



National Board Certification Support

Art
Early Adolescence Through Young Adulthood

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Guide to National Board Certification

Guide to National Board Certification

Version 3.1

- Register online at www.nbpts.org/national-board-certification

*National Board Certification
Promotes Better Teaching,
Better Learning, Better Schools*

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The fees and other terms and conditions contained in this Guide are subject to change. Please visit the National Board's website to locate any changes or updates to applicable terms and conditions.

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Introduction

What is the National Board?

The National Board for Professional Teaching Standards (National Board) is a not-for-profit professional organization, created and governed by practicing teachers and their advocates. The founding mission of the National Board is to advance the quality of teaching and learning by

- maintaining high and rigorous standards for what accomplished teachers should know and be able to do;
- providing a national voluntary system certifying teachers who meet these standards; and
- advocating related education reforms to integrate National Board Certification into American education and to capitalize on the expertise of National Board Certified Teachers.

Recognized as the “gold standard” in teacher certification, the National Board believes higher standards for teachers means better learning for students.

Founded in 1987, the National Board began by engaging teachers in the development of standards for accomplished teaching and in the building of an assessment – National Board Certification – that validly and reliably identifies when a teacher meets those standards. Today, there are 25 certificate areas that span 16 content areas and four student developmental levels. The essence of the National Board’s vision of accomplished teaching is captured in the enduring document [What Teachers Should Know and Be Able to Do](#), at the heart of which are the Five Core Propositions:

1. Teachers are committed to students and their learning.
2. Teachers know the subjects they teach and how to teach those subjects to students.
3. Teachers are responsible for managing and monitoring student learning.
4. Teachers think systematically about their practice and learn from experience.
5. Teachers are members of learning communities.

Certification – An Overview

Over the last 30 years the National Board has advanced the teaching profession by establishing and maintaining the definitive standards of accomplished teaching and certifying more than 125,000 teachers across the country against those rigorous standards.

That number is significant but too small in a profession of more than three million practitioners. To make the dramatic improvements we seek in education for every student, National Board Certification needs to be the norm, not the exception. It also must be what the profession expects and is designed to support. To meet this goal, the National Board provides options for educators to pursue certification. While teachers can complete the entire certification process in one year, some may choose to do so over several years if that fits better with other demands on their time. The assessment is grouped into four components. With each of the four components costing \$475, the total cost of certification is \$1,900. Candidates can pay for and submit each component separately.

The National Board has revised its policy for maintaining certification. The National Board for Professional Teaching Standards' Maintenance of Certification (MOC) is a process currently being designed that will allow a National Board Certified Teacher (NBCT) to extend certification in five year increments. The process is being designed to ensure that Board certified teachers are continuing to grow professionally while maintaining a strong impact on student learning. MOC is replacing the current certification renewal process. This policy is aligned with the movement of 40 state licensure systems to a five-year renewal period, but also reflects efforts to make certification more affordable and efficient for all teachers, so that that it can become the norm in the profession. Visit our website at www.nbpts.org/national-board-certification/renewal for information regarding renewal and maintenance of certification.

Our principles remain the same. This National Board's Standards, the Five Core Propositions, and the Architecture of Accomplished Teaching have stood the test of time. This is an indication of the teaching profession's ability to create and maintain a body of knowledge that guides practice. And, just as when the first teachers earned Board certification in 1994, National Board Certification remains performance-based and peer-reviewed, with the same emphasis on content knowledge and commitment to student learning.

The Certification Process

The National Board Certification process is designed to collect standards-based evidence of accomplished practice. In all 25 certificate areas, candidates for National Board Certification must complete four components: three portfolio entries, submitted online, and a computer-based assessment, which is administered at a testing center.

- Computer-based assessment
 - Component 1: Content Knowledge
- Portfolio entries
 - Component 2: Differentiation in Instruction
 - Component 3: Teaching Practice and Learning Environment
 - Component 4: Effective and Reflective Practitioner

The Components

A general description of each component follows. The specific instructions will vary by certificate area, as will the standards assessed by each component.

Component 1: Content Knowledge

In this computer-based assessment, candidates demonstrate knowledge of and pedagogical practices for teaching their content area. Candidates must demonstrate knowledge of developmentally appropriate content, which is necessary for teaching across the full age range and ability level of the chosen certificate area. This is assessed through the completion of three constructed response items and 45 selected response items (SRIs) of which five are embedded field test items and do not contribute to the score. (Refer to the [Scoring Guide](#) for additional information). Candidates will have up to 30 minutes to complete each of the three constructed response items. The time allotted for the selected response section varies by certificate area, but will be no less than 60 minutes.

Component 2: Differentiation in Instruction

This classroom-based portfolio entry is primarily comprised of samples of student work and an accompanying written commentary. Candidates will submit selected work samples that demonstrate the students' growth over time and a written commentary that analyzes the candidate's instructional choices.

Component 3: Teaching Practice and Learning Environment

This is a classroom-based portfolio entry that requires video recordings of interactions between candidates and their students. Two written commentaries, in which the candidate describes, analyzes and reflects on their teaching and interactions will also be submitted. Both the videos and the written commentaries should demonstrate how candidates engage students and impact their learning.

Component 4: Effective and Reflective Practitioner

This portfolio entry requires candidates to gather information from a variety of sources about a class of students with whom they work and demonstrate their knowledge of assessments and assessment practices to effectively plan for and positively impact student learning. The portfolio will also require candidates to provide evidence of collaboration with families, the community, and colleagues and the candidate's contributions to learning communities to advance student growth.

How to Register and Select Components

- ✓ Take time to read all of the information provided in this guide prior to registering. Pay close attention to the eligibility prerequisites on page 6 and the Important Dates and Deadlines chart below.
- ✓ Determine if your state or district offers [fee support](#). To ensure that you qualify for what is offered, you should begin this process as early as possible.
- ✓ Register online at www.nbpts.org/sign-in. There is a \$75 nonrefundable and nontransferable registration fee that will be assessed to your account at the beginning of **each** assessment cycle and must be paid before you can select a component(s). Note that the registration fee is separate from the cost of each component.
- ✓ Select **only** the components you plan to complete during this assessment cycle. (You must complete this step even if you are receiving third-party financial support.) Refer to page 29 for instructions. Note: You must purchase a component to be considered an active candidate and to prevent your registration from being withdrawn.
- ✓ Submit payment in full by the payment deadline. Refer to the Fees chart on page 9 for associated costs.

You are expected to complete all components during the assessment cycle in which the component is purchased. If you do not purchase a component by February 28, your registration will be withdrawn. Refer to page 11 for additional details.

Important Dates and Deadlines

All dates and deadlines are subject to change.

The following chart is applicable to candidates submitting components for scoring during the 2019-20 assessment cycle.

2019-20 Important Dates and Deadlines	
Registration Window	April 15, 2019-February 28, 2020
Registration (includes payment of \$75 fee)	February 28, 2020
Component Selection (includes payment of component fees)	February 28, 2020
Change of Certificate and/or Specialty Area	February 28, 2020
Change of Component Selection	February 28, 2020
Withdrawal Deadline	February 28, 2020
ePortfolio Submission Window	April 1- May 13, 2020
Component 1: Content Knowledge Testing Window	March 1-June 15, 2020
Score Release	On or before December 31, 2020

The following chart is applicable to candidates submitting components for scoring during the 2020-21 assessment cycle.

2020-21 Important Dates and Deadlines	
Registration Window	April 15, 2020-February 28, 2021
Registration (includes payment of \$75 fee)	February 28, 2021

Component Selection (includes payment of component fees)	February 28, 2021
Change of Certificate and/or Specialty Area	February 28, 2021
Change of Component Selection	February 28, 2021
Withdrawal Deadline	February 28, 2021
ePortfolio Submission Window	April 1- mid-May 2021
Component 1: Content Knowledge Testing Window	March 1-June 15, 2021
Score Release	On or before December 31, 2021

Fields of Certification

The National Board offers standards, based on the [Five Core Propositions](#), in 25 certificate areas. A standards committee composed of a majority of Board-certified teachers is appointed for each certificate area. Other members of the committee may include experts in child development, teacher education and relevant disciplines. Standards committees recommend to the National Board the specific standards for each certificate area and advise those involved in developing the corresponding certification process.

The standards and the certificates are structured along two dimensions: the developmental level of students and the discipline. Candidates may choose either a generalist or a subject- specific certificate. View a list of the [available certificates](#) and the links to the [standards](#).

If you are a first-time candidate, you may change your certificate area prior to the established deadline through your National Board account by clicking "Service Requests" from the left-hand navigation menu. Log in to your National Board [account](#).

Completing National Board Certification may take anywhere from one to five years, depending on the approach you take. The following rules apply:

- You must attempt each of the four components within the first three years of your candidacy. Candidates who do not meet this requirement will have their candidacy terminated and will be required to start the entire certification process again as a first-time candidate.
- You have a five-year window to achieve certification. If you do not achieve certification within the five-year window, you may start the entire certification process again as a first-time candidate.
- Components must be completed during the assessment cycle in which they are purchased.
- There is no minimum or maximum score requirement to retake a component; you can elect to retake any component even if you have met the required minimum average section score(s). However, once you achieve National Board Certification, retake attempts are no longer available.
- You have up to two retake attempts for each component. For Component 1, you can elect to retake one or more of the three constructed response items/exercises and/or the selected response item part. Candidates have up to two retakes for each of the four parts of Component 1 at any time during the five-year window.
 - You can retake at any time during the five-year window and retake years do not have to be consecutive.
 - You can have a year when you take or retake no components; however, it does not extend your three-year window to initially attempt each of the four components or the five-year window within which certification can be achieved.

- The highest numeric score received from all attempts of an individual component will be used for total score calculation.

For additional information on retaking components refer to the [Scoring Guide: Understanding Your Scores](#), found on the National Board website.

Eligibility Prerequisites

To be eligible for National Board Certification, you must meet the education, employment, and licensure requirements described below. You must meet all eligibility requirements prior to starting the certification process. The rules for meeting eligibility for candidacy are described in this guide, but teaching situations across the country vary widely, and the rules may not address your particular circumstances. Please contact Customer Support for assistance if you are not sure whether you meet the eligibility requirements.

Do you possess a bachelor’s degree from an accredited institution?

An accredited institution is defined as one that is authorized or accepted by a state as fulfilling the state’s educational requirement for initial teaching licensure or school counseling licensure. A teacher or school counselor with a degree awarded by an institution outside the United States must submit proof that the degree is equivalent to a baccalaureate either by submitting transcripts to an organization that belongs to the National Association of Credential Evaluation Services (see www.naces.org/members.htm) or by submitting documentation to the National Board confirming that the state in which you teach or serve as a school counselor has accepted the degree for licensure requirements.

NOTE: Candidates registering for the Career and Technical Education certificate are required to hold a bachelor’s degree only if their state required one for their current license.

Have you completed three years of successful teaching in one or more early childhood, elementary, middle, or secondary schools? Applicants for ECYA/School Counseling must have completed three years successfully serving as a school counselor.

- The three years of employment experience must have been completed prior to starting the certification process.
- The employment must have occurred in one or more facilities located within the United States or at an institution accredited by one of 17 agencies recognized by the U.S. Secretary of Education. For a list of these agencies, access www2.ed.gov/admins/finaid/accred/accreditation_pg6.html. You should check individual agency websites for the most current contact information.

The following activities do not count toward the teaching or counseling prerequisite:

- time spent in administrative positions
- student teaching or teaching internships (or student practice or school counseling internships)
- employment as a teacher’s assistant
- employment under an intern or a similar teaching license
- teaching or school counseling done at the postsecondary level (e.g., community college or university/college); teachers or counselors with students who are over the age of 18 years must be teaching at the pre-K–12 level and in pre-K–12 settings (e.g., vocational classes in a high school setting), not in a community college or university/college. Teachers in administrative positions or those teaching in the adult learner community may pursue National Board Certification only if they are able to provide evidence of classroom teaching with pre-K–12 students within the timeframe specified in the component instructions.

Part-Time or Substitute Teaching

Teachers who have taught part time are eligible, provided that they have teaching employment that is the equivalent to three years of full-time teaching. Substitute teachers may count teaching time spent in long-term assignments toward the three years; substitute teaching that consisted of short-term or on-call assignments does not accrue toward the three years.

Part-Time School Counseling

If you serve as a school counselor part time, you are eligible to be an ECYA/School Counseling candidate, provided your counseling employment is equivalent to three years of full-time counseling.

Have you held a valid state teaching license (or met the licensure requirements established by your state for a “school counselor” and held that valid license if you applied for the ECYA/School Counseling certificate) for each of the three years of employment you verify? Employment under an intern or a similar teaching license does not meet the licensure prerequisite.

Your state teaching or school counseling license must have been unencumbered (e.g., not suspended or revoked) while you were employed as a teacher or school counselor. Teachers who are or were employed in a facility that requires a state-issued license must hold a valid license during their candidacy period. If part or all of the employment you are verifying was served at a facility in which a state teaching or school counseling license was not required (e.g., private school, parochial school, school outside the United States, or early childhood facility), you must submit proof of this information if requested.

Verifying Your Eligibility

During the registration process, first-time candidates will be required to attest that all eligibility prerequisites will be met before starting the certification process. By attesting to meeting these requirements, you represent the information is true and understand that if misrepresented or falsified, you will be withdrawn from the National Board Certification process or if granted, National Board Certification will be revoked.

National Board will routinely audit first-time candidate records and request proof of meeting these requirements. If you are randomly selected for an audit, by the audit deadline you must provide supporting documentation demonstrating you met the eligibility requirements. If you are deemed ineligible at any point, you will not receive a refund of the registration fee, any service fees, or the assessment fee for any completed components.

Audit

Candidates who are being audited for eligibility will be notified by the National Board via email within 30 days of registration*, and will then have until the registration deadline to return the appropriate verification forms located in the [Eligibility Verification Forms and Instructions](#). You will be notified of your eligibility status within 30 days of receipt of the completed verification forms. Candidates who do not return the appropriate forms and documentation within the specified time frame will be deemed ineligible and their registration will be withdrawn.

**Note: Candidates who register between April-August 1 will be audited in September.*

Additional Prerequisite for World Languages Candidates

The National Board for Professional Teaching Standards’ Board of Directors adopted a prerequisite policy for the World Languages certificate area. In addition to the National Board candidate eligibility prerequisites, to be eligible to achieve National Board Certification, World Languages candidates must meet the National Board World Languages Standards for language proficiency by

providing official American Council on the Teaching of Foreign Languages (ACTFL) Speaking and Writing Proficiency Certificates with a rating at or above the required level.

World Languages candidates must obtain ACTFL certificates with ratings of Advanced Low or higher on ACTFL's speaking proficiency and writing proficiency assessments. ACTFL certification of Advanced Low or higher from any version of the Oral Proficiency Interview (OPI) and Writing Proficiency Test (WPT), such as OPIc Advanced Level Check – Speaking and Advanced Level Check – Writing, will be accepted.

If you are registering for the World Languages certificate, you must:

- Obtain both ACTFL speaking and writing certificates no more than two years prior to the registration deadline of your initial year of candidacy (the year in which you complete your first component and did not withdraw) and no later than June 30 of the assessment cycle in which you complete initial testing on all four National Board components. The two certificates do not need to have the same issue date.
- Receive a rating of Advanced Low or higher on both ACTFL speaking and writing certificates.
- Submit copies of your current ACTFL certificates using the National Board [web form](#), located on the [Contact Us](#) page of the National Board website. Include your name, National Board candidate ID, and copies of both of your ACTFL certificates in the email. ACTFL certificates from both speaking and writing proficiency assessments must be submitted at the same time.

Obtaining Your ACTFL Certifications

The National Board, in partnership with ACTFL, will provide each candidate a discounted price of \$60.00 plus a \$35.00 remote proctoring fee to take or retake either the ACTFL Advanced Level Check – Speaking or ACTFL Advanced Level Check – Writing. Candidates should register for and schedule tests at <https://tms.languagetesting.com/IndividualSite/>.

Scheduling Your ACTFL Assessments

To register for an account, begin by [clicking here](#).

1. Select "Buy a Test" to buy a test and create an account.
2. Click on "Get Started"
3. Select "No" for "Are you testing for State Teacher Certification"
4. Enter Institution "National Board for Professional Teaching Standards – Individual"

If you already have an account, begin by [clicking here](#).

1. Enter Email Address and Password then click on "Login".
2. From your account, click on "Apply for an ACTFL Test" at the top of the screen under
3. "ACTFL TEST APPLICATION"
4. Click on "Get Started"
5. Select "No" for "Are you testing for State Teacher Certification"
6. Enter Institution "National Board for Professional Teaching Standards – Individual"

Follow the prompts to continue through the test registration system. After your test is scored, an electronic certificate will be emailed to you from Language Testing International. The certificate will display your rating on the ACTFL scale.

For assistance, contact Language Testing International at (800) 486-8444, ext. 751, or email customercare@languagetesting.com.

**Tests are available on demand, and are not technically scheduled with LTI, they are merely activated.*

Submitting Your ACTFL Certifications

After you have completed the National Board registration process and submitted payment of the nonrefundable and nontransferable \$75 fee, your evidence of language proficiency will be accepted.

Submit copies of your ACTFL certificates using the National Board [web form](#), located on the [Contact Us](#) page of the National Board website. You must include your name, National Board candidate ID, and copies of both of your ACTFL certificates. ACTFL certificates from both speaking and writing proficiency assessments must be submitted at the same time.

*Your ACTFL certificates are still valid for National Board Certification if you registered in:

- 2022-23 and have ACTFL certificates that were issued on or after February 28, 2022.
- 2022-23 and have ACTFL certificates that were issued on or after February 28 2021.
- 2021-22 and have ACTFL certificates that were issued on or after February 28, 2020.
- 2020-21 and have ACTFL certificates that were issued on or after February 28, 2019.

For additional information regarding the ACTFL requirement, please review our [EAYA World Languages Candidates Prerequisite FAQ](#).

Fees

This table lists the various fees applicable to National Board Certification. You are responsible for confirming receipt by the National Board of any payments. After your application has been processed, you can view the fees posted to your individual account at www.nbpts.org/sign-in.

Fee Type	Details	Amount	2019-20 Cycle Deadline	2020-21 Cycle Deadline
Registration fee*	Assessed to your account at the beginning of each assessment cycle. You will not be able to select a component without payment of this nonrefundable and nontransferable fee.	\$75	No later than February 28, 2020	No later than February 28, 2021
Component 2-4 Fee	Required for each attempt (initial and retake) of all portfolio components.	\$475 per component	February 28, 2020	February 28, 2021
Component 1 Fee (first attempt)	Required for the Content Knowledge assessment.	\$475	February 28, 2020	February 28, 2021

Component 1 Retake Fee	Required for each portion of Component 1 that you elect to retake.	\$125 per exercise and/or the Selected Response section	February 28, 2020	February 28, 2021
Component 1 Reauthorization Fee	If you miss your assessment center testing appointment or do not cancel within 24 hours, you must be reinstated before you can schedule a new appointment.	\$175	August 30, 2020	August 30, 2021
Returned Check Fee	This fee may be assessed if your personal check is returned for non-sufficient funds.	\$35	30 days after notification	30 days after notification

*Note: The Registration fee *must* be paid online via credit or debit card (Visa or MasterCard only), or via electronic check. This fee is required for each cycle in which you purchase a component(s).

The National Board reserves the right to change the fees stated above.

Withdrawals, Refunds, and Reinstatements

Component Withdrawal

During a given assessment cycle, you are expected to complete any components for which you register and pay. If you are unable to complete a component, you can withdraw the component through your National Board [account](#) prior to the withdrawal deadline by clicking "Service Requests" from the left-hand navigation menu. **Note:** The National Board does not offer a deferral service. If the withdrawal deadline has passed, we recommend that you consider completing your selected component(s) by the established deadlines as the assessment fees are nontransferable and even if you do not complete the component(s), the assessment year will count toward your five-year window to pursue certification.

Registration Withdrawal

If circumstances require you to end your candidacy, you can withdraw your entire registration. By withdrawing your entire registration, you are cancelling your candidacy and will be required to apply anew if you wish to continue pursuing certification at a later time.

- If you are a first-time candidate and have not completed a component(s) (i.e. you have not submitted a portfolio or tested at the assessment center), you can withdraw your registration through your National Board [account](#) prior to the withdrawal deadline by clicking "Service Requests" from the left-hand navigation menu. **Note:** You must first withdraw all currently purchased components before you will be permitted to withdraw your entire registration (see Component Withdrawal).
- If the withdrawal deadline has passed OR if you have completed one or more components in a previous cycle (i.e., you submitted a portfolio or tested at the assessment center), you can withdraw your registration by contacting our Customer Support team – this service is not available online.

Automatic Withdrawal

You must purchase at least one component to be considered an active candidate and must complete the initial attempt of all four components within the first three years of your candidacy.

- If you are a first-time candidate and do not purchase a component by the deadline, your registration will be automatically withdrawn and your candidacy will be cancelled. You will be required to apply anew if you wish to continue pursuing certification at a later time.
- If you are a returning candidate and do not purchase a component by the deadline, only your registration for the current cycle will be withdrawn. All previous registrations, component submissions, and scores will remain intact. Note: You can have a year when you take or retake no components; however, it does not extend your three-year window to initially attempt each of the four components or the five-year window within which certification can be achieved.
- If you are a returning candidate in your third year of candidacy and have not completed the initial attempt of all four components by the deadline, your registration will be withdrawn and your candidacy will be terminated. You will be required to apply anew if you wish to continue pursuing certification at a later time.

Withdrawal details:

Type of Withdrawal	Implications
Component Withdrawal	<p>Any component(s) not withdrawn prior to the withdrawal deadline must be completed during the assessment cycle in which the component(s) was purchased.</p> <p>Component(s) not withdrawn and not completed during the assessment cycle will count toward your five-year window to pursue certification and toward the three attempts allowed for each component.</p> <p>Assessment fees are nontransferable regardless of the circumstance.</p> <p>Please refer to page 12 for information about refunds.</p>
Registration Withdrawal	<p>All score(s) for component(s) completed during your five-year window to pursue certification will be forfeited.</p> <p>You will be required to apply anew as a first-time candidate for future attempts at National Board Certification. The following rules apply:</p> <ul style="list-style-type: none"> • If you previously submitted components for scoring and wish to register again in the <i>same</i> certificate area, you must wait until the next assessment cycle. • You can register again in a <i>different</i> certificate area without restriction. Refer to page 12 for the registration deadline.
Automatic Withdrawal	<p>You will be required to apply anew as a first-time candidate for future attempts at National Board Certification.</p> <p>Returning candidates: Only your registration for the current cycle will be withdrawn. All previous registrations, component submissions, and scores will remain intact.</p>

Note: The National Board may withhold your scores if you withdraw your registration or any components after the established deadline. Additionally, the National Board will continue to maintain sole ownership of all assessment-related materials you have submitted notwithstanding any such withdrawal on your part.

Refunds

If you withdraw prior to the withdrawal deadline, you are eligible for a refund, less the nonrefundable and nontransferable \$75 registration fee and any service fees. Refunds take 4-6 weeks to process.

Note: Funding received from Third-Party Payers (TPP) will be refunded to the TPP's National Board account. TPPs who wish to have refunds returned directly to their organization must request the refund in writing, using the [Third-Party Payer web form](#).

You are NOT eligible for a refund if the withdrawal deadline has passed.

Reinstatements

If you have withdrawn your entire registration and wish to be reinstated before the withdrawal deadline, please contact Customer Support at 1-800-22TEACH.

Exceptions

If you have encountered an unexpected hardship and have missed the withdrawal deadline, the National Board may consider offering an exception to published dates, deadlines, and policies such as a late withdrawal and refund; an extension to the portfolio submission window; an extension to the assessment center testing window; or other reasonable accommodation provided you are able to submit evidence of an insurmountable issue that will prevent you from completing the submission/testing requirements by the published deadlines.

The National Board will consider requests based on personal and/or family illness, military deployment, death of an immediate family member, adoption, visa rejection, and natural disaster. The following hardships do not qualify for an exception: financial hardship, changes in teaching assignment, work schedule conflicts, and failure to adhere to National Board policy.

For more information on this exception service, please contact our Customer Support team using the [National Board web form](#) or by calling 1-800-22TEACH.

Note: Submitting a request with supporting documentation does not guarantee an exception to policy. Although requests are considered on a case-by-case basis, exceptions are typically reserved for those impacted by unforeseen issues. All National Board candidates and Board Certified Teachers are required to express their understanding of National Board policies and deadlines during the registration process. Circumstances that predate National Board registration (or component purchase) may not be considered.

Scholarships and Rewards

Scholarships

Through the generosity of corporate and foundation partners, National Board is periodically able to offer a limited number of scholarships to help offset a portion of the fees for National Board Certification. Scholarships are allocated under the guidelines set by the donors. If you have selected a component and you meet the guidelines for receiving any remaining scholarship funds, you will be notified via email with required next steps. Please note that funding is limited and you should not rely on a scholarship to cover your component fees.

Incentives and Fee Support

Various states and local school districts have recognized the value of National Board Certification by offering salary increases, bonuses, or other incentives to educators who become NBCTs. There may also be some state and/or local funds available to support National Board Certification fees.

Before you register, contact your state or local program administrator for information about fees and incentives available in your state, as well as for any special application requirements that may apply. Many states set candidate application deadlines that differ from those set by the National Board, but the state application deadlines must be met for a candidate to be eligible for state fee support.

Learn more about how states and school districts support National Board Certification at www.nbpts.org/in-your-state.

What Next?

In our ongoing efforts to streamline the certification process, we use a paperless delivery system. Standards and other assessment documents are available at www.nbpts.org/national-board-certification/candidate-center. You'll need to check our website and your email regularly for updates and information.

Before registering

- Confirm you meet the eligibility prerequisites
- Review the National Board Standards, Scoring Guide, General Portfolio Instructions, and certificate-specific component instructions for your certificate area at www.nbpts.org/national-board-certification/candidate-center

Register and begin the process

- Go to www.nbpts.org/sign-in to register and pay the \$75 nonrefundable and nontransferable registration fee
- Select the components you'd like to complete during this assessment cycle; you must complete this step to be considered an active candidate and even if you are receiving third-party financial support. All fees must be paid prior to the payment deadline. Registrations with no component purchases will be withdrawn after the deadline.
- Prepare for portfolio submission and assessment center testing
 - Download the National Board Standards, component instructions, and scoring rubric for your certificate area at www.nbpts.org/national-board-certification/candidate-center/first-time-and-returning-candidate-resources/
 - Review the ePortfolio tips, tools, and tutorials at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission/
 - Review the assessment center policy documents, tutorials, and FAQs at www.nbpts.org/national-board-certification/candidate-center/assessment-center-testing/

Candidates with purchased components will:

- Receive an email prior to the start of the testing window authorizing them to schedule their appointment to complete the computer-based assessment (Component 1)
- Receive an email prior to the ePortfolio submission window providing their voucher codes and login information to upload and submit their portfolio entry(s)

Communications

Email will be our primary means of communication throughout your candidacy. Ensure you receive important updates and information by keeping your preferred* email address updated in your account and adding NBPTS.org and Pearson.com to your safe senders list so emails are not filtered to spam.

**Note: You are encouraged to use your personal email address as your primary email address.*

Portfolio Submissions

The three portfolio components must be submitted electronically for scoring using our online submission system. You will receive information about using the ePortfolio system during your candidacy. Prepare your submissions using the General Portfolio Instructions and certificate-specific component instructions online at www.nbpts.org/national-board-certification/candidate-center/first-time-and-returning-candidate-resources/.

Assessment Center Testing

Component 1: Content Knowledge is administered at computer-based testing centers across the United States. Once test centers are ready to accept appointments you will receive an email with instructions for scheduling your appointment. Prior to scheduling your appointment, you should review [Component 1: Content Knowledge Assessment Center Policy and Guidelines](#) for important information about the testing process and how to prepare for a computer-based assessment.

If you have a disability that necessitates an accommodation under the ADA for any component of the National Board Certification process, your request must be made using the form and instructions found in the [Request for Testing Accommodations Form and Instructions](#). You are urged to submit your request form as early as possible to allow 6–8 weeks for the National Board to review your request for accommodation(s) and make all appropriate arrangements for you to be able to attend the assessment center on your preferred testing date.

The deadline to submit your request for portfolio component accommodations is February 28. The deadline to submit your request for assessment center testing accommodations is April 1.

Scoring

National Board Certification is a standards-based assessment. Your score reflects the degree to which assessors were able to locate clear, consistent, and convincing evidence that you have met the National Board Standards specific to your certificate area. Scoring rubrics are available in the component instructions. When results are reported, you will receive a score for each component attempted, as well as information to assist you in making decisions on whether or not to retake.

You are required to demonstrate your teaching practice in your selected certificate area and with students in the stated age range for your certificate area. Failure to use an appropriate class or students in the stated age range will make your portfolio component unscorable.

The reliability of scores assigned to candidate performance is supported by maintaining the standardized training and scoring protocols that National Board has developed and refined since the certification program was first offered. For this reason, all scoring events for portfolio components and constructed response items occur under the direction of experienced trainers and content specialists who are tasked with ensuring that the integrity of the process is maintained.

One or more assessors in each certificate area score each candidate's portfolio responses. All Component 1: Content Knowledge constructed response items are scored by two independent assessors. The selected response items in Component 1: Content Knowledge are machine-scored. For detailed information on the scoring process, the scores required to achieve National Board Certification, and the score report, review the [Scoring Guide: Understanding Your Scores](#), located on the National Board website.

National Board Policies

The National Board makes every effort to ensure that the National Board Certification process is fair for all applicants. National Board is committed to examining and refining its policies continuously in ways that benefit all candidates and enhance its delivery of efficient and high-quality services. The following policies (in italics, below) have been adopted by the Board of Directors and are applicable to National Board Certification.

NOTE: The National Board's policies and procedures relating to assessment and certification, as set forth in this Guide and in the sources referenced in this Guide, are subject to change at the sole discretion of National Board for Professional Teaching Standards, as it deems necessary for the betterment of the program.

Candidates with Disabilities

It is the policy of the National Board for Professional Teaching Standards to comply with the *Americans with Disabilities Act of 1990 (ADA)* regulations governing both facilities and administration. The National Board program is committed to serving candidates with disabilities by providing services and reasonable accommodations that are appropriate given the purpose of the assessments. If you have a disability that necessitates an accommodation under the ADA, your request must be made using the [Request for Testing Accommodations Form and Instructions](#).

You are urged to submit your request form as early as possible to allow 6–8 weeks for review. All requests for accommodations must be approved in accordance with National Board policies and procedures. The deadline to submit your request for portfolio components is February 28. The deadline to submit your request for assessment center testing is April 1.

Confidentiality Guidelines

- I.*** *The National Board for Professional Teaching Standards will take precautions so that all information about a candidate's candidacy and performance is strictly confidential. The names, school districts, certificate areas, and certification expiration dates of National Board Certified Teachers will be published and NBCT mailing addresses will be shared with public officials representing NBCTs' jurisdictions. Candidate scores will not be published or released by the National Board without prior written consent. The National Board will release certification decision information only to the candidate seeking National Board Certification unless the National Board receives written authorization from the candidate.*
- II.*** *Any candidate who accepts full or partial payment of the assessment fee by a third-party agency is deemed to have given permission to the National Board for release of the certification decision to that third-party agency.*
- III.*** *During the application process, the National Board will collect information necessary to communicate with candidates, to verify that candidates have met eligibility requirements, and to conduct research projects.*
- IV.*** *On the application, the National Board offers potential candidates the option of having limited candidate information released to third-party agencies that may provide incentives, supports, and rewards for teachers/school counselors seeking National Board Certification. Such agencies may include national, state, and local professional and disciplinary associations whether or not the candidate is a member of such associations, state education agencies, county education agencies, local school districts, and community foundations. Candidates who do not wish to have their names released for this purpose can indicate this*

preference on the application form; however, doing so may result in missed opportunities for candidacy funding support. Candidates who accept full or partial funding from a third-party agency are deemed to have authorized permission for release of information to that third-party agency, regardless of the preference indicated on their application.

- V. Upon full or partial payment of a candidate's assessment fee by a third-party agency, the National Board will provide the candidate's completion and certification status to the third-party agency. Neither total scores nor individual exercise scores will be released to third parties.
- VI. The National Board will establish procedures requiring that all employees, contractors, assessors, or administrators who have access to information about the identity or performance of candidates understand the strictly confidential nature of this information.
- VII. National Board will take precautions to assure that written and electronic confidential information is reasonably protected.
- VIII. The National Board will assure that when research data are shared, any information about the identity or performance of individual candidates will be concealed.

Policy on Denial or Revocation of Certification Based on Misconduct

Revised November 2017

The National Board for Professional Teaching Standards (NBPTS) reserves the right to deny certification to a candidate or to revoke NBPTS certification of a teacher for certain forms of misconduct. This policy sets forth the type of misconduct that can result in a denial or revocation of certification, and describes applicable procedures.

The purpose of this policy is to maintain the integrity of National Board Certification and to prevent any candidate from gaining an unfair advantage over others. It applies to all candidates for National Board Certification and to all teachers who hold a certificate from NBPTS as a National Board Certified Teacher.

I. Misconduct Warranting Denial or Revocation of Certification

Certification may be denied or revoked for any candidate or certificate-holder who, in the sole judgment of NBPTS:

- A. Has knowingly misrepresented or falsified material information in connection with an application, credentials, assessment documentation, or other information submitted to NBPTS or any of its agents; or
- B. Has knowingly misrepresented or falsified material information regarding his or her National Board Certification; or
- C. Has knowingly engaged in inappropriate conduct in connection with the certification process or renewal of the certification process, including but not limited to:
 - 1. Violation of confidentiality obligations imposed under applicable NBPTS policies, including sharing, publishing, electronically distributing, or otherwise disclosing or reproducing secure assessment materials or information;
 - 2. Obtaining improper access to secure assessment materials or information prior to the administration of an assessment;
 - 3. Violation of NBPTS policies that describe or limit permissible collaboration with others;
 - 4. Noncompliance with other assessment policies, procedures, or instructions;

5. *Any other form of misconduct that might compromise the integrity of the certification process; or*
- D. *Has been convicted of a felony, has had a teaching license denied, suspended or revoked, or, in the case of an unlicensed teacher, has been fired or suspended, where the conduct leading to such an outcome has involved:*
 1. *Child abuse;*
 2. *Job-related crimes;*
 3. *Violent crimes against persons; or*
 4. *Other conduct of similar severity that NBPTS determines is inconsistent with the standards required of a National Board Certified Teacher.*

Any denial or revocation of certification under this policy shall be subject to the following procedures.

II. Initial Investigation

- A. *A three-person Initial Review Panel (IRP) will investigate instances of possible misconduct that fall within the scope of this policy. Based upon information gathered in that investigation, the IRP will decide whether certification should be denied or revoked based on the criteria in the preceding section. The decision must be supported by at least two of the three panel members, all of whom shall be current full-time employees of NBPTS.*
- B. *If the IRP concludes that misconduct has occurred, it may impose appropriate sanctions, including but not limited to:*
 1. *Denial of certification and withholding of score report, with leave to retake one or more assessment exercises;*
 2. *Denial of certification and withholding of score report, with exclusion from future participation in the assessment program (permanent or for a specified period of time); or*
 3. *Revocation of certification.*
- C. *A member of the IRP shall not participate in any decision where either the member or the President of the NBPTS determines that a disinterested third party could reasonably question whether the member is able to act fairly and impartially. If a member of the IRP cannot participate in a given initial review for any reason, a replacement member will be selected who is also be qualified to serve on the IRP.*
- D. *The IRP will notify in writing any candidate or teacher who is being investigated for possible misconduct. The notice will provide a general description of the conduct that is the subject of the investigation and will ask the candidate or teacher to provide a written response. Candidates will be given at least fifteen (15) calendar days to provide their responses.*
- E. *The IRP may request additional information from a candidate or teacher who is being investigated for possible misconduct. Candidates and teachers shall cooperate in good faith and on a timely basis with any such request. The IRP may also ask NBPTS staff to provide information that the IRP believes may be relevant to its investigation.*
- F. *All decisions by the IRP will be based upon the written record. The IRP will provide a*

written decision to the candidate or teacher that includes a general description of the IRP's findings and the information that the IRP relied upon in making those findings. The decision will also state what sanctions, if any, the IRP has imposed in light of its findings.

