

TPAC Assessment

Music

January 2011

Table of Contents¹

[I. Overview of the TPAC Assessment](#)

[II. Task 1. Planning Instruction & Assessment](#)

- [Planning Rubrics](#)

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

- [Instruction Rubrics](#)

[IV. Task 3. Assessing Student Learning](#)

- [Assessment Rubrics](#)

[V. Task 4. Final Retrospective Reflection](#)

- [Reflection Rubric](#)
- [Academic Language Rubric](#)

[VI. Glossary](#)

[VII. Academic Language Appendix](#)

[VIII. Authenticity Sign Off Form](#)

¹ This Table of Contents provides links to each section (click text in [BLUE](#)). To return to the Table of Contents, click the “RETURN” link at the top of each section.

Overview of the TPAC Assessment [return](#)

Conceptual overview

In this assessment, you will describe, analyze, and evaluate the teaching of a 3-5 lesson unit of music 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 Music 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 3-5 hours of instruction that develops students' musical knowledge and skills with respect to artistic perception, creative expression, historical and cultural content, and aesthetic valuing. 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 learning specific music skills and problem solving strategies used to perform, create, analyze, describe, or understand music. Select appropriate lessons for filming. ✓ Collect permission forms from parents and prepare for filming. ✓ Video the lesson. 	<ul style="list-style-type: none"> <input type="checkbox"/> <i>Video Clip(s)</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	<ul style="list-style-type: none"> ✓ Review the video to identify one or two video clips that meet requirements. The total running time should not exceed 20 minutes. ✓ Respond to commentary prompts to analyze your teaching and your students' learning in the video clip(s). 	
3. Assessing Student Learning	<ul style="list-style-type: none"> ✓ Select one musical work to be performed during the learning segment and analyze the rehearsal or performance using evaluative criteria. ✓ Record (audio or video) the work as performed by three students, three ensembles/sections, or the entire class. ✓ Select two focus students or groups 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>Audio/Videotapes of Student Performances</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* [return](#)

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 music 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 3-5 lessons (or, if teaching music within a large time block, about 3-5 hours of connected instruction) to describe, analyze, and reflect upon. The learning segment should provide opportunities for students to: 1) perform music (creative expression); 2) analyze, interpret and evaluate musical performance (artistic perception); 3) understand the contributions musicians and music make to culture and society (historical and cultural context); and 4) understand how people make and justify judgments about musical performance (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, or musical scores. 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

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, selective ensemble) 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, use of specific instructional strategies, and performance-related expectations or limitations (e.g., festivals, available instrumentation, required programs, and community expectations).

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 specific music instruction. If a textbook, please provide the name, publisher, and date of publication.

9. List other resources (e.g., instruments, keyboards, recordings) 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 music 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 music 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 or performance, 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 music 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 you will help students make connections between and among prior and new knowledge and skills to deepen student learning and application of creative expression, artistic perception, aesthetic valuing, and understanding music in historical and cultural context. 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 learn and apply knowledge and abilities related to creative expression, artistic perception, aesthetic valuing, and understanding music 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., musical vocabulary patterns, grammatical structures, oral and visual communications associated with musical direction, symbols in musical scores, or organization strategies for a work from a particular musical genre.

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

MUS1: How do the plans support student learning of creative expression, artistic perception, aesthetic valuing, and understanding music in historical & 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 music 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 between and among creative expression, artistic perception, aesthetic valuing, and/or understanding music in historical and cultural context are weak. Learning tasks build on each other to promote an understanding of creative expression and artistic perception. 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 music in historical and cultural context. Learning tasks build on each other to promote an understanding of creative expression, artistic perception, understanding music in historical and cultural context, 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 music in historical and cultural context. Learning tasks build on each other to promote an understanding of creative expression, artistic perception, understanding music in historical and cultural context, 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

MUS2: 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 music 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"> • 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 modeling, recordings, videos and making connections between them to help students understand the content.

PLANNING: PLANNING ASSESSMENTS TO MONITOR AND SUPPORT STUDENT LEARNING

MUS3: How do the informal and formal assessments provide information to understand student progress toward the standards/objectives?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<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 production of appropriate musical tones or a singular interpretation of a musical performance or genre. 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 production of appropriate musical tones or a singular interpretation of a musical performance or genre. 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 & Engaging Students in Learning* [return](#)

Purpose

The Instructing & Engaging Students in Learning task asks you to demonstrate how you facilitate students' developing understanding of musical skills and strategies. You will provide evidence of your ability to engage students in meaningful music 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 learning specific musical skills and problem solving strategies used in performing, creating, analyzing, describing, or understanding music.
- ✓ View the video(s) to check the quality, analyze your teaching, and select the most appropriate video clip(s) to submit.
- ✓ Provide **one or two video clips of no more than twenty minutes total**. Select clip(s) that demonstrate how you engage students in learning specific musical skills and strategies used in performing, creating, analyzing, describing, or understanding music. The clip(s) should include interactions among you and your students and your responses to student comments, questions, and needs.

