

## Understanding Rubric Level Progressions Performing Arts edTPA Fall 2016

edTPA's portfolio is a collection of authentic artifacts and evidence from a candidate's actual teaching practice. *Understanding Rubric Level Progressions* (URLP) is a KEY resource that is designed to describe the meaning behind the rubrics. A close read of the following URLP sections will help program faculty and supervisors internalize the criteria and level distinctions for each rubric.

This document is intended as a resource for program faculty and supervisors who are supporting candidates with edTPA. Faculty and supervisors are strongly encouraged to share this document with candidates and use it to support their understanding of the rubrics, as well as their development as new professionals. The *Understanding Rubric Level Progressions* is intended to enhance, not replace, the support that candidates receive from programs in their preparation for edTPA.

In the next section, we provide definitions and guidelines for making scoring decisions. The remainder of the document presents the score-level distinctions and other information for each edTPA rubric, including:

- 1) Elaborated explanations for rubric Guiding Questions
- 2) Definitions of key terms used in rubrics
- 3) Primary sources of evidence for each rubric
- 4) Rubric-specific scoring decision rules
- 5) Examples that distinguish between levels for each rubric: Level 3, below 3 (Levels 1 and 2), and above 3 (Levels 4 and 5).

### Scoring Decision Rules

When evidence falls across multiple levels of the rubric, scorers use the following criteria while making the scoring decision:

1. **Preponderance of Evidence:** When scoring each rubric, scorers must make score decisions based on the evidence provided by candidates and how it matches the rubric level criteria. A pattern of evidence supporting a particular score level has a heavier weight than isolated evidence in another score level.
2. **Multiple Criteria:** In cases where there are two criteria present across rubric levels, greater weight or consideration will be for the criterion named as "primary."
3. **Automatic 1:** Some rubrics have Automatic 1 criteria. These criteria outweigh all other criteria in the specific rubric, as they reflect essential practices related to particular guiding questions. NOTE: Not all criteria for Level 1 are Automatic 1s.

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**PERFORMING ARTS LEARNING SEGMENT FOCUS:**

Candidate’s instruction should support students to develop knowledge/skills, contextual understandings, and artistic expression in music/dance/theater.

**PLANNING RUBRIC 1: PLANNING FOR DEVELOPING STUDENT KNOWLEDGE AND SKILLS IN THE PERFORMING ARTS**

**PA1: How do plans build to help students to create, perform, and/or respond to music/dance/theater and make connections to knowledge/skills, contextual understandings, and artistic expression?**

The Guiding Question addresses how a candidate’s plans build a learning segment of three to five lessons around a central focus. Candidates will explain how they plan to organize tasks, activities, and/or materials to align with the central focus and the standards/objectives. The planned learning segment must develop students’ knowledge/skills, contextual understandings, and artistic expression in music/dance/theater.

**Key Concepts of Rubric:**

- *Aligned* – Standards, objectives, instructional strategies and learning tasks are “aligned” when they consistently address the same/similar learning outcomes for students.
- *Significant content inaccuracies* – Content flaws in commentary explanations, lesson plans, or instructional materials that will lead to student misunderstandings and the need for reteaching.

**Performing Arts Terms Central to the edTPA:**

- *Knowledge/skills* -- The individual techniques, tools/instruments, processes, elements, and organizational principles learned as a part of the discipline and training in an art form. These are the fundamentals, which will allow students to learn and understand performing arts concepts that will then lead to artistic expression. In music, knowledge/skills may refer to fundamental elements such as knowledge and application of scales, knowledge and application of music theory, tone production, and instrumental or vocal technique. In dance, knowledge may refer to the actual technique, such as Graham, Limon, or Cunningham, and the elements, such as chance, retrograde, or canon.
- *Contextual Understandings* -- The notion of learning about and reflecting on the skills and techniques of an art form as it is influenced by all the elements of the world--including historical, cultural, social, global--and the impact those elements have made upon the evolution of the art form. These are the principles that allow for a deeper understanding and experience of performing arts knowledge and artistic expression. For example, it is important to contextualize dance as technically challenging, culturally diverse, and a unique contemporary performing art form with historical roots.
- *Artistic expression* -- Creative talents that include self- and/or personal expression, imaginative choices, interpretation, creativity, improvisation, and the ability to explore and create freely without formal boundaries within the specific discipline of the arts. These may be realized through physical movement/dance, musical performance, the spoken word, composition, choreography, and/or the written word.

**Primary Sources of Evidence:**

Context for Learning Information  
 Planning Commentary **Prompt 1**  
 Strategic review of Lesson Plans & Instructional Materials

Scoring Decision Rules	
Multiple Criteria	<ul style="list-style-type: none"> <li>N/A for this rubric</li> </ul>
AUTOMATIC 1	<ul style="list-style-type: none"> <li>Pattern of <b>significant content inaccuracies</b> that are core to the central focus or a key learning objective for the learning segment</li> <li>A pattern of misalignment is demonstrated in relation to standards/objectives, learning tasks and materials across two or more lessons</li> </ul>
Unpacking Rubric Levels	
Level 3	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>Plans for instruction are <b>logically sequenced</b> to facilitate students' learning.</li> <li>Plans are presented in a linear sequence in which <b>each lesson builds on the previous one(s)</b> OR a nonlinear sequence, e.g., when knowledge/skills and contextual understandings or artistic expression in performing arts are developed in a way that allow students to build upon prior knowledge to create, analyze, and/or respond to music/dance/theater.</li> <li>In addition, the sequencing of the plans supports students' abilities to create, perform, or respond to the performing arts by connecting knowledge/skills and contextual understandings or artistic expression during the learning segment.</li> <li>Be sure to pay attention to each component of the subject-specific emphasis (knowledge/skills, contextual understandings, and artistic expression).</li> </ul>
Below 3	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>Plans for instruction support student learning of facts and/or technical skill but with superficial or <b>little to no</b> planned instruction to connect the central focus to knowledge/skills, contextual understandings, or artistic expression.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>The candidate is paying some attention to helping students understand creating, performing, or responding to music/dance/theater, but the <b>connections</b> to knowledge/skills and contextual understandings or artistic expression <b>are fleeting or vague</b> so that students are largely left to make sense of these on their own.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>The candidate is <b>focused on teaching</b> factual knowledge or technical skill(s) with little or no attention to assisting students in developing contextual understandings or artistic expression.</li> </ul> <p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>There are <b>significant content inaccuracies</b> that will lead to student misunderstandings. Content flaws in the plans or instructional materials are significant and systematic, and interfere with student learning</li> <li><b>Standards, objectives, learning tasks, and materials are not aligned</b> with each other. There is a pattern of misalignment across two or more lessons. If one standard or objective does not align within the learning segment, this level of misalignment is not significant enough for a Level 1.</li> </ul>
Above 3	<p><b>Evidence that demonstrates performance above Level 3:</b></p> <ul style="list-style-type: none"> <li>Learning tasks are designed to support students to make clear, <b>consistent</b> applications of</li> </ul>

