task 2. Video Label Form

Candidate ID # _____

Clip # 1

Lesson from which video came: Lesson # _____

Focus of Clip: Demonstration and use of knowledge/skills demonstrated in producing an artwork

Clip #2

Lesson from which video came: Lesson # _____

Focus of Clip: Critique/discussion

If Electronic, Video Format of Clip(s): (check one)

- DVD format (no other media player involved)
- Flash
- QuickTime
- Windows Media Player
- Other (please specify) _____

Instruction Rubrics [return](#)

INSTRUCTION: ENGAGING STUDENTS IN LEARNING

A4:: How does the candidate actively engage students in their own understanding of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<ul style="list-style-type: none"> • Students have limited opportunities in the clips to engage with content in ways likely to improve their understanding of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. • Candidate accurately identifies successful and unsuccessful teaching practices. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Student behavior or candidate's disrespect for one or more students severely limits students' engagement in learning. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Classroom management is problematic and student behavior interferes with learning. 	<ul style="list-style-type: none"> • Strategies for intellectual engagement seen in the clip(s) offer opportunities for students to develop an understanding of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. These strategies reflect attention to students' academic or language development, social/emotional development, and/or cultural and lived experiences. • Candidate accurately identifies successful and unsuccessful teaching practices and proposes reasonable improvements. 	<ul style="list-style-type: none"> • Strategies for intellectual engagement seen in the clip(s) offer structured opportunities for students to actively improve their own understanding of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. These strategies reflect attention to students' academic or language development, social/emotional development, and/or cultural and lived experiences. • Candidate identifies successful and unsuccessful teaching practices. The proposed improvements are reasonable and address the learning of a subgroup or individual students. 	<ul style="list-style-type: none"> • Strategies for intellectual engagement seen in the clip(s) offer structured opportunities for students to actively improve their own understanding of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. • These strategies are explicit, and clearly reflect attention to students with diverse academic or language development, social/emotional development, and/or cultural and lived experiences. • Candidate identifies successful and unsuccessful teaching practices. The proposed improvements are reasonable and address the learning of diverse students.

INSTRUCTION: DEEPENING STUDENT LEARNING DURING INSTRUCTION

A5: How does the candidate elicit and monitor students' responses to deepen their understanding of creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art?

Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> • Candidate primarily asks surface-level questions and evaluates student responses as correct or incorrect. • Few connections are observed being made between and among creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. <p align="center">OR</p> <ul style="list-style-type: none"> • Materials or candidate responses include significant content inaccuracies that will lead to student misunderstandings. 	<ul style="list-style-type: none"> • The candidate elicits student responses that require thinking about artistic elements and medium-related techniques. • Candidate makes connections between and among creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. 	<ul style="list-style-type: none"> • Candidates and/or other students build on what students are saying or doing, using the application of thinking about artistic elements to improve their understanding of artistic elements and medium-related techniques. • Candidate and/or other students prompt students to make connections between and among creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art. 	<ul style="list-style-type: none"> • Candidate's and/or other students' interactions help develop or reinforce students' abilities to evaluate their own creative expression through the application of thinking about artistic elements and medium-related techniques. • Candidate and/or other students prompt students to make connections between and among creative expression, artistic perception, aesthetic valuing and the historical and cultural context of visual art.

Task 3. *Assessing Student Learning* [return](#)

Purpose

The Assessment of Student Learning task asks you to assess an original artwork produced by students, diagnose student learning strengths and needs, and inform instruction. You will provide evidence of your ability to 1) develop evaluation criteria that are aligned with your big idea or essential question, standards, and learning objectives; 2) analyze student performance on an assessment in relation to student needs and the identified learning objectives; 3) provide feedback to students; and 4) use the analysis to identify next steps in instruction for the whole class and individual students.

What Do I Need to Do?