Video Guidelines

- *A video clip should be continuous and unedited, with no interruption in the events.*
- *The clip(s) 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 file(s) 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 clip(s), describe strategies you used to further the students' knowledge and skills and engage them intellectually in developing their own understandings of strategies used in performing, creating, analyzing, describing, or understanding music.
 - a. Cite examples of strategies aimed at engaging all your students and examples aimed at engaging specific individuals or sections. 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 clip(s) to help your students understand the content and/or to build their academic language skills.
 - 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 clip(s).
4. **Reflection:**
 - a. Reflect on students' learning of concepts and academic language as featured in the video clip(s). Identify both successes and missed opportunities for monitoring all students' learning and for building their own understanding of strategies used in performing, creating, analyzing, describing, or understanding music.
 - 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 # _____

Music Clip(s)

Clip # 1

Lesson from which clip came: Lesson # _____

Focus of Clip (Check all that apply.)

- | | |
|--|---|
| <input type="checkbox"/> Performing music | <input type="checkbox"/> Creating music |
| <input type="checkbox"/> Analyzing music | <input type="checkbox"/> Describing music |
| <input type="checkbox"/> Understanding music | |

Clip # 2 (Optional)

Lesson from which clip came: Lesson # _____

Focus of Clip (Check all that apply.)

- | | |
|--|---|
| <input type="checkbox"/> Performing music | <input type="checkbox"/> Creating music |
| <input type="checkbox"/> Analyzing music | <input type="checkbox"/> Describing music |
| <input type="checkbox"/> Understanding music | |

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

MUS4: How does the candidate actively engage students in developing their own understanding of specific musical skills and strategies used in performing, creating, analyzing, describing, or understanding music?

<i>Level 1</i>	<i>Level 2</i>	<i>Level 3</i>	<i>Level 4</i>
<ul style="list-style-type: none"> • Strategies for intellectual engagement seen in the clip(s) limit opportunities for students to improve their own musical skills and strategies. • 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. 	<ul style="list-style-type: none"> • Strategies for intellectual engagement seen in the clip(s) offer opportunities for students to develop and/or apply their own specific musical skills and strategies to perform, create, analyze, describe or understand music. These strategies reflect attention to students' musical 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 develop their own specific musical skills and strategies to perform, create, analyze, describe or understand music. These strategies reflect attention to students' musical 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 develop their own specific musical skills and strategies to perform, create, analyze, describe or understand music. These strategies are explicit, and clearly reflect attention to students with diverse musical development, 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

MUS5: How does the candidate elicit and monitor students' responses to deepen their understanding of specific musical skills and strategies used in performing, creating, analyzing, describing, or understanding music?

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/or understanding music in historical or cultural context. <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 musical elements. • Candidate makes connections between and among artistic perception, aesthetic valuing, and/or understanding music in historical or cultural context. 	<ul style="list-style-type: none"> • Candidates and/or other students build on what students are saying and/or doing, using the application of thinking about musical elements to improve their understanding of musical performance. • Candidate and/or other students prompt students to make connections between and among artistic perception, aesthetic valuing, and/or understanding music in historical or cultural context. 	<ul style="list-style-type: none"> • Candidate's and/or other students' interactions help develop or reinforce students' abilities to evaluate their own performance through the application of thinking about musical elements. • Candidate and/or other students prompt students to make connections between and among creative expression, artistic perception, aesthetic valuing, and/or understanding music in historical or cultural context.

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

Purpose

The Assessment of Student Learning task asks you to assess student musical performance, 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 the musical performance 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, ensembles/sections, and/or individual students.

What Do I Need to Do?

- ✓ Select a musical work or part of a musical work whose performance you will record (audio or video). (The performance could be a performance during a class, a rehearsal, or a public performance.) The performance 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.
- ✓ To illustrate your analysis, record three individuals⁹ with differing levels of musical skills or three sections/ensembles. If you are teaching elementary students or a general music education class or are documenting a public performance, you may instead record the class performing as a whole. Review the performance(s) and select clips of up to five minutes (ten minutes if the clip is from a whole class performance) to identify what students were generally able to accomplish and what a number of students were still struggling to demonstrate. Label these performances as “Student 1”, “Student 2”, etc. or as “Alto Section”, “Woodwinds”, “Jazz Band”, etc.
- ✓ Provide a copy of any directions for the performance, e.g., pick up the tempo, pay close attention to tonal quality.
- ✓ Provide **any evaluative criteria (or rubric)** that you used to assess the performance(s). Evaluative criteria are performance indicators that you use to assess student learning. Categories of evaluative criteria include responses to nonverbal conducting gestures, error detection, technical proficiency on an instrument or vocals, pitch control and tone production, and expressive dimensions of music-making. 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.