	<p>knowledge/skills, contextual understandings, and artistic expression.</p> <ul style="list-style-type: none"> <li>• Consistent applications require students to routinely apply knowledge/skills, contextual understandings, and artistic expression throughout the learning segment.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• In the commentary, the candidate addresses connections between and among knowledge/skills, contextual understandings, <u>AND</u> artistic expression <b>in every lesson</b>. Be sure to pay attention to each component of the subject-specific emphasis (knowledge/skills, contextual understandings, and artistic expression).</li> <li>• The candidate uses these connections <b>to deepen student understanding of the central focus</b>.</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At a Level 5, the candidate meets all of Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>• <b>Plans include activities and questions that will clearly support students in making these connections themselves.</b></li> <li>• This would include <b>plans that guide students to make personal connections</b> while creating, performing, or responding to music/dance/theater with clear and consistent applications of knowledge/skills, contextual understandings, and artistic expression in music/dance/theater.</li> </ul>
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<p><b>PLANNING RUBRIC 2: Planning to Support Varied Student Learning Needs</b></p> <p><b>PA2: How does the candidate use knowledge of his/her students to target support for them to create, perform, and/or respond to music/dance/theater and apply knowledge/skills, contextual understandings, and artistic expression?</b></p>	
<p>The Guiding Question addresses how the candidate plans to support students in relationship to students' characteristics. This includes using the candidate's understanding of students to develop, choose, or adapt instructional strategies, learning tasks and materials.</p>	
<p><b>Key Concepts of Rubric:</b></p> <ul style="list-style-type: none"> <li><i>Planned Supports</i> include instructional strategies, learning tasks and materials, and other resources deliberately designed to facilitate student learning of the central focus.</li> </ul>	
<p><b>Primary Sources of Evidence:</b></p> <p>Context for Learning Information (required supports, modifications, or accommodations)            Planning Commentary <b>Prompts 2 and 3</b>            Strategic review of lesson plans and instructional materials to clarify planned supports.</p>	
<p><b>Scoring Decision Rules</b></p>	
<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>N/A for this rubric</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>Planned support according to requirements in IEP or 504 plans is completely missing.</li> <li>If there are no students with IEPs or 504 plans, then this criterion is not applicable.</li> </ul>
<p><b>Unpacking Rubric Levels</b></p>	
<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>Candidate explains how planned supports for students address the learning needs of the whole class while assisting them in achieving the learning objectives.</li> <li>Candidate addresses at least one of the requirements from IEPs and 504 plans as described in the Context for Learning Information.</li> <li>Requirements must be explicitly addressed in the commentary and/or the Planning Task 1 artifacts. List of requirements and/or accommodations in the Context for Learning Information document is not sufficient by itself.</li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b> Candidate plans insufficient supports to develop students' learning relative to the identified learning objectives or the central focus. Evidenced by ONE or more of the following:</p> <ul style="list-style-type: none"> <li>Candidate does not plan supports for students.</li> <li>Planned supports are not closely tied to learning objectives or the central focus.</li> <li>Evidence does not reflect ANY instructional requirements in IEP or 504 plans.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>Plans address at least one of the instructional requirements set forth in IEPs and 504 plans. However, it is not clear that other planned supports will be helpful in supporting students to meet the learning objectives.</li> </ul>

	<ul style="list-style-type: none"> <li>The supports would work for almost any learning objective. Therefore, supports are not closely connected to the learning objectives or central focus (e.g., pair high and low students during partner work without a specific description of how that supports students with a specific need, check on students who are usually having trouble, without any specific indication of what the candidate might be checking for, such as observing student performances without set expectations, rubrics, or standards).</li> <li>Supports are tied to learning objectives within each lesson, but there is no central focus.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>Evidence of intentional support for students’ needs as described by the candidate is absent.</li> </ul> <p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>If IEP/504 requirements are described in the Context for Learning or commentary but none are included in the planned support, then the rubric is scored as an Automatic Level 1, regardless of other evidence of support for the whole class or groups or individuals in the class. If the candidate describes one or more of the IEP or 504 plan requirements for any student in the lesson plans or commentary, then the score is determined by the Planned Support criterion. <b>(If there are no students with IEPs or 504 plans, then this criterion is not applicable.)</b></li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>Plans address specific student needs (beyond those required in IEP and 504 plans) by including scaffolding or structured supports that are explicitly selected or developed to help individual students and groups of students with similar needs to gain access to content and meet the learning objectives.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>The candidate explains how the supports tied to the learning objectives are intended to meet specific needs of individuals or groups of students with similar needs, in addition to the whole class. Supports should be provided for more than one student--either more than one individual or for a specific group of students with similar needs (e.g., more instruction in a prerequisite skill).</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>Identifies possible common errors, weaknesses and misconceptions associated with the central focus, and describes specific strategies to identify and respond to them.             <ul style="list-style-type: none"> <li>If the plans and commentary attend to misconceptions or common misunderstandings without also satisfying Level 4 requirements, this is not sufficient evidence for Level 5.</li> </ul> </li> </ul>

**PLANNING RUBRIC 3: Using Knowledge of Students to Inform Teaching and Learning**  
**PA3: How does the candidate use knowledge of his/her students to justify instructional plans?**

The Guiding Question addresses how the candidate justifies the ways in which learning tasks and materials make content meaningful to students, by drawing upon knowledge of individuals or groups, as well as research or theory.

**Key Concepts of Rubric:**

- *Deficit thinking* is revealed when candidates explain low academic performance based primarily on students’ cultural or linguistic backgrounds, the challenges they face outside of school or from lack of family support. When this leads to a pattern of low expectations, not taking responsibility for providing appropriate support, or not acknowledging any student strengths, this is a deficit view.

For the following terms from the rubric, see the handbook glossary:

- *prior academic learning*
- *assets* (personal, cultural, community)

**Primary Sources of Evidence:**

Planning Commentary **Prompts 2 and 3**

**Scoring Decision Rules**

<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>• Criterion 1 (<b>primary</b>): Justification of plans using knowledge of students—i.e., prior academic learning <b>AND/OR</b> assets (personal, cultural, community)</li> <li>• Criterion 2: Research and theory connections</li> <li>• Place greater weight or consideration on criterion 1 (justification of plans using knowledge of students).</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>• Deficit view of students and their backgrounds</li> </ul>

**Unpacking Rubric Levels**

<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>• <i>Primary Criterion:</i> The candidate explains how the learning tasks are explicitly connected to the students’ prior academic knowledge OR knowledge of students’ assets (personal, cultural, community). Assets include students’ cultural and linguistic backgrounds, interests, community or family resources and personal experiences.</li> <li>• <i>Secondary Criterion:</i> The candidate refers to research or theory in relation to the plans to support student learning. The connections between the research/theory and the tasks are superficial/not clearly made. They are not well connected to a particular element of the instructional design.</li> </ul> <p>➤ If evidence meets the primary criterion at Level 3, the rubric is scored at Level 3 <b>regardless of the evidence for the secondary criterion.</b></p> <p>➤ If evidence meets the primary criterion at Level 4, and candidate has NO connection to research/theory, the rubric is scored at Level 3.</p>
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<p><b>Below 3</b></p>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>• There is a limited amount of evidence that the candidate has considered his/her particular class in planning.</li> <li>OR</li> <li>• The candidate justifies the plans through a deficit view of students and their backgrounds.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>• The candidate’s justification of the learning tasks makes some connection with what they know about students’ prior academic learning OR assets (personal, cultural, community). These connections are not strong, but are instead vague or unelaborated, or involve a listing of what candidates know about their students in terms of prior knowledge or background without making a direct connection to how that is related to planning.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>• There is no evidence that the candidate uses knowledge of students to plan.</li> </ul> <p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>• Candidate’s justification of learning tasks includes a pattern representing a deficit view of students and their backgrounds. (See the explanation of deficit thinking listed above under Key Concepts of Rubric.)</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>• The candidate’s justification not only uses knowledge of students – as both academic learners AND as individuals who bring in personal, cultural, or community assets – but also uses research or theory to inform planning.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The evidence includes specific examples from students’ prior academic learning <b>AND</b> knowledge of students’ assets (personal, cultural, community), and explains how the plans reflect this knowledge. The explanation needs to include <b>explicit connections</b> between the learning tasks and the examples provided.</li> <li>• The candidate explains how research or theory informed the selection or design of at least one learning task or the way in which it was implemented. The connection between the research or theory and the learning task(s) must be explicit.</li> <li>• Scoring decision rules: To score at Level 4, the candidate must meet the primary criterion at Level 4 and make at least a fleeting, relevant reference to research or theory (meet the secondary criterion at least at Level 3).</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>• Explains how principles of research or theory support or <b>set a foundation for</b> their planning decisions.             <ul style="list-style-type: none"> <li>○ The justifications are explicit, well-articulated, and demonstrate a thorough understanding of the research/theory principles that are clearly reflected in the plans.</li> </ul> </li> </ul>



**PLANNING RUBRIC 4: Identifying and Supporting Language Demands**

**PA4: How does the candidate identify and support language demands associated with a key performing arts learning task?**

The Guiding Question focuses on how the candidate describes the planned instructional supports that address the identified language demands for the learning task.