- G. If a candidate or teacher does not request further review of an IRP decision pursuant to the appeal process provided below, the findings and decision of the IRP will constitute the final decision of the NBPTS.

III. Appellate Review

- A. A candidate or teacher may appeal a decision by the IRP by submitting a written request for further review and payment of the required fee. The appeal should be submitted to NBPTS and clearly marked "ATTENTION: CERTIFICATION APPEALS."
- B. All appeals must be submitted within twenty (20) calendar days of the candidate's or teacher's receipt of the IRP's written decision. If an appeal is not timely, it will not be considered and the decision of the IRP will be final.
- C. In order to have a decision by the IRP overturned, a candidate must provide substantial evidence that the IRP made a clear error in its fact findings. Candidates should be as specific as possible in describing any such alleged error and should provide whatever supporting documentation they would like to submit.
- D. Appeals will be decided by an Appellate Review Panel (ARP). The ARP shall consist of three persons, each of whom shall be appointed by the Certification Council of NBPTS to serve three (3)-year terms and shall not serve more than two (2) consecutive three (3)-year terms. All ARP members shall be "teaching professionals" defined as persons who spend half or more of their work time in direct contact with PreK - 12 children in a teaching capacity, or in serving as mentors or coaches to teachers and their students in an instructional setting. The majority of the ARP members shall be National Board Certified Teachers. No panel member may serve more than two consecutive three-year terms. A member of the ARP may resign at any time by notifying the Certification Council of NBPTS in writing. Such resignation shall take effect at the time specified by the resigning member, or, if no time is specified, on receipt by the Certification Council of the notice of resignation.
- E. Action by the ARP shall be by majority vote, with at least two supporting votes required for any decision. The ARP may meet in person, by telephone, or by videoconferencing.
- F. A member of the ARP shall not participate in any decision where either the member or the Certification Council of NBPTS determines that a disinterested third party could reasonably question whether the member is able to act fairly and impartially. If one or more members of the ARP cannot participate in a given appeal, the Certification Council shall appoint one or more persons on an interim basis if necessary for the appeal to be decided, provided that any replacement member must also be qualified to serve on the ARP.
- G. The ARP may request additional information from a candidate or teacher who is appealing a decision by the IRP. Candidates and teachers shall cooperate in good faith and on a timely basis with any such request. The ARP may also ask NBPTS staff to provide information that the ARP believes may be relevant to an appeal.
- H. In almost all instances, the ARP will decide the appeal on the basis of the written record. The ARP may, in its sole discretion, schedule an oral hearing if it believes that a hearing is warranted, to be held at a time and place to be determined by the ARP.
- I. Absent unusual circumstances, the ARP will decide all appeals within ninety (90) calendar days after it receives a candidate's appeal letter. Requests by the ARP for

additional information might result in a longer decision period.

- J. *After reviewing a candidate's appeal letter, supporting documentation, and any other information that the ARP deems relevant to the appeal, and conducting any hearing that the ARP believes to be warranted, the ARP shall provide the candidate with written notice of the ARP's decision. If the ARP overturns the decision of the IRP in any respect, the written notice shall so state and shall inform the candidate of the ARP's findings and the relief that will be provided.*
- K. *If the ARP overturns the IRP in any respect, it may provide the following relief:*
 - 1. *Withdrawal of the denial or revocation of certification; or*
 - 2. *Removal of any limitations on the individual's right to retake one or more assessments or to participate prospectively in NBPTS certification programs; or*
 - 3. *Such other relief as the ARP deems to be warranted.*
- L. *If the ARP affirms the decision of the IRP, the written notice shall so state and shall briefly describe the information considered by the ARP and the reasons for its findings.*
- M. *The decision of the ARP shall constitute the final decision of NBPTS and shall not be subject to any further internal appeal or judicial challenge by the candidate.*
- N. *Upon the conclusion of any appeal, or the expiration of the appeal period, the name of any teacher found to have engaged in misconduct will be removed from all NBPTS official listings of National Board Certified Teachers.*

IV. Filing Fee

- A. *NBPTS shall establish a filing fee that must be paid by candidates or teachers who appeal a decision by the IRP. The amount of the filing fee will be published on the NBPTS website or otherwise made available to candidates. NBPTS may revise the amount of that fee from time to time.*
- B. *If the ARP concludes that a candidate has substantially prevailed in appealing a decision by the IRP, the filing fee paid by the candidate or teacher will be reimbursed.*

V. Notice to Legitimately Interested Third Parties

- A. *In the interest of protecting the integrity of the teaching profession and National Board Certification, NBPTS reserves the right, at its sole discretion, to provide legitimately interested third parties with the following information regarding teachers whose certification has been revoked by NBPTS:*
 - 1. *Teacher name, last-known address and last-known school*
 - 2. *Action taken by NBPTS, and date of that action*

VI. Reports to NBPTS Board

The NBPTS Board of Directors shall be informed of all instances in which a certification is denied or revoked under this policy.

Maintenance of Certification

National Board Certified Teachers have requested a simplified and less expensive way to maintain National Board Certification that, like the certification renewal process, allows them to reflect on their practice and professional growth.

Hearing those requests, the National Board for Professional Teaching Standards' new Maintenance of Certification (MOC) process is being designed to ensure that Board-certified teachers are continuing to grow professionally while maintaining a strong impact on student learning. As in other professions, Maintenance of Certification allows National Board Certified Teachers (NBCTs) to demonstrate to colleagues, the public, students and themselves that they continue to meet high standards of accomplished practice throughout their careers. The goal of MOC is to ensure all National Board Certified Teachers can continue to experience professional learning and growth as a practitioner while maintaining a focus on student learning.

The new Maintenance of Certification process requires Board-certified teachers to demonstrate their knowledge and skills every five years. This change is designed to make ongoing certification efficient and professionally meaningful, so it can become the norm in the teaching profession. And, the five year timeline is aligned with the majority of state licensure systems.

For more information on the latest MOC developments and commonly asked questions and their answers, go to the [Maintenance of Certification Questions & Answers](#). This Guide will be updated with additional information as it becomes available.

Score Verification Service

The Score Verification Service offers candidates the option to have one or more scores verified. A fee of \$75 per score verified, which can be paid by credit card online, is charged to the candidate for this service. No explanation of the request is required and a response is guaranteed within 30 days. In the past, many candidates who filed an appeal could have first verified the accuracy of their results at a lower cost through score verification. The National Board strongly encourages candidates to make use of the Score Verification Service before deciding if an appeal is in their best interest.

Score Verification Service is only available for 30 days after score release. For more information on the Score Verification Service, please contact our Customer Support team at 1-800-22TEACH.

Policy on Appeals of Denials of Certification Based on Scoring Decisions

Revised November 2017

I. Background

Candidates may appeal a denial of certification that results from the scores they achieved on their portfolio submissions and their assessments. This policy governs such appeals.

NBPTS strongly encourages candidates to use the Score Verification Service prior to filing an appeal from a scoring-related denial of certification. In the past, many candidates could have verified the accuracy of their results more efficiently by using this service.

Because the cost to file an appeal is significant, NBPTS also believes it is important to disclose to candidates that most candidates who file an appeal do not establish good cause as required by and defined in this policy. To avoid expending time and money unnecessarily, candidates are encouraged to carefully consider how good cause is defined under this policy when deciding whether it is in their best interest to file an appeal.

II. Grounds for Appealing

- A. *It is the policy of NBPTS to alter a report of scores relating to a candidate's portfolio*

submission or performance on an assessment only where the candidate has demonstrated **good cause** as to why relief is warranted.

- B. To establish good cause to support an appeal, a candidate must identify some particular circumstance that makes it fundamentally unfair for NBPTS to maintain the scoring decision(s) previously released to the candidate. The circumstance must consist of an event or occurrence that (i) is **beyond the control of the candidate**; (ii) **does not involve illness, anxiety or other similar personal circumstances** that the candidate experienced while teaching or testing; and (iii) **affected the candidate's performance** on the applicable assessment **or precluded the candidate from meeting an applicable deadline** for submitting assessment material for evaluation.

The type of circumstances that will meet the required showing are extremely limited. Examples may include an event at a testing center that significantly disrupts administration of the assessment, or a candidate's inability to submit in a timely manner all required components of a portfolio entry because of the extended unavailability of the NBPTS ePortfolio system.

- C. NBPTS carefully reviews all assessment materials, the scoring process, and applicable performance standards to assure itself that they are valid and reasonably reliable means of arriving at certification and scoring decisions. Accordingly, for purposes of this policy, a candidate will **not** establish good cause to support a request for reconsideration of a scoring decision by stating, for example, that:
1. The candidate or others believe that one or more of the exercise scores received by the candidate do not accurately reflect the quality of the candidate's performance or teaching abilities; or
 2. The candidate or others disagree with, seek an exception from, or challenge a performance standard that has been adopted by the NBPTS, the portfolio instructions, or scoring processes; or
 3. The candidate failed to understand or follow NBPTS policies or procedures (as outlined in the Guide to National Board Certification and the online Assessment Center Policy and Guidelines), failed to understand or follow an instruction in the assessment materials, failed to submit documents or to do so in a timely manner, or failed to perform in a manner that best presented the candidate's qualifications for certification. Please note this includes, but is not limited to, a candidate's failure to report test center problems within seven days after a testing appointment.
- D. There are no circumstances under which a mere disagreement with the score given to a portfolio entry or assessment center exercise on an assessment will constitute good cause or result in the award of additional "points."
- E. This policy applies regardless of how close a candidate comes to achieving certification.

III. Procedure and Timeline for Filing an Appeal

- A. Candidates may appeal a scoring decision by submitting a letter of appeal in accordance with the following instructions:
- B. Submit a letter by regular mail or commercial delivery service with the filing fee to NBPTS, ATTENTION: CERTIFICATION APPEALS.
- C. Candidates must include in the letter all pertinent details supporting the appeal, as well as any supporting documentation. The letter and any supporting documentation should be specific and only materials that are directly relevant to showing "good cause," as defined in this policy, should be submitted

- D. *The letter of appeal must be postmarked within 60 calendar days of the date that is printed on the score report, and it must be received by NBPTS within a reasonable time of being postmarked.*
- E. *A candidate can only appeal a scoring decision within the 60-day period following the release of the decision that is the subject of the appeal. Appeals from scoring decisions rendered in former score release periods will not be considered.*
- F. *If a candidate has not submitted a timely appeal, the scoring decisions will be final and not subject to appeal.*

IV. Resolution of Appeals

- A. *Appeals from score-related certification decisions will be decided by an Appellate Review Panel (ARP).*
- B. *The ARP shall consist of three persons, each of whom shall be appointed by the Certification Council of NBPTS to serve three (3)-year terms and shall not serve more than two (2) consecutive three (3)-year terms. All ARP members shall be "teaching professionals" defined as persons who spend half or more of their work time in direct contact with PreK - 12 children in a teaching capacity, or in serving as mentors or coaches to teachers and their students in an instructional setting. The majority of the ARP members shall be National Board Certified Teachers. No panel member may serve more than two consecutive three-year terms. A member of the ARP may resign at any time by notifying the Certification Council of NBPTS in writing. Such resignation shall take effect at the time specified by the resigning member, or, if no time is specified, on receipt by the Certification Council of the notice of resignation.*
- C. *Action by the ARP shall be by majority vote, with at least two supporting votes required for any decision by the ARP. The ARP may meet in person, by telephone, or by videoconferencing.*
- D. *A member of the ARP shall not participate in any decision where either the member or the Certification Council of NBPTS determines that a disinterested third party could reasonably question whether the member is able to act fairly and impartially. If one or more members of the ARP cannot participate in a given appeal, the Certification Council shall appoint one or more persons on an interim basis if necessary for the appeal to be decided, provided that any replacement member must also be qualified to serve on the ARP.*
- E. *The ARP may request additional information from a candidate who is appealing a scoring decision. Candidates shall cooperate in good faith and on a timely basis with any such request. The ARP may also ask NBPTS staff to provide information that the ARP believes may be relevant to an appeal.*
- F. *In almost all instances, the ARP will decide the appeal on the basis of the written record. The ARP may, in its sole discretion, schedule an oral hearing if it believes that a hearing is warranted, to be held at a time and place to be determined by the ARP.*
- G. *Absent unusual circumstances, the ARP will decide all appeals within ninety (90) calendar days after it receives a candidate's appeal letter. Requests by the ARP for additional information might result in a longer decision period.*
- H. *After reviewing a candidate's appeal letter, supporting documentation, and any other information that the ARP deems relevant to the appeal, and conducting any hearing that the ARP believes to be warranted, the ARP shall provide the candidate with written notice of the ARP's decision. If the ARP finds that the candidate has shown good cause for the appeal, the written notice shall so state and shall inform the candidate of the*

relief that will be provided. If the ARP finds that good cause has not been shown, the written notice shall so state and shall briefly describe the information considered by the ARP and the reasons for its finding.

- I. *If the ARP concludes that an appellant has shown good cause, it may provide the following relief, subject to such conditions and time limits as the ARP deems reasonable:*
 1. *An opportunity to re-take an assessment;*
 2. *An extension of a candidate's eligibility period for taking an assessment or submitting portfolio content;*
 3. *An opportunity to submit additional materials; and/or*
 4. *Such other relief as the ARP deems to be necessary to avoid fundamental unfairness to the candidate.*

If the ARP makes a finding that good cause exists to reconsider a scoring decision, the ARP will specify whether that reconsideration should be based on: (1) the documents and performances originally provided by the candidate during the assessment process; (2) the candidate's original documents and performances along with supplemental documents or performances; or (3) new or revised documents or performances to be provided by the candidate. The ARP also shall specify such reasonable conditions or time limits as may be necessary to facilitate an efficient and reasonable reconsideration of the scoring decision in question.

- J. *A decision of the ARP shall constitute the final decision of NBPTS and shall not be subject to any further internal appeal or judicial challenge by the candidate.*

V. Filing Fee

- A. *NBPTS shall establish a filing fee that must be paid by candidates who appeal a scoring decision under this policy. The amount of that filing fee will be published on the NBPTS website or otherwise made available to candidates. NBPTS may revise the amount of that fee from time to time.*
- B. *If the ARP concludes that a candidate has substantially prevailed in appealing a scoring decision, the filing fee paid by the candidate will be reimbursed.*

VI. Reports to NBPTS Board

The NBPTS Board of Directors shall be informed of all instances in which a candidate has substantially prevailed in appealing a scoring decision.

Ethics

Candidates who work as members of a team of teachers or school counselors have an excellent opportunity to collaborate with their peers. However, candidates must adhere to the Ethics and Collaboration guidelines provided in the General Portfolio Instructions. You must submit responses that are unique to your teaching context, feature teaching that you did and work that you oversaw.

Assessors who score(d) portfolios for the National Board may be willing to provide supportive and constructive feedback to you regarding your performance before you submit your portfolio entries for scoring. It would be inappropriate, however, for any person who has served as a member of the National Board scoring staff to make a judgment about the score that a performance should be given if reviewed outside of a formal scoring session. National Board assessors sign a statement agreeing that they will not give their opinions about the potential score that might be assigned to a

performance when reviewing candidate performances outside of the scoring session.

The National Board does not tolerate cheating or confidentiality breaches of any type. Help protect the integrity of National Board Certification. Immediately report breaches of security, misconduct, and/or unethical practice by calling National Board at 1-800-22TEACH (83224).

For important information regarding adherence to ethical behavior that is expected of all National Board candidates and National Board Certified Teachers, see the [National Board Guidelines for Ethical Candidate Support](#).

Language Accommodations

We recognize that languages other than English are frequently used in the classroom; therefore, for the following circumstances, the accommodations described are allowed.

- **Student Work Samples and Video Evidence with Brief Expressions or Phrases in a Language Other than English.** Student work samples and video evidence may include brief expressions or phrases in a language other than English. The inclusion of such expressions or phrases must be limited because assessors do not have fluency in languages other than English. If expressions or phrases in a language other than English that are important for an assessor to understand are included, you must include brief explanations of these expressions or phrases in the Written Commentary.
- **Student Work Samples and Video Evidence in a Language Other than English.** If you are submitting a student work sample, video evidence, or other type of evidence (e.g., an assessment) in a language other than English, you must include a written English translation for the work sample, video evidence, or other type of evidence in the file with the artifact. For a translation of a video, include the translation at the end of the Written Commentary. Include any necessary student identifiers (but do not include students' last names). Note that the pages of your translation do not count toward your page totals.

If you do not include a translation or explanation, language other than English will not be considered in the scoring of your submission (except brief non-English terms or phrases commonly used by English speakers). Your submission will be scored based on the portions in English and the translations/explanations you provide. It will be scored as zero if the scorable portions do not merit a score of 1 or higher. However, failure to provide a translation or to properly label your translated submission will mean that your response will not be scored.

Your Written Commentary must be written entirely in English in order to be considered for scoring.

Exceptions

- **English Language Arts.** Candidates seeking certification in this area must submit student work samples and video evidence in English.
- **World Languages.** Assessors for this certificate area are fluent in English and the target language; therefore translations are only required for documentation that is written in a language other than English or the target language.

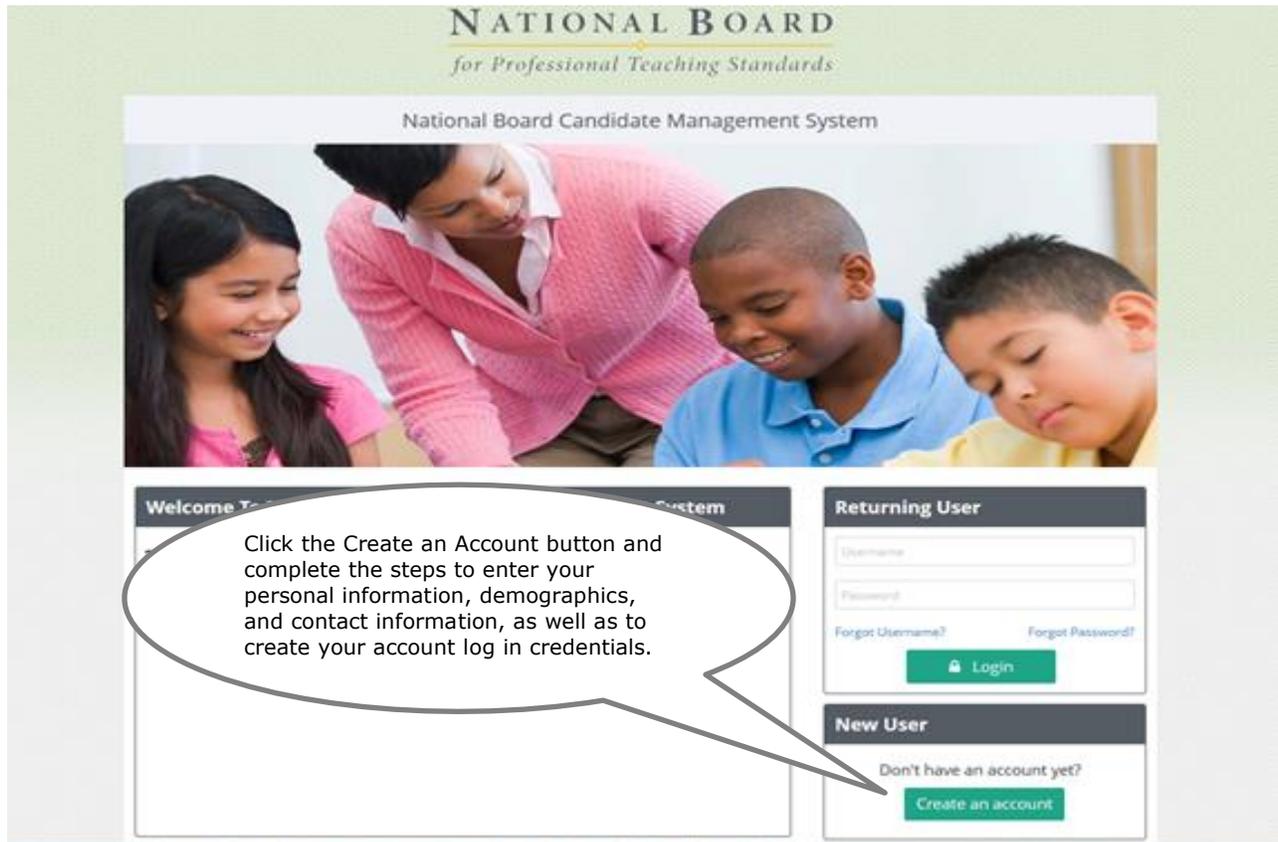
If the majority of your instruction takes place with students for whom English is a new language, the appropriate National Board certificate may be either the Early and Middle Childhood/English as a New Language certificate or the Early Adolescence through Young Adulthood/English as a New Language certificate. To help you make the decision whether to pursue certification in one of the available certificate areas, refer to [Choosing the Right Certificate](#) and discuss your teaching situation with professional colleagues, your school faculty, a National Board Certified Teacher, or your faculty support group. For more information on submissions in languages other than English, see the component instructions for your certificate.

National Board Candidate Management System

Create an Account

The *National Board Candidate Management System* (NBCMS) is where you will create a National Board account, register for National Board Certification, and select and pay for components. You can log into your account at any time to review your status, view payment history, and manage your personal contact information. NBCMS is accessible from the National Board’s website at www.nbpts.org/sign-in.

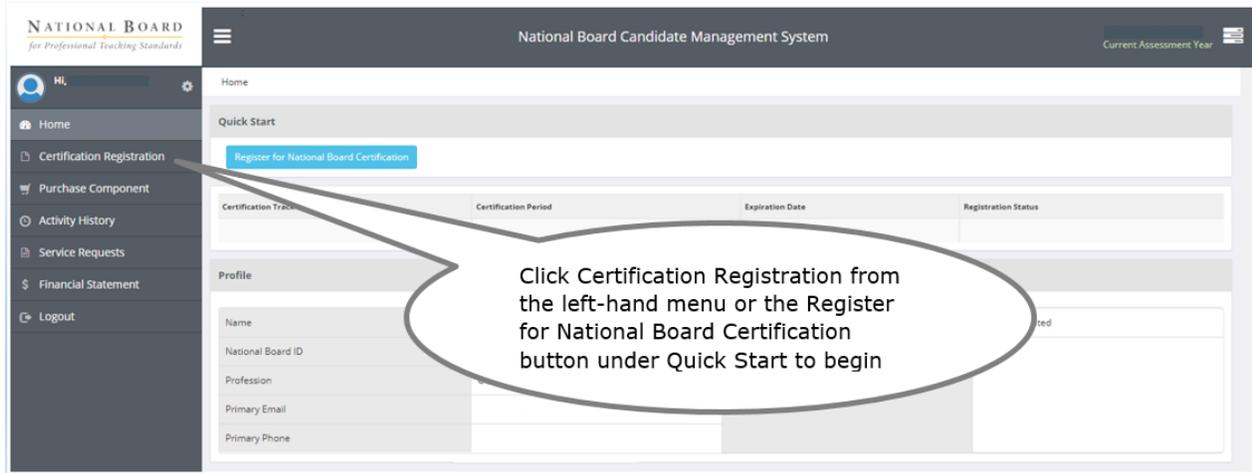
The first step in the registration process is creating an account. Click the Create an Account button and complete the steps to enter your personal information, demographics, and contact information, as well as to create your account log in credentials. **Note: In order to be considered an active candidate for National Board Certification, you must also complete the steps to register AND purchase components.**



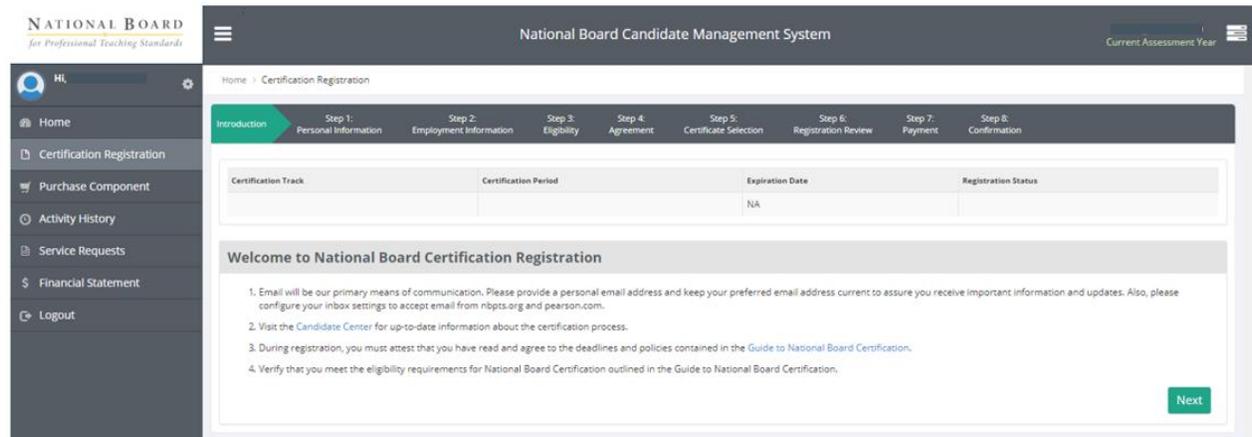
Register for National Board Certification

First-time Candidates

Log in to your account at www.nbptsorg/sign-in. Click Certification Registration from the left-hand menu or the Register for National Board Certification button under Quick Start to begin the registration process.



The registration process consists of eight steps, ending with the payment of the \$75 nonrefundable and nontransferable Registration fee. An overview of these steps is provided below.



Step 1: Personal Information

Step one of certification registration requires you to complete the personal information fields, which are divided into six subcategories. Subcategories include: Name, Demographic, Address, Email, Phone, and Education Information.

- Under Education Information, you can enter your Undergraduate and Graduate degrees, as well as specify where you earned your initial teaching license.

Step 2: Employment Information

Employment information is gathered based on School Type (public or private), School State, School District, School, Grade Level Taught, Years of Teaching Experience, and Union Affiliation. To provide consistency in capturing information, dropdown menus are provided. If your employment information is not listed in the dropdown menu, you may select "Other" and manually input your information. Note: After completing all required fields, you must click "Save" before you can move on to the next step.

Step 3: Eligibility

Before proceeding to step four, you must confirm you meet the eligibility prerequisites outlined on pages 6-7 of this Guide.

Step 4: Agreement

The Agreement tab requires you to select 'yes' or 'no' to the following policies:

- I hereby confirm that I have carefully read the *Guide to National Board Certification* (the "Guide"). I agree to comply with and be bound by all policies and procedures set forth in the *Guide*, and in the sources referenced in the Guide, including but not limited to those relating to confidentiality, deadlines and withdrawal.
- I certify that the information provided is true and correct to the best of my knowledge and belief.
- I understand and agree to the terms of the Certification Denial or Revocation Policy that describes areas of misconduct and consequences of unethical practices.
- I agree that in the event I achieve National Board Certification, the National Board will publish my name in the NBCT directory, along with my state, city, school district, year certified, and certification expiration date.
- I understand that the \$75 Registration fee is nonrefundable and nontransferable, regardless of circumstance.

The Agreement tab also allows you to elect to have your name released to third-party agencies that may provide incentives, support and rewards for teachers seeking National Board Certification. **This election is necessary if you wish to request funding from a third party. Note: You MUST select 'yes' to all policies in order to continue with the registration process.**

Step 5: Certificate Selection

Here you will select your Certificate Area, Development Level, and Specialty Area (if applicable). You are encouraged to review the [National Board Standards](#), the [Choosing the Right Certificate](#), and certificate-specific component instructions located at www.nbpts.org/national-board-certification/candidate-center/first-time-and-returning-candidate-resources/ before making your selection.

Step 6: Registration Review

This step allows you to review and edit the information you've entered. Note: All required fields must be completed in order to proceed to the next step.

Step 7: Payment

You may pay the \$75 Registration fee by credit or debit card or by electronic check. **Note: Your registration is not complete until this payment has been made.**

Step 8: Confirmation

Upon payment of the Registration fee, you will be sent an email confirmation with receipt of payment. **Note: Additional steps are required to select and purchase your components.**

Returning Candidates

If you completed the certification process during a previous assessment cycle, you may register during the current assessment cycle and select a new component(s) or retake a previously completed component(s) by logging in to your account at www.nbpts.org/sign-in. **Note: The option to retake a component will be available after score release of the cycle year in which it was originally completed.**

The \$75 nonrefundable and nontransferable Registration fee is required for each cycle in which you plan to purchase and submit components. In order to register for the current assessment cycle, you must first pay this fee. Note: If you are not planning to pursue components in the current assessment cycle, you are not required to pay the \$75 registration fee.

In April each year, your Home page will automatically default to the current assessment cycle. To view information from a previous cycle, click the button located on the upper right of the screen. To register for the current assessment cycle, click the link located under Notifications. The Registration fee can be paid via credit card or electronic check. Once your registration is complete, follow the steps to select and purchase a component(s).

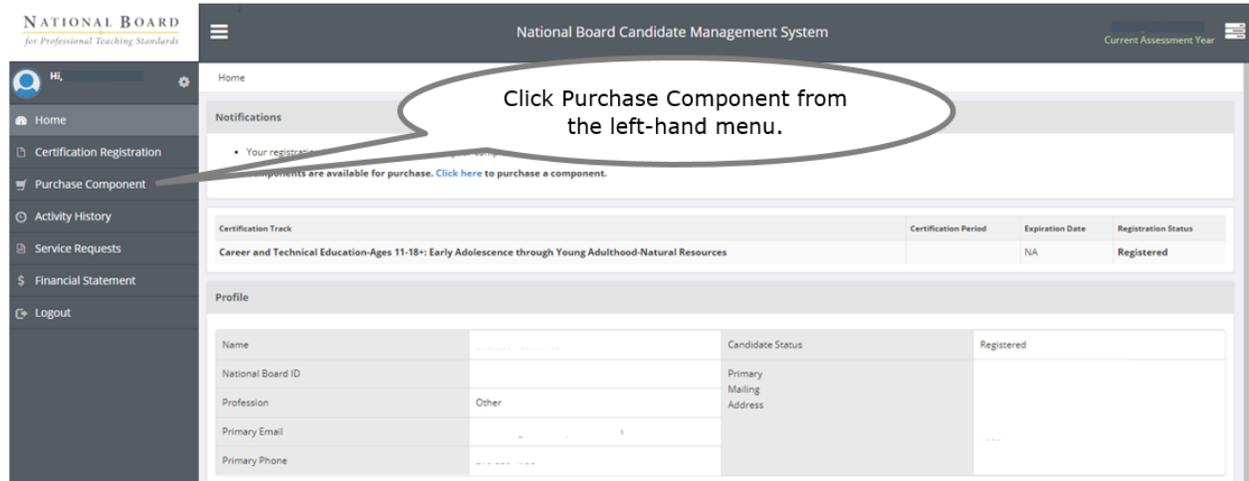
The screenshot shows the National Board Candidate Management System interface. A callout box highlights a button in the top right corner. The interface includes a navigation menu on the left, a header with the National Board logo, and a main content area with sections for Notifications, Certification Track, and Profile.

Certification Track		Expiration Date	Registration Status
Art-Ages 11-18: Early Adolescence through Young Adulthood		NA	Registered

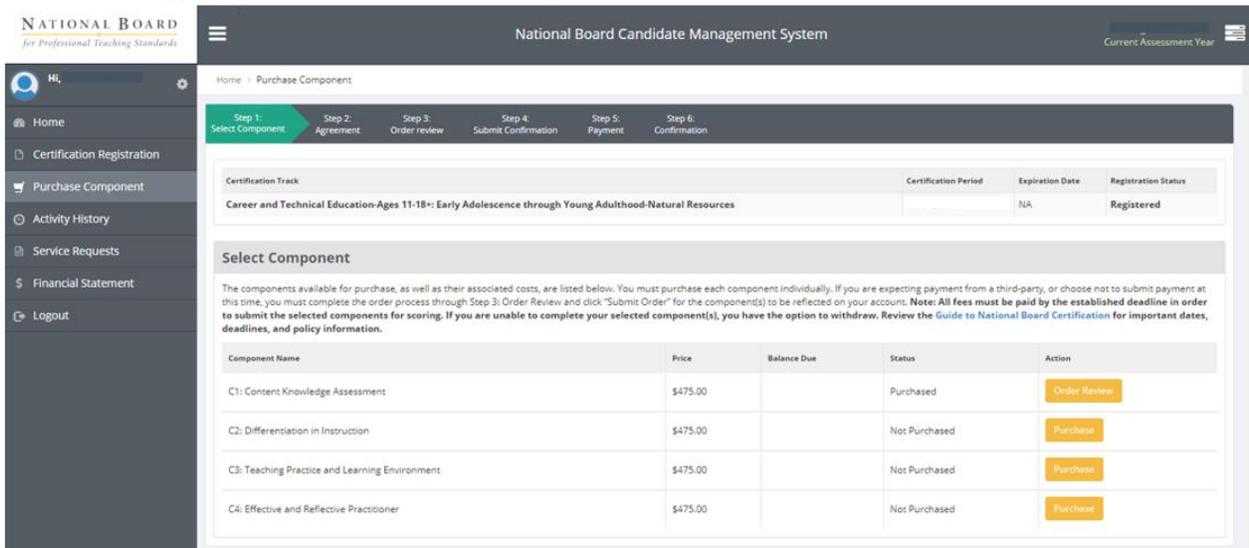
Profile		Candidate Status	Certification In Progress
Name		Primary Mailing Address	
National Board ID			
Profession			
Primary Email			
Primary Phone			

Select Components

Log in to your account at www.nbpts.org/sign-in and click Purchase Component from the left-hand menu or the Click Here button under Notifications. Only purchase the components you plan to complete during the current assessment cycle - you must complete this step even if you are receiving third-party financial support and must purchase a component in order to be considered an active candidate for the current cycle.



The component selection process consists of six steps. An overview of these steps is provided below.



Step 1: Select Component

The components available for your certificate area will be displayed here. You must select and purchase each component individually. **Note: Although payment is not required at the time of component selection, you must complete the order process through Step 3 and click Submit Order for the component to be reflected on your account.**

Step 2: Agreement

The Agreement tab requires you to select 'yes' or 'no' to the following policies:

- I agree that my assessment materials, once submitted, are the property of the National Board and may be used at the sole discretion of the National Board for assessment, professional development, research, and any other purposes the National Board deems appropriate to further the mission of the organization.
- I understand the deadline for withdrawing and receiving a partial refund as outlined in the Guide to National Board Certification.

Step 3: Order Review

This step allows you to review and edit your component selection. **Note: Although payment is not required at the time of component selection, you must click Submit Order for the component to be reflected in your account and for payments – including any potential third-party payments – to be applied.**

Step 4: Submit Confirmation

Confirmation of the component purchase is provided here. You are also provided with the option to review your activity history and purchase additional components. **Note: If you are expecting payment from a third party, you do not need to move on to Step 5.**

Step 5: Payment

You may pay the component fee by credit or debit card or by electronic check. **Note: Even if you are expecting payment from a third party you must be prepared to submit payment in full by the published deadline.**

Step 6: Confirmation

Upon payment of the component fee, you will be sent an email confirmation with receipt of payment.

Note: You MUST repeat steps 1-6 for each component you plan to purchase and should only purchase the components you plan to complete during the current assessment cycle.

Contact Us

Online Resources*

Access www.nbpts.org/national-board-certification for information regarding

- Registration
- Eligibility Requirements
- National Board Standards
- Component Instructions
- Scoring Guide: Understanding Your Scores
- Assessment Center Policy and Guidelines
- Nonstandard Testing Accommodations
- ePortfolio

Your information is managed via a secure, online account. Access www.nbpts.org/sign-in to

- create/access your account,
- register for the upcoming assessment cycle,
- purchase components,
- view your candidate record,
- pay by credit or debit card,
- view payments, and
- update personal information.

Contact National Board Customer Support (Be sure to include your candidate ID number in all correspondence with the National Board.)

By phone: 1-800-22TEACH (83224) Monday–Friday, 8:00 a.m.–6:00 p.m., CST

Online: Submit your question using the [National Board web form](#).

- For assistance with registration.
- To inquire about deadlines, policies, or the status of your account.

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NATIONAL BOARD

for Professional Teaching Standards®

by



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General Portfolio Instructions

General Portfolio Instructions

**Components
2, 3, & 4:
All Certificate Areas**

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GenPortInst-07

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Preparing for the Assessment

The National Board for Professional Teaching Standards (National Board) Certification process offers you, as an experienced teacher, the opportunity to demonstrate that your knowledge, skills, and accomplished teaching practices meet high and rigorous standards. You must demonstrate your knowledge through a computer-based assessment component and three portfolio components; the portfolio components provide the opportunity to demonstrate actual teaching practice.