- ✓ Select an artwork produced by students **from the learning segment** that you will use to evaluate your students' developing knowledge and skills. The assessment should be the work of individuals, not groups. The assessment should give both you and the students a sense of how well they are progressing toward learning key knowledge, skills, and abilities targeted in the learning segment.
- ✓ Provide a copy of the directions directions/guidelines for producing the artwork.
- ✓ Provide the **evaluation criteria** that you used to assess the student artworks. Evaluation criteria are performance indicators that you use to assess student learning. Examples of categories of evaluation criteria include designing the artwork to evoke particular aesthetic responses, the use of artistic elements in producing the artwork, or the application of specific techniques. They can be represented in various ways, e.g., a rubric, a system of a possible number of points for different categories, or rules for awarding full vs. partial credit.
- ✓ Analyze the student artworks to identify patterns in understanding across the class. You will need to collect student work from your entire class.
- ✓ To illustrate your analysis, submit three student work samples which together represent what students generally understood and what a number of students were still struggling to understand. At least one of these students should be an English Learner⁹. Photograph the three pieces of art (2D or 3D) that you have selected for analysis and provide jpg image files or photographs as documentation. **Remove names of students, yourself, and the school with correcting fluid, tape, or marker prior to copying/scanning the work samples.** Label them as

⁹ *If you do not have any English Learners, select a student who is challenged by academic English. Examples may include students who speak varieties of English or special needs learners with receptive or expressive language difficulties.*

“Work Sample 1”, “Work Sample 2”, and “Work Sample 3”. If your students use invented spelling, please write a translation directly on the work sample.

- ✓ Select two students as focus students whose learning you will discuss in more depth.
 - You may choose one or both of the students whose work samples were already submitted or choose two different students. **However, at least one of the students must be a student with identified learning needs, e.g., an English Language Learner, a student with an IEP, or a student identified as gifted**¹⁰. If either of these students is not included among the three for whom you already submitted samples, provide the work sample and label it Work Sample 4 or (if needed) Work Sample 5.
 - Document feedback you provided to the two focus students, either as individuals or as part of a larger group. You may provide a copy of written feedback or video/audio evidence of oral feedback. If the feedback occurred in a video clip submitted as part of the Instruction task, identify the timestamp range on the video where the feedback can be found (e.g., Clip 1, 01:35 – 3:05). You may also submit an additional video clip showing oral feedback; label this video “Feedback clip”. Remember to obtain parental permission for all students appearing on the feedback video; one permission form can cover both the video in the Instruction task and the feedback video.
- ✓ Respond to each of the prompts in the Assessment Commentary.

Assessment Commentary

Write a commentary of **5-7 single-spaced pages** (including prompts) that addresses the following prompts.

1. Refer to your lesson plans and cite the specific standards/objectives from the learning segment plans that are measured by the artwork chosen for analysis.
2. Create a summary of student learning for the whole class at this point in the learning segment relative to your evaluation criteria.
 - a. Summarize student performance in narrative and/or graphic form (e.g., table or chart such as the optional chart provided in Appendix B).
 - b. Attach your evaluation criteria, and note any changes from what was planned for assessment as described in the lesson plans or in the Planning commentary, prompt 4.
3. Discuss what most students appear to understand well, and any misunderstandings, confusions, or needs (including a need for greater challenge) that were apparent for some or most students. Cite evidence to support your analysis from the three student works of art you selected.

¹⁰ *If you do not have any students with identified needs, select a student who is challenged by academic English, who usually struggles with the content **OR** who usually needs a greater challenge.*

4. For the two focus students (see What Do I Need to Do? for how to select these students):
 - a. Describe each student's individual learning strengths and challenges (e.g., prior knowledge of the content, academic development, language proficiency, special needs) relative to what was measured by the assessment.
 - b. What did you conclude from the student's work of art? Consider your knowledge of each student's learning relative to the learning objectives. Use the works of art to cite specific evidence to support your conclusions.
 - c. Explain how your feedback addressed individual student needs and learning objectives. To support your explanation, cite specific examples of written feedback (e.g., written comments; e-mail; thread of conversation) or of oral feedback on an audio/video clip.
 - d. What opportunities did students have to apply the feedback to improve their work or their understanding, either within the learning segment or at a later time?

6. **Reflection:**
 - a. Based on the student performance on this assessment, describe the next steps for instruction for your students. These next steps may include a specific instructional activity or other strategies to support or extend continued learning of objectives, standards, central focus, and/or relevant academic language for the learning segment.
 - b. If different, describe any individualized next steps for the two students whose individual learning you analyzed.
 - c. In your description, be sure to explain how these next steps follow from your analysis of the student performances.