**Key Concepts of Rubric:**

**Use the definitions below and the subject-specific Academic Language handout to further clarify concepts on Rubric 4.**

- **language demands** -- Specific ways that academic language (vocabulary, functions, discourse, syntax) is used by students to participate in learning tasks through reading, writing, listening, and/or speaking to demonstrate their disciplinary understanding.
- **language functions** -- Purpose for which language is used. The content and language focus of the learning task, often represented by the active verbs within the learning outcomes. Common language functions in the performing arts include describing techniques or methods used in a given period or style of performance, making comparisons based on common attributes, summarizing information, justifying conclusions, evaluating performances, classifying based on attributes, explaining processes, drawing conclusions, and so on.
- **vocabulary** -- Words and phrases that are used within disciplines including: (1) words and phrases with subject-specific meanings that differ from meanings used in everyday life (e.g., table); (2) general academic vocabulary used across disciplines (e.g., compare, analyze, evaluate); and (3) subject-specific words defined for use in the discipline.
- **discourse** -- How members of the discipline talk, write, and participate in knowledge construction, using the structures of written and oral language. Discipline-specific discourse has distinctive features or ways of structuring oral or written language (text structures) or representing knowledge visually that provide useful ways for the content to be communicated. In performing arts, language structures include symbolic representations such as musical compositions, scripts for plays, stage and section diagrams, choreography, and narrative (e.g., analytical and evaluative critique). Students respond verbally and/or physically to symbolic and gestural structures of language in music and dance to demonstrate understanding of these forms of language in a performing arts classroom.
- **syntax** -- The rules for organizing words or symbols together into phrases, clauses, sentences or visual representations. One of the main functions of syntax is to organize language in order to convey meaning.
- **language supports** -- The scaffolds, representations, and pedagogical strategies teachers intentionally provide to help learners understand and use the concepts and language they need to learn within disciplines. The language supports planned within the lessons in edTPA should directly support learners to understand and use identified language demands (vocabulary and/or symbols, language function, and syntax or discourse) to deepen content understandings.

**Primary Sources of Evidence:**

Planning Commentary **Prompt 4a-d**  
Strategic review of Lesson Plans

Scoring Decision Rules	
Multiple Criteria	<ul style="list-style-type: none"> <li>N/A</li> </ul>
AUTOMATIC 1	<ul style="list-style-type: none"> <li>None</li> </ul>
Unpacking Rubric Levels	
Level 3	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>General supports are planned and described, though not in specific detail, for students' application of any two or more of the language demands (function, vocabulary and/or symbols, syntax, discourse).               <ul style="list-style-type: none"> <li>Language supports must go beyond providing opportunities for students to practice using the language demands either individually or with other students within the learning segment. Examples of general language supports include describing and defining the function, modeling vocabulary, syntax or discourse, providing an example with little explanation, questions and answers about a language demand, whole group discussion of a language demand, or providing pictures to illustrate vocabulary.</li> </ul> </li> <li>The candidate may inaccurately categorize a language demand (e.g., identifies syntax as discourse), but does describe general supports for two of the language demands required of students within the learning task. For example:               <ul style="list-style-type: none"> <li>"For discourse, I will present a chart on chord progressions in different keys to discuss as a class. To support vocabulary, we will review the terms and discuss concrete examples as a class." This example would be scored at a level 3 because there are supports for two language demands, vocabulary and syntax, even though the candidate categorizes chord progressions (a form of syntax) as discourse.</li> </ul> </li> </ul>
Below 3	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>The candidate has a superficial view of academic language and provides supports that are misaligned with the demands or provides support for only one language demand (vocabulary and/or symbols, function, syntax, or discourse).</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>The primary focus of support is on only one of the language demands (vocabulary and/or symbols, function, syntax, or discourse) with little attention to any of the other language demands.</li> <li>Support may be general, (e.g., discussing, defining or describing a language demand), or it may be targeted, (e.g., modeling a language demand while using an example with labels). Regardless, the support provided is limited to one language demand.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <p>There is a pattern of misalignment between the language demand(s) and the language supports identified. For example, the language function is listed as comparing two different genres of music, while the task centers on students composing music using 4 by 4 time signatures. The candidate lists a support as modeling how to perform the warm up for the orchestra before the lesson begins.</p> <p>OR</p> <ul style="list-style-type: none"> <li>Language supports are completely missing.</li> </ul>

<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>The supports specifically address the language function, vocabulary and/or symbols, and at least one other language demand (syntax and/or discourse) in relation to the use of the language function in the context of the chosen task.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>The candidate identifies specific planned language supports and describes how supports address each of the following: vocabulary/symbols, the language function, and at least one other language demand (syntax and/or discourse).</li> <li>Supports are focused (e.g., provide structures or scaffolding) to address specific language demands, such as sentence starters (syntax or function); modeling how to construct an argument, explanation, or paragraph using a think aloud (function, discourse); graphic organizers tailored to organizing text (discourse or function); identifying critical elements of a language function using an example; or more in-depth exploration of vocabulary development (vocabulary mapping that includes antonym, synonym, student definition and illustration).</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets all of Level 4 AND</p> <ul style="list-style-type: none"> <li>The candidate includes and explains how one or more of the language supports are either designed or differentiated to meet the needs of students with differing language needs.</li> </ul>
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**PLANNING RUBRIC 5: Planning Assessments to Monitor and Support Student Learning**

**PA5: How are the informal and formal assessments selected or designed to monitor students’ development of knowledge/skills, contextual understandings, and artistic expression through creating, performing, or responding to music/dance/theater?**

The Guiding Question addresses the alignment of the assessments to the standards and objectives and the extent to which assessments provide multiple forms of evidence to monitor student progress throughout the learning segment. It also addresses required adaptations from IEPs or 504 plans. The array of assessments should provide evidence of students’ knowledge/skills, contextual understandings, and artistic expression.

**Key Concepts of Rubric:**

- *assessment (formal and informal)* - “[R]efer[s] to all those activities undertaken by teachers and by their students . . . that provide information to be used as feedback to modify teaching and learning activities.” Assessments provide evidence of students’ prior knowledge, thinking, or learning in order to evaluate what students understand and how they are thinking. Informal assessments may include, for example, student questions and responses during instruction and teacher observations of students as they work or perform. Formal assessments may include, for example, quizzes, homework assignments, journals, projects, and performance tasks.

**Primary Sources of Evidence:**

Context for Learning Information (required supports, modifications, or accommodations for assessments)  
 Planning Commentary **Prompt 5**  
 Assessment Materials  
 Strategic review of Lesson Plans

**Scoring Decision Rules**

<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>• N/A for this rubric</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>• None of the assessment adaptations required by IEPs or 504 plans are made. (If there are no students with IEPs or 504 plans, then this criterion is not applicable.)</li> </ul>

**Unpacking Rubric Levels**

<b>Level 3</b>	<p><b>Evidence that demonstrates performance at <u>Level 3</u>:</b></p> <ul style="list-style-type: none"> <li>• The planned assessments provide evidence of students’ knowledge/skills, contextual understandings, and/or artistic expression <u>at various points</u> within the learning segment. The assessments must provide evidence of at least one of the three performing arts’ areas (knowledge/skills, contextual understandings, artistic expression).</li> <li>• Requirements from the IEP or 504 plan must be explicitly addressed in the commentary and/or the Planning Task 1 artifacts. List of assessment requirements and/or accommodations in the Context for Learning Information document is not sufficient by itself.</li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance <u>below 3</u>:</b></p> <ul style="list-style-type: none"> <li>• The planned assessments will yield insufficient evidence to monitor students’ development of knowledge/skills, contextual understandings, and/or artistic expression through creating, performing, or responding to music/dance/theater during the learning segment.</li> </ul>

	<p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>Assessments will produce evidence, but evidence of student learning is limited. Examples of limited assessments include a single assessment, assessments that focus on a single kind of knowledge or skill (such as vocabulary or technical proficiency) OR assessments that gather only informal information (such as asking questions to some individual students or observing without record keeping).</li> <li>Although assessments may provide some evidence of student learning, they do not monitor all areas of learning across the learning segment.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>The assessments <b>provide NO evidence to monitor the</b> development of knowledge/skills, contextual understandings, and/or artistic expression through creating, performing, or responding to music/dance/theater <b>during</b> the learning segment.</li> </ul> <p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>If there is NO attention to ANY <u>assessment-related</u> IEP/504 plan requirements (e.g., more time; a scribe for written assignments) in either the commentary or the Planning Task 1 artifacts, the score of 1 is applied; otherwise the evidence for the other criteria will determine the score. <b>(If there are no students with IEPs or 504 plans, then this criterion is not applicable.)</b></li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>The array of assessments provides consistent evidence of knowledge/skills, contextual understandings, and/or artistic expression.</li> <li>Assessment evidence will allow the candidate to determine students’ progress toward developing knowledge/skills, contextual understandings, and/or artistic expression as students create, perform, or respond.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>There are multiple forms of evidence, not just the same kind of evidence collected at different points in time or in different settings, to monitor student development of knowledge/skills, contextual understandings, and/or artistic expression for the central focus. “Multiple forms of evidence” means that different types of evidence are used – e.g., student compositions, student critiques of performances or work, student analysis of compositions, performances, improvisations, teacher evaluations of student performances – and not that there is only one type of evidence on such as observing and evaluating rehearsals, and teacher evaluation of final performance.”</li> <li>The array of assessments provides evidence to track student progress toward developing one or more of the areas of subject-specific emphasis (knowledge/skills, contextual understandings, and/or artistic expression) defined by the standards and learning objectives.</li> <li>Evidence of student learning is collected for at least one of these areas consistently in every lesson.</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>Describes how assessments are targeted and explicit in design to allow individuals or groups</li> </ul>

	<p>with specific needs to demonstrate their learning without oversimplifying the content.</p> <ul style="list-style-type: none"><li>• Strategic design of assessments goes beyond, for example, allowing extra time to complete an assignment or adding a challenge question.</li></ul>
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**INSTRUCTION RUBRIC 6: LEARNING ENVIRONMENT**

**PA6: How does the candidate demonstrate a positive learning environment that supports students’ engagement in learning?**

The Guiding Question addresses the type of learning environment that the candidate establishes and the degree to which it fosters positive and respectful interactions between the candidate and students, and among students.