- Computer-based assessment component:
Component 1: Content Knowledge
- Portfolio components:
Component 2: Differentiation in Instruction
Component 3: Teaching Practice and Learning Environment
Component 4: Effective and Reflective Practitioner

For more information on the certification process, refer to the *Guide to National Board Certification* at www.nbpts.org/national-board-certification/candidate-center.

The information in this section helps you prepare for the portfolio process by presenting key foundational resources as well as requirements, policies, and guidelines. Major topics include the following:

- ["Getting Started"](#)
- ["Retaking a Portfolio Component"](#)
- ["Understanding the Portfolio Component General Requirements"](#)
- ["Locating and Using Important Resources"](#)
- ["Following Policies and Guidelines"](#)
- ["Learning Portfolio-Related Terms"](#)

Getting Started

You should follow these steps in preparing for and completing the portfolio component development and submission process:

1. Read these *General Portfolio Instructions* to learn how you demonstrate your accomplished teaching practice and about the resources available to you.
2. Read the Standards for your certificate area as well as the Five Core Propositions to understand the knowledge and skills being measured.
3. Read the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component to review the directions and specifications for developing your response, choosing evidence of your teaching practice, completing the appropriate forms, and submitting your portfolio materials, as well as to review the scoring rubric.
4. Read the *Scoring Guide* for an explanation of scores required to earn certification and how you can use the rubrics and feedback statements to evaluate your performance.

5. For instructions on using the electronic portfolio management system (ePortfolio) to submit your materials, review the tips, tools, and tutorials and the *Guide to Electronic Submission* at www.nbpts.org/national-board-certification/candidate-center.

Retaking a Portfolio Component

You may retake any portfolio component on which you would like to improve your score. There is no minimum or maximum score requirement to retake a component.

Note: You will not know whether you met the minimum score for the portfolio section until you take Components 2, 3, and 4. You will not know whether you have met the minimum total weighted score required for certification until you have completed all four components.

Read the *Scoring Guide* to evaluate your retake options and learn how to use the National Board's online retake calculator at www.nbpts.org/scorecalculator or the calculator embedded within your account to assist you in deciding which portfolio components and/or assessment center parts you should retake.

Reviewing Your Original Portfolio Component Submission

Once you have decided which portfolio component(s) you would like to retake, evaluate your original portfolio component to determine how you can raise your score by following these steps:

1. Read any standardized feedback statements on your score report to gain insight about how to improve a portfolio component for which you achieved a score less than 3.75. Feedback statements identify aspects of your portfolio component that may be improved with evidence that better demonstrates the Five Core Propositions, your Standards, and the scoring rubric.
2. Refer to the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component to reread the rubric. Pay particular attention to the performance level most closely matching the score that you obtained. Next, read the Level 3 and Level 4 performance levels to identify ways in which you may strengthen your performance.
3. Examine your copy of the original portfolio component submission. Reread the Standards for your certificate area to identify where your original portfolio component submission could have been strengthened. If possible, ask a colleague or mentor who is familiar with the National Board Standards for constructive criticism of your original portfolio component submission.

You are strongly urged to reevaluate the substance and significance of the evidence of your teaching that you submitted, as well as to consider other evidence you have not submitted, and select for your retake component evidence that clearly shows your ability to improve teaching and learning.

Rules Governing Your Retake Submission

Keep in mind the following retake rules:

- The **Contextual Information Sheet** may remain the same if it accurately describes your current teaching context.
- **Descriptive aspects of your teaching context** in the Written Commentary and some forms associated with the component may remain the same; therefore, your retake

submission may have some similarities to the Written Commentary and forms you previously submitted in the area of instructional context.

- **Descriptive aspects of your lesson or assignment** in the Written Commentary and some forms associated with the component may remain the same because you may use the same lesson or assignment you previously submitted. However, if you do submit the same lesson or assignment, all work must be completed within the 12 months prior to the opening of the ePortfolio submission window as described in the *Guide to National Board Certification*. You should carefully consider whether this lesson or assignment allows you to provide evidence that meets the performance standards for this component. You also need to consider whether using the same lesson or assignment will permit you to develop the required **new and original analyses and reflections on your teaching practice** and provide clear, consistent, and convincing evidence.
- **Analysis and reflection aspects of your teaching practice** in the Written Commentary **must be completely new and original**, not identical or amended versions from any component previously submitted. Consequently, a classroom-based retake component with cutting and pasting or rearranging of sentences and paragraphs from your previously submitted analyses and reflections would be an amended version that does not adhere to this rule. If you do not adhere to this rule, your component **will not be scorable and you will receive a code of NS on your score report instead of a numerical score**.
- **The student work samples or video recordings** contained in a retake component **must be completely new and original** and have occurred within the 12 months preceding the opening of the ePortfolio submission window, not identical or amended versions from any component previously submitted. If you do not adhere to this rule, your component **will not be scorable and you will receive a code of NS on your score report instead of a numerical score**.

Retake portfolio components are compared to your previously submitted, corresponding portfolio components. If a retake portfolio component does not adhere to the retake rules, the component will not be scorable and you will receive a code of NS on your score report instead of a numerical score.

Understanding the Portfolio Component General Requirements

Each certificate area's assessment is based on a specific grouping of National Board Standards that articulates a vision of teaching and describes what accomplished teachers of a specific developmental group and in a specific subject area should know and be able to do. Through the vehicle of the portfolio, you can select examples of your practice that show how your practice embodies the Standards.

A complete portfolio of Components 2, 3, and 4 is designed to assess a teacher's performance in a wide range of instructional settings. If you have multiple classes that meet the age and content requirements, take advantage of these different classes when completing Components 2, 3, and 4 to best demonstrate the broadest possible range of your teaching practice. However, if you have access to only one class that meets the age and content requirements for the certificate area, you may use a single class as the basis for the portfolio entries for Components 2, 3, and 4. Careful consideration should be given to the selection of evidence submitted for each component. For instance, the individual students whose work is featured and any assessments and/or examples of student work submitted for Component 2 must be different from those submitted for Component 4.

When planning the student work you will collect for Component 2, the lessons you will video record for Component 3, and the evidence you will collect for Component 4, keep in mind the following requirements for these components:

■ **Class composition.**

- **Age.** The teaching that you feature must take place with a class that meets the age and content parameters of the certificate area: at least 51% of the students in the class(es) that you use to complete your portfolio components, including both videos for Component 3, must be within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. Teachers or counselors with students over the age of 18 years must be teaching within the stated age range for the certificate area and in pre-K-12 settings, not in community college or university/college settings.
- **Rostered class.** The students featured **must be from a rostered class during the regular school day and year, not after-school classes or summer school.** (However, note the following exceptions: Music candidates are allowed to use after-school classes; School Counseling and Library Media candidates may use after-school programs and non-rostered classes.) You may not include students from other classes to supplement your class.

If you are in an administrative position or are in an assignment or teaching setting where you do not have a class of your own that matches the parameters of the certificate area in which you are seeking certification, you may borrow or guest teach another teacher's class or students in order to complete the task for any portfolio component. The class must fall within the age range of the certificate in which you are pursuing certification. Your work will be assessed with the same standards as the work of candidates who present work generated by their own students.

- **IEP/IFSP/gifted requirements.** Exceptional Needs Specialist candidates must feature students with exceptional needs who have an IEP, IFSP, and/or have been identified as gifted.

If you do not adhere to the class composition requirements, your component **will not be scorable and you will receive a code of NS on your score report instead of a numerical score.**

- **Time period.** For Component 2 and Component 3, the period for evidence collection begins 12 months prior to the opening date of the ePortfolio submission window as described in the *Guide to National Board Certification*. If you submit a component featuring a class and/or students and evidence that date from more than 12 months before the opening of the ePortfolio submission window, your component **will not be scorable and you will receive a code of NS on your score report instead of a numerical score.**

For Component 4 only, the class/group and assessments that you feature must come from the time frame that begins 12 months prior to the opening date of the ePortfolio submission window. However, the identification of a professional learning need and a student need and actions taken to address those needs may occur up to 24 months prior to the opening date of the ePortfolio submission window, but evidence of the impact on student learning of the actions taken to address the needs must be gathered beginning no more than 12 months prior to the opening date of the ePortfolio submission window. See the *Portfolio Instructions and Scoring Rubric* for Component 4 for more details. If you submit your Component 4 portfolio with one or more sections that feature a class, an assessment, a need, and/or evidence that is older than the time frames described above, that response will be considered inappropriate and **will be treated as missing material** during scoring.

- **Variety of evidence.** The evidence submitted for Component 2 and Component 4 and one of the two video recordings submitted for Component 3 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives—even if all evidence is drawn from a single instructional setting. The two videos for Component 3, however, must show different units of instruction (videos representing the same unit or lesson will limit the evidence that assessors will score). Likewise, the individual students whose work is featured and any assessments and/or examples of student work submitted for Component 2 must be different from those submitted for Component 4.

Whether working with your own or another teacher’s students, you will be expected to submit authentic materials that represent your individual work. You must meet the time frame specified in the component instructions. Your submission will be assessed in terms of the component tasks and the criteria defined by the rubrics.

Locating and Using Important Resources

To best reflect your accomplished teaching practice, it is essential that you understand both the foundational philosophies and the practical components of the portfolio process. This section describes the materials available to help you get started in gathering evidence and documenting your accomplished teaching practice.

Downloading Essential Resources

Visit the National Board website (www.nbpts.org/national-board-certification/candidate-center) for all current important materials, including the following:

- [Guide to National Board Certification](#) (policies and procedures for the certification process)
- [National Board Standards](#) (for each certificate area)
- [Five Core Propositions](#)
- [Scoring Guide](#)

You may also contact customer support, available by phone at 1-800-22TEACH® or by using the National Board [web form](#), located on the [Contact Us](#) page of the National Board website.

Studying the Five Core Propositions and the Standards

Knowing and understanding the Five Core Propositions and the Standards for each certificate area, and for each component within an area, form the foundation of your process as you collect and analyze evidence of your accomplished teaching practice. The National Board Five Core Propositions and the Standards developed for each certificate area should guide each stage of your portfolio development process by

- providing a framework to help you collect the most relevant evidence of your accomplished teaching practice;
- helping you focus your analysis of and writing about that practice;
- enhancing your understanding of how the portfolio components will be scored by National Board assessors.

The Five Core Propositions describe the core characteristics of an accomplished teacher and are at the heart of the evaluation embodied in the National Board Certification process. They are enumerated in the National Board policy statement, *What Teachers Should Know and Be Able to Do*, which is published on the National Board website. The characteristics described in the Five Core Propositions define the knowledge, skills, dispositions, and commitments of accomplished teachers—commitment to students and their learning, knowledge of both the subjects they teach and how to teach those subjects, responsibility for managing and monitoring student learning, systematic consideration of their practice and readiness to learn from experience, and membership within learning communities.

The National Board Standards are a reflection of the Five Core Propositions. The Standards detail specific knowledge, skills, and attitudes that define accomplished practice; illustrate the ways in which professional judgment is reflected in action; and describe how knowledge, skills, and attitudes could be adapted in a variety of settings. You will submit evidence to demonstrate aspects of accomplished teaching practice identified with the Standards. Understanding how the Standards are reflected in your day-to-day practice is key to developing a successful portfolio.

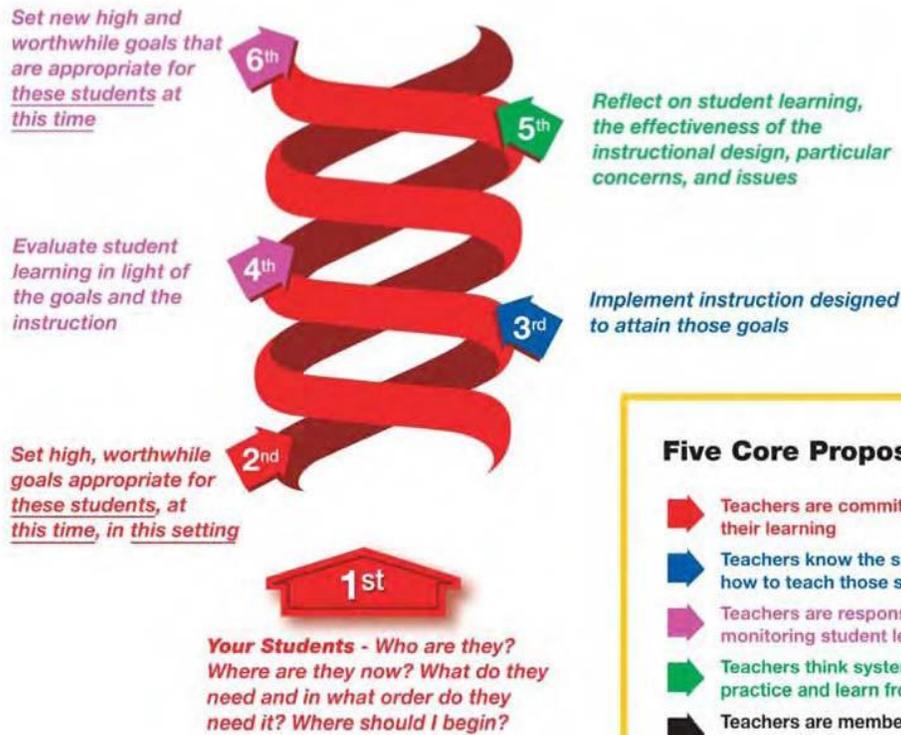
Sets of Standards are developed for each of the specific certificate areas, and each component of a certificate area is based on a subset of these Standards. When you begin to review each component of your certificate area, you will find that these groupings of Standards define and frame what will be assessed by that component.

Gathering Evidence of Accomplished Teaching

Through your portfolio components, you can capture your teaching practice in real-time, real-life settings, thus allowing trained assessors in your field to examine how you translate knowledge and theory into practice.

Architecture of Accomplished Teaching Helix

The Architecture of Accomplished Teaching Helix shown below uses a double spiral to illustrate the carefully woven, upward-spiraling nature of accomplished teaching, where knowledge of students, commitment to goals, and practice of instruction, analysis, and reflection—as defined by the Five Core Propositions—develop at six closely linked stages.



Five Core Propositions

- ➡ Teachers are committed to students and their learning
- ➡ Teachers know the subjects they teach and how to teach those subjects to students
- ➡ Teachers are responsible for managing and monitoring student learning
- ➡ Teachers think systematically about their practice and learn from experience
- ➡ Teachers are members of learning communities

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Use the following table to review the steps used to demonstrate accomplished teaching and to see how each step relates to the Five Core Propositions. The steps can guide you in planning your portfolio components and collecting evidence to demonstrate your teaching practice.

Step	Description	Core Proposition Demonstrated	Collecting Evidence of Accomplished Teaching
1	Know Students and Subject Area	Teachers are committed to students and their learning.	Who are my students? Where are they now? What do they need? In what order do they need it? Where should I begin?
2	Set Learning Goals	Teachers are committed to students and their learning.	What high and worthwhile goals can be provided, at <i>this time</i> , in <i>this setting</i> , that are appropriate for <i>these students</i> ?
3	Implement Instructions to Achieve Goals	Teachers know the subjects they teach and how to teach those subjects to students.	What instructional strategies would be most effective for meeting goals? What materials, people, or places can I use to enhance student learning?
4	Evaluate Student Learning	Teachers are responsible for managing and monitoring student learning.	Determine by evaluating student learning in relation to instruction—have goals been met?
5	Reflect on Teaching Practice	Teachers think systematically about their practice and learn from experience.	What would I do differently? What are my next steps?
6	Set New Learning Goals	Teachers are responsible for managing and monitoring student learning.	Based on evaluations of student learning of these students at this time, what goals would now be appropriate to set for students?

Following Policies and Guidelines

As a candidate, you must read and agree to all terms addressed in the National Board Policies statement located and defined in the *Guide to National Board Certification* and, for Component 1, the *Assessment Center Policy and Guidelines* available on the National Board website. National Board ensures that the National Board Certification process is fair for all applicants and is committed to examining and refining these policies on a regular basis to ensure that they benefit all candidates and enhance the ability of National Board to provide efficient and high-quality services. This section addresses ethics and collaboration; guidelines for referring to people, institutions, and places; and language accommodations.

Ethics and Collaboration

Collaboration with colleagues is a valued part of the process: engage them in professional discussions about the National Board Standards; have them help you video record, watch,

and analyze the video recordings; and have them read and comment on your analyses and on the student work you have chosen. **However, all of the work you submit as part of your response to each portfolio component must be yours and yours alone.** The written analyses and other evidence you submit must feature teaching that you did and work that you oversaw.

If you work as a member of a team of teachers, you have an opportunity to collaborate with other members of the team who are going through the assessment. However, if you work in a team teaching setting, you should review your responses carefully to ensure that all your responses are unique to your teaching context and feature teaching that you did and work that you oversaw. You and your colleagues may consider submitting different units of instruction to avoid presenting identical materials.

It is mandatory that you submit unique video recordings, student work samples, and assessment data, as well as separate and different analyses and reflections regardless of your teaching situation.

If you submit materials and/or evidence identical to those of another candidate with whom you have collaborated, both of you will be disqualified from the certification process, and the organization or entity funding your certification assessment fee, if any, will be notified of this disqualification and the reason for it.

The National Board does not tolerate cheating or confidentiality breaches of any type. Help protect the integrity of National Board Certification. Immediately report breaches of security, misconduct, and/or unethical practice by calling the National Board at 1-800-22TEACH (83224).

For important information regarding adherence to ethical behavior that is expected of all National Board candidates and National Board Certified Teachers, see the [National Board Policy Guidelines for Ethical Candidate Support](#).

Release Forms

For each of the three portfolio components, you are required to seek and receive permission to use images and some of the materials you include in your portfolio. You collect permission in the form of National Board releases for students and adults whose images, work, self-assessments, and/or communications, such as notes and emails, appear in your materials; students and adults whose images are included in your photos and/or whose images are seen or voices are heard in videos; and all parents or guardians of such students.

Prior to uploading your submission(s) for Components 2, 3, and 4, you must attest to National Board that you have obtained releases for individuals whose images, voices, work, self-assessments, and/or communications appear in your portfolio materials. You must keep National Board Student and Adult Release forms with your records; do not submit them to National Board.

Guidelines for Referring to People, Institutions, and Places

As you develop evidence of your accomplished teaching practice, you must refer to students and possibly to parents, colleagues, and other adults. In these and all materials that you submit with your portfolio components, *you must refer to people in ways that preserve their anonymity*, following the guidelines provided below. Your written materials, student work samples, and instructional materials must not show the last names of any person.

Exceptions are National Board Student Release Forms and Adult Release Forms, which must contain full signatures but *which you do not submit with your portfolio*.

Your goal in referring to people or places is to convey to assessors sufficient evidence about your teaching practice. Use the following guidelines to refer to people, institutions, and places in all of your written work:

- **Children or students.** Use first names only. If you choose to feature two students with the same first name, use first names and the first letter of each of their last names.
- **Parents or legal guardians.** Identify these adults by referencing their relationship to the students, for example, "Marie's mother." Parents should receive the same kind of anonymity as students.
- **Other teachers, principals, school employees, or administrators.** Use "a colleague" or "the principal" if possible. If necessary, refer to the person by first name only. For example, use a construction like "John, one of our math teachers"
- **Your school, school district, or facility name.** Use the institution's initials, followed by the words that identify the level of the school, *but do not identify its location*. For example, you would use "JM Middle School," or Sunny Cottage School would become "SC School."
- **Your city, county, or state.** Refer to these only as "my city," "my county," or "my state."
- **A college or university.** Write "a four-year college," "a graduate program," or "a two-year college." It is better to be clear and general when making such references than to use unnatural constructions such as "John Doe University."
- **Your name.** Be sure to remove your name from student work (e.g., use correction fluid before scanning) and *do not include your name in your Written Commentaries*. If you are quoting a student, use "Joey then said, 'Mrs. S., why do we need to . . .'" or something similar.

Caution: Remember, all last names on correspondence, assessments, and student self-assessments/feedback **must be redacted**. Do **not** leave personally identifiable information on any documents you submit.

Language Accommodations Policies

National Board recognizes that languages other than English are frequently used in instructional settings; therefore, for the following circumstances, the accommodations described are allowed.

Student Work Samples and Video Evidence with Brief Expressions or Phrases in a Language other than English

Student work samples and video evidence may include brief expressions or phrases in a language other than English. The inclusion of such expressions or phrases must be limited because assessors do not have fluency in languages other than English. If expressions or phrases in a language other than English that are important for an assessor to understand are included, you must include brief explanations of these expressions or phrases in the Written Commentary that accompanies your portfolio submission.

Student Work Samples and Video Evidence in a Language other than English

If you are submitting a student work sample, video evidence, or other type of evidence (e.g., an assessment) in a language other than English, you must include a written English translation for the work sample, video evidence, or other type of evidence in the file with the artifact. For a translation of a video, include the translation at the end of the Written

Commentary. Include any necessary student identifiers (but do *not* include students' last names). Note that the pages of your translation do not count toward your page totals.

If you do not include a translation or explanation, language other than English will not be considered in the scoring of your submission (except brief non-English terms or phrases commonly used by English speakers). Your submission will be scored based on the portions in English and the translations/explanations you provide. It will be scored as zero if the scorable portions do not merit a score of 1 or higher. However, failure to provide a translation or to properly label your translated submission will mean that your response will not be scored.

Your Written Commentary must be written entirely in English in order to be considered for scoring.

EXCEPTIONS:

- **English Language Arts.** Candidates seeking certification in this area must submit student work samples, video evidence, and other types of evidence in English only.
- **World Languages.** Assessors for this certificate area are fluent in English *and* the target language; therefore translations are only required for evidence that is in a language other than English or the target language.

If the majority of your instruction takes place with students for whom English is a new language, the appropriate National Board certificate may be either the Early and Middle Childhood/English as a New Language certificate or the Early Adolescence through Young Adulthood/English as a New Language certificate. To help you make the decision whether to pursue certification in one of the available certificate areas, refer to *Choosing the Right Certificate* and discuss your teaching situation with professional colleagues, your school faculty, a National Board Certified Teacher, or your faculty support group or refer to the National Board Standards.

Alternative Communication Modes

National Board recognizes that teachers and students in exceptional needs settings may routinely use

- manual languages (such as American Sign Language) in their interactions;
- Braille instead of, or in addition to, traditional print.

Specific instructions for submitting video recordings and student work in these circumstances are included in the *Portfolio Instructions and Scoring Rubric* for the Early Childhood through Young Adulthood/Exceptional Needs Specialist certificate area. In general, however, these are the guidelines that must be followed:

- If you submit a video recording in which there are brief phrases of manual language, without voicing, you must provide a transcript of the conversation in which there was no voicing.
- If you submit a video recording in which a student's language is unintelligible, either because of technical problems or because of a speech/language impairment, you must provide a transcript of the student's comments.
- If you submit a video recording that is extensively or exclusively in manual language, with or without voicing, an interpreter will be provided at the scoring site to assist assessors in understanding the video recording. You must notify National Board in writing

that your portfolio component requires interpreter services or your component will not be scored. Notify using the National Board [web form](#), located on the [Contact Us](#) page of the National Board website.

- If you submit instructional artifacts (e.g., assignments, handouts) or student work samples in Braille, you must provide translations of the materials.

Learning Portfolio-Related Terms

General definitions of some of the terms frequently used in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component appear below. Some of these terms may not apply to your certificate area, so you will not necessarily find them in the text of your certificate. Note that the Standards provide additional examples of the meaning of some terms within the portfolio context.

Use the section below as a quick reference, but consider the National Board Standards for your certificate area as well as the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component to be the final authorities for how you complete and submit your work. It is your responsibility to understand the Standards and to study the portfolio instructions carefully before you make decisions about which lessons and students you feature in any portfolio.

assessor(s)

The person(s) trained to score National Board portfolios and assessment center exercises/constructed response items. To become an assessor, a person must possess a baccalaureate degree and a teaching or counseling license, have had three years of teaching or counseling employment, be currently working in the certificate area he or she will score or hold current National Board Certification in that area, and have successfully completed assessor training. Current candidates for National Board Certification are not eligible to be assessors.

assignment

Any formal or informal prompt or other device used to cause students to produce responses.

bilingual

Able to function in two languages. In the portfolios, "bilingual" refers to any instructional setting in which the students are English language learners and use their first language to learn content and to aid in their English language development.

cite

To mention or bring forward as support, illustration, or proof. When portfolio instructions ask you to "cite specific examples" of something, you should provide evidence that clearly supports whatever point you are trying to make in your response to the questions in the portfolio instructions.

class

A section or group of students that you teach during a specified time period (e.g., fourth period English). This is different from a subject area (e.g., English). This distinction is important because although you may teach several classes in a subject area, portfolio instructions ask you to consider a specific class or group of students in a class, rather than all of the students in a particular subject area.

class set

A group of materials for an assignment that includes the student work samples of every student in a class. You must submit student work samples and materials according to the

specific portfolio instructions. You must submit student work only for those students whose work is featured in your submission.

content

A subject area such as mathematics, science, social studies/history, or technology education. In content-based English as a Second Language, English would be taught in conjunction with a subject area to a group of students of limited English proficiency (LEP), who may, but do not necessarily, share a similar first language.

data

Facts or information, quantitative or qualitative, used to analyze or plan instruction. Educational data includes all kinds of information that rises out of teachers' work with their students and helps teachers know their students. This information includes, but is not limited to, observations, formative and summative assessment results, demographics, behavior, home circumstances, and student affect.

disciplinary

Of or relating to a specific field of academic study (e.g., social studies, biology).

elicit

To bring or draw out (e.g., the Adolescence and Young Adulthood/Mathematics Component 2 portfolio component requires that instructional activities "are effective for eliciting responses that can affect instruction").

evidence

Evidence that has a solid foundation in fact and would be convincing to most people. The basis for this kind of evidence is that it be strong, clear, and convincing and that it not be easily disproved by a difference in interpretation. The presentation of evidence does not remove the need for you to write detailed and well-organized analyses; assessors still need to know that you recognized this evidence, and they want to see how you have used this evidence in your teaching.

evoke

To summon or call forth. In the context of portfolio components, an assignment/prompt that evokes student responses causes students to produce the desired work.

evolution

Gradual changes. Used in a general sense, this could refer to gradual changes that take place in an instructional setting or in your teaching practice.

formative assessment

Formative assessments take place during an instructional sequence. An assessment is considered to be formative, regardless of design, if it produces information that can be used to fine tune instruction and modify subsequent learning activities. Feedback, for both the teacher and the student, to improve student learning is the most important objective of formative assessment. This is in contrast to the use of summative assessment, which comes at the end of an instructional sequence.

insight

The capacity to grasp the true nature of a situation; the act or outcome of grasping the inner nature of things or of perceiving in an intuitive manner. If you are asked to give insightful reflection in a portfolio component, you must show assessors that you grasp the true nature of the teaching situation and/or that you understand it in a perceptive or intuitive way.

instructional materials

An item used or produced during a teaching sequence. Assessors review the materials to better understand the activity featured in your video recording or Written Commentary (e.g., rubric, Internet Web page).

instructional sequence

A group of related lessons or activities supported by a common goal or theme. The instructional sequence is not limited to one lesson or activity. The time interval should be sufficient to present evidence of students' skill or understanding of the topic.

interdisciplinary/cross-disciplinary

Of, relating to, or involving two or more academic disciplines that are usually considered distinct. "Interdisciplinary" or "cross-disciplinary" may simply refer to two different branches of science or can be as different as social studies and the arts.

interpretation

The explanation of a conclusion you reached about the results of a teaching situation. An interpretation explains to assessors how you understand the results of an event and what these results mean to you. See "[Writing about Teaching](#)" for more detailed explanations and writing samples.

lesson

A period of instruction; an assignment or exercise in which something is to be learned; an act or an instance of instructing.

manipulatives

Hand-held objects with moving or interchangeable parts that are used as models to demonstrate the structure of something or how it works (e.g., the set of sticks and balls that fit together to show the structure of molecules).

nonprint text

Includes instructional materials that are not part of a curriculum textbook with the exception of illustrations. Nonprint items include media such as a drawing, film, drama, photography, speech, presentation, newscast, collage, graph, computer-generated product (graphic) or other appropriate technology, and any other visual or audio performances. Nonprint items may contain some text (e.g., a comic strip).

pedagogy

The art or profession of teaching, training, or instruction.

print text

Instructional materials that are printed literary texts such as books, short stories, or poems.

prompt

Information that causes or stimulates students to produce responses. A prompt can be formal or informal and can be anything from a specific assignment to a piece of art, a photograph, or a theory in your field of teaching. A prompt might be a writing topic you give students as a basis for their response to a short story that serves as a stimulus.

scaffolding

Various means of supporting learning and making new material or concepts accessible to students, during the practice of which teachers methodically build on students' prior knowledge in order to teach new skills, procedures, and concepts.

small-group discussions

This term as used in this context describes the requirements of video-based portfolio components for the purposes of which a small group generally consists of three to five students (although this may vary based on the number of students a teacher has in a class and on specific portfolio instructions). The main objective of highlighting small-group discussions is to show the teacher facilitating discussion among students within the small groups during the regular class with others present and not recorded during an off period or after school.

stimulus

Information used to elicit a response or action; an incentive. A stimulus can be a written work or visual object, an activity or event, directions given by the teacher, or anything that causes student responses to be produced. A stimulus might be a short story, and a prompt might be a writing topic you give students as a basis for their response to that story.

student assessment

The formal or informal process of collecting, analyzing, and evaluating evidence about what students know and can do. There are multiple forms of formal and informal assessments. Formal assessments may include, but are not limited to, classroom tests, performance assessments, and standardized tests. Informal assessments may include, but are not limited to, observations, checklists, and anecdotal records.

student response

Any kind of student work that results from an assignment by the teacher. This may be a discussion, a formal writing assignment, a drawing, a journal entry, or any other work a student completes under a teacher's guidance.

student self-assessment

Self-assessment is a process by which students monitor and evaluate the quality of their learning and identify strategies they can use to improve their understanding, knowledge, and skills. This activity supports students in the process of organizing, evaluating, and internalizing information while they are learning. Self-assessment cultivates students' ability to make connections themselves so that they are able to learn in a meaningful way and helps build student motivation and confidence.

student work

Student work samples as defined in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component, which also includes student work sample submission requirements.

summative assessment

Summative assessments evaluate educational outcomes (e.g., student learning, skill acquisition, and academic achievement) at the end of an instructional sequence. An assessment is considered to be summative, regardless of design, if it is used to evaluate mastery and/or advance a student to the next level of the instructional sequence. This is in contrast to the use of formative assessment.

tangible products

Some physical result of a lesson that reveals something about the teaching, the learning process, or students' learning or understandings. These products could be student work, a model produced during the lesson, and/or a piece of artwork.

unit

A section of an academic course that comprises a series of lessons, focusing on a selected theme or concept.

visual cues

Devices used to enhance understanding (e.g., a student’s gestures, illustrations).

visual literacy

The ability to recognize and understand ideas conveyed through visible actions or images (e.g., pictures).

whole-class discussions

In this context, this term is usually used when describing the requirements of video-based portfolio components. A whole-class discussion is one in which the entire class is involved in a discussion. This does not mean that each and every student must be shown in the video-recorded lesson. The main objective in a whole-class discussion is to show that the teacher is effectively engaging the entire class as a group. The video recording should show some interaction with specific students, but it is not necessary to zoom in on every student. However, it should be clear in the video recording you submit that the students are *actively engaged* in the discussion.

Some definitions include excerpts taken from *The American Heritage Dictionary of the English Language*, Fourth Edition. Copyright © 2006 by Houghton Mifflin Harcourt Publishing Company. Reproduced by permission.

Developing Your Materials

Following the step-by-step process, you have reviewed the foundational materials, including the Five Core Propositions, the Standards for your certificate area, and the *Scoring Guide*. You have also read the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component, which provide a detailed understanding of both the portfolio process and the nature of the evidence you are being asked to gather, as well as a list of the Standards that each component focuses on.

In this section, you review the additional and detailed general resources for developing portfolio components, including the following:

- [“Writing about Teaching”](#)
- [“Recording Videos for Component 3”](#)
- [“Analyzing Student Work”](#)

There is a particularly valuable resource—a collection of questions—in the following three sections. You can pose these questions to yourself or use them to suggest other questions; all can help you more fully develop the kind of analysis you want to highlight in each of your Written Commentaries, a key element of each portfolio component.

Writing about Teaching

The certificate-specific *Portfolio Instructions and Scoring Rubric* for each component requires you to describe, analyze, and reflect on your teaching practice. This process involves these practices:

- **describing** what happened in an instructional situation
- **analyzing** the “how,” “why,” or “in what way” a particular lesson was or was not successful in teaching students
- **reflecting** on how you would handle this same situation in the future

These skills inform your evaluation of your own work—an evaluation that provides insight for National Board assessors into not only what is happening in your instructional setting, but the rationale for those events and processes. You make these evaluations in analyses that you submit with each component.

Thinking analytically about teaching is a complex process that benefits from both practice and teaching experience. Since writing about one’s own work is not a daily part of teaching, some teachers may have little experience with description, analysis, or reflection. Systematic and probing questions about “why” and “how” are key when analyzing and beginning to reflect on your practice.

For these reasons, it may be helpful to practice this kind of thinking and writing before you begin working on your Written Commentaries, the forms, or other written materials of the portfolio components. The questions provided in this section and the two that follow can help you get beneath the surface of the daily details of your teaching to jumpstart the work of analysis.

Although you are not submitting these practice activities to National Board, we encourage you to use these activities and the writing samples and suggestions provided to familiarize yourself with the kinds of thought and writing that are required in the portfolio components.

This can help you present to National Board assessors the clearest picture of your teaching practice.

Your writing about your teaching that you ultimately submit is the final visible result of a great deal of less visible labor—the culmination of the kind of analysis that the practice activities in these materials are designed to help elicit.

Why Your Written Commentaries Are Important

Remember that the only information available to National Board assessors is what you provide in these portfolio components—your video recordings, student work samples, instructional materials, completed forms, and Written Commentaries. Regardless of the strength of the evidence you present in the portfolio components, your analysis of your featured teaching is a crucial element conveyed by your Written Commentaries and completed forms. You must demonstrate to assessors that you have appropriately described, analyzed, and reflected on your teaching practice and have used this analysis appropriately to guide your teaching.

Description, Analysis, and Reflection

This brief guide to writing about teaching is really a guide to the summary activity that brings together all the hard work—the thinking, talking, discussing, prewriting, and rethinking—that you are doing during this process and that development of the portfolio components is designed to elicit.

Keep the essential differences among descriptive, analytical, and reflective writing in mind as you prepare your Written Commentaries and forms. The certificate-specific *Portfolio Instructions and Scoring Rubric* for each component calls for each of these kinds of writing; providing an appropriate response is essential to a complete presentation of your work.

Descriptive Writing

In this context, a *description* is a retelling of the facts of what happened in an instructional situation. It is meant to “set the scene” for assessors. Your description should be logically ordered and detailed enough to give assessors a basic sense of your instructional situation so that they can understand the context for your later analysis and reflection.

When you are asked to describe, be certain that your response meets these criteria:

- contains accurate and precise enumeration and/or explanation of critical features
- provides clear and logical ordering of the elements or features of the event, person, concept, or strategy described
- includes all features or elements that an outsider would need to be able to see as you see
- specifies the meaning of any abbreviation or acronym the first time it is used

TIP: Use descriptive writing whenever a prompt includes verbs such as “state,” “list,” or “describe” or when it opens with “what” or “which.” Confirm that your descriptions are clear and detailed enough to allow someone who is not familiar with your teaching to visualize and understand what you are describing.

Analytical and Reflective Writing

Analysis deals with reasons, motives, and interpretation and is grounded in the concrete evidence you provide in the materials you submit. Analytical writing shows assessors the thought processes that you used to arrive at your conclusions about a given teaching situation. It also demonstrates the significance of the evidence you submit.

Reflection is a thought process that you engage in after a teaching experience. This type of thinking allows you to make decisions about how you would approach similar situations in the future—deciding whether to do something the way you have in the past, differently, or not at all. Although reflective thought may occur at any time, the reflection component of your writing is where you must show assessors how you use what you have learned from your teaching experiences to inform and improve your practice in the future.