⁹ *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. 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.*

- ✓ Analyze the performances of the three individuals or three sections/ensembles (either separately or within a whole class performance) to identify patterns in understanding.
- ✓ Document your feedback to these three students or ensembles/sections, either individually or as part of the larger group, band, or chorus. 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 any performance and feedback videos in this task.
- ✓ 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 musical performance chosen for analysis.
2. Discuss what most students appear to understand well, and, if relevant, 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 through specific references to relevant portions of the performance(s) you selected.
 - a. 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. For the students or groups represented in the performance(s):
 - a. Describe individual or group learning strengths and challenges (e.g., technical proficiency, private musical study, quality of instrument, language proficiency, special needs).
 - b. What did you conclude from your analysis of their performance? Consider your knowledge of students or section/ensemble performance relative to the learning objectives. Use examples from the video/audio recordings to support your conclusions.
 - c. Explain how your feedback addressed individual or collective 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 the work or their understanding, either within the learning segment or at a later time?

4. Reflection:

- a. Based on the student performance on this assessment, describe the next steps for instruction for the class, specific ensembles/sections, or individual students. These next steps may include a specific instructional activity or other forms of re-teaching to support or extend continued learning of objectives, standards, central focus, and/or relevant academic language for the learning segment.
- b. 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			
MUS6: 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 the video/audio recordings 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 the video/audio recordings 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 or intentions underlying the performance. • The analysis is supported by the video/audio recordings 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

MUS7: 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 performance 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

MUS8: 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 the performance 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 Rubric [return](#)

REFLECTION: MONITORING STUDENT PROGRESS AND ADJUSTING INSTRUCTION			
MUS9: 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 key performance skills, understanding of multiple elements or musical concepts, and/or the music making processes.

Academic Language Rubrics [return](#)

ACADEMIC LANGUAGE: UNDERSTANDING LANGUAGE DEMANDS¹⁰ AND RESOURCES			
MUS10: How does the candidate identify the language demands of learning tasks and assessments relative to the students' current levels of academic language proficiency?			
Level 1	Level 2	Level 3	Level 4
<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)¹¹ discussed are only tangentially 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.

¹⁰ Language demands might include: interpreting musical scores; following conducting directions (nonverbal language); using technical language to explain intuitive responses to pieces of music; using complex sentences to express interpretations; using precise language to describe how a piece of music achieves its effect; combining argument and references to specific features of an artwork to persuade an audience to accept an interpretation

¹¹ Key genres in this area might include: recounting the history of a musical form; engaging in collaborative and oral understanding of a musical score; interpreting a musical scorer through performance; explaining techniques to achieve specific effects; evaluating musical critiques.

ACADEMIC LANGUAGE: EXPANDING STUDENTS' ACADEMIC LANGUAGE REPERTOIRE

MUS11: 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 content¹² of the curriculum. 	<ul style="list-style-type: none"> The candidate uses scaffolding or other support¹³ 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.

¹² 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.

¹³ Such support might include one or more of the following: modeling of strategies for reading or writing music; explicit communication of the expected features of oral or written descriptions/analyses of performances (e.g., using rubrics, models, and frames); 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.

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, musical scores, 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 reflection

Task 2. Instructing & Engaging Students in Learning

- Video clip(s)
- 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
- Clips of musical performances from three students, three ensembles/sections, or one elementary/general music education class
- Evidence of oral and/or written feedback given to the three students or ensembles/sections
- Commentary analyzing student learning based on the musical performance, describing feedback given to students, and identifying next steps in instruction

Task 4. Final Retrospective Reflection

- Final Retrospective Reflection Commentary

Appendix A

Academic Language for Music [return](#)

Academic language differs from everyday language. The differences include:

- a defined system of genres with explicit expectations about how texts (including musical scores) are organized to achieve specific purposes;
- precisely-defined vocabulary and symbols 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 (including musical scores)

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., musician community, parent community) and situational context (e.g., classroom discussion, collective critique of a recent performance, concert review in the school newspaper).

Examples of genres in secondary music:

- representing musical elements symbolically
- explaining or justifying musical techniques
- describing a musical performance
- recounting the history of a musical form
- defining, relating, or contrasting music concepts
- evaluating or constructing critiques of music performances
- interpreting a musical score through performance.

Academic language in music also includes the nonverbal signals used in conducting, musical notation, and musical scores as a genre of text.

Examples of linguistic features of genres:

- related clusters of vocabulary to express the content such as tempo, andante and allegro or blend, chord, note.
- connector words that join sentences, clauses, phrases and words in logical relationships of time, cause and effect, comparison, or addition¹⁴
- cohesive devices that link information in writing and help written text flow and hold together¹⁵
- grammatical structures for purposes such as comparing and contrasting ideas (Similarly..., Also..., Nevertheless..., Conversely....) or supporting ideas with evidence (_____ is illustrated by _____)
- text organization strategies such as headings, graphics, and references. Analogously, musical scores have an organization as a text with the two staves, clef, time signature, tempo indicated in a specific place, sharps and flats appearing in designated places, etc.

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 arguments¹⁶:

- Simple argument: point/proposition, elaboration. An example is: It is important to watch the conductor because s/he signals changes in tempo and when to stop.
- 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

¹⁴ 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

¹⁵ Knapp & Watkins, *op. cit.*, p. 47

¹⁶ Adapted from Knapp & Watkins, *op. cit.*, pp. 190-195.

Appendix B

Expectations for Student Learning Chart

(Optional) [return](#)

List the categories of evaluation criteria as well as the corresponding characteristics of student performance 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 Performance		
	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