Assessment Rubrics [return](#)

ASSESSMENT: ANALYZING STUDENT WORK			
A6: How does the candidate demonstrate an understanding of student performance with respect to standards/objectives?			
Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> • Criteria are not aligned with the identified standards/objectives. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • The conclusions in the analysis are not supported by either student work samples or the summary of learning. 	<ul style="list-style-type: none"> • Criteria are well-defined and aligned with the indicated standards/objectives from the learning segment. • The analysis focuses only on listing what students did right or wrong in relationship to identified standards/objectives. • The analysis is supported by work samples and the summary of learning. The analysis of whole class performance describes some differences in levels of student learning for the content assessed. 	<ul style="list-style-type: none"> • Criteria are well-defined and reflect the depth of understanding stated in the indicated standards/objectives from the learning segment. • The analysis focuses on patterns of student errors, skills, and understandings in relation to standards and learning objectives. The analysis uses these patterns to understand student thinking. • The analysis is supported by work samples and the summary of learning. Specific patterns are identified for individuals or subgroup(s) in addition to the whole class. 	<p>All components of Level 3 plus:</p> <ul style="list-style-type: none"> • The candidate is able to see areas of strength in a predominantly weak sample and/or areas for improvement in a predominantly strong sample.

ASSESSMENT: USING ASSESSMENT TO INFORM INSTRUCTION

A7: How does the candidate use conclusions about what students know and are able to do to plan next steps in instruction?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<ul style="list-style-type: none"> Next steps are not relevant to the standards/learning objectives assessed. <p align="center">OR</p> <ul style="list-style-type: none"> Next steps are vaguely related to improving student performance related to the identified standards/learning objectives or use the same, unmodified strategies. <p align="center">OR</p> <ul style="list-style-type: none"> Next steps are not described in sufficient detail to understand them. 	<ul style="list-style-type: none"> Next steps follow from the analysis and are related to the standards/learning objectives. Next steps focus on improving student performance through new or slightly modified strategies for general support that addresses some identified student needs. Next steps described in sufficient detail to understand them. 	<ul style="list-style-type: none"> Next steps follow from an accurate analysis of student learning and aim at improving student understanding of important features of the standards/learning objectives. Next steps focus on improving student performance through targeted support to individuals and groups to address specific identified needs. Next steps are based on whole class patterns of performance and some patterns for individuals and/or subgroups and are described in sufficient detail to understand them. 	<p>All components of Level 3 plus:</p> <ul style="list-style-type: none"> Next steps demonstrate a strong understanding of both the identified content and language standards/objectives and of individual students and/or subgroups.

ASSESSMENT: USING FEEDBACK TO GUIDE FURTHER LEARNING

A8: How does the candidate provide students feedback to guide their further learning?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<ul style="list-style-type: none"> Feedback focuses solely on errors with no elaboration or is vague. Opportunities for applying feedback are not described. <p align="center">OR</p> <ul style="list-style-type: none"> The feedback contains significant inaccuracies. 	<ul style="list-style-type: none"> Feedback accurately identifies what students did well and areas for improvement related to specific learning objectives. Candidate describes how students will use feedback to correct their errors. 	<ul style="list-style-type: none"> Specific and accurate feedback helps the student understand what s/he did well, and provides guidance for improvement. Candidate describes how students will use feedback to improve their work or their understanding. 	<ul style="list-style-type: none"> Specific and accurate feedback on content and academic language helps the student understand what s/he did well, and provides guidance for improvement. Candidate describes how students will use feedback to improve their work or their understanding and to evaluate their own work.

Task 4. *Final Retrospective Reflection* [return](#)

Purpose

The Final Retrospective Reflection task asks you to reflect on your experiences teaching the learning segment and to consider what you have learned about your teaching and the learning of your students. You will provide evidence of your ability to examine your teaching and propose changes that support the learning of your diverse students.

What Do I Need to Do?

- ✓ Reflect on your experiences teaching the entire learning segment and what you have written in your previous commentaries.
- ✓ Respond to the commentary prompt by explaining what you would do differently, given the opportunity to teach these lessons again.