Analysis and reflection overlap, although they are not identical. For the purposes of the portfolio components, analysis involves interpretation and examination of why elements or events described are the way they are, while reflection always suggests self-analysis, or retrospective consideration, of your practice.

When you are asked to analyze or reflect, be certain that your response meets these criteria:

- The subject of the analysis is available to the reader (e.g., the student work samples, the video recording).
- The focus of your writing is not on *what* (which is descriptive) but rather on *why* (which is both analytical and reflective).
- You need to provide the following:
 - your interpretations of what happened during the lesson and its results
 - your conclusions about what should come next
 - specific evidence and/or examples that support your analysis and conclusions, clearly making your points to the assessors

For example, if you are asked to analyze the success of a particular lesson or some specific teaching, do not simply explain what happened, which would be a description. Further, do not state a conclusion (“The lesson was a success”) or simply note the fulfillment of your learning goals (“Students gained a better understanding of multiculturalism in our society”) without also giving evidence or examples to support the statement.

Analysis in the context of a portfolio component deals with reasons, motives, and interpretation, all of which should be grounded in the concrete evidence provided by your work. Your work alone cannot provide assessors with your understanding or interpretation of the significance of what you have submitted as samples of your practice—only your analysis can do this. Nor can your work tell assessors what you have inferred about your practice—only your reflection can give assessors that information.

TIP: Analysis is called for when a question asks “how,” “why,” or “in what way(s).” When you are asked to identify a particularly successful moment in a sample of teaching and to tell why you regard it as successful, you must analyze. When you are asked for a rationale, you must analyze.

When you are asked what student performance suggests about your teaching, you are being asked to analyze and interpret. This means that you are to use the evidence of student work to explain and illustrate your practice and also to use your practice to explain and provide a context for the student work. Ask yourself these questions:

- What did my students know before this teaching experience?
- What did my students learn because of this teaching experience?
- What did I know about my students and their knowledge before this teaching experience?
- What did I learn about my students and my practice because of this teaching experience?

TIP: When you are asked what you would do differently, your response is both an analysis of and a reflection on your practice.

Written Commentary Examples

This section presents three examples of Written Commentary that a teacher might compose in response to the learning goals and requirements and Standards of a hypothetical portfolio component. Review the three Written Commentary examples that follow.

The purpose of these examples is to illustrate some of the differences between descriptive, analytical, and reflective writing. These examples do not represent actual candidate responses and are not intended to be indicative of Level 3 or Level 4 writing or performance. They also represent only limited activities and teaching practices that may be submitted in your portfolio components. In addition, they may not reflect the actual requirements and Standards for your certificate area or the required formatting specifications (see your certificate-specific *Portfolio Instructions and Scoring Rubric* for certificate area requirements and formatting specifications).

Example 1

Key:

Description shown in **bold**
Analysis shown in underline
Reflection shown in *italic*

Instructional Context

My Advanced Placement (AP) Biology class was a very homogenous class relative to the rest of the school. In this class, students ranged in age from 16 to 17, with 19 students in the 11th grade and 2 students in the 12th grade. There were twenty white students and one black student, with no Hispanic, Multiracial or Asian students. There were no students identified as ESE or on a Free or Reduced lunch plan. There were 13 girls and 8 boys. There was no significant ethnic, cultural, or linguistic diversity in this class that affected the personality of the group. Many of these students have been grouped together in classes since elementary school and have few issues that affect their performance or congeniality.

A majority of students in my class were from prominently wealthy families in our community and stated they "were accustomed to success." Many have had few academic challenges until they enrolled in this college level biology course. At least half of the students showed difficulty in text comprehension and recognizing main ideas. Many students also faced difficulty in pacing the requirements of the course in addition to meeting the demands of a rigorous schedule and demanding extracurricular activities. The only previous science course many of these students had was a freshman level integrated science curriculum. Only half had experience with a chemistry course, and it focused primarily on dimensional analysis.

With the composition of class in mind, I was careful not to assume that my students' learning styles were as similar as their ethnic backgrounds which motivated me to introduce personality and multiple intelligence surveys. From the results of these surveys, I was able to diversify my

Example 1 (Continued)

instructional and assessment practices to increase student comprehension. For example, I noticed this class had many visual/spatial learners, so I used a software program to turn vocabulary terms into crossword puzzles. As a result, I immediately noticed many of my visual students were scoring higher on their summative assessments. Sarah, a bright girl who used to say she didn't "get it" later said that she enjoyed the class more and found the material more interesting when she had the assessments and materials tailored to her learning needs.

In my observations, the difference between the students who consistently scored well and those who struggled was not a major cognitive difference, but a difference in the ability to juggle the demands of a college course with other activities. The majority of the students struggled to remain on task when presented with a classroom interruption or deviation from the instructions.

This class was scheduled during the last period of the day, where it competed with extracurricular events and scheduled or unscheduled announcements. Frequently students had to leave early for a game, and this was also the period where many of our assemblies and meetings were held. Most of these students were involved in many of these events, and therefore often missed at least part of a class. For this reason the course sequence was delineated early in the year and posted at all times in the room and on the website. This way, students could be held accountable for their missed classes. The sequence of my instructional activities was meant to create interest, develop a connection between the major idea and the world around them and to reflect on the evolutionary relationships that define taxonomy today. This allowed me to deepen students' conceptual understanding and situate the major idea with a broader context.

Example 1 (Continued)

Planning

Throughout the course of this activity, students were to actively participate in a scientific discussion and use the cognitive and manipulative skills associated with the formation of scientific explanations. This activity was designed to bring together their prior knowledge and develop their contextual understanding of invertebrate organisms under a taxonomic or evolutionary context (Goal 1). Through the use of evolutionary biology we attempted to reconstruct a partial history of life on Earth (Goal 2). Another goal of this discussion was to evaluate the techniques through which systematists test and refine their hypothesis about phylogeny and classification (Goal 3). In the process, students would learn how molecular biology is changing systematics, as it is changing every field of biology (Goal 4).

These goals are important for my students because they are standards represented in the AP and AICE (Advanced International Certificate of Education) curriculum, both of which require a rigorous standardized exam as well as the National Science Standards. The significance of this major idea is the understanding of life's diversity. Students usually exhibit a general understanding of classification; however when presented with unique organisms they often revert to purely structural differences rather than appeal to the scientific basis of genetic or evolutionary differences.

A discussion was a particularly useful teaching approach for this lesson because ideas were examined and discussion in class so that other students could benefit from the feedback. Group discussions allowed students to develop meaning from active involvement, continued exposure and understanding of the concepts that guide phylogeny and classification. I was able to gain information about the students' current explanations. This allows me to immediately identify and correct student misinformation. Those student explanations then became the baseline for

Example 1 (Continued)

instruction as I helped students to construct explanations aligned with scientific knowledge. I also helped students evaluate their own explanations and those made by scientists.

...

Reflection

Looking back to the goals for the activity, I feel that my approach was successful because I was able to modify instruction based on each student's need....I feel I was successful in helping students contextualize their knowledge of invertebrate organisms in an evolutionary context through thought-provoking questions and an inquiry method of discussion as part of Goal 1. Since this was a new activity to my repertoire, I feel that I can increase the relevance for students by having illustrations of the representative organisms to reinforce their prior knowledge. I will also align future assessments to represent the new discoveries in taxonomy and will include more studies into binomial nomenclature.

Example 2

Key:

Description shown in **bold**
Analysis shown in underline
Reflection shown in *italic*

The instructional goals for this lesson were for students to comprehend and enjoy a novel ["The Pinballs" by Betsy Byars], to identify dialect and theme, to make predictions, to identify, understand, and propose alternatives to conflict, to use prior experience during discussions, to interpret symbolism, to think long-term, to exercise problem-solving and decision-making skills using details from the text, to reflect on how this literature imitates life, and to extend understanding of the book through a variety of multimodal and cross-disciplinary activities. These instructional goals are consistent with the state's objectives and the school curriculum. They meet the requirements for listening, speaking, writing, literature study, reading, reference/research skills, and technology integration. This selection ["The Pinballs"] is a good example of how culture transmits itself through literature, and students see how literature reflects true human experiences. I chose the small group format for two reasons. First, students are comfortable talking to each other as they work in collaborative groups on assignments in the classroom. This method allows them to take intellectual risks without feeling as though they have to "act" for me. For example, Kevin...used good oral language skills, but his dialect included incorrect grammar such as, "Ain't got no." As I monitored discussion, I knew I would need to address verbs and double negatives in a later lesson. My second reason for choosing the small group format is because this model ensures a greater number of students actively participating in discussion while simultaneously learning to appreciate cultural, linguistic, and personal interests of others. For example, Caroline... spoke low and was slow to respond. Her behavior is

Example 2 (Continued)

consistent with her family's belief that it is disrespectful to be the center of attention so she resists bringing attention to herself. Erika...and Christian,...my two ESOL students, were vocal in small group discussion. This does not happen during whole class discussion. Since English is a barrier for them, they often shy away or speak too low to be heard by other students in a whole class discussion. I noticed how a small group setting facilitated ESOL students' speaking abilities because they felt validated by their peers. This method allowed all students to make personal and reading connections to the novel as they engaged in meaningful discussion about conflict.

Considering that the original nature of this unit was to expose students to literary works written by women, I made sure that there were at least two females in each group who represented at least two different cultural or ethnic backgrounds. My rationale was for the groups to have insight from each female's point of view based on their cultural experiences. I then assigned male and female students to groups equally. This setup automatically promoted differing opinions based on gender, race, cultural, and linguistic diversity. An informal assessment of my students' cultural backgrounds, prior learning experiences, etc. helped me strategically place students in groups to maximize discussion. Each group had five to six students to allow each student an opportunity to participate.

To spark interest and to set purpose for the discussion, students wrote letters to each other about a time when they encountered conflict and how they resolved it. To further set purpose for small group discussion, the class viewed a website (via scan converter) of a picture of pinballs. I connected the computer to a large screen television so that the class could view the image during group discussions. This helped students transfer prior knowledge so that they would have a clear understanding of conflict and how it relates to a pinball. I then told my students how Carlie, a character in the novel, had conflict with everyone and was treated like a pinball (has no control where it lands).

Example 2 (Continued)

...

I was so intrigued with the level of discussion within groups that I did not focus on theme. Before the video, Tycheri told me that theme was prose. I knew that she confused genre with theme. I did not discuss theme because I assumed other students had mastered the concept. I need to teach theme separately as a literary concept. I should have asked fewer questions in group two because I interrupted Christian. Had I facilitated more, he would have talked more. I did a good job of asking leading questions, but I should have let students ask some questions that facilitated critical thinking as well.

Small group discussion was effective. Prompts helped students stay focused on the topic. Groups even competed in pinball tournaments on the computer!

Example 3

Key:

Description shown in **bold**
Analysis shown in underline
Reflection shown in *italic*

Many interactions on the videotape show students learning to reason mathematically and to communicate their reasoning. One interaction is when the group of boys is rotating the right triangle. In this interaction, Jonathan (the boy in the gray shirt) turns the coordinate plane $\frac{1}{4}$ turn to the right, then locates the coordinates of point 1. He communicates those coordinates to be over 2 and up 2. However, when Jonathan made an error in the original position of the shape, I probed his thinking further, resulting in his understanding. In the video, I ask the group to observe the patterns in the table for the rotation of the rectangle. I led the group to the understanding that the opposite of the old x-coordinates have become the new y-coordinates and the old y-coordinates have become the new x-coordinates. As a result, the group notices their coordinates for the rotation should follow the same pattern. Thus, the real coordinates of Point I must be (2, -3). Another interaction which shows students reasoning mathematically is when the group of girls is working on the reflection of the isosceles triangle. During this part of the video, the two girls demonstrate how to correctly reflect the isosceles triangle over the x-axis by flipping from Quadrant II to Quadrant III. In addition, they demonstrate mathematical thinking as they work together to locate the coordinates of each point on the isosceles triangle. The girls communicate the coordinates of each point out loud to each other. Also, Megan (the girl in the black shirt) places her fingers on the graph and then counts how many units point F is over and down from the origin.

The analysis of the lesson suggests that the learning goals for these students were best achieved through small group interactions. One reason is the small groups allowed students more hands-on experience with manipulatives to perform the transformations. In the video,

Example 3 (Continued)

students physically moved their fingers on the graph and located the points. This experience is far more enriching and can not be duplicated by the use of a worksheet. Another reason is small groups provided students with the opportunity to interact with other individuals to communicate and correct their thinking. Both groups in the video communicated the location of points with each other, monitored their work with the graph, and corrected their thinking about location of points or positioning of figures. In addition to small groups, students worked in a whole class format before and after the videotaped segment. The inclusion of the whole class format enhanced the lesson. Before the videotaped segment, it allowed students to process the instructions and ask questions about the assignment. At the end of the lesson, it provided an opportunity for each group to communicate with the class and for students to report observations they made about the coordinates of different transformations.

The use of manipulative materials had a positive effect on the students' learning experience. First, the manipulatives increased the students' level of access to the mathematics at hand. Instead of simply performing the transformations on a worksheet or listening to a lecture about transformations, students were actively engaged in concrete explorations with the materials. For instance, the two girls in the video tried to reflect the isosceles triangle but could not figure out why points F and G's coordinates were the same. After focusing their attention on where point G was and where their assignment said it should be, they were able to figure out they needed to flip the figure over. Next, the use of manipulatives enhanced student conceptual understanding. This point is best illustrated by the opportunity the manipulatives provided for me to correct student misconceptions with translations. *Until students engaged in the group activity, I did not realize they thought a translation could be performed while also turning or rotating the figure. However, when they began working in groups I immediately noticed students sliding the point of the figure to its given location, but they were also changing the orientation of the figure. As a*

Example 3 (Continued)

result, I utilized class time during the whole group discussion to address this misconception.

Last, the use of manipulatives provided maximum abilities to assess student knowledge of the learning goals. By simply observing students, I determined their ability to perform a given transformation. I noticed whether students slid the figures the correct amount in the right direction, rotated the coordinate plane the correct amount, or flipped a figure accurately over the x-axis. Since the table contained many patterns, I could immediately discern whether the coordinates were accurate.

...

If I were given the opportunity to teach this particular lesson with these students again, I would make two improvements. One improvement would be to replace the recording page where students had to graph the transformation of the figures with a page of questions focusing on the specific patterns within the coordinates. By creating a page of questions, I could extend students' thinking beyond just transforming figures and recording the coordinates. I could target specific observations I would like them to make for certain transformations. For instance, I could ask them to observe the pattern created when a figure is reflected over the x-axis. Then, I could extend their thinking by asking them to predict what would happen to the coordinates if the original figure had been flipped over the y-axis. Another improvement would be to supply each group with a transparency of the recording sheet. When groups began presenting their result to the class, they filled in their coordinates and graphed the figures on the overhead at the front of the room. While groups were recording their data, valuable class time was lost. By using transparencies, groups could just place their data on the overhead and conserve class time.

Reviewing Your Writing

A key step in the writing process, regardless of the skill or experience of the writer, is to review your own writing objectively. Even professional writers can become so involved in their writing that they forget to include information that readers do not know. For some, reviewing with objectivity requires “distance,” or time away from the project.

TIP: If you have time, set your writing aside for a day (or more) and do not think about it. The next time you read it, you should have an easier time recognizing where you left out important information, if a transition is missing, or if something is unclear.

To ensure that your writing meets stated goals for the Written Commentaries and required forms, you may want to ask at least one other person to read your work. This person should be someone who will be thorough and constructive with his or her feedback. Your goal in having someone else read your work is to discover the things that need improvement that you may not be able to see. Explain the basic portfolio instructions to this person, and let him or her review the National Board Standards for the component. Ask your reader to keep in mind that the Written Commentaries and forms accompanying your evidence are all the information you will be able to give assessors about your practice and that you need feedback about this writing, not about you or your teaching practice. Have your reader mark places in the text where he or she would like to know more or has trouble understanding the content. This kind of feedback can help you pinpoint the passages that need additional detail or explanation.

You will find that different people provide unique insights about what might improve your writing. A teacher will give a much different critique than someone who is not a teacher. Both kinds of feedback are valid and important. All National Board assessors who might be looking at your portfolio component are teachers in your certificate area who have undergone extensive training in National Board scoring procedures. However, some individuals may be better able to see “skips” in logic or to notice areas that need further explanation than would a colleague from your school who may not perceive skips because he or she is already familiar with your teaching environment.

Once you have received comments from your reader or readers, understand that these are simply opinions and that it is up to you to decide how to use the information you have collected. You may find that you receive seemingly contradictory feedback; try reading your own writing from both points of view. Follow the suggestions that make sense to you. Sometimes a reader is unable to pinpoint the exact source of a problem in a piece of writing but knows that a problem exists. This feedback can be very helpful, pointing you to the areas that may need more attention. It may take some thought and work on your part to determine which changes are most beneficial to your writing. You may need to do several drafts of your writing to develop the version that you feel best demonstrates what you are trying to show about your teaching and that also demonstrates that the Standards for the component have been met.

The Written Commentaries are key parts of your portfolio components. Since you must provide your writing with your portfolio components to National Board by the deadline for portfolio submission, you may want to give yourself an earlier deadline for finishing your Written Commentaries. This timeline would allow sufficient time for you to review your own writing and to get feedback from others. Your goal should be to submit the best possible evidence and analysis of your teaching.

Recording Videos for Component 3

Why Your Videos Are Important

In Component 3: Teaching Practice and Learning Environment, you are asked to submit video recordings of your teaching. (Note: For the Music certificate area, you are asked to submit video recordings of your teaching for both Component 2 and Component 3.) The purpose of the videos is to provide as authentic and complete a view of your teaching as possible. National Board assessors are not able to visit your classes; therefore, video recordings are the only illustration of these key practices:

- how you interact with students and how they interact with you and with each other
- the climate you create in your instructional setting
- the ways in which you engage students in learning

Your videos convey to assessors how you practice your profession, the decisions you make, and your relationships with students. This section provides technical advice, guidelines, and helpful information about making effective video recordings of your teaching practice.

Before You Get Started

You must complete two key steps before you start video recording your class: obtain permission to video record and make sure your equipment is adequate for the task.

Permission

The National Board Student Release Form and Adult Release Form are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. These forms are used to collect and document the signed permission given for all individuals who appear in your submitted photographs or are seen or heard in video recordings. You must use **National Board release forms**; district or school release forms will not be accepted.

You must secure permission from the parents or legal guardians of *all* students in your videos. You should secure permission for all other students in your class in the event you need these releases. You should do this even if you are making the video recordings only for practice, since you might later decide that a video is suitable for submission.

Ensure that parents understand that the video recordings are not about the students, but are intended for professional discussions with other teachers about the best ways to teach, and that the students will never be identified by their full names. If, for some reason, a student's parents refuse to grant permission, you will have to ensure that the student is seated out of the camera's range and is not heard.

You must have a signed Student Release Form for each student who appears or is heard on a submitted video recording, seen in a photograph, or whose work samples you submit, as well as a signed Adult Release Form for any adult who is included in your submitted video recordings or in a photograph. It is your responsibility to keep these release forms on file indefinitely in the event a question arises regarding these permissions. In addition, National Board may request a copy of these forms as documentation for your portfolio component.

Equipment

You need the following equipment, at minimum, to make video recordings of your class:

- video camera
- headphones to monitor the sound being recorded
- external omnidirectional boundary microphone to be placed near students and connected to the camera at some distance from the group (If such a microphone is not available with your video recording equipment, consult a local audio retailer or search the Internet for more information. Helpful hints on how to use this relatively inexpensive microphone are provided in "[Improving Audio Quality](#).")
- tripod
- extension cord

Use the best video recording equipment available to you when making your recordings. Your school may have good equipment that you are allowed to borrow to create higher-quality recordings.

Because it is often difficult to hear students speaking, make sure that the equipment you use has a sensitive microphone. Some handheld cameras have audio reception that is sensitive; others require a separate microphone. If you are filming small student groups, you will be circulating among groups and should carry a handheld microphone to record your voice and the voices of the students. See "[Improving Audio Quality](#)" for more on this topic.

Video Recording Your Class

In addition to providing some tips on the mechanics of recording, the strategies presented in this section can give you important practice in observing your teaching. This practice helps you reflect on the work samples you have decided to pursue as well as those you have not chosen. Observing your teaching lets you practice analyzing teaching in a way that you would not be able to without a video recording. With a video, you are able to watch what you do and when you do it as the lesson unfolds.

Until both you and your students get used to the experience, video recording may present an inauthentic view of your teaching. The first time you bring a video camera into your instructional setting, many students may not behave as they usually would. Some may become quiet and slide down in their seats, and others will play to the camera. Many teachers may find themselves inhibited (perhaps acting more formally, for example). For these reasons, it may be a good idea to practice making video recordings of your instructional setting to enable you to become familiar with the mechanics of video recording and to help both you and your students maintain a natural demeanor in front of the camera.

To get the maximum benefit from practicing your video recordings, you may wish to record different instructional sessions and varied teaching formats, including full-group instruction, cooperative-group work, and small-group instruction. These recordings should be made during the rostered class and not created during an off period or after school in order to show your regular teaching environment. (Exceptions: Music candidates are allowed to use after-school classes, and School Counseling and Library Media candidates may use after-school programs and non-rostered classes.)

If you choose to make practice video recordings, place the camera on a tripod or in a good vantage point (for example, on top of a file cabinet) where the camera view takes in the entire room. Record several sessions and watch these recordings alone so that you can

become accustomed to how you look and sound. You will also begin to notice what your students are doing and how their learning could be improved.

You must base your video practice sessions on the Standards for your certificate area since the video recording materials you eventually submit must reflect the elements of teaching practice that are judged essential to National Board's vision of accomplished teaching. These elements, based on the Standards, are what assessors look for in the materials you submit. The purpose of video practice sessions is to make you comfortable with video recording as a medium of conveying your practice. Because you may decide to use a practice session for your final submission, note the time limits and other requirements documented in the certificate-specific *Portfolio Instructions and Scoring Rubric* for Component 3.

The guidelines below apply to each of the video recordings you produce:

1. Decide on the sessions you plan to video record. Your practice exercises will be most beneficial if you record multiple sessions with as wide a variety of lessons and/or students as your teaching assignment permits. The classes you choose need not be the most advanced, but the topics of the lessons you record should be important for the students at their level of learning and likely to engage them.
2. You and your students must be seen and heard in both videos. It is important for assessors to be able to see and hear you and your students together, your students interacting with each other, your students' reactions to what you are doing, and their engagement in learning.
3. Scan the environment in which you plan to record your videos to avoid visual cues that reveal your or your students' names, your school or facility name, city, state, or other information included in "[Guidelines for Referring to People, Institutions, and Places.](#)"
4. Arrange for another teacher or a student to operate the video equipment at several practice sessions. Review video recording procedures with that individual, including the need to avoid stopping the camera or using the "fade in/out" feature of the camera (see "[Video Editing and Audio Enhancement Rules for Component 3](#)" for more information on acceptable and unacceptable editing).
5. Consider finding someone with the time and expertise to offer assistance in video recording your classes. Local college or high school students taking video courses or your school/district library media specialist may be available to help with recording and/or to offer advice.
6. Jot down a few notes that can help you recall a particular session when you are working on the analysis of your recording. At a minimum, note the following:
 - any particular instructional challenges offered by the students
 - the learning goals (lesson objectives) for the lesson
 - your opinion about the overall success of the lesson (i.e., were the learning goals achieved?) and the evidence you have as the basis for your opinion
 - a description of any instructional materials used in the lesson
7. Name the video recording file(s) to correspond with any notes you take on the lesson so that you can quickly and correctly match them.

Analyzing Your Video Recordings

To select which video recording you wish to submit, review all of your video recordings, keeping in mind the "[Video Analysis Questions](#)" below and the time requirements specified in the certificate-specific *Portfolio Instructions and Scoring Rubric* for Component 3. You may

want to watch your videos several times. In fact, you may wish to initially watch each recording with the sound turned off to provide greater awareness of your and your students' nonverbal behavior (for example, facial expressions and body language).

After you have chosen the video recordings that you want to use, develop your written analysis by answering each of the "Video Analysis Questions." Your responses should be straightforward and written in nontechnical language.

When you have finished answering these questions, review your writing, imagining that you do not know anything about the unit or the students you have selected. Is your writing clear? Can you follow your own thinking?

Video Analysis Questions

Video-recorded teaching sessions offer particularly strong evidence of a teacher's knowledge and ability. The following questions are designed to focus attention on aspects of teaching that are described in the National Board Standards. Use these questions to hone your skills as an observer and analyst of your own teaching:

- What is the extent of student involvement (e.g., are most students participating or are the same few students doing all the talking)?
- Are the students engaged in the lesson? How can you tell? What do students' facial expressions and body language tell you about your instruction?
- What kinds of questions do you ask? Can all your questions be answered with a single word? How long do you wait for responses? Do you ask students to explain and/or defend a particular answer or approach? Do you ask students to compare or evaluate alternative interpretations or strategies?
- Are there any opportunities for students to ask questions? How would you categorize the students' questions (e.g., do they indicate confusion and a need for clarification or understanding and extension)?
- What roles (e.g., expert, facilitator, co-learner) do you play in the video recording? Is each role appropriate for the situation?
- What kinds of tasks do you ask students to do? Do you capitalize on their previous knowledge and experiences?
- What instructional opportunities do you take advantage of and why?
- What instructional opportunities do you not take advantage of and why?
- What evidence do you see of the students taking intellectual risks? Does the climate of the instructional setting provide a safe environment for getting something wrong? Do students talk to each other as well as to you?
- Do you encourage students to take risks, to speculate, and/or to offer conjectures about possible approaches, strategies, and interpretations?
- Are the learning goals for the lesson achieved? Do you adjust the lesson so that your goals could be achieved by every student? What is the evidence for your answers, both in the video recording and from other sources?
- Explain how your design and execution of this lesson affect the achievement of your instructional goals. (Your response might include—but is not limited to—such things as anticipation and handling of student misconceptions, unexpected questions from students, unanticipated opportunities for learning that you captured, or your planned strategy and its outcomes in the lesson.)

TIP: These questions can also be used to guide discussion of video recordings in your professional collaboration group, if applicable.

Video Recording Tips

After you and your students have become accustomed to the presence of video equipment, you will want to produce quality video recordings that best reflect your work with students. Professional quality is *not* expected. The following technical tips are offered to help you provide the best quality in your portfolio components.

Improving Video Quality

Review the following suggestions for improving the quality of your video recording:

- If possible, use a tripod. Having the camera in a fixed position eliminates the wobbly effect of an unsteady hand.
- If writing on a chalkboard or whiteboard is an important part of the lesson, be sure that it is captured on the video recording and is legible. This may require refocusing the lens on the board. In addition, sometimes writing is legible to the eye but not to the camera, so you might have to move the camera to reduce the amount of glare on the board or use dark markers on chart paper taped to the chalkboard or whiteboard.
- In general, the camera should be pointed at the speaker. That is, when the teacher is speaking, the camera should be aimed at the teacher. When students are speaking, the camera should capture them. However, this general principle is difficult to achieve if the camera is positioned at the back of the room. A side position is more effective.
- You may need the camera person to follow you as you move from group to group to improve the sound. If you have to move the camera while recording, set the zoom lens to its widest setting to cut down on the shakiness of the recorded image.
- Increase the amount of light in the room to improve the video recording. Be sure to turn on all the lights and, if possible, open your curtains or blinds.
- Avoid shooting into bright light. If there are windows on one side of the room, try to shoot with your back to that light source.
- If you are using an older camera, you may have to adjust it for type of light source each time you shoot. Newer cameras may have a switch for recording in incandescent, fluorescent, or day light, or they may be completely automatic.

Improving Audio Quality

Audio quality is important and can be the most troublesome aspect of video recording in an instructional setting. If you or your students cannot be heard, it is difficult for assessors to recognize and score your performance. Even if you can be heard, clarity of conversation is extremely important for assessors because they need to interpret the content of the dialogue.

There are environmental and technical challenges when trying to get the best audio quality. Flat, echoing walls and multiple students talking simultaneously make good sound retrieval a challenge; even with professional recording equipment, it can be difficult to hear everything that students say. For these reasons, always test the sound quality when recording and keep the following tips in mind:

- **Before each recording session, check the equipment to be sure that all cables are secured** and, if necessary, use masking tape to hold them in place. Many audio problems are the result of faulty connections rather than poor equipment quality.

- **Eliminate noises that may interfere with recording.** If the microphone is picking up extraneous noise, consider turning off fans, air conditioners, fish tank filters, and so on while you are recording. Also, whenever possible, avoid recording when you must compete with outside noises, such as a lawn mower, recess, or band practice.
- **Have the person recording wear headphones** to monitor the sound and to address audio problems as they occur.
- **Keep the microphone close to the action.** The location of the microphone is key to capturing quality audio. Remember that the closer the microphone is to the action, the better the sound recording. If you are circulating among student groups, for example, and you want to capture your interactions with a group, consider carrying an external microphone. For whole-class recording, the microphone can be suspended from the ceiling in the center of the room.
- **Use an external omnidirectional boundary microphone.** This is the most effective way to enhance the sound quality of your video recording. The built-in microphone of most cameras is generally not adequate; because it is attached to the camera, it is frequently not close enough to the person speaking, so it often picks up background noise and misses important conversations. Most external microphones lie flat to pick up sound that reflects off large, flat surfaces, such as table tops or walls. For almost all video cameras, the external microphone is plugged into the "EXT MIC" jack on the camera. When plugged in, the built-in microphone on most newer cameras automatically turns off, and only the sounds from the external microphone are recorded. Be sure to check this feature of your camera before you begin recording.

The following table provides background on setting up an external microphone.

Equipment Needed	Setup
One omnidirectional boundary microphone One heavy-duty extension cable One adapter	Plug one end of the adapter into the external-MIC opening on the video camera. Plug the extension cable into the other end of the adapter. Plug the external microphone cable into the extension cable. Plug the external microphone into the external microphone cable. You are now ready to begin video recording.

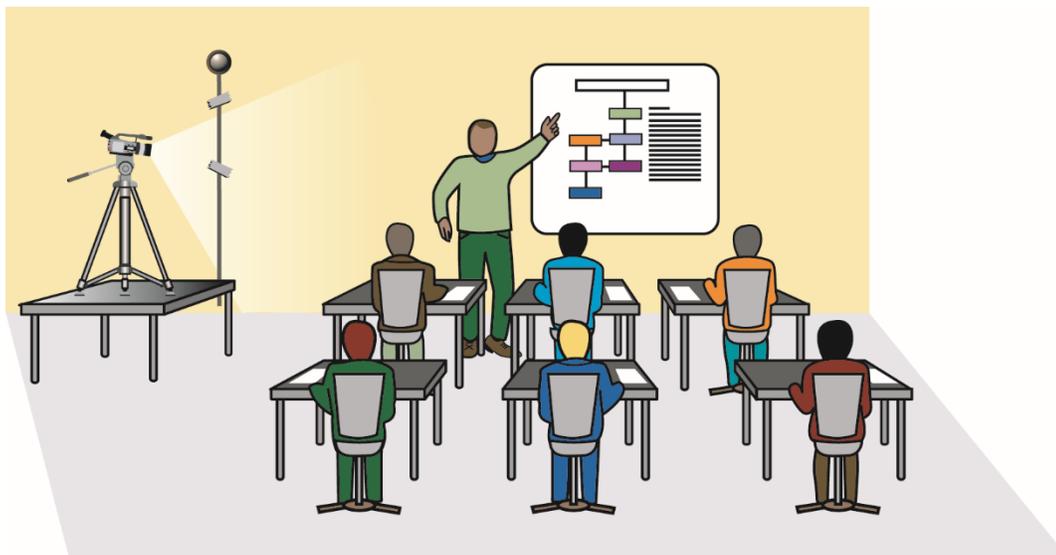
Whole-Class Video Recording

Whole-class video recording in National Board assessments is intended to show that you are effectively engaging the entire class, as a group, and that the entire class is involved in a discussion, again as a group. The video recording should show some interaction with specific students, but it is not necessary to zoom in on every student nor must every student in the group be shown in the video-recorded lesson.

The following are recommendations for video-recording whole-class teaching activities such as demonstrations, discussions, and so on:

- **Determine optimal camera placement.** It is optimal to place the camera on a tripod at the side of the room and, if possible, set it up high on a counter or table.
- **Set the lens to a wide angle.** It is important for assessors to be able to see you and your students together, your students' reactions to what you are doing, and their engagement in learning.

- **Avoid trying to follow a conversation back and forth between different people.** The camera always arrives late to the action.
- **Determine optimal microphone placement.** With masking tape, firmly attach the external microphone high on the front wall or on any other flat surface that faces toward the majority of speakers.



View of whole room showing best camera placement

Small-Group Video Recording

Small-group video recording in National Board assessments is intended to focus attention on student interaction in collaborative learning situations and on your facilitation of such learning as you move around the room. It is meant to capture a particular kind of situation: one in which you interact with many small groups as they pursue independent work.

The following are recommendations for video recording small-group activities such as discussions among several students, or groups of students, working on a project:

- **Determine optimal camera placement.** Plan ahead to determine the group of students you want to video record and then place the camera on a tripod, choosing a single vantage point from which you can record. Alternatively, the camera can be handheld and/or braced against a wall to steady the image.
- **The camera should be an appropriate distance from the group while showing as many participants as possible.** It is important for assessors to be able to see the facial expressions of students and to understand how you work with those students. Be sure that all of the people—you and your students—interacting in this small group can be seen and heard.
- **Adjust if the group is looking at or referring to an item.** Zoom in at the beginning of the conversation and maintain a close focus long enough for assessors to be able to understand the ensuing conversation. Then zoom out and keep the lens set wide.
- **Determine optimal microphone placement.** Carry the external microphone so that it is always closest to you and to the group with whom you are interacting. It is essential for assessors to clearly hear the participants' conversations.



View of a small group showing best camera and microphone placement

Video Editing and Audio Enhancement Rules for Component 3

Each video recording must be made during a single class period. Submitting each video recording in a continuous and unedited format may provide the most authentic representation of your teaching practice. However, each video recording may include **up to two edits** for the reasons listed below. The only allowable edits to the video are for the following reasons:

- moving a whole class into a different physical instructional setting such as a lab, a gymnasium, or outdoors
- responding to safety drills
- changing the battery in the video camera

EXCEPTION:

Music. For Component 2, no edits to the two brief videos are allowed for any reason.

No other edits to the video recording(s) are allowed. Not allowable edits include, but are not limited to, creating an introduction, adding captions, or using features such as fade in/fade out that detract from an authentic presentation of your instructional setting. You may NOT make edits to your video to remove student or announcement disruptions or interruptions, individual/quiet student work time, transitioning from whole group to small group instruction or vice versa, moving among small groups in different locations, assessment time, etc. Also, you may NOT make edits that combine video that was recorded across more than one class period. If a release form was not obtained from one or more students and/or adults, ensure that the individual(s) are not in camera view when recording your video(s); blurring their faces in the video is not an allowable edit.

If either of your video recordings includes one or two allowable edits for the reasons listed above, you **must** note the reason for each edit on the Instructional Planning Form. If you submit a video with more than two edits, only the portion prior to the third edit will be viewed and scored. If you submit a video that has an edit other than two of the allowable edits due to the reasons listed above, only the portion prior to the non-allowed edit will be viewed and scored.

Amplifying the sound to enhance the audio on a video is acceptable as long as the amplification of the audio does not conflict with the postproduction editing rules described above.

Submitting Your Video Recordings

Be sure to do the following before you submit your video-based portfolio components:

- Make sure your video recordings do not exceed the time limits stated. Assessors view only the video footage that is within the stated time limit.
- If you edited your videos as allowed for only the reasons listed above, make sure each video includes no more than two edits. Assessors will view and score only the portion of the recording prior to the third edit.
- If expressions or phrases in a language other than English that are important for an assessor to understand are included in your video, provide brief explanations of these expressions or phrases in the Written Commentary.
- If your video is in a language other than English (and/or the target language for World Languages), you must provide a written English translation that includes any necessary student identifiers (but not students' names). Your translation does not count toward your page totals.
- Convert your video into a file format that meets the electronic portfolio management system requirements: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, and .m4v.
- Compress the size of your video file, if necessary. The recommended file size is 200 MB to 300 MB. Refer to the Video Conversion & Compression Guide at www.nbpts.org/national-board-certification/candidate-center to download free software with instructions.
- Play back your final file before uploading to ensure it can be viewed by assessors and to check the audio quality. You and your students must be seen and heard in both videos. Failure to meet these requirements will make your portfolio component unscorable.