**Key Concepts of Rubric:**

- *Respect* -- A positive feeling of esteem or deference for a person and specific actions and conduct representative of that esteem. Respect can be a specific feeling of regard for the actual qualities of the one respected. It can also be conduct in accord with a specific ethic of respect. Rude conduct is usually considered to indicate a lack of respect, **disrespect**, whereas actions that honor somebody or something indicate respect. Note that respectful actions and conduct are culturally defined and may be context dependent. **Scorers are cautioned to avoid bias related to their own culturally constructed meanings of respect.**
- *Rapport* -- A close and harmonious relationship in which the people or groups understand each other’s feelings or ideas and communicate well.

For the following terms from the rubric, see the handbook glossary:

- *Learning environment*
- *Creativity*

**Primary Sources of Evidence:**

Video Clips

Instruction Commentary **Prompt 2**

Note that for the Instruction Task, the commentary is intended to provide context for interpreting what is shown in the video. Candidates sometimes describe events that do not appear in the video or conflict with scenes from the video – **such statements should not override evidence depicted in the video.**

**Scoring Decision Rules**

<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>• None</li> </ul>

**Unpacking Rubric Levels**

<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b> In the clips:</p> <ul style="list-style-type: none"> <li>• The candidate’s interactions with students are respectful, demonstrate rapport (evidence of relationship between the candidate and students and/or ease of interaction that goes back and forth based on relevance or engaged conversation), and students communicate easily with the candidate.</li> <li>• There is evidence that the candidate facilitates a positive learning environment wherein students are willing to answer questions and work together without the candidate or other students criticizing their responses.</li> <li>• There is evidence of mutual respect among students. Examples include attentive listening while other students speak, respectful attention to another student’s idea (even if disagreeing), working together with a partner or group to accomplish tasks.</li> </ul>
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<p><b>Below 3</b></p>	<p><b>Evidence that demonstrates performance below 3:</b> The clips:</p> <ul style="list-style-type: none"> <li>Do not exhibit evidence of positive relationships and interactions between the candidate and students.</li> <li>Reveal a focus on classroom management and maintaining student behavior and routines rather than engaging students in learning.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>Although clips reveal the candidate’s respectful interactions with students, there is an emphasis on candidate’s rigid control of student behaviors, discussions, and other activities in ways that limit and do not support learning.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1, there are <b>three different ways</b> that evidence is scored:</p> <ol style="list-style-type: none"> <li>The clips reveal evidence of candidate-student or student-student interactions that discourage student contributions, disparage the student(s), or take away from learning.</li> <li>The clips reveal evidence that the creativity and/or self-expression of the students is directly or explicitly suppressed or greatly hindered by the candidate’s actions or responses.</li> <li>The classroom management is so weak that the candidate is not able to, or does not successfully, redirect students, or the students themselves find it difficult to engage in learning tasks because of disruptive behavior.</li> </ol> <p><i>Note: Classroom management styles vary. Video clips that show classroom environments where students are productively engaged in the learning task should not be labeled as disruptive. Examples of this may include students engaging in discussion with peers, speaking without raising their hands, or being out of their seats.</i></p>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b> The clips:</p> <ul style="list-style-type: none"> <li>Reveal a positive learning environment that includes tasks/discussions that allow for student creativity and encourage mutual respect among students.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>The learning environment supports learning tasks that appropriately challenge students by promoting higher-order thinking or application to develop new learning. There must be evidence that the environment is challenging for students. Examples include: students cannot answer immediately, but need to think to respond; the candidate asks higher-order thinking questions (e.g., How? Why?); students are trying to apply their initial learning to another context.</li> <li>The learning environment encourages and supports student creativity and mutual respect (e.g., candidate reminds students to discuss ideas respectfully with each other, and candidate encourages or explicitly acknowledges student creativity).</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5,</p> <ul style="list-style-type: none"> <li>The learning environment <b>provides opportunities to express varied perspectives</b> and promotes creativity and mutual respect among students.</li> </ul>



**INSTRUCTION RUBRIC 7: Engaging Students in Learning**

**PA7: How does the candidate actively engage students in creating, performing, or responding to music/dance/theater to develop knowledge/skills, contextual understandings, and/or artistic expression?**

The Guiding Question addresses how the candidate provides video evidence of engaging students in meaningful tasks and discussions to develop their understanding of artistic skills, knowledge, and contextual understandings.

**Key Concepts of Rubric:**

For the following terms from the rubric, see the handbook glossary:

- *Engaging students in learning*
- *Assets* (personal, cultural, community)

**Primary Sources of Evidence:**

Video Clips

Instruction Commentary **Prompt 3**

Note that for the Instruction Task, the commentary is intended to provide context for interpreting what is shown in the video. Candidates sometimes describe events that do not appear in the video or conflict with scenes from the video – **such statements should not override evidence depicted in the video.**

**Scoring Decision Rules**

<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>• Criterion 1 (<b>primary</b>): Engagement in learning tasks</li> <li>• Criterion 2: Connections between students’ academic learning <b>AND/OR</b> assets (personal, cultural, community) and new learning</li> <li>• Place greater weight or consideration on criterion 1 (engagement in learning tasks).</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>• None</li> </ul>

**Unpacking Rubric Levels**

<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>• <i>Primary Criterion:</i> The clips show that the students are engaged in learning tasks that provide opportunities for students to focus on knowledge/skills, contextual understandings, and/or artistic expression as they create, perform, or respond to music/dance/theater. Although these content understandings are evident in conversations, they are addressed at a cursory level. For example, the candidate has students in the jazz band improvise over a set of F-Blues changes, but does not use the scalar nature of the improvisation to discuss how this relates to the chord changes in the piece the students are performing.</li> <li>• <i>Secondary Criterion:</i> The clips show the candidate <b>making connections</b> to students’ prior academic learning to help them develop the new content or skills.</li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>• Students are participating in tasks that provide little opportunity to develop knowledge/skills, contextual understandings, and/or artistic expression because of the emphasis on formulaic applications.</li> </ul>

	<p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>• Students are participating in rote tasks that primarily focus on formulaic applications and provide little opportunity to develop knowledge/skills, contextual understandings, or artistic expression.</li> <li>• The structure of the learning task or the way in which it is implemented constrains student development as they create, perform, or respond to music/dance/theater.</li> <li>• In addition, the candidate may refer to students’ learning from prior units, but the references are indirect or unclear and do not facilitate new learning.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>• The learning tasks seen in the video clips have little relation to the central focus identified.</li> <li>• In addition, the candidate is not using either students’ prior academic learning or assets (personal, cultural, community) to build new learning.</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>• The learning tasks as seen in the clips are structured to engage students to develop artistic skills, knowledge, and/or contextual understandings. Connections between students’ prior academic learning and assets (personal, cultural, community) are made to support the new learning.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The learning tasks in the clips include structures or scaffolding that promote the exploration of knowledge/skills, contextual understandings, and/or artistic expression, which guide students to create, perform, or respond to music/dance/theater. Students must interact with the content in ways that are likely to either extend initial understandings or surface misunderstandings that the candidate can then address.</li> <li>• In addition, the candidate draws upon not only prior academic learning, but also students’ assets (personal, cultural, or community) to develop new learning.</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5,</p> <ul style="list-style-type: none"> <li>• The learning tasks in the clips are structured or scaffolded so students will strengthen their individual application of knowledge/skills, contextual understandings, and/or artistic expression as they create, perform, or respond to music/dance/theater.</li> <li>• In addition, the candidate encourages students to connect and use their prior knowledge and assets (personal, cultural, community) to support new learning.</li> </ul>