Retrospective Reflection Commentary

Consider what you have learned about your teaching, your students, and their learning throughout the learning segment. Write a commentary **of no more than one single spaced page (including prompts)** in response to the following prompt.

1. If you could teach these lessons to the same group of students again, what would you change? Why?

Reflection Rubrics [return](#)

REFLECTION: MONITORING STUDENT PROGRESS AND ADJUSTING INSTRUCTION			
A9: How does the candidate monitor student learning and make appropriate adjustments in instruction during the learning segment?			
Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> • Daily reflections indicate inconsistent monitoring of student performance. • There is limited evidence of adjusting instruction in response to observed problems, e.g., student confusion, a lack of challenge, time management. 	<ul style="list-style-type: none"> • Daily reflections identify what students could or could not do within each lesson. • Adjustments to instruction are focused on improving directions for learning tasks, time management, or reteaching. 	<ul style="list-style-type: none"> • Daily reflections identify what students could or could not do within each lesson and consider the implications for meeting the standards/objectives at the end of the learning segment. • Adjustments to instruction are appropriate and focused on addressing some individual and collective learning needs. 	<p>All components of Level 3 plus:</p> <ul style="list-style-type: none"> • Adjustments to instruction are focused on deepening understanding of creative expression, artistic perception, aesthetic valuing and/or the historical and cultural context of visual art.

Academic Language Rubrics [return](#)

ACADEMIC LANGUAGE: UNDERSTANDING LANGUAGE DEMANDS¹¹ AND RESOURCES

A10: How does the candidate identify the language demands of learning tasks and assessments relative to the students' current levels of academic language proficiency?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<ul style="list-style-type: none"> • Candidate's description of students' academic language proficiency at lower levels is limited to what they CANNOT do. • Language genre(s)¹² discussed are only tangentially related to the academic purposes of the learning segment. • Candidate identifies unfamiliar vocabulary without considering other linguistic features. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Candidate did not identify any language demands within the learning and assessment tasks. 	<ul style="list-style-type: none"> • Candidate describes academic language strengths and needs of students at different levels of academic language proficiency. • The language genre(s) discussed are clearly related to the academic purposes of the learning segment and some language demands are identified. • Candidate identifies vocabulary that may be problematic for students. 	<ul style="list-style-type: none"> • Candidate describes academic language strengths and needs of students at different levels of academic language proficiency. • The language genre(s) discussed are clearly related to the academic purpose of the learning segment and language demands are identified. One or more linguistic features and/or textual resources of the genre are explicitly identified. • Candidate identifies essential vocabulary for students to actively engage in specific language tasks. 	<ul style="list-style-type: none"> • Candidate describes academic language strengths and needs of students at the full range of academic language proficiency. • The language genre(s) discussed are clearly related to the academic purpose of the learning segment and language demands are identified. One or more genre-related linguistic features or textual resources of the specific tasks/materials are explicitly identified and related to students' varied levels of academic language proficiency. • Candidate identifies for instruction related clusters of vocabulary-

¹¹ *Language demands might include: distinguishing literal meanings of words and phrases from their symbolic meanings; using technical language to explain intuitive responses to art works; using complex sentences to express interpretations; using precise language to describe how an art work achieves its effect; combining argument and references to specific features of an artwork to persuade an audience to accept an interpretation.*

¹² *Key genres in this area might include: recounting the design and production of a work of art in a journal; engaging in collaborative and oral understanding of an artwork; explaining a response to an artwork; interpreting the impact of an artwork; evaluating critiques of an artwork.*

ACADEMIC LANGUAGE: DEVELOPING STUDENTS' ACADEMIC LANGUAGE REPERTOIRE

A11: How do the candidate's planning, instruction, and assessment support academic language development?

Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> The candidate gives little or sporadic support to students to meet the language demands of the learning tasks. <p align="center">OR</p> <ul style="list-style-type: none"> Language and/or content is oversimplified to the point of limiting student access to the core content¹³ of the curriculum. 	<ul style="list-style-type: none"> The candidate uses scaffolding or other support¹⁴ to address identified gaps between students' current language abilities and the language demands of the learning tasks and assessments, including selected genres and key linguistic features. Candidate articulates why instructional strategies chosen are likely to support aspects of students' language development. 	<ul style="list-style-type: none"> The candidate's use of scaffolding or other support provides access to core content while also providing explicit models, opportunities for practice, and feedback for students to develop further language proficiency for selected genres and key linguistic features. Candidate articulates why the instructional strategies chosen are likely to support specific aspects of students' language development for different levels of language proficiency. 	<ul style="list-style-type: none"> The candidate's use of scaffolding or other support provides access to core content while also providing explicit models, opportunities for practice, and feedback for students to develop further language proficiency for selected genres and key linguistic features. Candidate articulates why the instructional strategies chosen are likely to support specific aspects of students' language development for the full range of language proficiency and projects ways in which the scaffolds can be removed as proficiency increases.

¹³ Core content is the set of facts, concepts, skills, and abilities that are absolutely necessary to participate at least minimally in the learning/assessment tasks in the learning segment.

¹⁴ Such support might include one or more of the following: modeling of strategies for comprehending or constructing texts such as critiques or a narrative description of an art movement and its influence; explicit communication of the expected features of oral or written texts (e.g., using rubrics, models, and frames); use of strategies that provide visual representations of content while promoting literacy development (e.g., graphic organizers for an essay critique); vocabulary development techniques (context cues, categorization, analysis of word parts, etc.); opportunities to work together with students with different kinds of language and literacy skills, etc.

Glossary [return](#)

Academic Language: Academic language is the oral and written language needed by students to understand and communicate in the academic disciplines for specific purposes and audiences. Academic language often requires the inclusion of context information to make the meaning clear for a distant audience. It has long been accompanied by visuals such as illustrations and charts, and is beginning to incorporate multi-media as well as oral and written forms. Academic language genres include the specialized vocabulary, linguistic features, and textual resources associated with genres within a field (e.g., literary criticism, explanations of historical phenomena, lab reports). It also includes instructional language needed to participate in learning and assessment tasks, including discussing ideas and asking questions, summarizing instructional and disciplinary texts, following and giving instructions, listening to a mini-lesson, explaining thinking aloud, giving reasons for a point of view, and answering multiple-choice questions or writing essays to display knowledge on tests.

Assessment: Evidence teachers collect of student prior knowledge, thinking, or learning in order to evaluate what students understand and how they are thinking. Informal assessments include such things as student questions and responses during instruction and teacher observations of students as they work. Formal assessments may include such things as quizzes, homework assignments, lab reports, papers, journals, and projects.

Curriculum content: Descriptions of what students are to know and be able to do, including various areas of knowledge, e.g., facts, concepts, procedures, methods of inquiry and making judgments.

Engaging students in learning: Teacher strategies that promote students to actively increase their knowledge, skills, and abilities related to the learning objectives for the lesson. **Engagement** contrasts with **participation** in learning tasks where students complete the activities, but little learning takes place because the tasks are not well-designed and/or implemented.

Genres: Generic designs applicable across multiple topics to guide the process of interpreting or constructing texts. The designs are structured to achieve specific purposes related to a particular cultural (e.g., science community, ethnic community) and situational context (e.g., classroom discussion, test, school newspaper, or *The Concord Review*, a national history journal for secondary students). Examples of subject-specific genres appear in Appendix A.

Guiding Question: Questions used to identify the focus of each rubric, i.e., what it measures about the candidate’s teaching practice as documented in the Teaching Event. Each rubric level descriptor provides an answer to the related guiding question at a different level of performance. (See Rubric level descriptor)

Language Demands: In the context of learning in classrooms, language demands are descriptions of the language students need to effectively participate in classroom tasks. This includes demands related to listening, speaking, reading, writing, and shifting between those modalities. These demands can be vocabulary, linguistic features of genres, and other language demands related to participating in learning tasks (e.g., sharing ideas with a partner, listening to instructions). Particular language demands vary with the purpose and audience, although academic language is often aimed at communicating with distant audiences when assumptions and needed context need to be made explicit. The degree of language demand also varies with the cognitive complexity of the content, a student’s current language development, a student’s relevant knowledge and experience, and the context in which the language demand occurs (e.g., participating in a discussion with or without notes). Teachers can draw upon students’ language strengths (including language abilities in another language or context) and supply scaffolds to enable students to understand or produce language beyond their current level of mastery.