Analyzing Student Work

The resources and materials in this topic give you guidance on important skills and how to systematically analyze all the information students produce about who they are, what they know, and the state of their learning. The activities in this topic offer a framework for thinking analytically about student work—particularly student responses to assignments, class work, assessments, and other instructional material—and for writing down your analytical insights about your students and their work.

TIP: Develop your own repertoire of questions and strategies to help you understand and analyze the work that students produce. Also develop rich and interesting opportunities for student responses—creating both occasions for response and the prompts or problems you can pose for students as they explore and master new ideas.

Why Analysis of Student Work Is Important

As described in "[Writing about Teaching](#)," your Written Commentary about students and their work is a critical component of the assessment materials you are submitting. Your analysis of your teaching practice is an essential element of assessing your knowledge and ability as an accomplished teacher.

Because this kind of analysis and writing may be unfamiliar to teachers, some practice is likely to be both helpful and reassuring. You may learn about the depth and breadth of your

perceptions about student work once you begin to focus analytically, and, in turn, student work can become an even more interesting and critical resource for pedagogical information.

About Analysis

To properly analyze student work, begin by making a detailed description of the evidence you observe. You need this evidence to be able to ask insightful questions and to make knowledgeable connections regarding your hypotheses about student learning. You must go beyond describing what you have seen to provide an analytical examination of instruction.

If you are also reflecting on your practice as a part of that analysis, a further prewriting step is required: as you connect what you did with what you see in the evidence of student learning, you must examine the effectiveness of your actions, your possible options, and the potential effects of those options.

This essential cognitive work produces an analysis that serves to broaden and deepen your practice and thus enhances future student learning. Step-by-step activities that take you through the analytical process are outlined below. You can apply all of the following activities to analysis of written student work, but the principles also apply to all instructional materials and can be helpful when used in conjunction with the video analysis questions in "[Analyzing Your Video Recordings](#)."

Practice Activities

Following are descriptions of some optional activities you can engage in to help refine your skills in writing analytically about your teaching practice.

Activity 1: Observation and Description

Choose one of your class assignments that you thought elicited considerable information about your students' understandings. Choose three student responses to the assignment. Be sure to choose students who each pose a different instructional challenge to you as a teacher. Select student responses that are substantial enough to support the level of analysis required in the Written Commentary. Unless otherwise specified in the certificate-specific *Portfolio Instructions and Scoring Rubric* for the component, these are to be each student's individual response, not a response completed as part of a group activity.

Look carefully at the assignment that elicited the three student responses. Answer the following questions with specific details about the assignment (the word "assignment" is used here generically to mean an occasion, a prompt, or another device for eliciting substantive student response):

- What was the goal of this assignment?
- Why is this an important goal for student learning of the subject?
- How was this assignment connected to other activities, in or out of class?
- What subject-specific concepts did students need to know in order to complete this assignment successfully?
- What misconceptions would you predict might appear in student responses to this assignment?
- In what ways did you intend for this assignment to extend students' thinking about the topic?
- What did each student do correctly and/or incorrectly? (Student 1, 2, 3)

For each of the students you have chosen, jot down brief descriptions of the following features of the response to your assignment:

- What was the most striking feature of each response? (Student 1, 2, 3)
- What were the patterns in each response? (Student 1, 2, 3)
- What misconceptions does each response reveal? (Student 1, 2, 3)
- What insights (if any) does each response reveal? (Student 1, 2, 3)
- What feedback did you give each student? (Student 1, 2, 3)

Activity 2: Interpretation: What Does Each Student’s Response Tell You?

Using the *same* three student responses, jot down answers to the following questions for each student. Here the emphasis is on your interpretation of what you see.

Ask yourself these questions:

- How can you interpret the response from each student?
- What frame of reference is available to you to aid in that interpretation?
- What are the cues the student and the work give you?
- Using what you know about the connections that need to be made in order to understand ideas in particular domains appropriate to the content area, what does each student’s response tell you?
- How can your colleagues assist you in your interpretive work?

For each of the students you have chosen, jot down your interpretation based on each student’s response to your assignment:

- What is each student’s most essential misunderstanding or difficulty? (Student 1, 2, 3)
- How does each student’s response fit into what you already know about this student’s understandings and performance? Be specific. (Student 1, 2, 3)
- In two sentences for each student, describe what each learned from this assignment, judging from the responses. (Student 1, 2, 3)
- What does each student need to do next to move his or her understandings forward? (Student 1, 2, 3)

Activity 3: How Does Each Student’s Response Illuminate Your Practice?

In this activity, use what you have observed of each student’s work—and how you have interpreted those observations—to illuminate your goals and your strategies for reaching those goals. The focus of this analysis is the degree to which the student’s work shows that your goals for the assignment, and for your instruction prior to the assignment, were met.

- For each of the three students, write a brief but very specific diagnosis of the degree to which this student work shows that your goals for the assignment were met. (Student 1, 2, 3)
- Explain briefly how your instruction prior to the assignment was designed to prepare these students to complete this assignment successfully.
- For each of the three students, give your best diagnosis of the performance they have exhibited on this assignment. What parts of your instruction and/or preparation for this assignment do you think need reteaching or reinforcement for each student? (Student 1, 2, 3)

- Given each student's performance on this assignment, what goals should you set for each of these students in the immediate future and, also, in the more distant future? (Student 1, 2, 3)
- What was your feedback strategy for each of these students? (Student 1, 2, 3)
- Why did you choose that strategy for these particular students? (Student 1, 2, 3)

Activity 4: Reflection

The final stage in analyzing student responses is to reflect on your practice. It is in this final stage that you ask yourself this: in light of what the student responses have told you about the students' understandings, difficulties, misconceptions, and gaps, what might you do next (and/or differently or additionally) for these students? It is the habit of reflecting on decisions made in the midst of the teaching day that distinguishes the analytical teacher. And it is reflective practice that moves accomplished practitioners constantly forward; as you become your own observer and coach, you can recognize your accomplishments in making choices that advance student learning in effective ways. You can also encourage yourself to try yet another strategy when you are not satisfied with students' progress.

The following questions are designed to help you reflect on your practice with the three students who have been the focus of these activities. However, these questions could be asked at the end of every teaching day about each class you teach. Once you begin to think in these terms, you need not write down the answers. You will find that the habit of reflection generates so many new ideas and strategies that you are hardly able to find the time to try them all.

Look back at the three student responses to your assignment. Briefly answer each of these questions about these students, their responses, and your own sense of your practice:

- What did each student learn from this assignment and the instruction that preceded it? Be specific. (Student 1, 2, 3)
- What did you learn from each student's response? (Student 1, 2, 3)
- What would you do differently in light of the student responses to this assignment?
- In light of your analysis, reevaluate your feedback strategies. Would you alter them in any way? If so, how and why? If not, why not?
- Would you give the same assignment again? If so, would you prepare students for it differently? If so, how? If not, what assignment would you give in its place and why?

Reviewing Your Work

As you work on completing your portfolio components, you should reflect on ways to improve your responses by asking yourself these questions:

- Does the portfolio component, taken as a whole, accurately represent my teaching?
- Are there important aspects of my teaching that the portfolio component does not capture?
- Could I select student work samples or video recording opportunities that would better fit the guidelines given in the *Portfolio Instructions and Scoring Rubric*?
- Do I address each of the questions listed in the Written Commentary or form instructions?
- In what ways could I improve my responses to the questions in the *Portfolio Instructions and Scoring Rubric*?

- In what ways might my responses be incomplete or unclear to someone who understands my teaching only by the work I am submitting in this portfolio component?

If you have trouble answering these questions, a colleague or mentor may be able to help you assess your work.

Formatting, Organizing, and Submitting Your Portfolio

It is essential that all submissions be organized and assembled as required by National Board. Specification and formatting guidelines must be followed and the appropriate forms must be completed and submitted with evidence as indicated in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component.

Formatting Your Evidence for Electronic Submission

You will develop evidence using the format requirements in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component and will upload your portfolio components in electronic format to the electronic portfolio management system. Be sure to pay close attention to the stated page limits and video time limits. The following are general formatting guidelines:

- **Forms.** All forms required for submitting materials are available as word-processing files that you can download from www.nbpts.org/national-board-certification/candidate-center or as scannable pages in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component. Follow these guidelines when using the forms for submission:
 - Do not delete or alter any original text (including the header, footer, title, directions, and prompts) to gain more space to write your responses. Both the original text and your responses are included in the total page count allowed. Assessors will read only up to the allowable page limit. Information on pages exceeding the maximum will not be considered in the scoring of your submission.
 - Follow the format specifications for font and line spacing provided in the directions of each form. Do not use a smaller font or narrower margins in an attempt to fit in more information. Assessors will ignore any content after the point equivalent to the specified maximum length.
 - Submit your forms as Microsoft Word, Open Office, or PDF files.
 - If you scan completed forms as graphic files, insert them into word-processing files for submission.
- **Written Commentaries.** Written Commentaries are composed using word-processing software. Submit your work as Microsoft Word, Open Office, or PDF files. Follow the format specifications for font, line spacing, margins, and page count provided in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component. Do not use a smaller font, single spacing, or narrower margins in an attempt to fit in more information. If content has been manipulated to fit, assessors will not read anything beyond the equivalent to the specified maximum length. When preparing written materials for your portfolio components, be sure to proofread your writing for spelling, mechanics, and usage.
- **Videos.** Your videos must be submitted as flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, or m4v files. You must compress large video files before submission. Refer to the *Guide to Electronic Submission* for complete video submission requirements, including acceptable file sizes.

Each video must not exceed the time limit or include non-allowed edits as described in the certificate-specific *Portfolio Instructions and Scoring Rubric* and the "[Video Editing and Audio Enhancement Rules for Component 3](#)" section of this document. Assessors will view and score the video only up to the maximum time limit or non-allowed edit. In instances where a video is too long or contains a non-allowed edit, assessors will still

read the corresponding Written Commentary. However, they will be unable to corroborate with video evidence any part of your Written Commentary that touches on events that occurred beyond the time limit or non-allowed edit.

- **Other types of evidence.** There are other evidence types that require you to submit artifacts and evidence together with forms that provide additional detail. You may have gathered this evidence as both hardcopy and electronic files. The evidence must be organized together with the appropriate forms (where needed) and submitted as Microsoft Word, Open Office, or PDF files according to the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component.
 - Do not reduce full-sized pages of evidence (e.g., handouts, documents created using a word processing program) to fit more than one piece of evidence onto a single 8.5" × 11" page. Do not use a smaller font or narrower margins in an attempt to fit in more information. **If content has been manipulated to fit, assessors will not read anything beyond the equivalent to the specified maximum length.**
 - If instructional materials contain Web pages, each 8.5" × 11" Web page print out or PDF counts as **1 page** toward your page total.
 - If materials were created using presentation software (e.g., Google Slides, Microsoft PowerPoint) to project for the class, you may format up to six slides on one 8.5" × 11" page, which counts as **1 page** toward your page total. Be sure any text on the slides is large enough to be fully legible without magnification of the 8.5" × 11" page (original font size no smaller than 36 points) and that there is adequate spacing between text to allow assessors to be able to easily read the slides.
 - If submitting smaller items (including photos and images, **but not text**), you may format up to six smaller items on one 8.5" × 11" page, which counts as **1 page** toward your page total. In determining the number of smaller items to include on a single page, keep in mind that each of the items must be large and clear enough for assessors to be able to view relevant details.
- **Evidence that is too small to read or exceeds page limits will not be considered by assessors.** You must follow the instructions presented here and in the specific component instructions.
- **Do not include copyrighted materials with your submission.**

A signed release form is required for each student or adult whose images, work, self-assessments, and/or communications appear in your portfolio materials. These release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. Retain completed student and adult release forms for your records indefinitely; do not submit them with your evidence.

For instructional documents and helpful tips for formatting your materials, including the *Guide to Electronic Submission*, visit the National Board ePortfolio page (www.nbpts.org/national-board-certification/candidate-center).

Using Forms to Organize and Describe Your Evidence

All forms required for submitting materials are designed to help you ensure consistent organization of your portfolio and gather important information.

You may complete these forms in two ways depending on the content of the form:

- For forms that require descriptions or explanations of evidence, you must download the word-processing files available at www.nbpts.org/national-board-certification/candidate-center, fill them out electronically, and then upload the electronic file or scanned image with the associated evidence to the electronic portfolio management system.

OR

- For forms that do not require descriptions or explanations of evidence and that are used solely to identify submitted evidence, you may print out the forms from the *Portfolio Instructions and Scoring Rubric*, fill them out by hand, scan the completed forms with the associated evidence, and then upload the electronic file to the electronic portfolio management system.

Important: When using a form to submit evidence, do not delete or alter any original text on the form (including the header, footer, title, directions, and prompts) to gain more space to write your responses. Both the original text and your responses are included in the total page count indicated on the form. **Pages exceeding the maximum will not be scored.**

Confirming Forms

You can confirm that you have all the appropriate forms—and that you are submitting them properly—using the following resources in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component:

- **Electronic Submission at a Glance.** This chart provides an overview of the submission requirements for the component for your certificate area.
- **“Forms” section.** The forms required for submitting the portfolio component are included after the Electronic Submission at a Glance.

Organizing

Prior to uploading your components into the electronic portfolio management system, be sure that all your portfolio materials are clearly labeled and organized into the appropriate files. Use the component-specific Electronic Submission at a Glance for your certificate area as your guide to assembling materials for each portfolio component.

Reviewing the following general questions can remind you of where to look for mistakes, so before submitting your portfolio for scoring, be sure to ask yourself these questions:

- Have all requested materials been included?
- Have the proper forms been completed and included?
- Are all materials grouped and ordered correctly within the specified number of files?

Better than finding mistakes is avoiding them altogether. The following reminders can help.

Feature	Review Guideline	IMPORTANT!
Class composition	For most certificate areas, confirm that at least 51% of the students in your class(es) are within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. (Note: For Exceptional Needs Specialist, Literacy: Reading–Language Arts, and School Counseling, this requirement varies; see <i>Choosing the Right Certificate</i> at www.nbpts.org/national-board-certification/candidate-center for more information about your certificate area.) The class or groups featured in both Component 3 videos must meet this requirement also.	If the age range requirement is not met, your component will not be scorable and you will receive a code of NS on your score report.
Time period	For Component 2 and Component 3, verify that you taught or counseled the class and/or students featured in the component within the 12-month time frame prior to the opening date of the ePortfolio submission window. Likewise, be sure the evidence to be submitted falls within the same 12-month time frame. For Component 4, the class/group and assessments that you feature must come from the 12-month time frame prior to the opening of the ePortfolio submission window. However, the identification of a professional learning need and a student need and actions taken to address those needs may occur up to 24 months prior to the opening date of the ePortfolio submission window, but evidence of the impact on student learning of the actions taken to address the needs must be gathered from no more than 12 months prior to the opening date of the ePortfolio submission window.	If you include classes, students, and evidence older than the specified time frame, your component will not be scorable and you will receive a code of NS on your score report.
Variety of evidence	The evidence submitted for Component 2 and Component 4 and one of the two video recordings submitted for Component 3 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives—even if all evidence is drawn from a single instructional setting. The two videos for Component 3, however, must show different units of instruction. Likewise, the individual students whose work is featured and any assessments and/or examples of student work submitted for Component 2 must be different from those submitted for Component 4.	Videos representing the same unit or lesson will limit the evidence that assessors will score.
Formatting and specifications	Follow formatting guidelines carefully. See the certificate-specific <i>Portfolio Instructions and Scoring Rubric</i> for each component for complete format and submission requirements.	Formatting incorrectly can make all or part of submitted evidence unscorable.

Feature	Review Guideline	IMPORTANT!
<p>Student work samples</p>	<p>In each Written Commentary, confirm that student work samples are the samples that that lesson elicited. Use the appropriate forms and mark the student work samples with student identifiers (e.g., “Student A,” “Student B”). Omit student last names.</p>	<p>If you include the wrong Written Commentary with your student work samples, that Written Commentary will be used to score your portfolio component.</p>
<p>Video recordings</p>	<p>Review the content of your video recordings to ensure that activity can be seen and heard. Be sure your video recordings include no more than two allowable edits for the reasons specified in the <u>“Video Editing and Audio Enhancement Rules for Component 3”</u> section. If either of your video recordings includes one or two allowable edits, you must note the reason for each edit on the Instructional Planning Form.</p> <p>Verify that the lesson you described in the Written Commentary is the same lesson that you included in your video evidence.</p> <p>For Music Component 2 only</p>	<p>If you submit a video with more than two edits, only the portion prior to the third edit will be viewed and scored. If you submit a video that has an edit other than the two allowable edits specified in the <u>“Video Editing and Audio Enhancement Rules for Component 3”</u> section, only the portion prior to the non-allowed edit will be viewed and scored. If you choose to submit a video recording with a non-allowed edit, you will limit the evidence that assessors will score.</p> <p>If you include the wrong Written Commentary with a video-based component, that Written Commentary will be used to score your entry.</p> <p>If you submit a video for Component 2 with any edits, only the portion prior to the first edit will be viewed and scored.</p>
<p>Completeness of portfolio component</p>	<p>Missing materials: It is your responsibility to make sure that your portfolio component materials are complete when they are submitted. You will not be notified of any missing critical materials.</p> <p>Electronic Submission at a Glance: This checklist for each component details the required submissions for your certificate area and can help you check the completeness of your submission.</p> <p>Extraneous material: Do not include materials that are not required as part of a component as this may impede the assessors’ ability to identify your actual component submission.</p>	<p>You will not receive a score for any component that is missing in its entirety or lacking critical materials (e.g., a Written Commentary, video recording, or student work sample).</p> <p>You will not be able to add to or edit a portfolio component after it has been submitted for scoring.</p> <p>Candidates with incomplete score profiles will not achieve National Board Certification.</p>

Feature	Review Guideline	IMPORTANT!
Important forms	<p>Make sure you have completed and retained Student and Adult Release forms for anyone who appears or is heard in a video recording or seen in a photograph or any student whose work is part of your student work samples, giving you their permission to use their image, voice, and/or work. Keep these completed release forms—copies and originals—with your records.</p>	<p>It is your responsibility to keep all release forms on file indefinitely in the event a question arises regarding these permissions. In addition, National Board may request a copy of these forms as documentation for your portfolio component. Do not submit release forms with your portfolio.</p>
English translation	<p>If you are submitting student work samples or videos in a language other than English, you must provide a written English translation for that evidence.</p> <p>The translation must include any necessary student identifiers (but do not include students' names). Note that the pages of your translation do not count toward your page totals.</p> <p>Note: This guideline does not apply to World Languages. For English Language Arts, submitted student work samples and videos must be in English only.</p>	<p>Failure to provide a translation or to properly label your translated submission will mean that your response will not be scored.</p>

Uploading and Submitting Your Evidence of Accomplished Teaching

After formatting and organizing materials for your portfolio components, you must upload and submit your portfolio components to the electronic portfolio management system. Refer to the *Guide to Electronic Submission* for step-by-step instructions on uploading and submitting your components for scoring.

Avoiding the Most Common Submission Errors

Review your work carefully before submitting it for scoring. You will not be able to change any of your work once it has been submitted. Read the following chart to avoid the most common errors that can make your portfolio not scorable. Receiving an NS for your submission will result in retake fees and a delay of your consideration for certification.

Questions to Review Before Submitting Your Portfolio	
<p>Is your evidence complete and formatted correctly?</p>	<p>It is critical that your evidence of accomplished teaching match the format specifications and page limitations outlined in the portfolio instructions. Material missing from your submission will cause it to be unscorable. This includes Written Commentary, student materials, video recording, documentation, and so on.</p> <p>Avoid this error by using the Electronic Submission at a Glance in the certificate-specific <i>Portfolio Instructions and Scoring Rubric</i> for each component to verify the format and content of your evidence prior to uploading your files to the electronic portfolio management system.</p>
<p>Did you play back your video to test the recording quality?</p>	<p>After uploading your video file to the electronic portfolio management system, and before submitting for scoring, play the video recording to ensure the picture and sound are clear and to verify that you are identifiable in the video.</p>
<p>Did you answer the guiding questions and prompts in your commentaries?</p>	<p>In your Written Commentary and descriptions of evidence such as those found on forms accompanying student work, instructional materials, etc., be sure to completely address the information being sought through the guiding questions and prompts. These commentaries and descriptions are your opportunity to provide insight to assessors on how you have fulfilled the goals of the assessment.</p>
<p>Does your class meet the age and content requirements for the certificate area?</p>	<p>For most certificate areas, at least 51% of the students in the class or classes that you use to complete your portfolio components must be within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. (Note: For Exceptional Needs Specialist, Literacy: Reading–Language Arts, and School Counseling, this requirement varies; see <i>Choosing the Right Certificate</i> at www.nbpts.org/national-board-certification/candidate-center for more information about your certificate area.) Failure to use an appropriate class will make your portfolio component unscorable and you will receive a code of not scorable (NS) on your score report.</p>
<p>Have you ensured that you have not included any last names or copyrighted materials?</p>	<p>Remember, all last names on any documents you submit must be redacted. Do NOT leave personally identifiable information on any documents you submit. You may not include any copyrighted materials with your submission. While failure to follow these guidelines will not make your portfolio unscorable, there are potential confidentiality and legal implications for not adhering to these guidelines.</p>

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ePortfolio Resources

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Further copies of these resources, as well as video tutorials, can be found at <http://boardcertifiedteacher.org/eportfolio>

Guide to Electronic Submission

Submitting your evidence of accomplished teaching using the ePortfolio system

NATIONAL BOARD

for Professional Teaching Standards®

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Key Features of Electronic Submission

Whether you are seeking National Board Certification® or renewing an existing certificate, you will use the ePortfolio system to upload your submission(s) for evaluation. We encourage you to read this publication carefully and refer to the National Board website (www.nbpts.org/national-board-certification/candidate-center) and any emails you have received from the National Board for up-to-date information.

The ePortfolio system has built-in features to facilitate your online submission process, including

- online system tutorials to guide you through the process of uploading your submissions;
- tracking capabilities so that you can easily monitor your progress;
- temporary file management features to upload, review, and remove/replace draft documents and videos until they are submitted or until the submission deadline, whichever comes first;
- an automated process for transcoding uploaded files;
- a feature that allows you to label each file for a part that requires multiple files to be uploaded.

Getting Started

The ePortfolio system will be available beginning April 1, 2020. To begin the online submission process using the ePortfolio system, you will

- obtain your voucher code(s) to access the system;
- register and enter your voucher code(s) to submit your material online.

View the online training videos available at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for step-by-step instructions to register your voucher codes, upload evidence, and submit your material.

Obtaining Your Voucher Code(s) to Access the ePortfolio System

When the submission window opens, voucher codes will be emailed to all National Board Certification and renewal candidates, and to Maintenance of Certification (MOC) pilot study participants who have selected to submit a portfolio during the current assessment cycle. These voucher codes are required in order to access the ePortfolio system. If you are a candidate and cannot locate the email with your voucher code(s), you can access your code(s) from your National Board account after the ePortfolio submission window opens. Simply log in to your account and select the appropriate cycle year. Voucher code(s) are displayed on your home page.

VOUCHER CODES ARE PORTFOLIO-ENTRY SPECIFIC AND UNIQUE TO YOU. Do not share them with anyone else.

Important: If you are a candidate, make sure your National Board account is up to date with your preferred email address. Be sure to add NBPTSReg@pearson.com to your safe sender list to ensure receipt of your voucher code(s) and other important notifications.

Registering and Entering Your Voucher Code(s) to Submit Evidence Online

To register and begin using the ePortfolio system, follow this five-step process:

1. **Access** the ePortfolio page on the National Board website (www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission).
2. **Click** the link to the ePortfolio system.
3. **Click** "Register" in the top navigation of the ePortfolio website, then click "Register" under the appropriate heading:
 - First-time and returning candidates
 - Renewal candidates
 - Maintenance of Certification (MOC) Pilot Study
4. **Follow** the instructions to create an account. If you are a candidate, be sure to enter your name as it appears in your National Board account. If you registered and created an account in the ePortfolio system in a previous year, use your existing login credentials to sign in. Your username was your email address at the time. You may use the "Forgot Password?" feature to reset your password if necessary.

Important: Do not create an ePortfolio account using a shared email address. **Your email address must be unique to you and used only by you.**

5. **Enter** your voucher code(s) in the text box. The system will validate your code(s) and display the portfolio entries for which you are registered. **Note:** You will be able to submit evidence only for the components you have purchased.

Agreements

In order to successfully register your voucher code(s), you will be required to read and agree to the terms for using the ePortfolio system. The text of these agreements will be made available to you on the National Board ePortfolio website when registration opens so that you may read the agreements prior to registering.

Formatting, Uploading, and Submitting Materials

Formatting Your Evidence

Develop evidence using the Standards and portfolio instructions for your certificate area.

Submit your material based on these key evidence types:

- **Forms.** Submit the required forms for each component:
 - Forms that require you to enter information about the evidence you are submitting: Complete these by typing into the designated areas on the form.
 - Forms that identify included evidence (for example, student responses and instructional materials): While you may not delete or alter any original text on the forms (including the header, footer, title, directions, and prompts), you can format the document so that the header and footer appear only on the form and not the evidence you attach (in Microsoft Word, insert a section break at the bottom of the form; then on the first evidence page, edit Header/Footer, unclick "Link to Previous," and delete the header/footer); however, removing headers and footers from the evidence you submit is not required.

You may submit your forms as Microsoft Word, OpenOffice, or PDF files. If you scan forms as graphics files, you may insert them into word-processing files for submission.

- **Written commentaries.** Written commentaries and written reflections are composed using word processing software. When creating these files, you must follow the format specifications found in the portfolio instructions for your certificate area, including the font size, margin specifications, and maximum page length allowed. During the upload process, system transcoding may result in your commentary running onto an additional page. The material on the additional page will be evaluated as long as the source document you uploaded falls within the maximum page length allowance. Submit your work as Microsoft Word, OpenOffice, or PDF files.
- **Video recordings.** Video recordings of your classroom teaching will be uploaded directly into the ePortfolio system. Your video recordings must adhere to the format specifications outlined in the portfolio instructions for your certificate area and must be submitted as flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, or m4v files. If your video recordings consist of multiple segments, it is important that you submit only the segment(s) allowed for your portfolio entry.

Although there is no limit on the number of megabytes (MB) uploaded for an entire portfolio, the ePortfolio system has a 500 MB file size limit for each file that is uploaded. Therefore, you must compress larger video files before submission. Video compression tools can help you easily reduce video file size without impacting the length of your video. Please follow the instructions for video compression found on the Help page of the ePortfolio system.

- **Other types of evidence.** There are other evidence types that require you to submit artifacts and evidence together with forms that provide additional detail. You may have gathered this evidence both in hardcopy and as electronic files. The evidence must be organized together with the appropriate forms and submitted as Microsoft Word, OpenOffice, or PDF files.

File Naming Conventions

There is no required naming convention for the files you will upload to the ePortfolio system. We encourage you to use a naming convention that will help you easily identify and organize the various parts of your submission. **Note:** To avoid upload issues, file names should not include special characters.

Important: You may be required to combine some materials into a single file for submission.

For first-time, returning, and retake candidates, refer to the **Electronic Submission at a Glance** chart in the portfolio instructions for your certificate area for a list of the materials you will need to submit. For renewal candidates, refer to the chart in the Profile of Professional Growth instructions.

Sample charts are also provided at the end of this document.

Uploading and Submitting Your Materials

It is important that you begin the upload process early. Uploading your materials may take multiple days to complete. Follow the steps below to upload and submit your materials:

1. **Access** the ePortfolio page on the National Board website (www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission).
2. **Click** the link to the ePortfolio system.
3. **Log in** to the ePortfolio system. The Portfolio Entry Summary page is displayed (see the sample screen shot below that will be displayed for a National Board Certification candidate submitting Component 2: EA/English Language Arts).

The screenshot shows the National Board website interface. At the top, the logo reads "NATIONAL BOARD for Professional Teaching Standards®". Below the logo, there is a navigation bar with a dropdown menu set to "Component 2: EA/English Language Arts". The main content area is titled "Portfolio Entry Summary" and includes a "Submit" button. Underneath, there is a section for "Component 2: Differentiation in Instruction" with a sub-header "0 of 4 Parts Ready to Submit". A table lists four parts, each with a "Start" button and a "Not Started" status.

Start	Part A: Contextual Information Sheet(s)	Not Started
Start	Part B: Written Commentary	Not Started
Start	Part C: Student A Packet	Not Started
Start	Part D: Student B Packet	Not Started

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4. **Click** "Start." You will be prompted to upload your electronic file(s).
5. **Click** "View Evidence" to review your evidence file(s) for accuracy. It is important that you review your material in its entirety.

Important: The National Board will not audit or inventory your materials. **You are required to verify the accuracy of your materials prior to submission.**

6. **Mark** "Ready to Submit" when your evidence file for each part has been uploaded and reviewed. A progress area for each submission will indicate when all the parts are complete.
7. **Click** "Submit" to submit your work for each portfolio entry for which you are registered. Once your work has been submitted for evaluation, your submission is final and you will only have read-only access to your file(s).

Important: If you leave files in the system that you have not yet submitted, ePortfolio will automatically submit these files at the close of the submission window.

File Labeling Feature

The file labeling feature will be available for only the following parts in ePortfolio:

- Component 2: EAYA/Music, Part E: Video Segments
- Component 2: EMC/Music, Part E: Video Segments
- Component 3: all certificate areas, Part C: Videos
- Component 3: all certificate areas, Part D: Instructional Planning Form and Materials
- Component 3: all certificate areas, Part E: Written Commentary
- Component 4: all certificate areas, Part C: Generation and Use of Assessment Data
- Component 4: all certificate areas, Part D: Participation in Learning Communities

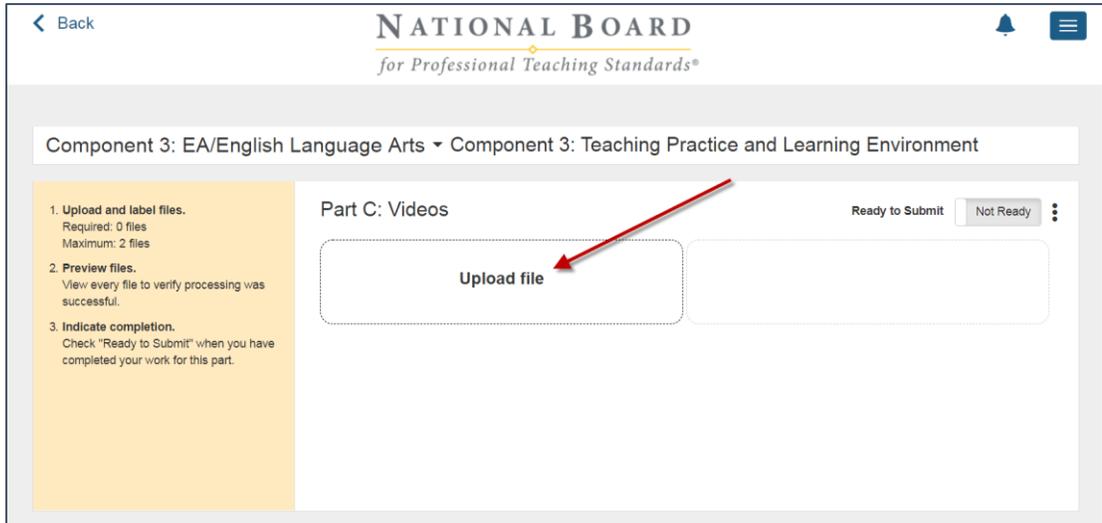
Note: The list of parts requiring labeling is subject to change in the future and is not applicable to renewal candidates or MOC pilot study participants.

Labeling Your Material

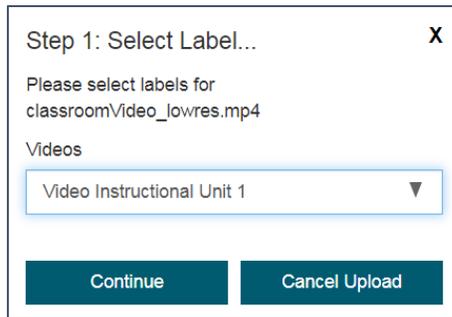
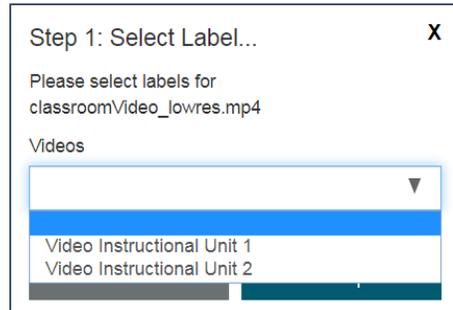
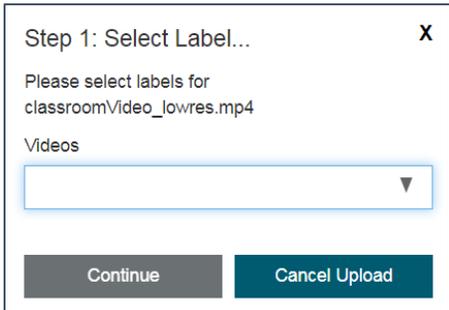
Each of the parts listed above requires multiple files to be uploaded. When you select a file to be uploaded for one of these parts, a "Select Label" box will display, which includes a dropdown menu. The labels available in the dropdown menu correspond to the required pieces of evidence for the part you are working on.

The sample screenshots below illustrate the steps for labeling files.

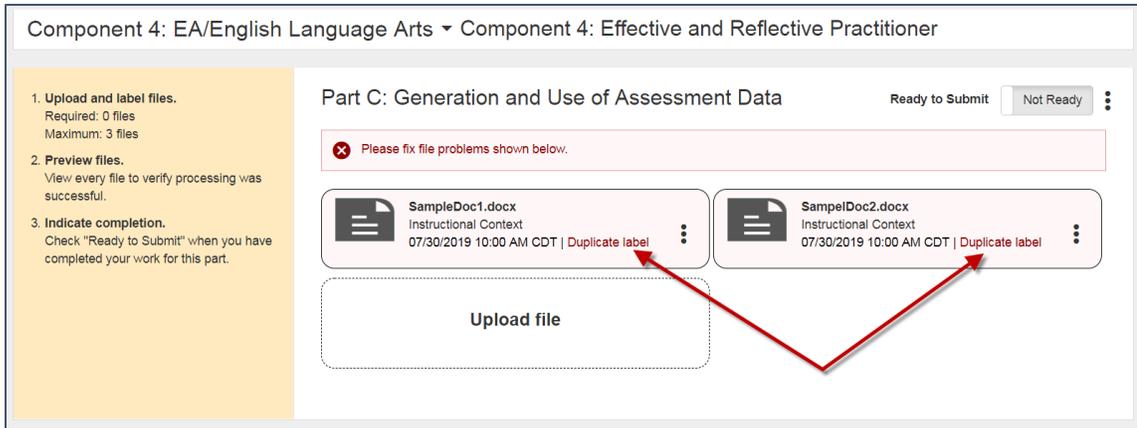
1. **Click** the “Upload File” button, and locate the file you wish to upload. Once you have selected a file to upload, a “Select Label” box will automatically display.



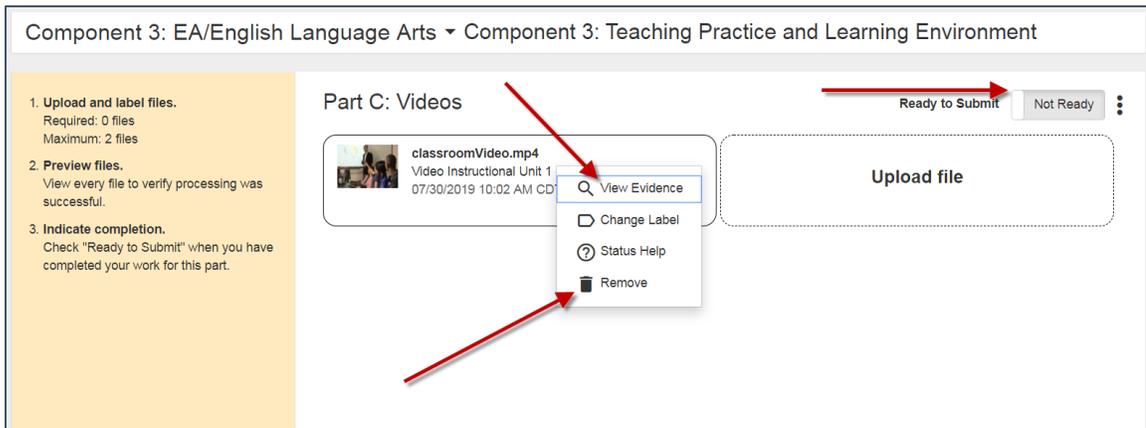
2. **Select** a label from the dropdown menu in the “Select Label” box, and **click** “Continue” to apply the label to your file.