<b>INSTRUCTION RUBRIC 8: Deepening Student Learning</b>	
<b>PA8: How does the candidate evoke student performances and/or responses to support students' application of knowledge/skills, contextual understandings, and/or artistic expression?</b>	
The Guiding Question addresses how, in the video clips, the candidate brings forth and builds on student performances/responses to guide learning; this can occur during whole class performances/discussions, small group performances/discussions, or performances/responses of individual students.	
<b>Key Concepts of Rubric:</b> <ul style="list-style-type: none"> <li><i>Significant content inaccuracies</i> -- Content flaws within processes or examples used during the lesson will lead to student misunderstandings and the need for reteaching.</li> </ul>	
<b>Primary Sources of Evidence:</b> Video Clips Instruction Commentary <b>Prompt 4a</b>  Note that for the Instruction Task, the commentary is intended to provide context for interpreting what is shown in the video. Candidates sometimes describe events that do not appear in the video or conflict with scenes from the video – <b>such statements should not override evidence depicted in the video.</b>	
<b>Scoring Decision Rules</b>	
<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>N/A for this rubric</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>Pattern of <b>significant content inaccuracies</b> that are core to the central focus or a key learning objective for the learning segment</li> </ul>
<b>Unpacking Rubric Levels</b>	
<b>Level 3</b>	<b>Evidence that demonstrates performance at <u>Level 3</u>:</b> <ul style="list-style-type: none"> <li>The candidate prompts students to offer performances or responses that require application related to knowledge/skills, contextual understandings, and/or artistic expression, e.g., by using “how” and “why” questions or evoking the application of specific knowledge/skills or artistic expressions from a performance. Some instruction may be characterized by initial questions focusing on facts or skills to lay a basis for higher-order questions or performance applications that occur later in the clip.</li> </ul>
<b>Below 3</b>	<b>Evidence that demonstrates performance <u>below 3</u>:</b> <ul style="list-style-type: none"> <li>In the clips, classroom interactions provide students with limited or no opportunities to think and learn.</li> </ul> <b>What distinguishes a Level 2 from a Level 3:</b> At Level 2, <ul style="list-style-type: none"> <li>The candidate asks questions that lead to right/wrong or yes/no answers or evaluates performance techniques as correct or incorrect, which do little to encourage students to think about or apply the content being taught.</li> </ul> <b>What distinguishes a Level 1 from a Level 2:</b> At Level 1, <ul style="list-style-type: none"> <li>There are few opportunities shown in the clips that students were able to express ideas or respond to directions to guide the performance.</li> </ul>

	<p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>• There is a pattern of <b>significant content inaccuracies</b> that will lead to student misunderstandings.</li> <li>• The candidate makes a significant error in content (e.g., introducing an inaccurate definition of a central concept before students perform or work independently) that is core to the central focus or a key standard for the learning segment.</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>• In the clips, the candidate uses student performances, ideas, and thinking to develop students’ performing arts learning or their abilities to evaluate their own learning.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The candidate evokes and follows up on student performances and/or responses to encourage the student or his/her peers to apply their knowledge/skills, contextual understandings, and/or artistic expression in ways that explore or build on the performances or ideas expressed.</li> <li>• The candidate uses this strategy to expand students’ performing arts understanding.</li> <li>• Examples of “building on student responses” include referring to a previous student response in developing a point or an argument; calling on the student to elaborate on what s/he said; posing questions to guide a student discussion or performance; soliciting student examples and asking another student to identify what they have in common; asking a student to summarize a lengthy discussion or rambling explanation; and asking another student to respond to a student/class performance or answer a question posed by a student to move instruction forward.</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets all of Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>• There is evidence in the clips that the candidate structures and supports student-student conversations and interactions that facilitate students’ ability to evaluate and self-monitor their learning.</li> </ul>

**INSTRUCTION RUBRIC 9: Subject-Specific Pedagogy**

**PA9: How does the candidate use modeling, demonstrations, and content examples to develop students' knowledge/skills, contextual understandings, and/or artistic expression for creating, performing, or responding to music/dance/theater?**

The Guiding Question addresses how the candidate uses representations (e.g., recordings, live performance models, solfege, problem solving) in the clips to build students' understanding of performing arts content.

**Key Concepts of Rubric:**

- *Representation* – The act of capturing a performing arts concept or relationship in some visual, symbolic, or physical form OR the form itself. This can include modeling, listening to recordings, or examples on the board or projector.

**Primary Sources of Evidence:**

Video Clips

Instruction Commentary **Prompt 4b**

Note that for the Instruction Task, the commentary is intended to provide context for interpreting what is shown in the video. Candidates sometimes describe events that do not appear in the video or conflict with scenes from the video – **such statements should not override evidence depicted in the video.**

**Scoring Decision Rules**

**Multiple Criteria**

- N/A for this rubric

**AUTOMATIC 1**

- Materials used in the clips include significant content inaccuracies that will lead to student misunderstandings

**Unpacking Rubric Levels**

**Level**

**Evidence that demonstrates performance at Level 3:**

**3**

- In the clips, the candidate uses modeling, demonstrations, or content examples that support student learning of knowledge/skills, contextual understandings, or artistic expression.

**Below**

**3**

**Evidence that demonstrates performance below 3:**

- In the clips, the candidate is not using modeling, demonstrations, or content examples effectively to guide student learning.

**What distinguishes a Level 2 from a Level 3:** At Level 2,

- The candidate attempts to use modeling, demonstrations, or content examples to facilitate understanding of knowledge/skills, contextual understandings, or artistic expression, but the connections between them are not strong enough or clear enough to be effective.

**What distinguishes a Level 1 from a Level 2:** At Level 1,

- In the clips, the candidate stays focused on facts or procedures and fails to make connections to knowledge/skills, contextual understandings, or artistic expression.

**Automatic Score of 1 is given when:**

- The content examples, demonstrations and/or modeling are not appropriate or are used inappropriately for the content being taught and will result in student misunderstandings

<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>In the clips, the candidate is making strategic use of modeling, demonstrations, or content examples to develop students’ performing arts learning.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>In the clips, the candidate implements carefully chosen visual representations, content-specific modeling, or engaging demonstrations to encourage students to think more deeply about knowledge/skills, contextual understandings, or artistic expression.</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, in the clips, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>Promotes student mastery of knowledge/skills, contextual understandings, or artistic expression by utilizing a strategic variety of modeling (such as modeling how to critique a performance using a think aloud), demonstrations, and/or content examples.</li> </ul>

<b>INSTRUCTION RUBRIC 10: Analyzing Teaching Effectiveness</b>	
<b>PA10: How does the candidate use evidence to evaluate and change teaching practice to meet students' varied learning needs?</b>	
The Guiding Question addresses how the candidate examines the teaching and learning in the video clips and proposes what s/he could have done differently to better support the needs of diverse students. The candidate justifies the changes based on student needs and references to research and/or theory.	
<b>Key Concepts of Rubric:</b>	
<ul style="list-style-type: none"> <li>N/A</li> </ul>	
<b>Primary Sources of Evidence:</b>	
Instruction Commentary <b>Prompt 5</b> Video Clips (for evidence of student learning)	
<b>Scoring Decision Rules</b>	
<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>Criterion 1 (<b>primary</b>): Proposed changes</li> <li>Criterion 2: Connections to research/theory</li> <li>Place greater weight or consideration on criterion 1 (proposed changes).</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>None</li> </ul>
<b>Unpacking Rubric Levels</b>	
<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li><i>Primary criterion:</i> The proposed changes address the central focus and the candidate explicitly connects those changes to the learning needs of the class as a whole.               <ul style="list-style-type: none"> <li>Proposed changes noted by the candidate should be related to the lessons that are seen or referenced in the clips, but do not need to be exclusively from what is seen in the clips alone. This means that since only portions of the lessons will be captured by the clips, candidates can suggest changes to any part of the lesson(s) referenced in the clips, even if those portions of the lesson(s) are not depicted in the clips.</li> </ul> </li> <li><i>Secondary criterion:</i> The candidate refers to research or theory in relation to the plans to support student learning. The connections between the research/theory and the tasks are vague/not clearly made.</li> </ul> <p>➤ If evidence meets the primary criterion at Level 3, the rubric is scored at Level 3 <b>regardless of the evidence for the secondary criterion.</b></p> <p>➤ If evidence meets the primary criterion at Level 4, and candidate has NO connection to research/theory, the rubric is scored at Level 3.</p>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>The changes proposed by the candidate are not directly related to student learning.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>The changes address improvements in teaching practice that mainly focus on how the candidate structures or organizes learning tasks, with a superficial connection to student</li> </ul>