Learning Objectives: Student learning outcomes to be achieved by the end of the lesson.

Learning Segment: A set of lessons that build one upon another toward a central purpose, with a clearly defined beginning and end.

Learning Tasks: Purposefully designed activities in which students engage (not just participate – see Engaging Students in Learning) to meet the learning objectives for the lesson.

Linguistic Features of Texts: Regular language patterns characteristic of specific genres in a specific context. They include such things as vocabulary patterns, connector words, grammatical structures, or text organization strategies. Conventional linguistic features help authors of oral and written texts achieve their purpose, enabling others to understand the communication.

Scaffolding: A special type of instructional support to allow students to do a task that they cannot yet do independently. Like scaffolding for buildings under construction, the support is

designed to be temporary and to be removed or gradually reduced as students learn to do the task by themselves.

Student academic content standards: A set of knowledge, skills, and abilities that students are to learn by the end of a particular grade, grade level, or course. Student academic content standards are usually published by the state department of education to guide curriculum and instruction in public schools.

Text: A text is a coherent configuration of language (and other symbolic resources such as graphs, charts, illustrations) of any length with the intention to communicate meaning and achieve social purposes in particular contexts. Every clause simultaneously represents a version of reality (who did what to whom), negotiates social relationships (between author and audience) and organizes the message. Meaning is realized through language choices that simultaneously interweave language choices (grammar, technical words, linking words, text forms, organizational moves and other linguistic devices) into a coherent and cohesive whole to achieve particular cultural and situational purposes for specific audiences.

Textual resources: Textual resources help readers make sense of texts. They include formatting conventions, graphics, and organizational titles and headings.

Checklist of Required Evidence [return](#)

Required Forms (this is in Appendix C)

- Teaching Event Authenticity Sign-Off Form

Task 1. Planning for Instruction & Assessment

- Context for Learning Information
- Lesson plans for learning segment
- Key instructional materials, e.g., class handouts, overheads, labeled by the lesson number(s) (e.g., Lesson 1, Lessons 2-3) for which each document will be used
- All assessment tools and evaluation criteria labeled by the lesson number(s) (e.g., Lesson 1, Lessons 2-3) for which each tool will be used
- Commentary explaining how the planned instruction and assessments draw upon what you know about your students as well as research and theory to support and monitor student learning
- Daily reflections

Task 2. Instructing & Engaging Students in Learning

- Video clips
- Video Label Form
- Commentary explaining and analyzing the teaching and learning portrayed in the video

Task 3. Assessing Student Learning

- Evaluation criteria used to assess student performance on the assessment
- Photographs or video files of artworks from three students to illustrate what students generally understood and what a number of students were still struggling to understand plus work samples from the two focus students, if different. (Be sure to mask or remove student names.)
- Evidence of oral and/or written feedback given to two focus students
- Commentary analyzing student learning based on performance on the assessment, describing feedback given to two students, and identifying next steps in instruction

Task 4. Final Retrospective Reflection

- Final Retrospective Reflection Commentary

Appendix A

Academic Language for Secondary Art [return](#)

Academic language differs from everyday language. The differences include:

- a defined system of genres with explicit expectations about how texts are organized to achieve academic purposes;
- precisely-defined vocabulary to express abstract concepts and complex ideas;
- more complex grammar in order to pack more information into each sentence;
- a greater variety of conjunctions and connective words and phrases to create coherence among multiple ideas;
- textual resources (formatting conventions, graphics and organizational titles and headings) to guide understanding of texts

Academic language also includes instructional language needed to participate in learning and assessment tasks, such as:

- discussing ideas and asking questions,
- summarizing instructional and disciplinary texts,
- following and giving instructions,
- listening to a mini-lesson,
- explaining thinking aloud,
- giving reasons for a point of view,
- writing essays to display knowledge on tests.

Academic language takes the form of many genres. Genres are generic designs applicable across multiple topics to guide the process of interpreting or constructing texts. The designs are structured to achieve specific purposes related to a particular cultural (e.g., community of modern artists, parent community) and situational context (e.g., classroom discussion, test, review of an art show, a journal documenting the design and production of an artwork).