Note: Each uploaded file must have a unique label assigned to it from the dropdown menu. If you select the same label for more than one file, the red error message **“Please fix file problems shown below”** will be displayed. To correct this, **click** “Duplicate label” under the name of the file with the wrong label assigned, and choose a different label from the dropdown menu in the “Select Label” box that will pop up.



3. Once you have successfully labeled and uploaded a file, you will be able to **review** your transcoded file, **change** the label you applied if needed, **remove** the file altogether, **upload and label** another file (if necessary), or **click** the “Ready to Submit” button to move on to the submission process.



Policies and Guidelines

Changing Certificate or Portfolio Entry Selections

If you are a first-time candidate, you may change your certificate area or portfolio entry selections through your National Board account.

All changes must be made prior to the established deadline. Refer to the *Guide to National Board Certification* for specific policy and instructions regarding certificate and portfolio entry changes. No changes can be made after the established deadline.

Submission

You will receive an email confirmation for each portfolio entry submitted. Note that this is the only notification you will receive regarding the receipt of your portfolio entry; the National Board will **NOT** audit or inventory the contents of your submission. (You must verify the accuracy of your material prior to clicking the Submit button.) Once submitted, all materials become the property of the National Board. For this reason, you are encouraged to retain copies of your material.

If you identify an error after submitting a portfolio entry, an exception processing service is available for a fee of \$250 **per entry** that will allow you to resubmit material. This service will only be available for one week after the submission window closes (**until June 19, 2020**). Candidates seeking this exception may be issued new voucher code(s) and all will be required to attest to their adherence to the submission deadline (June 12, 2020). For additional information, please contact Customer Support at 1-800-22TEACH®.

After the submission deadline, all uploaded materials (including incomplete entries) in the ePortfolio system will be submitted for evaluation as is.

Recommended System Specifications

It is recommended to use the latest version of the following operating systems, browsers, and software, depending on your preferences, for optimum system performance:*

Operating Systems	Browsers	Software
<p>Desktop/Laptop:</p> <ul style="list-style-type: none"> • Windows 10 or later • Mac OS X v10.9 or later <p>Handheld Devices:</p> <ul style="list-style-type: none"> • Android • iOS 	<ul style="list-style-type: none"> • Chrome • Firefox • Edge • Safari 	<ul style="list-style-type: none"> • Software that can be used to edit .docx files, such as Microsoft Word, Apache OpenOffice, or Google Docs • Adobe Acrobat Reader

*For optimum performance, a high-speed internet connection is recommended. The speed of uploading files to the ePortfolio system is dependent on the type of network, the size of the file, and the capacity of the network at upload time. Documents should upload and appear in the "Ready" state within 15 minutes; video files may take as long as one hour to upload and appear as "Ready."

Sample Electronic Submission at a Glance Charts

The samples on the following pages illustrate electronic submission information for:

- **first-time, returning, and retake candidates**
Obtain the chart specific to your assessment and certificate in your certificate-specific portfolio instructions for each component online at www.nbpts.org/national-board-certification/candidate-center.
- **renewal candidates**
Use the chart located in the Profile of Professional Growth instructions online at www.nbpts.org/national-board-certification/candidate-center/renewal-candidate-resources.

Maintenance of Certification (MOC) pilot study participants: Please refer to the email correspondences you have received for the link to your MOC-specific instructions, sheets, and templates.

Sample Electronic Submission at a Glance for First-Time, Returning, and Retake Candidates

Submit your evidence of accomplished teaching using the electronic portfolio management system (see the *Guide to Electronic Submission*). Use the following chart to determine how to group your evidence and submit it electronically. Forms are available as word-processing files for you to download from www.nbpts.org/national-board-certification/candidate-center.

EA-AYA/English Language Arts Component 3: Teaching Practice and Learning Environment				
What to Submit	Supported File Types	Number of Files to Submit	Response Length	Additional Information
Introduction to Entry Form (form provided)	docx, odt, or pdf	1	No more than 1 page	<ul style="list-style-type: none"> • Use 11-point Arial font • Single space
Instructional Context Sheet (form provided)	docx, odt, or pdf	1	Submit 1 file with no more than 1 page for each video— 2 pages total	<ul style="list-style-type: none"> • Use 11-point Arial font • Single space • Combine both sheets in a single file for submission.
Videos	flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, or m4v	2	Running time 10–15 minutes each	<ul style="list-style-type: none"> • A signed release form is required for each student or adult who appears and/or speaks in the video recordings. • Refer to the <i>Portfolio Instructions and Scoring Rubric</i> for video content and requirements. • When naming each file, include “Video 1” and “Video 2,” as appropriate.
Instructional Planning Form and Materials (form provided)	docx, odt, or pdf	2	Submit 1 file for each video. In each file, include: <ul style="list-style-type: none"> • Instructional Planning Form, no more than 1 single-spaced page • Description of instructional planning and strategies, no more than 2 double-spaced pages with 1" margins on all sides • Instructional materials: one or more items, no more than 3 pages total 	<ul style="list-style-type: none"> • Use 11-point Arial font • When naming each file, include “Video 1” and “Video 2,” as appropriate. • Describe reasons for 1–2 allowable edits, if edits were made.
Written Commentary	docx, odt, or pdf	2	Submit 1 file for each video, no more than 4 pages each	<ul style="list-style-type: none"> • Use 11-point Arial font • Double space with 1" margins on all sides • When naming each file, include “Video 1” and “Video 2,” as appropriate.

Release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. **Retain completed release forms for your records; do not submit them with your evidence.**

Sample Electronic Submission at a Glance for Renewal Candidates

Submit your evidence of accomplished teaching using the ePortfolio system (see the *Guide to Electronic Submission*). Use this chart to understand how to group your evidence and submit it electronically for the **Profile of Professional Growth** assessment.

Renewal: Submit 10 files	Retain for Your Records
<ul style="list-style-type: none">  Component 1: Professional Context Sheet  Component 1: PGEs 1–4 (12 pages max. combined) each with associated product samples (8 pages max. combined) 	<ul style="list-style-type: none"> • Student Release Forms • Adult Release Forms
<ul style="list-style-type: none">  Component 2: Written Commentary (4 pages max.)  Component 2: Classroom Layout Forms(s)  Component 2: Video Recording Date Attestation Form (for videos not date-stamped)  Component 2: Video recording (10 minutes max.) 	
<ul style="list-style-type: none">  Component 3: Written Commentary (4 pages max.) <p>Choose one of these options:</p> <p>Option 1</p> <ul style="list-style-type: none">  Component 3: Video recording (6 minutes max.)  Component 3: Classroom Layout Forms(s) for Video Recording <p>Option 2</p> <ul style="list-style-type: none">  Component 3: Learner Work Samples (8 pages max; translations do not count towards page totals.) 	
<ul style="list-style-type: none">  Component 4: Written Reflection (3 pages max.) 	
<ul style="list-style-type: none">  Document. Submit as doc, docx, odt, or pdf file. 	
<ul style="list-style-type: none">  Video recording. Submit as flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, or m4v file. 	

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ePortfolio FAQs

Formatting, Uploading, and Submitting Materials

Q: When will I get my voucher code(s)?

A: We will email you your voucher code(s) when the submission window opens on April 1. Make sure your National Board account is up-to-date with your preferred email address and add NBPTSReg@pearson.com to your safe senders list so you won't miss it or other important updates. After April 1, you can get your voucher code(s) from your National Board [account](#) by selecting your 2018-19 registration (on the upper right).

*Remember! Your voucher codes are entry specific and unique to you; **DO NOT** share them with anyone else.*

Q: Where do I go to upload materials?

A: [Register here](#) by following the instructions provided on-screen. After registering, you can [upload and submit your portfolio](#) using the ePortfolio system.

Q: I need to register another voucher code(s) OR I need to register my new voucher code(s). How do I do that?

A: First, log in to your ePortfolio account at <http://www.nbpts.nesinc.com/Home.aspx>. Click "Register" from the menu on the right, then "Next" to enter your voucher code(s). Last, click the "Apply" button. (If you have more than one voucher code, you will need to repeat this step.)

Q: What are the acceptable file formats?

A: Submit your work as Microsoft Word, Open Office, or PDF files. Submit videos as flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, or m4v files.

Q: My scanner only saves JPG files, what should I do?

A: You can insert graphic files such as JPGs into a word processing document for submission. You will not be able to upload graphic files. Go to www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission/ for tips on [Scanning and Submitting your Hardcopy Evidence](#).

Q: I need help with preparing my video file for submission, what should I do?

A: There are a number of resources available at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission/ to help guide you. The following documents may be helpful in preparing your video:

- [Recommended Video Formats and Settings](#)
- [Video Conversion & Compression Guide for Mac OS X Users](#)
- [Video Conversion & Compression Guide for Windows Users](#)
- [Video Exporting Guide for iMovie](#)
- [Video Exporting Guide for iPhoto](#)
- [Video Exporting Guide for Windows Movie Maker](#)

Q: When I saved my file as a PDF, or when I uploaded my file to the ePortfolio system, my format specifications changed, e.g. margins/font look bigger, an extra page was inserted or some pages rotated?

A: Converting your file to a PDF and system transcoding that occurs during the upload process

may result in slight format changes. These changes won't impact the evaluation of your submission as long as your source document meets National Board requirements.

Q: I uploaded my files, but I can't view them OR several minutes have passed since I uploaded my files yet the file status still shows "Processing". Should I start over?

A: Don't start over. Instead check these things:

- Do you have the current version of Adobe Flash Player installed? If your set-up does not include this software, you may not be able to preview your files.
- How did you name your file? The name of your file should not include special characters. If your file name includes special characters you will need to rename your file and upload it again.
- Have you clicked "Refresh"? If the file status continues to show "processing" after several minutes, click the blue "Refresh" button found in the upper right-hand corner of the ePortfolio system.
- How fast is your network? You'll need to upload your material using a network with a speed higher than 1.5 megabits per second. Review [Troubleshooting Tips for the ePortfolio System](#) for instructions on how to test your network speed.

Q: I've uploaded my files, but the status on my summary page still shows "In Progress", what should I do?

A: You need to mark your files "Ready to Submit." From your summary page, click on "Update and Review" and then click the "Ready to Submit" check box at the top right corner. This will update your status. If you need to change a file after marking it ready, simply uncheck the box and you can replace it.

Q: I uploaded my video, but when I try to preview it, it takes a while to start?

A: Allow the system the time needed to buffer and play the video. Don't continue to hit the play or refresh button; this could delay the process. You should also check your network speed to make sure you have a good connection.

Q: I submitted material, but didn't receive an email confirmation. What should I do?

A: If you can't find your ePortfolio submission confirmation email, check your SPAM file. You can also find confirmation of your submission in your ePortfolio account. From your Portfolio Entry Summary page, simply click on your entry for confirmation. Print this page for your records. Submission confirmation emails cannot be resent.

First-time, Returning, and Retake Candidates

Q: Where can I find my Candidate ID? What if I forget to include it in my submission?

A: You can find your National Board Candidate ID in your National Board account. This ID is different from the one you received when registering in the ePortfolio system. Forgetting to include your ID, or including the wrong ID, will not impact the scoring of your submission.

Q: How should I number the pages of my entry

A: There isn't a wrong way to number your pages; feel free to:

- Number your entire entry's pages sequentially from beginning to end.
- Number each individual part of your entry separately.
- Skip page numbering all together. Page numbering doesn't impact scoring.

Q: What identifying information should be included in my submission, e.g. names, locations, etc.?

A: The anonymity guidelines are:

- When referencing students, parents, and colleagues, use first names only.
- When referencing your school, school district, or facility, use initials only, do not identify its location.
- Do not identify your city or state by name.
- Do not identify any college or university by name.
- Remove your name from student work and do not include your name in Written Commentaries.

Q: What cover sheets and forms do I submit, and do I need cover sheets for my instructional materials?

A: Submit the following types of cover sheets and forms:

- Those that require you to enter information about the evidence you are submitting.
- Those that include prompts you must respond to on a separate page.
- Those that identify the evidence attached.

Refer to the Submission at a Glance Chart located in your portfolio instructions for a complete list of evidence, forms and cover sheets to submit electronically.

Q: Is it ok to handwrite on the forms?

A: Yes, we accept handwritten responses on forms. You can also type your responses using single spacing and the default font.

Q: Why is the space for responding on the Contextual Information sheet so limited?

A: You shouldn't need a lot of space. The purpose of this form is for you to **briefly** describe your overall teaching context with a focus on your school/district at large.

Q. My forms are available as Word documents; can I delete the form directions/instructions to provide myself more typing space?

A: No. You are not permitted to alter any National Board forms. Your responses should be concise.

Q: Can I use the same Contextual Information Sheet for all of my entries?

A: Yes, you may use the same Contextual Information Sheet for all of your entries, if you are using the same class/school.

Q: May I place a collage of photos on the Photo Storyboard Form?

A. No. You must not include more than one photograph on each Photo Storyboard Form. A form that contains a collage of photographs is not acceptable. Assessors will view each photograph used to create a collaged image as a single photograph that will count toward the 10 photograph limit. Also, don't place Assessment Materials on the Photo Storyboard Form.

Renewal Candidates

Q: Where can I find my Candidate ID? What if I forget to include it in my submission?

A: You can find your National Board Candidate ID in your National Board account. This ID is

different from the one you received when registering in the ePortfolio system. Forgetting to include your ID, or including the wrong ID, will not impact the scoring of your submission.

Q: What identifying information should be removed from my submission, e.g. names, locations, etc.?

A: Your goal in referring to people or places is to convey to an evaluator sufficient evidence about your teaching practice. Use the following guidelines to refer to people, institutions, and places in your written materials, learner work samples, instructional materials, sample products, and videos:

- Remove all references of your last name.
- Remove last names of students, parents, and colleagues.
- Remove the name of your school, district, city, or state.
- If the sample includes a company, organization, or university that does not reveal your exact location, such as The National Board for Professional Teaching Standards, you do not need to remove the organization name or location. Signatures from those organizations may be left since they are not colleagues. Names of authors or professional presenters do not need to be removed.
- Last names and identifiers should not be removed from the Video Recording Date Attestation Form.

Q: How should I organize and number pages?

A: All pages must be sequentially numbered within each component. Number pages for Component 1 as 1-20+ (half pages of text may be used), with your samples following each related Professional Growth Experience (see “Organizing Your PPG Components” on page 37 of the [PPG Instructions](#)). For example, if the commentary for PGE 1 is numbered 1-3, the related samples that are placed next would be numbered 4-5. The commentary for PGE 2 would be numbered 6-8, and the samples 9-10, etc. Pages in Component 2 will be numbered 1 to 4. Pages in Component 3 will be numbered 1 to 4. If learner work is submitted, it will be numbered 1 to 8. The reflection will be numbered 1 to 3. Do not number cover sheets and forms.

Q: My video has multiple segments, can I upload them separately?

A: Your video segments will need to be uploaded as a single file. For instructions on converting the multiple files to a single file, review the Video Conversion and Compression Guide found online at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission.

Q: I don't have a Video Recording Date Attestation or Classroom Layout form, how do I submit?

A: If you are not submitting a Video Recording Date Attestation or Classroom Layout form, simply leave the corresponding part(s) empty in the ePortfolio system.

You need to mark your files "Ready to Submit" for each part, including those that are empty, BEFORE you will be able to click "Submit".

Q: Is it ok to handwrite on the forms?

A: Yes, we accept handwritten responses on forms. You can also type your responses using single spacing and the default font.

Q: How do I submit Component 3?

A: Component 3 offers you several options. You may choose to create a 6-minute video recording of your teaching practice with pre-K–12 learners or with professional colleagues, or

you may choose to feature learner work samples from one or more learners. Parts G, H and I in the ePortfolio system are designated for Component 3 files. Simply upload your files to the corresponding section(s) and leave the extra parts empty.

You will need to mark you files "Ready to Submit" for each part, including those that are empty, BEFORE you will be able to click "Submit."

Scanning and Submitting Your Hard-Copy Evidence

Scanning allows you to create electronic files from hard-copy material. Some examples of material you may need to scan for upload to the ePortfolio system include cover sheets, forms, and student work samples.

To scan documents, you need access to a stand-alone scanner or an all-in-one printer/scanner/copier/fax machine.

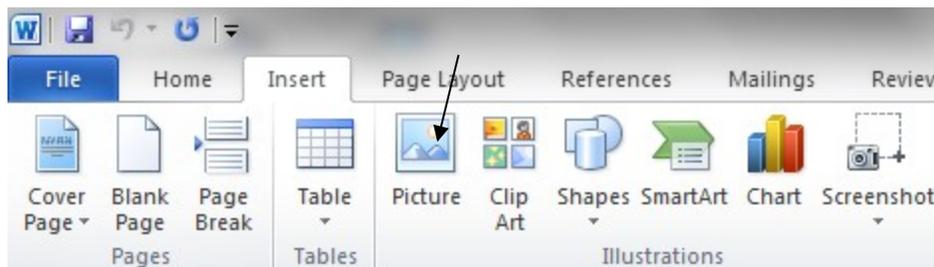
If you do not own a scanner or an all-in-one machine, consider using the services offered at your local library or office supply store.

Preparing Graphics Files

Graphics files are not valid file formats for submission in the ePortfolio system. You will need to insert your graphics files into a word processing document prior to uploading your materials into the ePortfolio system. Please note that the instructions for inserting images into a word processing document may vary depending on the tool you use.

Follow these instructions to insert graphics files into a Microsoft Word document:

1. Open a new Microsoft Word document.
2. Click "Insert" from the menu bar and select the "Picture" option.



3. Identify the graphics files you want to include and click the "Insert" button.
4. Repeat steps 2 and 3 until you have inserted all files.
5. Save as you normally would.

Preparing PDFs

PDF is an acceptable file format for submission in the ePortfolio system. However, depending on your portfolio entry requirements, you may need to combine multiple PDFs into a single PDF for submission. See the *Electronic Submission at a Glance* chart for your certificate area for specific entry requirements and refer to *Tips for Submitting Your Evidence as PDF Files* for further instruction.

Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Tips for Submitting Your Evidence as PDF Files for Microsoft Word® Users

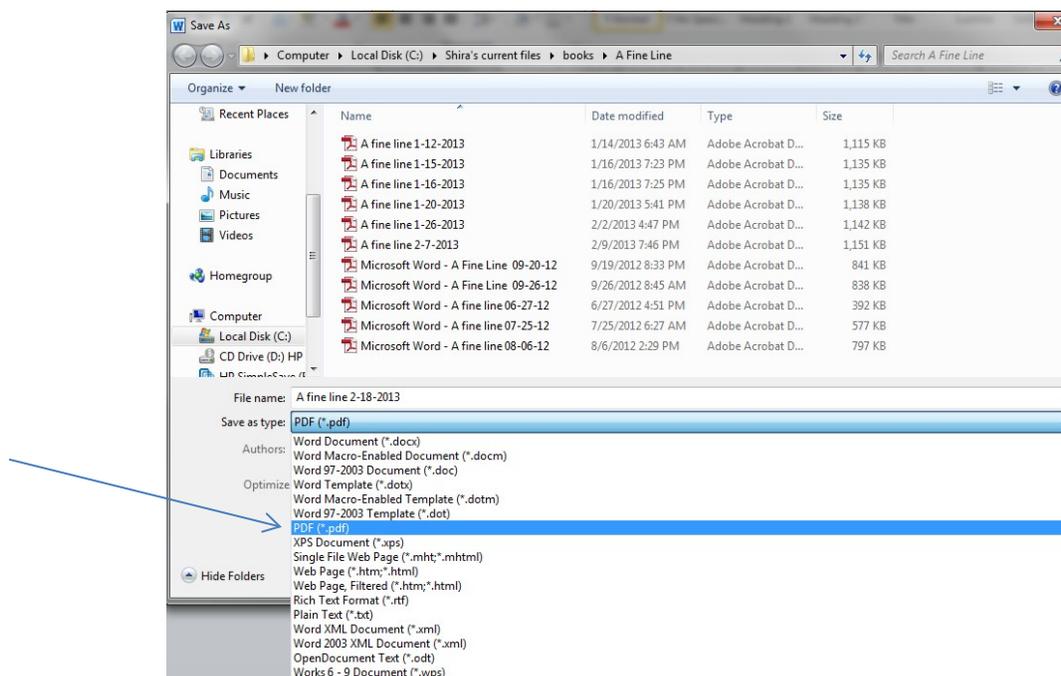
Follow the instructions below to convert a word processing file to a PDF and to combine multiple PDFs into a single file.

Please note that you are not required to convert Microsoft Word or Open Office files to PDFs for submission in the ePortfolio system; Microsoft Word and Open Office files are both accepted file formats.

Creating PDFs

Creating a PDF Using Microsoft Word 2007

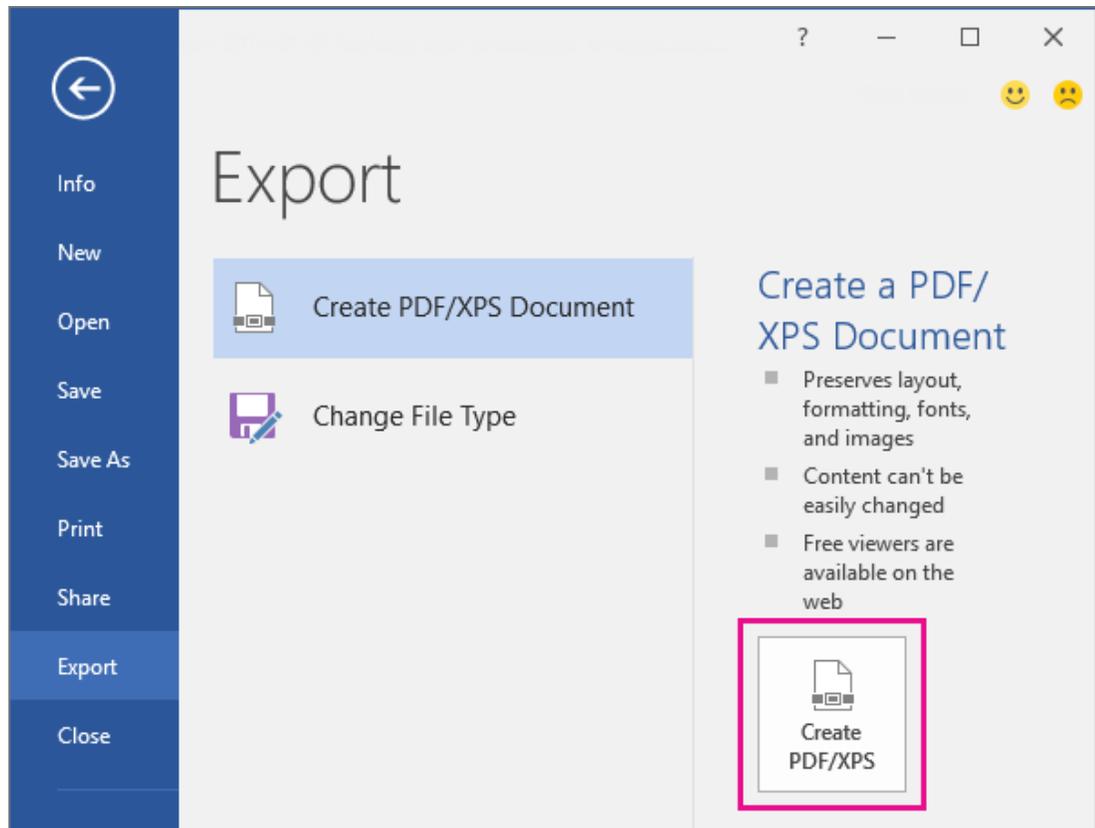
1. Open your Microsoft Word file and click “File” from the menu bar and select the “Save As” option.
2. Click the “Save as type” drop-down menu and scroll down to select “PDF (*.pdf).”



3. Save the PDF as you normally would.

Creating a PDF Using Microsoft Word 2010 or Later

1. Open your Microsoft Word file and Choose "File" > "Export" > "Create PDF/XPS."



2. In the "Save Adobe PDF File As" dialog box, save the file as you normally would.

Combining Multiple PDFs into a Single PDF

You may need to download a tool to combine individual PDF documents into a single PDF.

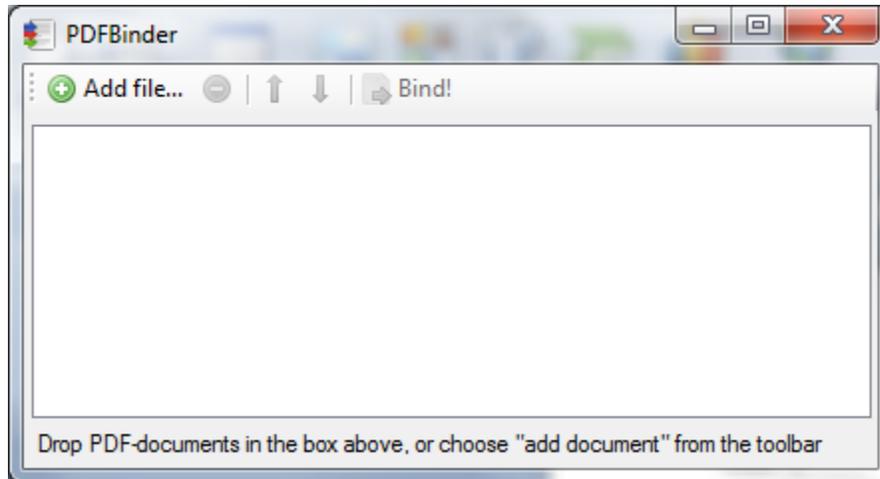
Follow these instructions to download and run this free software tool:

1. Visit <http://pdfbinder.en.softonic.com/> and follow the instructions to download PDFBinder. Note that you should perform a Custom Installation to avoid installing additional software.

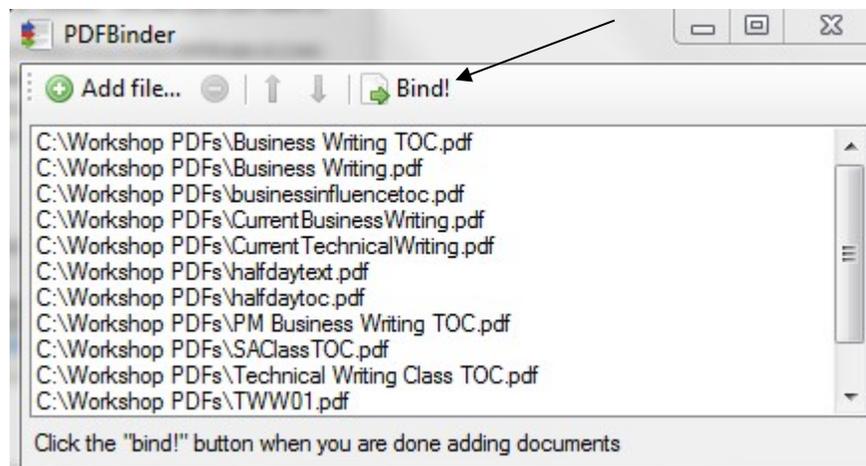
Please note that links to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party

products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.

2. Open PDFBinder and click the "Add file..." button to identify the PDFs you want to bind.



3. Change the order of your PDFs by using the arrow buttons in the menu bar.
4. Click "Bind" and wait for the process to complete.



5. Rename the new PDF and save.

Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Tips for Submitting Your Evidence as PDF Files for Mac Users

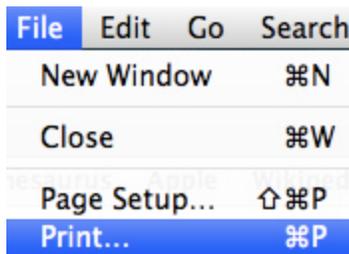
Follow the instructions below to convert a word processing file to a PDF and to combine multiple PDFs into a single file.

Please note that you are not required to convert Microsoft Word or Open Office files to PDFs for submission in the ePortfolio system; Microsoft Word and Open Office files are both accepted file formats. However, if you wish to upload PDF files rather than Word documents, current versions of Word can save files directly as PDFs.

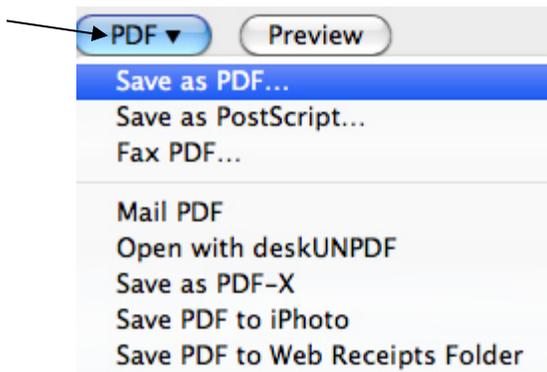
Creating PDFs

Mac users can create PDFs directly from the operating system. To create a PDF:

1. Open your file and click "File" from the menu bar and select the "Print" option.



2. Click the "PDF" drop-down menu button and select "Save as PDF...".

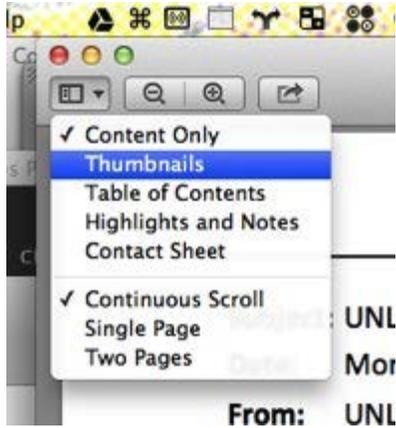


3. Save as you normally would.

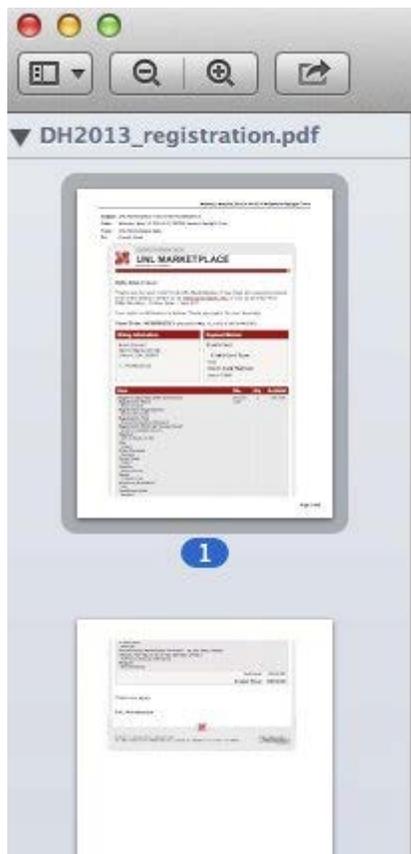
Combining Multiple PDFs into a Single PDF

To combine multiple PDFs into a single file using Preview:

1. Open the PDFs you want to combine.
2. Click on the drop-down menu in the upper-left corner and select "Thumbnails" on each PDF.



A tray will open on the left-hand side of Preview, showing you the individual pages of your PDFs.



3. Select the thumbnails of the PDF that you want to combine from one file—use Command-A to select them all at once—and then drag these thumbnails pages *onto* the thumbnails of the other PDF.
4. Save as you normally would.

Merging PDF Files – Mac OS X Lion

If you have multiple files to merge and have Mac OS X Lion:

1. From “Finder,” select and click all the PDFs you want to combine. They will all open in “Preview.”
2. Click the “File” drop-down menu.
3. Click the “Print” drop-down menu.
4. In the lower left-hand corner, click the arrow next to “PDF.”
5. Click “Save to PDF.”

Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Recommended Video Formats and Settings

Acceptable File Formats

Video recordings may be submitted in the following file formats:

flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, m4v

Recommended File Formats

Please refer to your video camera's user manual or specifications to determine the video format recording options.

Use of a digital camera or video camera that supports the following is recommended:

Video File Type	Common File Extensions	Video Codecs	Media Player Support*
AVI – Audio Visual Interleave	.avi	wide variety; DivX, MJPEG are common	Supported by variety of media players including Windows Media Player
QuickTime Content	.qt, .mov	H.264	QuickTime
MPEG-4	.mp4	MPEG-4 AVC/H.264 or MPEG-4 ASP	QuickTime, Windows Media Player
WMV – Windows Media Video	.wmv	WMV	Windows Media Player
* These video formats are supported by a number of media players. Only the more common players are listed here for reference.			

Recommended Media Format

Because it is best to upload a video in its original format, the recording settings should match the recommended format and resolution. This way the digital file created when you record will meet the suggested specifications without any additional effort or conversion on your part.

- **Bitrate:** To ensure your video meets the file size requirements, we recommend a video bitrate of 256Kbps. Candidates seeking to increase the visual quality of their video clips may use higher bitrate settings, but please be aware that this will result in a larger file which may exceed the file size requirement or be more difficult to upload.
- **File Size:** The target file size is 200 MB to 300 MB or less.

Note: The ePortfolio system file size limit is 500 MB. You may need to use a video conversion tool to compress your video into a smaller file size to facilitate its upload. A technical guide that outlines this process is available at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission/.

- **Resolution:** To achieve the target file size, be sure to set the proper resolution before you start recording. Commonly used lower resolutions like "320 x 240" and "640 x 480" will yield the best results. Higher resolutions and "HD quality" will produce file sizes too large to be conveniently uploaded and should be avoided.
- **Frame Rotation:** We recommend shooting video in landscape aspect ratio.
- **Frame Rate:** We recommend shooting in or encoding to 24 (23.98), 25, or 30 (29.97) fps. 30 fps is common.
- **Pixels:** Non-square (anamorphic) pixels are handled automatically.
- **Deinterlace:** Interlaced videos are handled automatically.
- **Keyframes:** Keyframes can be set to automatic on device.

Additional Resources

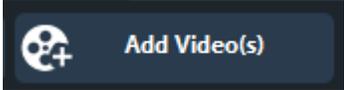
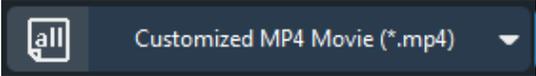
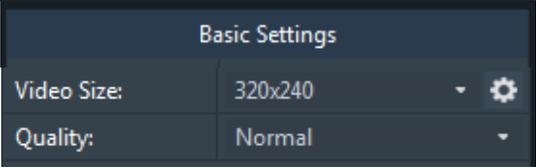
Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Video Conversion & Compression Guide for Windows Users

You may need to use a video conversion/compression tool to:

- Reduce the size of your video file for uploading. The recommended file size is 200 MB to 300 MB. *Note: Before reducing your video file size, you should first trim your video so it contains only the video segment that will be submitted.*
- Convert your video into a file format that meets the requirements of the ePortfolio system. The approved formats include: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, and .m4v.

Follow these instructions to download and run this free software tool:

<p>1. Go to www.any-video-converter.com/products/for_video_free/ and follow the instructions to download the Any Video Converter Free Edition. Note that you should perform a Custom Installation to avoid installing additional software.</p> <p><i>Please note that links to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.</i></p>	
<p>2. Open Any Video Converter and click the "Add Video(s)" button to identify the video file(s) you want to convert/compress.</p>	
<p>3. Click the output video profile drop-down menu in the upper right corner next to the "Convert Now" button and scroll down to select "Customized MP4 Movie (*.mp4)" under "Common Video Formats."</p>	
<p>4. Click "Basic Settings" in the lower right corner and ensure that your settings match those in the picture to the right. Do not change any other settings.</p>	

5. Click "Video Options" in the lower right corner and ensure that your settings match those in the picture to the right. Do not change any other settings.



6. Click the "Convert Now!" button. Once the conversion/compression is complete, the folder containing your new video file will open automatically. Move the file to your desktop, and you're ready to upload it to the ePortfolio system.