	<p>learning. There is little detail on the changes in relation to either the central focus or the specific learning that is the focus of the video clips. Examples include asking additional higher-order questions without providing examples, improving directions, repeating instruction without making significant changes based on the evidence of student learning from the video clips, or including more group work without indicating how the group work will address specific learning needs.</p> <ul style="list-style-type: none"> <li>• If a candidate’s proposed changes have nothing to do with the central focus, this rubric cannot be scored beyond a Level 2.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>• The changes are not supported by evidence of student learning from lessons seen or referenced in the clips.</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance <u>above 3</u>:</b></p> <ul style="list-style-type: none"> <li>• The proposed changes relate to the central focus and explicitly address individual and collective needs that were within the lessons seen in the video clips.</li> <li>• The changes in teaching practice are supported by research and/or theory.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The changes proposed clearly address the learning needs of individuals in addition to the learning needs of the whole class in the video clips by providing additional support and/or further challenge in relation to the central focus. Candidate should explain how proposed changes relate to each individual’s needs.</li> <li>• The candidate explains how research or theory is related to the changes proposed. Candidates may cite research or theory in their commentary, or refer to the ideas and principles from the research; either connection is acceptable, as long as they clearly connect the research/theory to the proposed changes.</li> <li>• Scoring decision rules: To score at Level 4, the candidate must meet the primary criterion at Level 4 and make at least a fleeting, relevant reference to research or theory (meet the secondary criterion at least at Level 3).</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>• Explains how principles of research or theory <b>support or frame the proposed changes</b>. The justifications are explicit, well-articulated, and demonstrate a thorough understanding of the research/theory principles that are clearly reflected in the explanation of the changes.</li> </ul>



**ASSESSMENT RUBRIC 11: Analysis of Student Learning**

**PA11: How does the candidate analyze evidence of student learning relative to applying knowledge/skills, contextual understandings, and/or artistic expression within music/dance/theater?**

The Guiding Question addresses the candidate’s analysis of student work to identify patterns of learning across the class.

**Key Concepts of Rubric:**

- *Aligned* – The assessment, evaluation criteria, learning objectives, and analysis are aligned with each other.
- *Evaluation criteria* -- Evaluation criteria should indicate differences in level of performance, e.g., a rubric, a checklist of desired attributes, points assigned to different parts of the assessment. Summative grades are not evaluation criteria. Evaluation criteria must be relevant to the learning objectives, though they may also include attention to other desired features of the assessment response, e.g., neatness, spelling. For performing arts - posture, hand-position, instrumental or vocal technique, body projection, etc.

For the following term from the rubric, see the handbook glossary:

- *Patterns of learning*

**Primary Sources of Evidence:**

Assessment Commentary **Prompt 1**  
 Student work samples  
 Evaluation criteria

**Scoring Decision Rules**

<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>• N/A for this rubric</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>• Significant misalignment between evaluation criteria, learning objectives, and/or analysis</li> </ul>

**Unpacking Rubric Levels**

<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>• The analysis is an accurate listing of what students did correctly and incorrectly.</li> <li>• The analysis is aligned with the evaluation criteria and/or assessed learning objectives.</li> <li>• Some general differences in learning across the class are identified.</li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>• The analysis is superficial (e.g., primarily irrelevant global statements) or focuses only on partial data (on right or wrong answers or only on procedures or facts).</li> <li>• The analysis is contradicted by the work sample evidence.</li> <li>• The analysis is based on an inconsistent alignment with evaluation criteria and/or standards/objectives.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> There are <b>two different ways</b> that evidence is scored at Level 2:</p> <ol style="list-style-type: none"> <li>1. Although aligned with the summary, the analysis presents an incomplete picture of student</li> </ol>

	<p>learning by only addressing either successes or errors.</p> <p>2. The analysis does not address knowledge/skills, contextual understandings, or artistic expression but focuses solely on facts or technical skill.</p> <p><b>What distinguishes a Level 1 from a Level 2:</b> There are <b>two different ways</b> that evidence is scored at Level 1:</p> <ol style="list-style-type: none"> <li>1. The analysis is superficial because it ignores important evidence from the work samples, focusing on trivial aspects.</li> <li>2. The conclusions in the analysis are not supported by the work samples or the summary of learning.</li> </ol> <p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>• There is a significant lack of alignment between evaluation criteria, learning objectives, and/or analysis.</li> <li>• A lack of alignment can be caused by a lack of relevant evaluation criteria to assess student performance on the learning objectives.</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance <u>above 3</u>:</b> The analysis:</p> <ul style="list-style-type: none"> <li>• Identifies patterns of learning (quantitative and qualitative) that summarize what students know, are able to do, and still need to learn.</li> <li>• Describes patterns for the whole class, groups, or individuals.</li> <li>• Is supported with evidence from the work samples and is consistent with summary.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The analysis describes consistencies in performance (patterns) across the class in terms of what students know and are able to do and where they need to improve.</li> <li>• The analysis goes beyond a listing of students’ successes and errors, to an explanation of student understanding in relation to their performance on the identified assessment. An exhaustive list of what students did right and wrong, or the % of students with correct or incorrect responses, should be scored at Level 3, as that does not constitute a pattern of student learning. A pattern of student learning goes beyond these quantitative differences to identify specific content understandings or misunderstandings, or partial understandings that are contributing to the quantitative differences.</li> <li>• Specific examples from work samples are used to demonstrate the whole class patterns. An example is “Most students were successful on the portions of the playing test that followed major scale patterns (measures 1-16), but far fewer were successful with the chromatic passages that contained larger intervallic skips (measures 17-24). Student A was able to perform the entire exercise successfully, making a key signature error near the beginning with otherwise correct notes and rhythms. However, most students were like Student B, who could play the exercise at a slower tempo, but could not perform it at the prescribed tempo without significant notational and rhythmic errors.”</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5,</p> <ul style="list-style-type: none"> <li>• The candidate uses specific evidence from work samples to demonstrate qualitative patterns of understanding. The analysis uses these qualitative patterns to interpret the range of similar correct or incorrect responses from individuals or groups (e.g., quantitative patterns), and to</li> </ul>

	<p>determine elements of what students learned and what would be most productive to work on. The qualitative patterns may include struggles, partial understandings, and/or attempts at solutions. An example would be “Most students could use correct technique to perform the playing test, as illustrated by the performance examples from students A and B. But most students were like Student B, who could not perform the intervallic skips in measures 17-24, while Student A’s work sample represented the few students who could. Even though Student A made a key signature error in measure 8, her fingering technique was correct in the chromatic passages. While Student B performed measures 1-16 correctly, he was unable to use the correct chromatic fingerings on many of the chromatic passages in measure 17-24, thus creating a situation where he was not able to build the necessary speed on the passage. This suggests that most of my students understood how to approach and perform the scalar passages, but they had difficulty with transferring these known fingering concepts to the chromatic and complex intervallic passages later in the piece.</p>
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<b>ASSESSMENT RUBRIC 12: Providing Feedback to Guide Learning</b>	
<b>PA12: What type of feedback does the candidate provide to focus students?</b>	
The Guiding Question addresses the evidence of feedback provided to the focus students. Feedback may be written on the three student work samples or provided in a video/audio format. The feedback should identify what students are doing well and what needs to improve in relation to the learning objectives.	
<b>Key Concepts of Rubric:</b>	
<ul style="list-style-type: none"> <li>• <i>Significant content inaccuracies</i> – Content flaws in the feedback are significant and systematic, and interfere with student learning.</li> <li>• <i>Developmentally inappropriate feedback</i> – Feedback addressing concepts, skills, or procedures well above or below the content assessed (without clearly identified need) OR feedback that is not appropriate for the developmental level of the student (e.g., lengthy written explanations for English learners or feedback to a student with an explanation that references a concept later in the curriculum).</li> </ul>	
<b>Primary Sources of Evidence:</b>	
Assessment Commentary <b>Prompt 2a-b</b> Evidence of feedback (written, audio/video)	
Scoring Decision Rules	
<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>• One or more content errors in the feedback that will mislead student(s) in significant ways</li> <li>• No evidence of feedback for one or more focus students</li> </ul>
<b>Preponderance of Evidence</b>	<ul style="list-style-type: none"> <li>• You must apply the preponderance of evidence rule when the focus students receive varying types of feedback. For example, when the candidate provides feedback on both strengths and needs for 2 out of the 3 focus students, this example would be scored at a Level 4 according to the preponderance of evidence rule.</li> </ul>
Unpacking Rubric Levels	
<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>• The feedback identifies <u>specific</u> strengths OR needs for improvement. At Level 3, the candidate MUST provide the focus students with qualitative feedback about their performance that is aligned with the learning objectives. Specific feedback includes such things as pointing to successful use of a practice strategy, naming a type of musical passage successfully played, pointing to and naming errors, suggesting information that would help perform the piece successfully. Checkmarks, points deducted, grades, or scores do not meet Level 3, even when they distinguish errors from correct responses.</li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>• Evidence of feedback is general, unrelated to the assessed learning objectives, developmentally inappropriate, inaccurate, or missing for one or more focus students.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2:</p> <ul style="list-style-type: none"> <li>• Although the feedback is related to the assessed learning objectives, it is also vague and does not identify specific strengths or needs for improvement. At Level 2, general feedback includes identifying what each focus student did or did not do successfully, with little detail,</li> </ul>