Examples of genres in secondary art:

- describing multiple elements of an art work
- representing emotions or ideas through commonly recognized symbols
- explaining or justifying production techniques
- recounting the history of a art movement or cultural art form
- defining, relating, or contrasting visual art concepts
- evaluating or constructing critiques of a work of art

- interpreting a artist’s intentions and justifying the interpretation through specific references to elements of a work of art.

Examples of linguistic features of genres:

- related clusters of vocabulary to express the content such as dominant and subordinate, additive and subtractive (sculptures)
- connector words that join sentences, clauses, phrases and words in logical relationships of time, cause and effect, comparison, or addition¹⁵
- cohesive devices that link information in writing and help the text flow and hold together¹⁶
- grammatical structures such as cause-effect relations (The ___ draws the eye to); passive voice; nominalizations where verbs are turned into nouns like elect into election to help condense text and make connections between sentences as in “Fauvism used color to express.... This expression...”
- text organization strategies

Examples of connector words for different purposes:

- Temporal: first, next, then
- Causal: because, since, however, therefore
- Comparative: rather, instead, also, on the other hand
- Additive: and, or, furthermore, similarly, while
- Coordinating: and, nor, but, so

Example of text organization strategies for increasingly complex arguments¹⁷:

- Simple argument: point/proposition, elaboration. An example is: I like Monet’s work because of the way he used color to suggest rather than attempt to faithfully represent details of a scene.
- Argument with evidence: Proposition, argument, conclusion
- Discussion: statement of issue, arguments for, arguments against, recommendation
- Elaborated discussion: statement of issue, preview of pro/con positions, several iterations of point/elaboration representing arguments against, several iterations of point/elaboration representing arguments for, summary, conclusion

¹⁵ Knapp, P. and Watkins, M. (2005). Genre, text, grammar: Technologies for teaching and assessing writing. Sydney: University of New South Wales Press, Ltd. p. 49

¹⁶ Knapp & Watkins, *op. cit.*, p. 47

¹⁷ Adapted from Knapp & Watkins, *op. cit.*, pp. 190-195.

Appendix B

Summary of Student Learning Chart

(Optional) [return](#)

List the categories of evaluation criteria as well as the corresponding characteristics of student work at each level of performance.. This chart is designed to be completed electronically, so the blank space does not represent the space needed. Use as much space and as many rows and columns as you need.

Evaluation Criteria Category	Characteristics of Student Work		
	Performance Level 1	Performance Level 2	Performance Level 3, etc. (Insert more columns if needed)
(name of category)	(provide description of performance of class at this level)	(provide description of performance of class at this level)	(provide description of performance of class at this level)
(name of category)	(provide description of performance of class at this level)	(provide description of performance of class at this level)	(provide description of performance of class at this level)
(name of category)	(provide description of performance of class at this level)	(provide description of performance of class at this level)	(provide description of performance of class at this level)

Appendix C

TPAC Authenticity Sign-Off Form [return](#)

Submit this form with your completed TPAC assessment.

This TPAC assessment has been submitted as part of a pilot of the assessment instrument. This attestation is acknowledgement that the ultimate responsibility for compiling the documentation (including writing the commentaries) lies with the credential candidate. However, credential candidates are encouraged to seek assistance, input and feedback from their university supervisors, cooperating/master teachers, university instructors, or other credential candidates during the completion of the assessment.

Attestation by Credential Candidate

- I have primary responsibility for teaching the students/class during the learning segment profiled in this assessment;
- The video clip(s) submitted show me teaching the students/class profiled in the evidence submitted;
- The student work included in the documentation is that of my students who are profiled in the learning segment documented in this assessment;
- I am sole author of the teacher commentaries and other written responses to prompts and other requests for information in this assessment;
- Appropriate citations have been made for all materials in the assessment whose sources are from published text, the Internet, or other educators.

Teacher Candidate's Signature

Teacher Candidate's Name (printed)

Date

Teacher Candidate ID #

Attestation by University Supervisor

To the best of my knowledge, the statements above are accurate.

University Supervisor's Signature

University Supervisor's Name (printed)

Date