Additional Resources

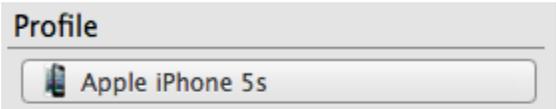
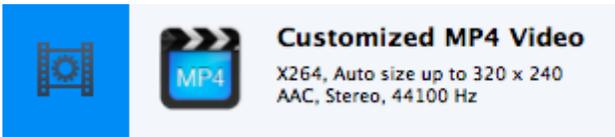
Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Video Conversion & Compression Guide for Mac OS X Users

You may need to use a video conversion/compression tool to:

- Reduce the size of your video file for uploading. The recommended file size is 200 MB to 300 MB. *Note: Before reducing your video file size, you should first trim your video so it contains only the video segment that will be submitted.*
- Convert your video into a file format that meets the requirements of the ePortfolio system. The approved formats include: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, and .m4v.

Follow these instructions to download and run this free software tool:

<p>1. Go to https://itunes.apple.com/us/app/any-video-converter-lite/id479472944 to download and install Any Video Converter Lite free of charge from the Mac App Store.</p> <p><i>Please note that links to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.</i></p>	
<p>2. Open Any Video Converter. Click the conversion profile button under "Profile" in the upper right corner. By default, this button will say "Apple iPhone 5s."</p>	
<p>3. In the menu that appears, click the custom video formats icon at the bottom (which appears as a blue film cell and gear) and then select "Customized MP4 Video."</p>	
<p>4. Click the "Add File(s)" button to identify the video file(s) you want to convert.</p>	
<p>5. Once your video appears in Any Video Converter, click the video format icon to customize your settings.</p>	

<p>6. Ensure your video settings match those listed to the right. Do not change any other settings. Check the boxes next to "Aspect: Keep Original" and "Apply to All," then click "OK." Optionally, you may save this profile for future use.</p>	<p>Codec: x264 Frame Rate: 25 Bitrate: 256 Size: 320x240</p>
<p>7. Click "Convert Now" and wait for the process to complete.</p>	
<p>8. To locate your file, click "Task," then select "History." Click the magnifying glass next to your video and your file will be shown in the Finder. Move the file to your desktop, and you're ready to upload it to the ePortfolio system.</p>	  

Additional Resources

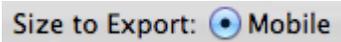
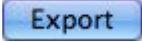
Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Video Exporting Guide for iMovie V 9.0.9 and 10.1.9

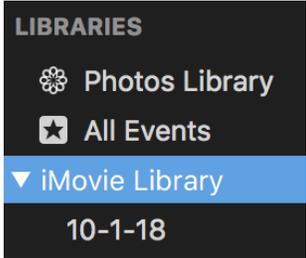
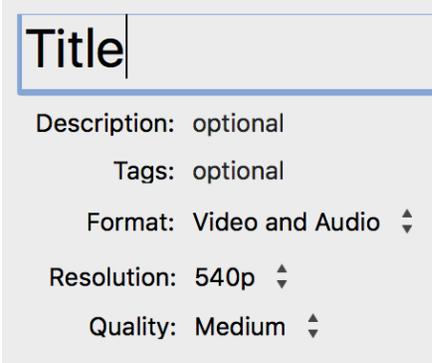
You may need to use iMovie to:

- Reduce the size of your video file for uploading. The recommended file size is 200 MB to 300 MB.
- Convert your video into a file format that meets the requirements of the ePortfolio system. The approved formats include: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, and .m4v.

Follow these instructions to export your video from iMovie 9.09:

<p>1. Open iMovie and ensure you have the version 9.0.9 by selecting “About iMovie” from the “iMovie” menu. If you have an older version of iMovie, or if you do not have iMovie, you may download iMovie 9.0.9 free of charge from http://support.apple.com/kb/dl1574. If you have a later version of iMovie, please refer to our updated instructions for iMovie 10.1.9, available on the next page.</p> <p><i>Please note that links to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.</i></p>	
<p>2. Create a new, blank project by clicking “New Project” in the “File” menu. Do not add any effects.</p>	
<p>3. Navigate to your video clip in your Event Library. You may need to import it by selecting “Import” and then “Movies...” from the “File” menu.</p>	
<p>4. Click on your video and choose “Select Entire Clip” from the “Edit” menu to ensure that your entire clip is selected.</p>	
<p>5. Click the “Add selected video to Project” button to add your video clip to your new project.</p>	
<p>6. Click “Export Movie...” in the “Share” menu. In the box that appears, indicate “Mobile” next to “Size to Export.” Navigate to your desktop, click the “Export” button, and wait for your video to be compressed and exported.</p>	
	
<p>7. You’re done—Move the file to your desktop, and you’re ready to upload it to the ePortfolio system.</p>	

Follow these instructions to export your video from iMovie 10.1.9:

<p>1. Open iMovie and ensure you have the latest version (10.1.9) by selecting “About iMovie” from the “iMovie” menu. If you do not have iMovie 10.1.9, you may update via the Mac App Store at https://itunes.apple.com/us/app/imovie/id408981434?mt=12. If you are not eligible for a free upgrade you may view our instructions for using iMovie 9.0.9, available on the previous page.</p> <p><i>Please note that links to third-party software are provided by Pearson as a courtesy, and do not constitute an endorsement of any third-party products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.</i></p>		
<p>2. Navigate to your video in your iMovie Library. If you cannot find your video in your iMovie Library, you may need to import it by clicking “Import Media...” from the “File” menu.</p> <p>3. Verify that the video that plays in the window is the video that you want to export. If you only wish to export part of an event, you must select only the part of the event that you wish to export.</p>		
<p>4. Click the “Share” button, and select “File” from the menu that appears.</p>		
<p>5. Set the “Resolution” of your video clip to “540p” and, optionally, enter a title, description, and tag(s) for your video clip.</p> <p>6. Click “Next...” and save the video to your Desktop.</p>		
<p>8. You’re done – you’re ready to upload the video from your desktop to the ePortfolio system.</p>		

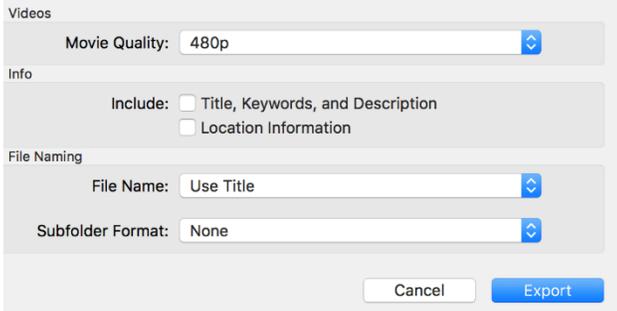
Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Video Exporting Guide for Photos

If you imported your video to Photos, or if your video is saved in Photos, you will need to export your video before uploading it to the ePortfolio system.

Follow these instructions to export your video from Photos:

<p>1. Open Photos.</p> <p><i>Please note that references to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.</i></p>	
<p>2. Navigate to your video in Photos and select it. Once selected, your video should be highlighted with a yellow border. Ensure that you are selecting only the single video clip you wish to export.</p>	
<p>3. Select "Export 1 Video..." from the "File" menu.</p>	
<p>4. Select a low resolution for the "Movie Quality" to expedite uploading the file. Click "Export" and save the file to your Desktop.</p>	
<p>5. If your file is over 300 MB, or if your upload is taking a long time or failing to complete, we recommend compressing your video before uploading. For assistance compressing your video, please refer to the Video Conversion & Compression Guide for Mac OS X Users, available at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission.</p>	
<p>6. You're done—Move the file to your desktop, and you're ready to upload it to the ePortfolio system.</p>	

Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

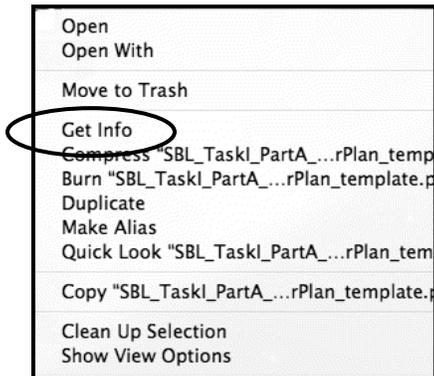
Tips for Mac Users

This document provides hints and tips for Mac users.

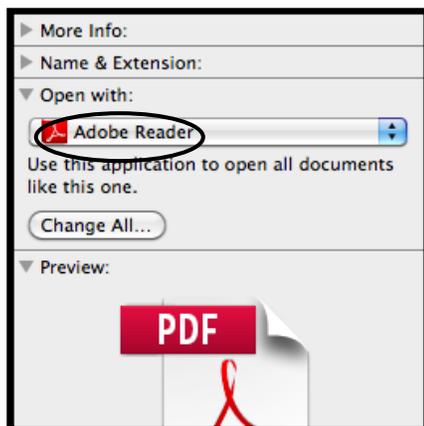
Optional: Changing Your Default PDF Reader

If you are working on your own computer and wish to change your default PDF reader setting to Adobe Reader, follow these steps:

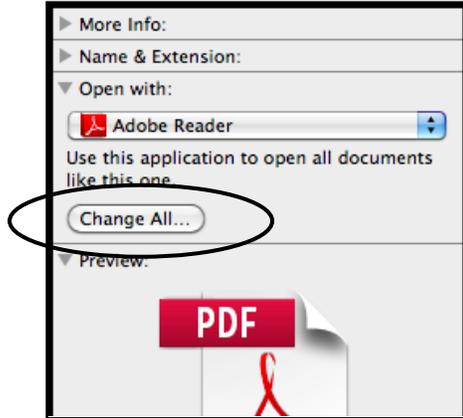
1. Right-click (or CTRL+click) any PDF file. Do not open the file.
2. On the new menu, click "Get Info."



3. Under "Open with," select "Adobe Reader."



4. Click the “Change All” button.



Now all PDFs should open in Adobe Reader automatically.

If You Are Using Microsoft Office 2008 (without Service Pack 1) or an Earlier Version of Microsoft Office for Mac

You may encounter a transcode error message during upload. To prevent this, install a newer version of Microsoft Office for Mac and save your files in the newer version before uploading.

If You Used Drag-and-Drop or Copy/Paste to Insert an Image into Your Microsoft Word Document

You may encounter a transcode error message during upload, or your images may not appear in your uploaded document. To address this, save a local copy of the image to your computer, then re-insert the image into your document by using the “Insert” menu option and selecting the local image file. When you have finished re-inserting all images in this manner, save the file and try uploading again.

Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Troubleshooting Tips for the ePortfolio System

Review the tips in this document if you are encountering difficulties with:

- [Uploading files](#)
 - [Network Speed](#)
 - [File Size](#)
 - [File Format](#)
- [Submitting Files](#)

Please note that links to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party products or services you may access. If you do access a third-party site and/or software, you do so at your own risk.

Uploading Files

If you are having problems with network speed:

Symptoms	Likely Causes	What to Do	Where to Find More Information
Uploading process takes longer than 1 hour System times out before upload is complete	Your primary Internet or network connection may be too slow.	Use the free Speed Test Tool to determine your network speed. If your connection is too slow, try using another network or try compressing your file to reduce the size.	See the Using the Speed Test Tool section of this document.
System seems stuck on "Processing" after I've uploaded my file	The system does require time to process files: up to 15 minutes for documents and 1 hour for videos. Your files should appear in the "Ready" state after this time.	You can perform other functions in the Pearson ePortfolio system while a file is in the "Processing" state.	

If you are having problems with file size:

Symptoms	Likely Causes	What to Do	Where to Find More Information
<p>Uploading process takes longer than 1 hour</p> <p>System times out before upload is complete</p> <p>Error message indicates that a file size is too large</p>	<p>Your video file is too large—over 500 MB (the recommended file size is 200 MB to 300 MB or less).</p>	<p>Use a video conversion tool to compress your video and reduce the size of your file.</p>	<p>Review the following tip documents:</p> <p><i>Video Conversion & Compression Guide for Windows Users</i></p> <p><i>Video Conversion & Compression Guide for Mac OS X Users</i></p> <p>These documents describe how to download and install a video conversion tool to convert a video file into an appropriate format and size for uploading.</p>

If you are having problems with file format:

Symptoms	Likely Causes	What to Do	Where to Find More Information
Error message indicates my video file is in the wrong format	Your video file is not in one of the acceptable formats: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, or .m4v	Use a video conversion tool to convert your video file into one of the acceptable formats.	Review the following tip documents: <i>Video Conversion & Compression Guide for Windows Users</i> <i>Video Conversion & Compression Guide for Mac OS X Users</i> These documents describe how to download and install a video conversion tool to convert a video file into an appropriate format and size for uploading.
The system won't accept my image/graphics file	Image/graphics files (e.g., .jpg, .bmp, .gif) are not valid file formats for submission.	Insert the image into a Microsoft Word or OpenOffice Writer document, and save it using the "File/Save" or "File/Save As..." features in those applications.	See the <i>Electronic Submission at a Glance</i> chart for your certificate area for a list of accepted file formats.
I can't choose the file I want to upload	Your file is not in one of the accepted file formats.	Documents must be Microsoft Word, Open Office, or PDF files. Other file types must be converted to PDF before uploading. For unsupported video file types, use a video conversion tool to convert your video file into one of the acceptable formats.	See the <i>Electronic Submission at a Glance</i> chart for your certificate area for a list of accepted file formats.

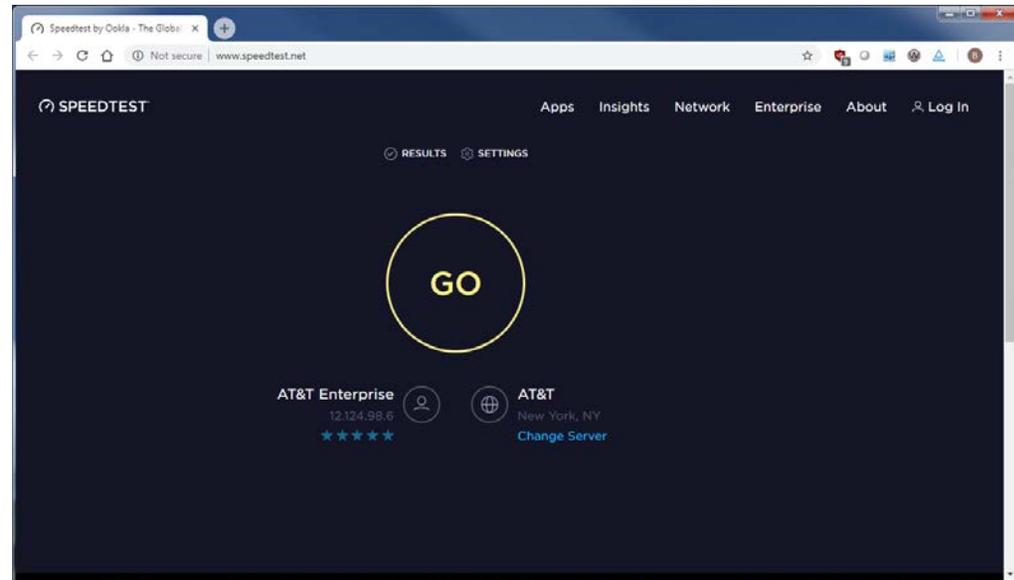
Using the Speed Test Tool

To determine the network upload and download speeds for the Internet connection you are using to access the Pearson ePortfolio system, follow the instructions below.

1. Click on this link or enter the following URL into your browser address bar:

<http://www.speedtest.net>

2. Click "Go."



- Speedtest.net will test your download speed and then your upload speed.
- A "speedometer" will appear as the website tests your network connection.
- While the "speedometer" is moving, the site is still determining your connection speed. Please do not close your browser.



- At the conclusion of the speed test, your results are displayed. The download and upload speeds are provided in Mbps (Megabits per second).
- Please note the "Download Speed" and "Upload Speed" values and provide them to Customer Support, if you were asked to do so.
- You may now close your browser.



If Your Internet Connection Is Too Slow

Use the following chart to help identify steps you can take to ensure your video uploads successfully.

If Your Upload Speed Is:	And Your File Size Is*:	Please Try the Following:
Less than 1.5 Mbps	Less than 200 MB	Try to upload on your institution network or another broadband network.
	200 MB or greater	Compress your video to a smaller file size.
1.5 Mbps or greater	Less than 200 MB	Try to upload again on your primary network connection, possibly at a different time of day. Try to upload on your institution network or another broadband network.
	200 MB or greater	Compress your video to a smaller file size.

* Video files must be in one of the following video file formats: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, or .m4v. If it is not, try to convert your video to the appropriate format using the software for your digital video camera. Compression and conversion instructions are available for both PC and Mac computers along with other helpful information at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission.

Submitting Files

If you are having problems submitting your files:

Symptoms	Likely Causes	What to Do	Where to Find More Information
File was uploaded, but cannot be viewed in the ePortfolio system	The file may still be uploading, or the system may be processing your file.	Wait for the system to display the "Ready" status. If the "Ready" status is displayed and you can't view your file, you may need to update your web browser.	Refer to the video tutorials available at www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for additional information and step-by-step instructions.
Files have been uploaded but the Entry Part cannot be marked "Ready to Submit"	The system may be processing your file, or the minimum file requirement has not been met for the Part.	Ensure that the minimum file requirements have been met and that the system has finished processing. Click the Refresh button and then try to click "Ready to Submit" again.	
Files have been uploaded but the Portfolio Entry cannot be submitted	Not all Entry Parts have been marked "Ready to Submit."	Make sure each Part displays a "Ready to Submit" status on the Portfolio Summary page.	

Additional Resources

Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.



Content Area Standards

Early Adolescence through Young Adulthood/ Art Standards

Second Edition

for teachers of students ages 11–18+

■ For additional information go to www.boardcertifiedteachers.org

*National Board Certification
Promotes Better Teaching,
Better Learning, Better Schools*

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Preface

About the National Board for Professional Teaching Standards

The National Board for Professional Teaching Standards (National Board) is a not-for-profit professional organization, created and governed by practicing teachers and their advocates. The founding mission of the National Board is to advance the quality of teaching and learning by

- maintaining high and rigorous standards for what accomplished teachers should know and be able to do;
- providing a national voluntary system certifying teachers who meet these standards; and
- advocating related education reforms to integrate National Board Certification into American education and to capitalize on the expertise of National Board Certified Teachers.

Recognized as the “gold standard” in teacher certification, the National Board believes higher standards for teachers means better learning for students.

Founded in 1987, the National Board began by engaging teachers in the development of standards for accomplished teaching and in the building of an assessment—National Board Certification—that validly and reliably identifies when a teacher meets those standards. Today, there are 25 certificate areas that span 16 content areas and four student developmental levels. The essence of the National Board’s vision of accomplished teaching is captured in the enduring document *What Teachers Should Know and Be Able to Do*, at the heart of which are the Five Core Propositions:

1. Teachers are committed to students and their learning.
2. Teachers know the subjects they teach and how to teach those subjects to students.
3. Teachers are responsible for managing and monitoring student learning.
4. Teachers think systematically about their practice and learn from experience.
5. Teachers are members of learning communities.

The National Board believes that board certification should become the norm, not the exception, and should be fully integrated into the fabric of the teaching profession. In other professions, such as medicine, engineering, and architecture, board certification has helped to create a culture of accomplished practice and is a major reason why those professions are held in such high regard by the public. Those professions did what teaching must now do: strengthen the coherent pipeline of preparation that begins in pre-service and continues through board certification and beyond, with each step engineered to help teachers develop toward accomplished. More than 110,000 teachers had achieved board certification by 2014, a number which represents the largest group of identified teaching experts in the country. Given the size of the teaching workforce, however, this sizable number represents fewer than 3 percent of teachers.

For most children that means they go through their entire schooling without being taught by a board-certified teacher. Each teacher who pursues board certification helps to close this gap, strengthening the profession and the quality of teaching and learning. In a world where board certification is the standard that all teachers aspire to and most achieve, students experience accomplished teaching throughout their schooling, unleashing their potential.

About the Standards

Every child deserves an accomplished teacher—one who is qualified to equip students with the skills to succeed in a global community. The core mission of the National Board for Professional Teaching Standards is to create field-specific standards for accomplished teaching that are grounded in the Five Core Propositions and that articulate the actions that accomplished teachers employ to advance student learning. Each standards document represents a professional consensus on the attributes of practice that distinguish accomplished teaching in that field. Many school systems use the standards as the basis for ongoing professional development, and many colleges and universities incorporate the standards into their undergraduate and graduate teacher education programs.

Standards are developed and revised by a committee of 12–15 members who are representative of accomplished professionals in their field. A majority of standards committee members are practicing Board certified teachers. Other committee members are experts in academic content and child development, including teacher educators, researchers, and other professionals in the relevant field. Standards are disseminated widely for public comment and subsequently revised as necessary before adoption by the National Board's Board of Directors.

Throughout the development of both the standards and the certification process, the National Board ensures broad representation of the diversity that exists within the profession; engages pertinent disciplinary and specialty associations at key points in the process; collaborates closely with appropriate state agencies, academic institutions, and independent research and education organizations; and establishes procedures to detect and eliminate instances of external and internal bias.

National Board Standards and certifications are defined by the developmental level of the students and by the subject or subjects being taught. Teachers select the subject area that makes up the substantive focus of their teaching. They may choose Generalist certificates if they do not focus on one particular subject area in their practice. The four overlapping student developmental levels (listed below) indicate the age of the majority of their students.

- Early Childhood (EC)—ages 3–8
- Middle Childhood (MC)—ages 7–12
- Early Adolescence (EA)—ages 11–15
- Adolescence and Young Adulthood (AYA)—ages 14–18+

About Certification

National Board Certification® is a voluntary, standards-based process designed for teachers to transform the Five Core Propositions into practice. In order to be eligible for certification a teacher must

- Hold a baccalaureate degree from an accredited institution¹;
- Have a minimum of three years' teaching experience at the early childhood, elementary, middle school, or high school level; and
- Where it is required, hold a state teaching license.

The assessments, aligned with the Five Core Propositions and the standards, are designed so that teachers demonstrate their practice by providing evidence of what they know and do. The evidence-based assessment honors the complexities and demands of teaching.

In 2014, the National Board initiated revision of the assessment to make the process more flexible, affordable, and efficient for teachers. In all certificate areas, candidates for National Board Certification are now required to complete four components: three portfolio entries, which are submitted online, and a computer-based assessment, which is administered at a testing center. Teachers develop portfolio entries that require analysis of their practice as it relates to student learning and to being a reflective, effective practitioner. Designed to capture what a teacher knows and is able to do in real time and in real-life settings, the portfolio consists of description, analysis, and reflection focused on student learning that is captured on video and in student work samples. The process requires teachers to reflect on the underlying assumptions of their practice and the impacts of that practice on student learning.

Teachers also demonstrate content knowledge by responding to open-ended and multiple choice questions delivered at a secure testing site. The assessment center component complements the portfolio, validates that the knowledge and skills exhibited in the portfolio are accurate reflections of what a candidate knows, and provides candidates with opportunities to demonstrate knowledge and skills not sampled in the portfolio.

Assessments are based on the standards and are developed for every certificate area by educators who specialize in the same content and student developmental level as the candidates. Educators who are themselves practitioners in the certificate area score the submitted portfolio entries. They must successfully complete intensive training and qualify for scoring on the basis of their understanding of National Board Standards and scoring guidelines.

¹ Candidates registering for the Career and Technical Education certificate are required to hold a bachelor's degree only if their state required one for their current license.

Foundation of National Board Certification for Teachers

Five Core Propositions

The National Board framework for accomplished teaching was established in its 1989 publication, *What Teachers Should Know and Be Able to Do*. The Five Core Propositions serve as the foundation for all National Board standards and assessments, defining the level of knowledge, skills, abilities, and commitments that accomplished teachers demonstrate. Teachers embody all Five Core Propositions in their practices, drawing on various combinations of these skills, applications, and dispositions to promote student learning.

1. Teachers are committed to students and their learning.

Accomplished teachers base their practice on the fundamental belief that all students can learn and meet high expectations. They treat students equitably, recognizing the individual differences that distinguish one student from another and taking account of these differences in their practice. They adjust their practice based on observation and understanding of their students' interests, abilities, skills, knowledge, language, family circumstances, and peer relationships. They view students' varied backgrounds as diversity that enriches the learning environment for every student.

Accomplished teachers understand how students develop and learn. They consult and incorporate a variety of learning and development theories into their practice, while remaining attuned to their students' individual contexts, cultures, abilities, and circumstances. They are committed to students' cognitive development as well as to students' ownership of their learning. Equally important, they foster students' self-esteem, motivation, character, perseverance, civic responsibility, intellectual risk taking, and respect for others.

2. Teachers know the subjects they teach and how to teach those subjects to students.

Accomplished teachers have a rich understanding of the subject(s) they teach and appreciate how knowledge in their subject is created, organized, linked to other disciplines, and applied to real-world settings. While maintaining the integrity of disciplinary methods, content, and structures of organization, accomplished teachers develop the critical and analytical capacities of their students so they can think for themselves.

Accomplished teachers command specialized knowledge of how to convey and reveal subject matter to students. They are aware of the preconceptions and background knowledge that students typically bring to each subject and draw upon pedagogical and subject matter understandings to anticipate challenges,

modify their practice, and respond to students' needs. They also demonstrate a commitment towards learning about new strategies, instructional resources, and technology that can be of assistance. Their instructional repertoire and professional judgment allow them to generate multiple paths to knowledge in the subjects they teach, and they are adept at teaching students how to pose and solve their own problems so they can continue exploring and advancing their understanding.

3. Teachers are responsible for managing and monitoring student learning.

Accomplished teachers view themselves as facilitators of student learning within dynamic instructional settings. They create, enrich, maintain, and alter learning environments while establishing effective ways to monitor and manage those environments and the student learning that occurs within them. They possess a comprehensive knowledge of instructional methods, know when each is appropriate, and can implement them as needed. They use instructional time constructively and efficiently, customizing physical layout, resources, and instructional methods. They enlist the knowledge and support of a wide range of stakeholders to provide their students with enriched opportunities to learn. They understand the strengths and weaknesses of pedagogical approaches they may take, as well as the suitability of these approaches for particular students.

Accomplished teachers know how to engage students in varied settings and group configurations. They create positive and safe learning environments that guide student behavior and support learning, allowing the schools' goals for students to be met. They are adept at setting norms for social interaction among students and between students and teachers. They understand how to motivate students and value student engagement, supporting them as they face and learn from challenges.

Accomplished teachers assess the progress of individual students as well as that of the class as a whole. They apply their knowledge of assessment to employ multiple methods for measuring student growth and understanding. They use the information they gather from monitoring student learning to inform their practice, and they provide constructive feedback to students and families. They collaborate with students throughout the learning process and help students engage in self-assessment.

4. Teachers think systematically about their practice and learn from experience.

Accomplished teachers possess a professional obligation to become perpetual students of their craft. Committed to reflective learning, they are models of educated persons. They exemplify the virtues they seek to inspire in students—curiosity, honesty, fairness, respect for diversity and appreciation of cultural differences—and the capacities that are prerequisites for intellectual growth: the ability to reason and take multiple perspectives, to be creative and take risks, and to adopt an experimental and problem-solving orientation.

Accomplished teachers draw on their knowledge of human development, subject matter, and instruction, and their understanding of their students to make principled judgments about sound practice. Their decisions are not only grounded in established theories, but also in reason born of experience. They engage in lifelong learning, which they seek to encourage in their students.

Accomplished teachers seek opportunities to cultivate their learning. Striving to strengthen their teaching and positively impact student learning, teachers use feedback and research to critically examine

their practice, seek to expand their repertoire, deepen their knowledge, sharpen their judgment and adapt their teaching to new findings, ideas and theories.

5. Teachers are members of learning communities.

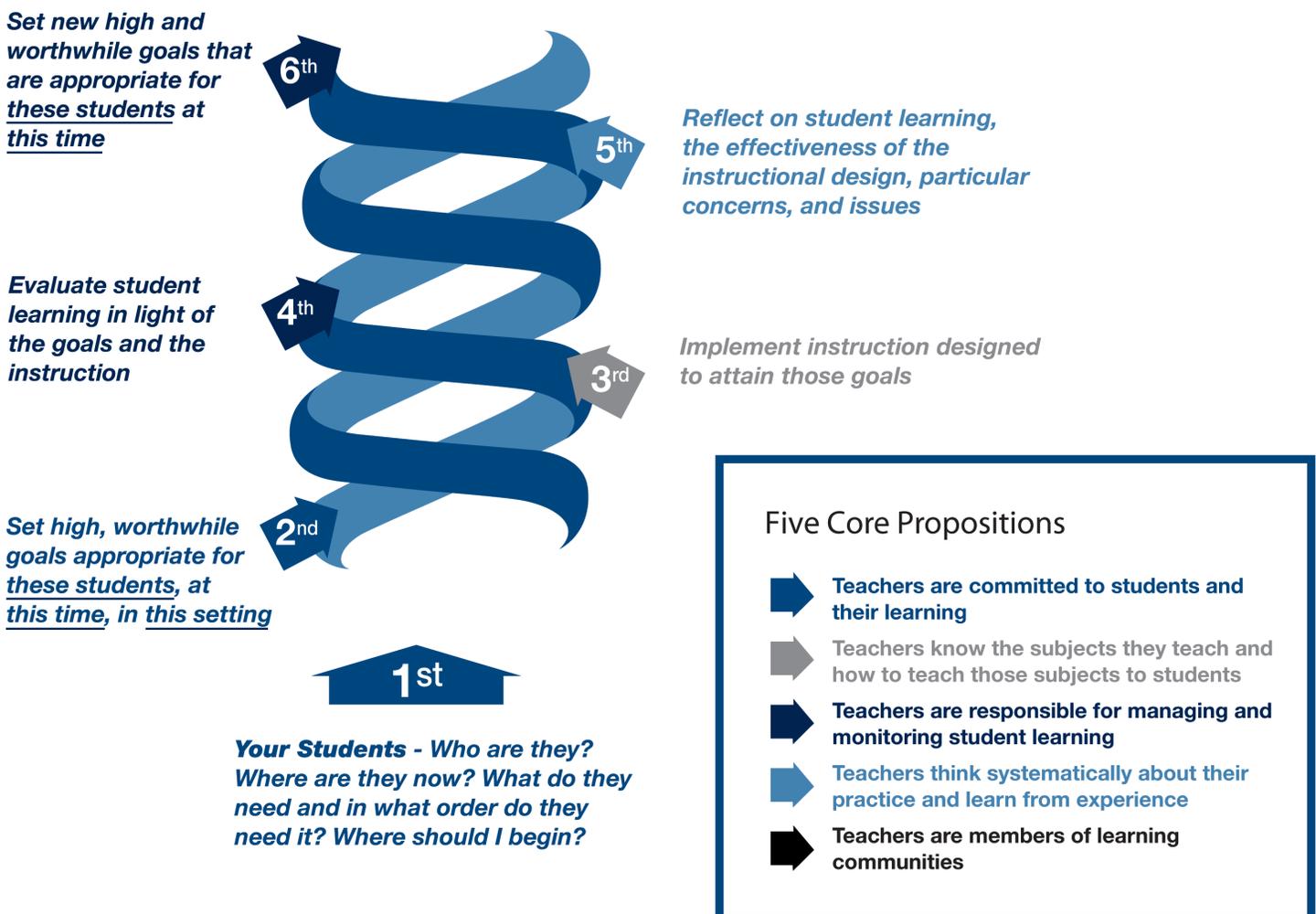
Accomplished teachers participate actively in their learning communities to promote progress and achievement. They contribute to the effectiveness of the school by working collaboratively with other professionals on policy decisions, curriculum development, professional learning, school instructional programs, and other functions that are fundamental to the development of highly productive learning communities. They work collaboratively and creatively with families and the community, engaging them productively in the work of the school and cultivating students' connections with the opportunities, resources, and diversity they afford.

Accomplished teachers can evaluate school progress and the allocation of school resources in light of their understanding of state and local educational objectives and their knowledge of student needs. They are knowledgeable about and can advocate for specialized school and community resources that can be engaged for their students' benefit, and are skilled at employing such resources as needed.

Architecture of Accomplished Teaching

The Architecture of Accomplished Teaching provides a view of how the use of the Five Core Propositions and the standards that are developed from them result in student learning. As depicted in the Architecture of Accomplished Teaching illustration, shown below, one strand represents teaching practice as grounded in the Five Core Propositions, while the other strand represents the teacher's impact on students and their learning.

The Architecture of Accomplished Teaching: *What is underneath the surface?*



The National Board program certifies accomplished teachers who positively influence student learning through effective teaching practice. The process includes the core propositions for all teachers, a common set of accomplished teaching standards specific to the content field and students' developmental levels, and a set of evidence-based assessments specific to the field that certify what accomplished teachers know and do.

Standards

Introduction

Enter the realm of accomplished art teachers and you enter spaces where the power of art education is brought to life daily. Adolescents and young adults are actively engaged in and excited by learning through the visual arts. Students, their hands deeply immersed in the processes of art and their minds challenged with ideas and questions pertaining to it, explore how art fits into their lives and how diverse people throughout the world express themselves and record their experiences through art. Accomplished teachers can attest to the learning opportunities art provides, and each day in schools across the United States, they orchestrate high-quality experiences in the visual arts for our nation's youth.

Accomplished art teachers engage adolescents and young adults in the substantive study of art making, art history, art criticism, aesthetics, functional design, and the images of popular visual culture, such as television programming, film, advertisements, toys, cartoons, comic books, sports iconography, and body decoration. They value learning about the history, traditions, and innovations of art making. Their students also discuss and write their own informed reactions to specific artworks, philosophies, contexts, and perspectives—works and perspectives that represent various cultures, times, places, approaches, genders, and media. Students draw; paint; create digital images, installations, or other art forms; and study the works of their peers and other artists, discovering how these works connect to intellectual ideas, societal issues, historical events, and their own lives.

Accomplished Early Adolescence through Young Adulthood/Art teachers recognize that the visual arts constitute an important body of disciplinary concepts, processes, and skills. The visual arts are essential media through which human beings understand the world. Recognizing the value of art education to the overall success of students, accomplished teachers uphold and reflect the goals of art education in their daily practice. They know that the primary goal of art education is neither the creation of products nor the training of the next generation of artists. The ultimate goal of the accomplished teacher is to provide access to the processes, ways of thinking, and modes of learning and communication that come from the study of the visual arts.

Accomplished teachers understand the power of art to capture the triumphs and tragedies of human experience. Through meaningful study, students recognize that art has multiple functions, such as self-expression and communication, and that others have emotions that are similar to their own. Teachers help students find ways to communicate their experiences, perspectives, and concerns through art; similarly, teachers help students cope with the challenges in their lives by expressing their ideas and emotions through art. Using works that are diverse in medium, content, and style, accomplished teachers encourage students to respond, reflect, and grow through their interactions with these works and through the creation of their own works.

Accomplished art teachers equip students with a set of lifelong skills, perspectives, sensibilities, and understandings that enhance their abilities to know, see, communicate, and relate to everyday experiences through art. Study of the visual arts also helps students acquire the knowledge and skills that prepare them for the world of work. This preparation includes the ability to apply technology creatively and the flexibility and adaptability acquired through sophisticated problem-solving skills. Through meaningful learning, students acquire a willingness to search for answers and evidence to support conclusions, a tolerance for ambiguity, and an ability to perceive and accept multiple solutions. They are not afraid to take risks or to imagine and invent things that have yet to be realized. Accomplished teachers also know that the study of art will help students become more effective and discriminating visual consumers. Students who are accomplished in the visual arts view the world from different perspectives, appreciating those characteristics that contribute to diversity while celebrating those things that humans share in common. Such teachers can attest to the powerful and multifarious learning opportunities art provides, as well as to the potential that their students possess and deserve to develop.

A faithful portrayal would capture not only the professional qualities of teachers but also the characteristics of the students they teach and the results of the learning they facilitate. It would represent the journey from early adolescence to the growing independence of young adulthood. It also would express the drama and interaction between adults and adolescents, the tension and harmony that balance meaningful, supportive relationships. This document, however, focuses on the role of teachers in high-quality art education. It describes and presents examples of the knowledge, abilities, and behaviors of accomplished art educators, allowing the reader to infer the learning that occurs when gifted instructors interact with the students they teach.