	<p>e.g., checkmarks for correct responses, points deducted, and comments such as “Practice this more.” Or “Yes, that is correct,” that is not linked to a specific strength or need.</p> <p><b>What distinguishes a Level 1 from a Level 2:</b> There are <b>two different ways</b> that evidence is scored at Level 1:</p> <ul style="list-style-type: none"> <li>• Feedback is not related to the learning objectives. Feedback that is limited to a single statement or mark, such as, identifying the total percent correct (86%), an overall letter grade (B), or one comment such as “Nice performance!” with no other accompanying comments or grading details does not meet the Level 2 requirement and should be scored at a Level 1. These examples of a single piece of feedback do not provide <b>any</b> general feedback to focus students that is related to the learning objectives.</li> <li>• Feedback is not developmentally appropriate.</li> </ul> <p><b>Automatic Score of 1 is given when:</b></p> <ul style="list-style-type: none"> <li>• Feedback includes content inaccuracies that will misdirect the focus student(s).</li> <li>• There is no evidence of feedback for the analyzed assessment one or more focus students. This includes when there is only a description of feedback rather than actual feedback (video, audio or written) presented to the focus student(s).</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>• Feedback is specific, related to assessed objectives, and addresses students’ strengths AND needs.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• Specific feedback addresses both strengths and needs. For example, “You did a great job performing the chromatic passages correctly. Make sure to keep your fingers curved on your right hand in order to perform the notes between the throat tones and clarion register smoothly.”</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>• The feedback for at least one focus student includes:             <ul style="list-style-type: none"> <li>➢ A strategy to address a specific learning need, including the need for a greater challenge. For example, “You played the two octave chromatic scale correctly, but you need to use the appropriate chromatic fingerings on low B natural and high F sharp in order to eliminate the extra tone between the B flat and B natural and between the F natural and F sharp in the upper register”</li> <li>OR</li> <li>➢ A meaningful connection to experience or prior learning. For example, the candidate refers back to a prior playing test: “I want you to apply the lessons learned by using the correct chromatic fingerings on the two octave chromatic scale that we worked on yesterday to the sixteenth note runs in the music we are performing today. By working on the correct fingering sequence in the scale, it will transfer more easily to the current music we are playing in class”.</li> </ul> </li> </ul>

<b>ASSESSMENT RUBRIC 13: Student Understanding and Use of Feedback</b>	
<b>PA13: How does the candidate support focus students to understand and use the feedback to guide their further learning?</b>	
The Guiding Question addresses how the candidate explains how they will help focus students understand and use the feedback provided in order to improve their learning.	
<b>Key Concepts of Rubric:</b>	
<ul style="list-style-type: none"> <li>N/A</li> </ul>	
<b>Primary Sources of Evidence:</b>	
Assessment Commentary <b>Prompt 2c</b> Evidence of Oral or Written Feedback	
<b>Scoring Decision Rules</b>	
<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>N/A for this rubric</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>None</li> </ul>
<b>Unpacking Rubric Levels</b>	
<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>Candidate describes <u>how</u> the focus students will understand <b>OR</b> use feedback related to the learning objectives. This description needs to relate to the feedback given to one or more of the focus students.</li> <li>The description should be specific enough that you understand what the candidate and/or students are going to do. Otherwise, it is vague and the evidence should be scored at Level 2.               <ul style="list-style-type: none"> <li>Example for <b>understanding</b> feedback: Candidate reviews work with whole class focusing on common mistakes that explicitly includes content that one or more focus students were given feedback on.</li> <li>Example for <b>using</b> feedback: Candidate asks focus students to revise work using feedback given and resubmit revised work.</li> </ul> </li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>Opportunities for understanding or using feedback are superficially described or absent.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>The description of how the focus students will understand or use feedback is very general or superficial. Details about <u>how</u> the students will understand or use the feedback are missing. For example, “The focus students will get their work compositions back. The feedback will tell them where they were successful and where they need to improve. They will be expected to develop another composition in a few weeks and can use this feedback to help them;” or the description discusses whole class understanding or use of feedback without explicit attention to feedback given to one or more focus student.</li> <li>The use of feedback is not clearly related to the assessed learning objectives.</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>Opportunities for understanding or using feedback are not described <b>OR</b></li> </ul>

	<ul style="list-style-type: none"> <li>• There is NO evidence of feedback for Rubric 12 for two or more focus students.</li> </ul>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>• Support for the focus students to understand <b>AND</b> use feedback are described in enough detail to understand how students will develop in areas identified for growth and/or continue to deepen areas of strength.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The candidate describes planned or implemented support for the focus students to understand and use feedback on their strengths OR weaknesses to further develop their learning in relation to the learning objectives. For example, a candidate may work with focus students in a small group and reteach several concepts they struggled with on their assessment (as noted by feedback given), using a graphic organizer to further develop understanding of each concept (such as a T-chart or concept map). Next, students would be given an opportunity to revise their responses involving those concepts, using the graphic organizer to support their revisions. This example shows how a candidate can help focus students understand their feedback in relation to misunderstandings and support them in using that feedback to enhance learning in relation to objectives assessed. This type of planned support could take place with the whole class as long as explicit attention to one or more of the focus student’s strengths or weaknesses is addressed in relation to the feedback given.</li> </ul> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5,</p> <ul style="list-style-type: none"> <li>• The candidate describes planned or implemented support for the focus students to understand and use feedback on their strengths AND weaknesses related to the learning objectives.</li> </ul>

**ASSESSMENT RUBRIC 14: Analyzing Students' Language Use and Performing Arts Learning**

**PA14: How does the candidate analyze students' use of language to develop content understanding?**

The Guiding Question addresses how the candidate explains students' use of the identified language demands and how that use demonstrates and develops performing arts understanding.

**Key Concepts of Rubric:**

**Use the definitions below and the subject-specific Academic Language handout to further clarify concepts on Rubric 14.**

- **language demands** -- Specific ways that academic language (vocabulary, functions, discourse, syntax) is used by students to participate in learning tasks through reading, writing, listening, and/or speaking to demonstrate their disciplinary understanding.
- **language functions** -- Purpose for which language is used. The content and language focus of the learning task, often represented by the active verbs within the learning outcomes. Common language functions in the performing arts include describing techniques or methods used in a given period or style of performance, making comparisons based on common attributes, summarizing information, justifying conclusions, evaluating performances, classifying based on attributes, explaining processes, drawing conclusions, and so on.
- **vocabulary** -- Words and phrases that are used within disciplines including: (1) words and phrases with subject-specific meanings that differ from meanings used in everyday life (e.g., table); (2) general academic vocabulary used across disciplines (e.g., compare, analyze, evaluate); and (3) subject-specific words defined for use in the discipline.
- **discourse** -- How members of the discipline talk, write, and participate in knowledge construction, using the structures of written and oral language. Discipline-specific discourse has distinctive features or ways of structuring oral or written language (text structures) or representing knowledge visually that provide useful ways for the content to be communicated. In performing arts, language structures include symbolic representations such as musical compositions, scripts for plays, stage and section diagrams, choreography, and narrative (e.g., analytical and evaluative critique). Students respond verbally and/or physically to symbolic and gestural structures of language in music and dance to demonstrate understanding of these forms of language in a performing arts classroom.
- **syntax** -- The rules for organizing words or symbols together into phrases, clauses, sentences or visual representations. One of the main functions of syntax is to organize language in order to convey meaning.
- **language supports** -- The scaffolds, representations, and pedagogical strategies teachers intentionally provide to help learners understand and use the concepts and language they need to learn within disciplines. The language supports planned within the lessons in edTPA should directly support learners to understand and use identified language demands (vocabulary and/or symbols, language function, and syntax or discourse) to deepen content understandings.

**Primary Sources of Evidence:**

Assessment Commentary **Prompt 3**

Evidence of student language use (student work samples and/or video evidence)

**Scoring Decision Rules**



<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>N/A for this rubric</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>None</li> </ul>
<b>Unpacking Rubric Levels</b>	
<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li>The candidate explains and identifies evidence that students used or attempted to use the language function AND one additional language demand (vocabulary and/or symbols, syntax, or discourse). Note: The language demands discussed in the Assessment Commentary do not have to be the same as those discussed in Task 1.</li> <li>It is not sufficient for the candidate to reference an artifact and make a general statement that, for example, "As seen in the work samples, the student used the vocabulary as they performed the piece of music as a class." The candidate must explain how the students used the identified language and reference or identify an example of that use from the artifact, e.g., "Students 1 and 2 used the vocabulary words (whole note, half note, 2/4 time) as they interpreted the rhythms using counting syllables before they performed them (video time stamp). Student 3 was trying to interpret the rhythms without the use of counting syllables, so he needs to demonstrate his understanding of the underlying rhythmic structures through the use of the counting system (video time stamp)."</li> </ul>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>The candidate's identification of student's language use is not aligned with the language demands or limited to one language demand.</li> </ul> <p><b>What distinguishes a Level 2 from a Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>The candidate's description and/or evidence of students' language use is limited to only one language demand (vocabulary and/or symbols, function, syntax, or discourse).</li> </ul> <p><b>What distinguishes a Level 1 from a Level 2:</b> At Level 1,</p> <ul style="list-style-type: none"> <li>The candidate identifies language use that is unrelated or not clearly related to the language demands (function, vocabulary/symbols, and additional demands) addressed in the Assessment commentary.</li> </ul>
<b>Above 3</b>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>Candidate identifies specific evidence of student use of the language function and vocabulary along with at least one other language demand (syntax and/or discourse).</li> <li>Candidate explains how evidence of student language represents their development of content understandings, which may include growth and/or struggles with both understanding and expressing content understandings.</li> <li>Candidate explains and provides evidence of language use and content learning for students with distinct language needs.</li> </ul> <p><b>What distinguishes a Level 4 from a Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>The candidate identifies and explains evidence that students are able to use the language function, vocabulary and/or symbols, AND associated language demands (syntax and/or discourse). The explanation uses specific evidence from video and/ or work samples.</li> <li>The candidate's analysis includes how evidence of student language use demonstrates growth and/or struggles in developing content understandings. For example, the candidate notes</li> </ul>

	<p>that,, “All students could give a complete explanation using some commonly used vocabulary words, like key signature, counting systems, performance (references timestamp of video). Most of the students could produce detailed explanations (the language function) in terms of general concepts and procedures for counting rhythms to transfer the rhythmic understanding to the piece of music. However, other students’ explanations were incomplete (e.g., at (references timestamp), not explaining how to approach the rhythmic passages through the use of the counting system, suggesting that some students still need support to develop in the area of rhythmic understanding and precision.”</p> <p><b>What distinguishes a Level 5 from a Level 4:</b> At Level 5, the candidate meets Level 4 <b>AND</b></p> <ul style="list-style-type: none"> <li>• Explains and provides evidence that students with distinct language needs are using the language for content learning.</li> </ul>
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<b>ASSESSMENT RUBRIC 15: Using Assessment to Inform Instruction</b>	
<b>PA15: How does the candidate use the analysis of what students know and are able to do to plan next steps in instruction?</b>	
The Guiding Question addresses how the candidate uses conclusions from the analysis of student work and research or theory to propose the next steps of instruction. Next steps should be related to the standards/objectives assessed and based on the assessment that was analyzed. They should also address the whole class, groups with similar needs, and/or individual students.	
<b>Key Concepts of Rubric:</b>	
<ul style="list-style-type: none"> <li>N/A</li> </ul>	
<b>Primary Sources of Evidence:</b>	
Assessment Commentary <b>Prompt 4</b>	
Scoring Decision Rules	
<b>Multiple Criteria</b>	<ul style="list-style-type: none"> <li>Criterion 1 (<b>primary</b>): Next steps for instruction</li> <li>Criterion 2: Connections to research/theory</li> <li>Place greater weight or consideration on criterion 1 (next steps for instruction).</li> </ul>
<b>AUTOMATIC 1</b>	<ul style="list-style-type: none"> <li>None</li> </ul>
Unpacking Rubric Levels	
<b>Level 3</b>	<p><b>Evidence that demonstrates performance at Level 3:</b></p> <ul style="list-style-type: none"> <li><i>Primary Criterion:</i> The next steps focus on support for student learning that is general for the whole class, not specifically targeted for individual students. The support addresses learning related to the learning objectives that were assessed.</li> <li><i>Secondary Criterion:</i> The candidate refers to research or theory when describing the next steps. The connections between the research/theory and the next steps are vague/not clearly made.</li> </ul> <p>➤ If evidence meets the primary criterion at Level 3, the rubric is scored at Level 3 <b>regardless of the evidence for the secondary criterion.</b></p> <p>➤ If evidence meets the primary criterion at Level 4, and candidate has NO connection to research/theory, the rubric is scored at Level 3.</p>
<b>Below 3</b>	<p><b>Evidence that demonstrates performance below 3:</b></p> <ul style="list-style-type: none"> <li>The next steps are not directly focused on student learning needs that were identified in the analysis of the assessment.</li> <li>Candidate does not explain how next steps are related to student learning.</li> </ul> <p><b>What distinguishes Level 2 from Level 3:</b> At Level 2,</p> <ul style="list-style-type: none"> <li>The next steps are related to the analysis of student learning and the learning objectives assessed.</li> <li>Next steps address improvements in teaching practice that mainly focus on how the candidate structures or organizes learning tasks, with a superficial connection to student learning. There</li> </ul>

	<p>is little detail on the changes in relation to the assessed student learning. Examples include repeating instruction, or focusing on improving conditions for learning such as pacing or classroom management with no clear connections to how changes address the student learning needs identified.</p> <p><b>What distinguishes Level 1 from Level 2:</b> There are <b>three different ways</b> that evidence is scored at Level 1:</p> <ol style="list-style-type: none"> <li>1. Next steps <b>do not follow from</b> the analysis.</li> <li>2. Next steps are <b>unrelated to the learning objectives</b> assessed.</li> <li>3. Next steps are <b>not described in sufficient detail</b> to understand them, e.g., “more practice” or “go over the test.”</li> </ol>
<p><b>Above 3</b></p>	<p><b>Evidence that demonstrates performance above 3:</b></p> <ul style="list-style-type: none"> <li>• Next steps are based on the assessment results and provide scaffolded or structured support that is directly focused on specific student learning needs related to knowledge/skills, contextual understandings or artistic expression.</li> <li>• Next steps are supported by research and/or theory.</li> </ul> <p><b>What distinguishes Level 4 from Level 3:</b> At Level 4,</p> <ul style="list-style-type: none"> <li>• The next steps are clearly aimed at supporting specific student needs for either individuals (2 or more students) or groups with similar needs related to one of the three areas of performing arts learning (knowledge/skills, contextual understandings or artistic expression). Candidate should be explicit about how next steps will strategically support individuals or groups and explain how that support will address each individual or group’s needs in relation to the area of performing arts learning.</li> <li>• The candidate discusses how the research or theory is related to the next steps in ways that make some level of sense given their students and central focus. They may cite the research or theory in their discussion, or they may refer to the ideas from the research. Either is acceptable, as long as they clearly connect the research/theory to their next steps.</li> <li>• Scoring decision rules: To score at Level 4, the candidate must meet the primary criterion at Level 4 and make at least a fleeting, relevant reference to research or theory (meet the second criterion at least at Level 3).</li> </ul> <p><b>What distinguishes Level 5 from Level 4:</b> At Level 5,</p> <ul style="list-style-type: none"> <li>• The next steps are clearly aimed at supporting specific student needs for <u>both</u> individuals and groups with similar needs related to knowledge/skills, contextual understandings and/or artistic expression. Candidate should be explicit about how next steps will strategically support individuals and groups and explain how that support will address each individual’s and group’s needs in relation to the areas of performing arts learning.</li> <li>• The candidate explains how principles of research or theory support the proposed changes, with clear connections between the principles and the next steps. The explanations are explicit, well-articulated, and demonstrate a thorough understanding of the research or theoretical principles involved.</li> </ul>