Carefully observing students as they change over time, accomplished art teachers provide tools, skills, and motivation. They create learning situations that enable students to construct, organize, and synthesize information they need to grow through the study of art. Moreover, teachers know that when students are active participants, they are more successful learners. They understand how successful and intellectually demanding learning generates self-confidence, self-esteem, and a sense of accomplishment. They recognize the power of success to motivate and inspire students to attempt new and increasingly difficult challenges. Teachers are innovative in crafting instructional approaches and resources to motivate and to improve achievement of diverse learners in environments that encourage a high degree of creation, reflection, and growth. Accomplished teachers make the most of teachable moments, ensuring that they are meaningful and memorable experiences for all students. In their classrooms, students find support for their dreams, ideas, and aspirations and are not afraid to seek answers to questions about learning, life, and the world of art. In short, accomplished art educators orchestrate learning and interaction, creating a community of teachers and students acquiring knowledge collaboratively through the visual arts.

Accomplished art teachers also find opportunities to work with their colleagues, are proactive in educating administrators and their peers about the arts, and develop a network of mutual support. Among the strongest advocates for the importance of art education are accomplished teachers. Accomplished art teachers advocate for quality art education and work to strengthen arts programs and to ensure that the visual arts remain a central part of the school's curriculum. Therefore, accomplished teachers build programs that illustrate the value of comprehensive, sequential study in the visual arts for all students, at all grade levels, taught by certified visual arts specialists. Quality art education flourishes. They make certain that diverse constituents understand that the visual arts are important for everyone; schools with the arts meet the needs of every child. They help others understand that art is a rigorous discipline that encompasses learning in cognitive, affective, and psychomotor domains. They also emphasize how study

in the visual arts fits into education in general and relates to other disciplines, complementing concepts and ideas from those areas of study. As distinct disciplines come together, accomplished art teachers understand the importance of maintaining the depth and breadth of each content area.

As proactive art advocates, accomplished teachers realize when, where, and how the arts contribute to school, district, state, and national reform issues. Teachers are committed to being involved in whole-school reform. They ensure that colleagues, administrators, and other decision makers have access to current research regarding the benefits of study in the arts. Accomplished teachers promote quality visual arts education throughout all aspects of curriculum, instruction, and assessment, working within the context of school reform at all levels to inform and influence policy and decision makers.

The standards that follow describe the essential qualities and knowledge of accomplished teachers. The diverse ways in which the standards might be interpreted and fulfilled will continue to evolve daily in classrooms across the nation because of the artistry of accomplished visual arts educators.

Developing High and Rigorous Standards for Accomplished Practice

In 1991, a committee of art teachers and other educators with expertise in this field began the process of developing advanced professional standards for teachers of students ages 11 to 18+. The Early Adolescence through Young Adulthood/Art Standards Committee was charged with translating the Five Core Propositions of the National Board for Professional Teaching Standards into a standards document that defines outstanding teaching in this field.

In early 2000, a committee comprising original committee members and a new group of educators (including National Board Certified Teachers), was convened to examine and update as necessary the published *Early Adolescence through Young Adulthood/Art Standards*. This second edition of the standards is the result of the committee's deliberations at meetings and their input into working drafts of the standards.

This NBPTS Standards document describes in observable form what accomplished teachers should know and be able to do. The standards are meant to reflect the professional consensus at this point about the essential aspects of accomplished practice. The deliberations of the Early Adolescence through Young Adulthood/Art Standards Committee were informed by various national and state initiatives on student and teacher standards that have been operating concurrently with the development of NBPTS Standards. As the understanding of teaching and learning continues to evolve over the next several years, *Early Adolescence through Young Adulthood/Art Standards* will be updated again.

An essential tension of describing accomplished practice concerns the difference between the analysis and the practice of teaching. The former tends to fragment the profession into any number of discrete duties, such as designing learning activities, providing quality explanation, modeling, managing the classroom, and monitoring student progress. Teaching as it actually occurs, on the other hand, is a seamless activity.

Everything an accomplished teacher knows through study, research, and experience is brought to bear daily in the classroom through innumerable decisions that shape learning. It frequently requires balancing the demands of several important educational goals. It depends on accurate observations of

particular students and settings. And it is subject to revision on the basis of continuing developments in the classroom. The professional judgments that accomplished teachers make also reflect a certain improvisational artistry.

The paradox, then, is that any attempt to write standards that dissect what accomplished teachers know and are able to do will, to a certain extent, misrepresent the holistic nature of how teaching actually takes place. Nevertheless, the fact remains: Certain identifiable commonalities characterize the accomplished practice of teachers. The 10 standards that follow are designed to capture the craft, artistry, proficiency, and understandings—both deep and broad—that contribute to the complex work that is accomplished teaching.

The Standards Format

Accomplished teaching appears in many different forms, and it should be acknowledged at the outset that these specific standards are not the only way it could have been described. No linearity, atomization, or hierarchy is implied in this vision of accomplished teaching, nor is each standard of equal weight. Rather, the standards are presented as aspects of teaching that are analytically separable for the purposes of this standards document but that are not discrete when they appear in practice.

The report follows a two-part format for each of the 10 standards:

- I. *Standard Statement*—This is a succinct statement of one vital aspect of the practice of the accomplished Early Adolescence through Young Adulthood/Art teacher. Each standard is expressed in terms of observable teacher actions that have an impact on students.
- II. *Elaboration*—This passage provides a context for the standard, along with an explanation of what teachers need to know, value, and do if they are to fulfill the standard. The elaboration includes descriptions of teacher dispositions toward students, their distinctive roles and responsibilities, and their stances on a range of ethical and intellectual issues that regularly confront them.

Throughout this document, the term *art* is used as a shorthand for the visual arts. The arts refer to many different endeavors, including music, dance, and theatre. Though many values are shared among these endeavors, this set of standards is designed solely for teachers of the visual arts. Also, all references to teachers in this report, whether explicitly stated or not, refer to accomplished visual arts teachers of students in Early Adolescence through Young Adulthood.

The Early Adolescence through Young Adulthood/Art certificate (for teachers of students ages 11 to 18+) is one of two visual art certificates that are part of the NBPTS framework of certification. The complementary certificate is the Early and Middle Childhood/Art certificate (for teachers of students ages 3 to 12). Art teachers may select between the two certificates, using their backgrounds, skills, knowledge, teaching circumstances, and interests as guides to their decision making.

Early Adolescence through Young Adulthood/Art Standards Statements

The National Board for Professional Teaching Standards has developed the following ten standards of accomplished practice for Early Adolescence through Young Adulthood/Art teachers. The standards have been ordered as they have to facilitate understanding, not to assign priorities. They each describe an important facet of accomplished teaching; they often occur concurrently because of the seamless quality of teaching. The standards serve as the basis for the National Board Certification in this field.

Standard I: Goals of Art Education

Accomplished art teachers know, understand, and implement ambitious goals of art education for themselves and their students.

Standard II: Knowledge of Students as Learners

Accomplished art teachers demonstrate an understanding of the development of students in relationship to their art learning.

Standard III: Equity and Diversity

Accomplished art teachers are committed to the celebration of diversity, practice equity and fairness, and use the multicultural content of art to promote opportunities to learn to accept and value others.

Standard IV: Content of Art

Accomplished art teachers demonstrate a comprehensive understanding of the essential knowledge, concepts, skills, and processes that compose the content of art.

Standard V: Curriculum and Instruction

Accomplished art teachers use their knowledge of art and students to organize, design, deliver, and evaluate curriculum and instruction to help students make, study, and respond to works of art.

Standard VI: Assessment, Evaluation, and Reflection on Student Learning

Accomplished art teachers understand the design, principles, and purposes of assessment; they regularly monitor, analyze, and evaluate student progress to inform their own practice.

Standard VII: Instructional Resources and Technology

Accomplished art teachers create, select, and adapt a variety of resources, materials, and technologies that support students as they learn in and through the visual arts.

Standard VIII: Learning Environments

Accomplished art teachers establish environments where individuals, art content, and inquiry are held in high regard and where students can actively learn and create.

Standard IX: Collaboration with Colleagues, Schools, Families, and Communities

Accomplished art teachers work with colleagues, schools, families, and community groups to achieve common goals for the education of students; to improve schools; and to advance the knowledge, practice, and support of art education.

Standard X: Reflective Practice

Accomplished art teachers constantly analyze, evaluate, and strengthen their practice and programs in order to improve the quality of student learning.

The pages that follow provide elaborations of each standard that discuss the knowledge, skills, dispositions, and habits of mind that describe accomplished teaching in the field.

Standard I

Goals of Art Education

Accomplished art teachers know, understand, and implement ambitious goals of art education for themselves and their students.

Accomplished visual art teachers are committed to art education and are privileged to work in a field with a rich and proud history. They know the major trends in the history of teaching art and how the field of art education has changed over time. Knowledgeable about the theories that guide current practice, they use this knowledge to develop their own personal philosophies of art and education. They can articulate their philosophies of art education regarding why, how, and what they teach. They also demonstrate clearly their personal philosophies of art learning through their goals for students and programs. In everyday practice, teachers apply these theories in their organization of curriculum, learning experiences, and instructional methodologies and in their interactions with students, colleagues, parents, caregivers, and others.

Accomplished art teachers can clearly articulate goals that are unique to art education and goals that are related to but not unique to art (e.g., the attainment of knowledge and skills that can be applied to or that are connected to other subjects). They also know the general goals of education and the community, for example, the acquisition of lifelong learning skills, dispositions, and habits of mind that make a successful student and citizen. They understand how their classroom and school goals fit into the context of art education at the local, state, and national levels and how these educational goals fit into the larger expectations of a learned society. Accomplished teachers maintain high goals for art education.

Teachers Understand the Goals of Art Education

Accomplished teachers build their goals on sound philosophical and theoretical bases and on their understanding of the history and content of art education. Although the goals of accomplished art teachers span a broad range of diverse expectations, teachers share a common vision for art education. Their vision of art education is for every student to have rich opportunities to learn and succeed through high-quality, comprehensive, sequential, standards-based programs of study. When implemented by means of accomplished teaching, their vision results in students who are equipped with a set of life-long skills, perspectives, and sensibilities that enhance their ability to understand, observe, and relate to everyday experiences through art.

As accomplished art teachers consider what every student should know and be able to do throughout their learning, the following overarching goals emerge as the most essential and enduring: Accomplished teachers hold high expectations that their students will be able to communicate ideas and feelings through the creation of works of art; interpret, evaluate, and respond to complex characteristics of works of art, design, and visual culture; understand the roles and functions of artists and works of art in cultures, times, and places; perceive, understand, question, and appreciate the diverse meanings and values of works of art; and make valid connections among the content of art, other subject areas in the curriculum, and everyday life. The importance of these essential goals is emphasized daily in classrooms as accomplished teachers model the continuous pursuit of knowledge in these areas. (See [Standard V—Curriculum and Instruction](#).)

Accomplished teachers understand that when students communicate ideas and feelings through the creation of works of art, they learn to express themselves using media and materials that artists use. They understand the importance of selection, reflection, and revision in student learning and development.

Knowing the close relationship between making and studying works of art, accomplished teachers want their students to interpret, evaluate, and respond to complex characteristics of works of art. Teachers know that by describing and analyzing the attributes of different art forms, students acquire the vocabulary of the language of art. Teachers understand that there are various models of art criticism and many strategies for involving students in experiencing works of art.

Accomplished teachers recognize that understanding the roles and functions of artists and works of art in cultures, times, and places helps connect students to human experience in the past, present, and future. They want students to recognize that works of art serve as primary and secondary sources, documenting and interpreting history. Teachers ensure that students learn the multilayered aspects of context in relation to artists and works of art.

Teachers strive to enable students to perceive, understand, and appreciate the diverse meanings and values of works of art. They understand the challenge of seeking solutions to questions about beauty, excellence, and worth. They engage students in dialogues, challenge their assumptions and attitudes about works of art, and seek to enlighten them about aesthetic issues and ideas.

Knowing how the visual arts pervade every aspect of global communities, accomplished teachers work to help students understand that art, as human expression, combines knowledge and concepts from many different disciplines. Focusing on the integrated actions of daily living, teachers provide students with art knowledge, skills, and attitudes that they can apply to their learning as students and adults.

The overall structure or framework of art education that is built on these goals can be supported by a vast array of curricular goals. These vary in relation

to individual teachers and unique educational contexts, thereby reflecting the complex, multifaceted aspects of teaching art. Although the overarching goals of art education are tantamount in the design of quality art instruction, curricular goals help accomplished teachers tailor their expectations for students in their own schools and communities. Both kinds of goals are important to the successful teaching of art. (See [Standard V—Curriculum and Instruction](#).)

Accomplished teachers set goals for student learning in relation to the enduring ideas in art education. As they consider the range of possible goals for art education to meet the current needs of students, they know that the goals of art education are dynamic and will change as the field evolves. Teachers have a passion for art education and want students to experience the beauty, emotional intensity, and thoughtfulness of art. Accomplished teachers know that art provides opportunities to express and understand ideas that can neither be communicated nor understood in the same way by written or spoken words or any other means. Art teachers introduce students not only to skills, subjects, and issues that they are unlikely to encounter elsewhere in the curriculum but also to new ways of seeing, knowing, responding to, and representing the world symbolically.

Teachers Understand Art Education Goals in Relation to Other Disciplines in the Curriculum

Some of the art skills, subjects, concepts, and issues that accomplished teachers address serve students well as they explore other areas of the school curriculum. The critical and interpretive skills students acquire in art class help them in their study and comprehension of dance, music, theatre, literature, social studies, and other subjects, as well as in their daily lives beyond school. Because art has verbal, mathematical, scientific, and logical content as well as social, historical, and cultural contexts, it provides rich opportunities for interdisciplinary study. Also included in the goals that teachers set for students are experimentation, learning to understand and appreciate ambiguity, and increased respect for unique ideas and different perspectives when confronting artistic problems.

Art teachers understand the vital role of visual literacy—the perceptual skills and understanding that enable a person to interpret detail; make aesthetic choices; see spatial relationships; or comprehend expressive, political, and social content—in other content areas and in everyday life. The perceptual skills learned in art assist students in developing visual literacy by teaching them to perceive, analyze, and interpret the natural and visual environments in the world around them. When confronted with environments pervaded by visual images, students of accomplished teachers know how to comprehend, evaluate, and make informed choices about their environment, thereby making meaning of the world around them.

Accomplished teachers recognize that generic concepts such as pattern, change, interdependence, and perspective bridge disciplines and invite linkages of content. They know that meaningful connections among subject areas extend, enrich, deepen, and strengthen student learning. However, shallow treatment of

content in any subject area violates the integrity of the discipline. Accomplished art teachers guard the integrity of visual arts learning, celebrate its unique contributions to the curriculum, and make appropriate and meaningful content-rich interdisciplinary connections as they craft goals for student learning. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Teachers Understand the Goals of General Education and Lifelong Learning

Art education contributes to global or general education goals. Lifelong learning skills are continually developed and strengthened because art learning focuses on and reinforces innovation and creativity. Through the processes involved in creating and responding to works of art, students are immersed in critical thinking, planning, problem solving, and decision making. As they learn to work in the roles of artists, art historians, art critics, and aestheticians, they learn self-direction and management; the rigorous effort required to produce products of quality demands persistence. As members of learning communities inside and outside the art classroom, students acquire the ability to be flexible and to interact successfully as part of a team. Accomplished art teachers understand clearly that educational and lifelong learning goals are merely processes of inquiry—habits of mind that support meaningful learning, not end results. Clearly, students are more interested, show greater commitment, and have more solid bases for decision making when they know that their learning experiences have a defined purpose that fits into the larger goals for quality art education.

Accomplished visual arts teachers make powerful contributions to the career and workforce preparedness of students. Whether students look at a still life or consider the life cycle, a quality art education enriches their perception and comprehension. In the classrooms of accomplished art teachers, all students come to realize how art helps them think more clearly and fluidly, perceive more ably, become aware of nature and the human condition, and express ideas more powerfully. Therefore, as accomplished teachers promote the intrinsically worthwhile pursuit of art education as an academic discipline with a rigorous body of content, they make art an integral component of broad educational programs.

Teachers Understand How Their Goals Fit into the Field of Art Education in General

In planning their goals for students and programs, teachers consider national, state, and local mandates and options, interpreting and adapting them as necessary. They clearly understand the role of art education as one of the challenging core subjects outlined in the National Education Goals, part of the Goals 2000: Educate America Act.¹ When formulating their goals, they consider the content of the National

¹ U.S. Congress. House. *Goals 2000: Educate America Act*. 103rd Cong., 2nd sess., 1994. H.R. 1804.

Standards for Arts Education¹ as well as state and local standards and curriculum frameworks. They share their goals publicly with the school community, especially with their students.

Teachers Set Ambitious Goals for All Students

Teachers hold high expectations for achievement in relation to the goals and standards they set for all their students. (See [Standard III—Equity and Diversity](#).) Designed to meet the needs of their students, their goals are rigorous, fair, consistent, achievable, and developmentally appropriate. Teachers help students appreciate alternative interpretations and understand works of art on multiple levels, recognizing and honoring the diverse backgrounds and experiences students bring to their understanding of art. (See [Standard II—Knowledge of Students as Learners](#).) They organize their teaching to foster student development in the study, interpretation, evaluation, and making of art. They help students engage in the kinds of analysis, exploration, reflection, and communication essential to artistic creation and experience.

Although they maintain high standards for all students, teachers understand that their goals can be met in a variety of ways that accommodate diverse student populations. (See [Standard III—Equity and Diversity](#).) They understand that although all students can learn, they do not learn in the same way or at the same pace. Consequently, teachers value, respect, and often build on the distinctive backgrounds, abilities, and interests of students while encouraging them to broaden their experiences and stretch the boundaries of their understanding of art. (See [Standard IX—Collaborations with Colleagues, Schools, Families, and Communities](#).)

Teachers' Goals Include Modeling the Roles of Art Professionals

Accomplished teachers are passionate about the visual arts and exhibit genuine enthusiasm about teaching the subject and its applications in the world around them. Thus, their students perceive that the study of art is a constantly replenishing source of satisfaction and intrigue. These teachers are lifelong learners, always excited about investigating art production, criticism, history, and aesthetics. In addressing a topic, however, they do not project themselves as infallible authority figures whose main role is to enlighten the uninitiated. Rather, they are codiscoverers alongside their students, demonstrating the value of hard work and persistence, creativity and invention, experimentation and innovation as they delve into the vast world of art learning.

Teachers facilitate student learning about working artists, art critics, aestheticians, and art historians by moving in and out of various roles as they deliver instruction. They let their students know how things are done in their own studios and share their ongoing critical or historical works with students. Accomplished teachers understand aesthetics; they know and can articulate what they and others respond to in works

¹ Consortium of National Arts Education Associations. *National Standards for Arts Education*. (Reston, Va.: Music Educators National Conference, 1994).

of art. Their aesthetic sense and knowledge guide them as they discuss works of art and as they help students develop their own individual ways of interacting with and experiencing works of art.

As art professionals, accomplished teachers demonstrate commitment to the advancement of art education. Teachers who are actively engaged in various aspects of the field can better understand what students experience in the processes of studying and creating works of art. For example, an accomplished teacher who is also a working sculptor understands the challenges students face as they develop the skills unique to that form of art production. Thus, teachers and students can relate to shared artistic experiences. In addition, teachers provide examples of their own art criticism, research in art history and aesthetics, or published materials. Accomplished art teachers are careful to convey the importance of art teaching—the central role of the art educator within the art profession and the essential role of the arts in the school curriculum. They convey ways that students can serve as teachers when communicating and sharing information about their works of art and what they have learned in their study of art. Shared understanding among teachers and students of art forges yet another link in the continuing chain of human experience, connecting contemporary learners—both accomplished teachers and novice students—to artists the world over who have created in unique contexts throughout history.

Teachers Reflect on the Goals of Art Education in Order to Make Principled Decisions about Their Practice

Teachers know that successful art teaching requires the mediation of many factors. They recognize that pedagogical knowledge and a clear respect for and deep understanding of the content of art help teachers develop instructional units and make sound teaching decisions. (See [Standard V—Curriculum and Instruction](#).) They aim to teach students art forms, processes, skills, styles, contexts, theories, and philosophies, in addition to skills related to the creation, study, and interpretation of works of art. Such deep and broad learning enables students to make sense of works of art, design, and visual culture, including the messages and ideas they convey and the emotions they elicit.

The goals of teachers are shaped in part by students. Teachers understand the development of adolescents and young adults and are especially aware of how art can challenge, expand, and enrich the lives of students. Accomplished teachers know that art is viewed as a primary means for developing and refining student understanding of human experience across cultures, times, and places. Art provides ways of exploring issues and ideas at the core of human existence. (See [Standard IV—Content of Art](#).)

Whereas the goals of accomplished teachers are grounded in a deep commitment to each of the various objectives of art education, teachers take into account the interrelationships of these objectives as well. For example, student interests and experiences are considered as the teacher sets goals for studying works of art and decides how to introduce the works effectively. (See [Standard II—Knowledge of](#)

Students as Learners.) To further ensure that their goals are crafted to meet the needs of students, accomplished teachers include students and parents in the process of setting goals, when appropriate. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Teachers are creative and imaginative in meeting educational goals. They provide learning environments and develop instructional units that are appropriate for their students. They help students study the content of art in the context of exploring issues that are central to human experience. (See [Standard VIII—Learning Environments](#).) Teachers are open to different ways of pursuing goals, and they regularly seek to refine and improve their practice. They set goals that are challenging, and they continually monitor whether and how these goals are accomplished by assessing the progress of students and by evaluating art education programs. Teachers consistently fine-tune their practice, using assessment and evaluation information to suggest how their goals can best be achieved. (See [Standard VI—Assessment, Evaluation, and Reflection on Student Learning](#) and [Standard X—Reflective Practice](#).)

Standard II

Knowledge of Students as Learners

Accomplished art teachers demonstrate an understanding of the development of students in relationship to their art learning.

Accomplished teachers recognize that the excitement of students engaged in creative processes is fertile ground for developing lifelong interests in art. In order to help students develop to their fullest potential, teachers constantly work to understand what students know, how they think, what they value, who they are, where they come from, and what motivates them. To gain these understandings, teachers observe and listen to students as they work, learn, and interact in a variety of settings. As their knowledge of students increases, teachers use it to determine the direction, approach, and content of their teaching. Learning more about their students enables them to design instruction to motivate students and meet their individual needs.

A comprehensive knowledge of human development and the psychological principles of learning and how they apply to visual arts education are essential prerequisites for making good choices about what art experiences and materials to provide for students. Throughout the school day, teachers are guided by what they know about human development; their observations of students; and their belief that all students can experience, understand, and create art. They recognize that the goals of art education are most readily achieved when their teaching is attentive and responsive to student development, and they can articulate how to address these goals in ways that are attuned to the developmental needs of students. (See [Standard I—Goals of Art Education](#).)

Class size and teaching load directly affect the depth of knowledge teachers can acquire about students. Still, accomplished teachers make finding out about their students as individual learners a priority and are resourceful in doing so. Teachers complement their knowledge of individual students with a broad perspective—gained through experience and knowledge of research—on artistic development. They know that they must expect and accommodate variations in the maturity levels and life experiences of students within the same classroom. They use their accumulated knowledge about and experience with adolescents and young adults to interpret the behaviors of their students.

Teachers know that aspects of popular culture, such as television, movies, music, sports, slang, and advertising, have strong effects on students' aesthetics and art making. They take these cultural influences into account in the day-to-day interactions in the classroom. At the same time, these teachers do not attempt to relate to adolescents as their peers but rather as accessible, caring adults with vitally important knowledge to share and as agents to encourage and facilitate students' individual creative problem solving. Accomplished teachers constantly encourage students to make connections between their experiences of the world and explorations of visual art from a global perspective.

Teachers Understand the Development of Early Adolescents

Accomplished art teachers understand that early adolescence is a period of extremely rapid change—intellectual, physical, social, and emotional. They know that puberty is the only time in life, following birth, in which the rate of growth accelerates, typically in uneven bursts that tend to exaggerate differences among classmates. As a result, the range of physical stature, energy level, emotional control, and orientation to learning that exists within a group of adolescents can be enormous.

Teachers understand that adolescents are in the midst of a social transition every bit as sweeping as the physical ones they undergo. Teachers know that young adolescents are vacillating between a yearning for the privileges of adult independence and a reluctance to leave the shelter of childhood. They have begun to shift from family-centered identification to a shared allegiance with the peer group. Few students of this age are truly self-assured, although they may strive to act the part. Typically, they are quite self-conscious, highly influenced by peer group opinions and a desire to fit in with the perceived social norms, and vulnerable to emotional hurt. As they search for answers to such age-old questions as “Who am I?” and “Where do I fit in the world?” young adolescents can be studies in contrast—supremely confident one moment, full of doubt the next; focused on their learning in the morning, irresponsible by afternoon; thoughtlessly selfish one instant, guilelessly altruistic the next. If students in the middle grades are seeking a measure of independence, teachers can support them with challenges that require complex thinking and have more open-ended solutions. Students of this age have an abundance of energy that can motivate their art learning when they perceive that the ideas they explore relate directly to their concerns, questions, and goals in life.

From an intellectual standpoint, young adolescents become increasingly capable of higher-level thinking. Early adolescence is typically a period of exploration when students are open to new ideas. Young adolescents can have a well-developed sense of humor and may enjoy structured play, including art games. They are beginning to be aware of their own thought processes, think about how they learn, assess the strengths and weaknesses of their problem-solving approaches, and work on improving them. Often their abundance of energy and infectious enthusiasm can propel learning experiences to great heights.

Precisely because they are experimenting with new social roles and issues of self-identification, young adolescents are ready to be drawn into discussions of social issues, character, and values—the essence of meaning in many works of art. Accomplished teachers understand the importance of keeping positive role models before adolescents to expand their sense of enfranchisement in life's opportunities. Precisely because peer social relationships come first with many young adolescents, they often like and benefit from working in collaborative groups and, when guided, engaging in genuine conversations about works of art and teaching one another about the visual arts.

Teachers Understand the Development of Adolescents and Young Adults

As the names of these developmental levels imply, adolescents and young adults are on the threshold of attaining adult independence. They have started to think or, at a minimum, feel residual anxiety about what their career and life options might be. In this respect, they are future oriented, although sometimes the goals they set for themselves may be short-term in nature.

Emotionally, adolescents and young adults relish a growing sense of personal autonomy and a feeling that they have begun to find answers to the recurring questions that confront humankind. Peer-group influence, which became dominant during early adolescence, remains strong, but has begun to give way to a nonconformist spirit. By the high school years, most teenagers have already been steeped in messages of popular culture through the media. In terms of their understanding of reality, many young adults may have a broad exposure to a tremendous variety of images about the ways of the world; however, they have not yet developed the skills to always make informed decisions in relation to their general well-being.

In spite of great variances, accomplished adolescence and young adulthood art teachers recognize some distinct advantages in working with this age group. Students at this stage in their lives are becoming capable of sophisticated adult reasoning—of thinking about works of art, the roles of the visual arts in the world, and other influences on their lives in a critical and probing manner. Furthermore, they have incentives to do so. Students are naturally curious about exploring questions of values, motivation, character, and other deeply resonating themes of great works of art. In approaching the study of challenging works of art, young adults draw upon their experience; because of their maturity, they can look at complex, morally ambiguous questions from several points of view.

Accomplished teachers recognize the full range of human development and address the unique needs of students as individuals. Whether a teacher works in a large district with students at a single level or in a small school where one teacher is responsible for art instruction for several grades, knowledge of student development is a critical factor in accomplished teaching. Teachers understand artistic development and know that students progress in different ways and at various rates.

They use involvement in meaningful art experiences to help students understand themselves during their transition from adolescence to young adulthood. They know that there is not one single path of artistic growth but many. (See [Standard III—Equity and Diversity](#).) They build on the uniqueness of student creativity, honor different ways of knowing, and encourage learning through inquiry. Accomplished art teachers work hard to engage their students through topics and issues that are relevant and interesting. Although they may begin a learning task with images and objects of visual culture and guide students to make connections to antecedents in the worldwide arena of art, accomplished teachers motivate students to communicate their own ideas, moving from a global perspective to an individual one. (See [Standard V—Curriculum and Instruction](#).)

Accomplished teachers know how to evaluate the artistic development of students, which includes the development of visual, perceptual, cognitive, and technical skills. They use this information to guide their teaching. Teachers know that gifted students might develop more rapidly than others and that students with other exceptionalities may progress more slowly or stop at a particular level, depending on the nature of their exceptionalities. Although stages of development are generalized, teachers recognize that a student's artwork that differs significantly from the norm may indicate learning or developmental exceptionalities, ranging from giftedness to various challenges. Teachers seek appropriate diagnostic services and use relevant data to inform their practice and to determine whether additional support is necessary for such students. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Accomplished teachers understand that students construct knowledge on the basis of prior learning and through interaction with their environments. Consequently, they build on prior experiences to develop learning in art. They know about the importance of previous learning experiences in overall cognitive development. Teachers know that art is one of the principal forms of communication and an important part of the way students begin to understand themselves and their places in the world. For these reasons, the art learning in which teachers engage their students is grounded in the world of the students themselves. As students mature and their analytic- and abstract-thinking abilities become more sophisticated, teachers also provide opportunities for them to stretch and challenge themselves by expanding the subject matter of art. Students are the central concern in the practice of accomplished teachers.

Teachers Understand the Multidimensional Development of Students

An appreciation of the artistic, intellectual, social, physical, ethical, and emotional development that occurs in early adolescence through young adulthood informs how teachers understand their students. Although various stages of development have been researched and documented, accomplished teachers know that these steps merely serve as guidelines or approximations of the range of normal student progress. Although growth is continual, accomplished teachers understand that

individuals develop at different rates. Changes in the artistic development of students are reflections of total growth based on the interrelationships of the various sensory domains. They know that students will not progress artistically until they are ready cognitively; artistic and intellectual growth occur in tandem. Accomplished teachers understand the integrated nature of artistic development, which involves multiple senses. They know that students use a diverse range of visual images in their own artwork as they inquire artistically and construct meaning symbolically. Moreover, teachers can interpret these images in terms of their symbolic significance and what they reveal about the development of the student artist.

Accomplished teachers know that artistic growth is much more than a sequence of defined steps or stages. They understand that as students mature biologically, the social and cultural contexts in which they develop affect all aspects of their learning. Accomplished teachers know that at any given time or within a specific stage of development, student works may include a range of images that are products of particular times, places, and purposes for which the art was generated. As processes of learning evolve, students use prior knowledge, skills, and experiences to develop various repertoires for artistic growth. Accomplished teachers design rich learning experiences that ensure that students can expand their repertoires of learning strategies, discover and master new ways to construct meaning, seek deeper understanding of concepts, discover new knowledge, and solve visual arts problems. Teachers clearly understand that students can comprehend complex concepts; they strive to enable students to make meaningful connections throughout their visual arts learning. They know that students can sometimes express themselves more articulately through their artwork than they can through written and spoken language or other means. Teachers encourage both mastery and discovery learning, emphasizing the transfer and application of knowledge, concepts, and skills so that students develop new strategies for uncovering multilayered meanings inherent in the study of works of art.

The relationship of students to art is also continually under development. For some, their understanding of and interest in art is expanding. They are broadening their understanding of the purposes of art, from focusing only on representational issues to attending to expressive, ideational, and other abstract meanings of art. For other students, social pressures and other academic demands may be barriers to their study of and involvement with art. Teachers are sensitive to this range of student dispositions and adapt their teaching accordingly. One way they attend to student development is by using art as a means to explore issues salient to adolescents. These teachers know that the study and production of art can provide a vehicle for students to address many developmental issues that are not readily or comfortably dealt with through other means.

Teachers Understand That Students May Take Different Paths to Understanding and Creating Art

Teachers know that learning in art is neither linear nor formulaic. Because students exhibit different patterns of learning, accomplished teachers tailor instruction and

facilitate the environment and learning problems to address a diversity of learning styles and competencies in their classrooms. For instance, they may take one course of action for a student who is strongly motivated in art yet has poorly developed skills, but a completely different one for a student who, although more technically proficient, exhibits little willingness to test the boundaries of expression in making art.

To address variance in the ways that students perceive information and learn, accomplished teachers take advantage of current theories of teaching and learning to address individual needs. Teachers draw from their knowledge of multiple intelligences, different ways of knowing, habits of mind, learning styles, dimensions of learning, and personality traits to accommodate unique student characteristics. Knowing that ambient factors such as light, temperature, and time of day can strongly affect how well students attend to learning tasks enables accomplished teachers to alter the learning environment appropriately. Designing art experiences that facilitate auditory, visual, tactile, and kinesthetic learning is key to addressing the needs of diverse students. Encouraging the development of effective habits of mind can provide valuable support for students throughout their learning. These mental habits include such things as thinking critically, being open-minded, persevering, pushing the limits of knowledge and abilities, self-regulating through monitoring one's own thinking, planning well, and responding to feedback.

Accomplished teachers know that some adolescents comprehend images, create metaphors, and synthesize and consolidate information, whereas others need structure and sequence as they work to analyze and break down parts of a whole. Students may perceive information abstractly or concretely while processing it actively or reflectively. Accomplished teachers accommodate different ways of knowing by helping students decode symbol systems that extend beyond those of words and numbers to include the languages of visual, performing, and media arts. Differentiating tasks to take account of interpersonal and intrapersonal skills enables teachers to know when individual work is appropriate and when collaboration would work better. A sound understanding of the various ways that students are affected by environmental, emotional, sociological, physical, and psychological factors helps accomplished art teachers as they support students so that they can become strong, capable learners. Accomplished teachers recognize and capitalize on the variety of individual experiences students bring to school, and they help students—regardless of their background or style of learning—see that inspiration for art can be found in people, cultures, and ideas.

Teachers Observe Students Insightfully

Accomplished teachers are keen observers of students as they interact and work to create art; teachers draw inferences from student behavior and dialogue during learning. They listen willingly and actively in whatever setting students express themselves—whether a formal classroom discussion, an individual conference, or an informal gathering. They understand the literal meaning of what they are watching and listening to and also recognize that students use art to express a range of emotions and ideas as they learn. Teachers are aware of the social dynamics in the classroom.

As they observe, teachers might intervene strategically and appropriately to guide or encourage interactions; they might also participate in the spirit of exploratory learning. (See [Standard VIII—Learning Environments](#).)

Teachers know that changes in a student’s tone of voice, enthusiasm, demeanor, or schoolwork might signal the start of a significant developmental breakthrough or a problem needing attention. In either case, teachers respond to changes by providing each student greater opportunity to learn important art concepts and ideas and thus find success, enjoyment, and an increasing measure of self-confidence through schoolwork. Teachers use their observations to gather further information about students and to inform the design of art learning experiences.

Teachers recognize that inquisitiveness, energy, and a sense of fair play among students are assets in life and in learning. Similarly, they understand how the range of developmental characteristics such as the independence and insecurities of students can inform the art learning community. Although they acknowledge and make use of student differences, teachers also seek to capitalize on similarities that can serve as a common bond for young people. Knowing that students often share an interest in popular culture, fashion, movies, and television, teachers use these interests as catalysts for both learning and classroom cohesion.

Teachers are aware that not all young students learn in the same way during the period from early adolescence through young adulthood. Teachers observe students working individually and in groups, noting their strengths and work styles. Some students thrive when provided hands-on involvement with materials. Some prefer to write or talk about art independently rather than in small or large groups. Some thrive when visual cues abound. Some are stimulated by the potential of technological resources. The practice of accomplished teachers encompasses a variety of methods and approaches for fostering achievement in all students and expanding student repertoires of learning techniques. Teachers look for ways to enhance student learning through resources available in the neighborhood and community and with the help of business partners. (See [Standard VII—Instructional Resources and Technology](#) and [Standard V—Curriculum and Instruction](#).)

Accomplished teachers are sensitive to the differences in cultural mores that emerge through art and know that different interpretations of concepts are sometimes the result of cultural influences. They recognize and capitalize on the variety of individual backgrounds students bring to school and help students see that inspiration for art can be found in people, cultures, and ideas. (See [Standard III—Equity and Diversity](#).) However, recognizing that cultural identities are complex, teachers do not make assumptions; they acknowledge that culture is constantly evolving, not static. They encourage students to embrace, not merely tolerate, divergent thinking as expressed in works of art created by students and other artists. Teachers enhance their understanding through conversations with students; discussions with parents, guardians, or other caregivers; conversations with colleagues; observation of individual relationships within the school population at large; and ongoing interactions

with students in the art class. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities.](#))

Teachers use the information they gather to ensure that they meet the needs of all students equitably and that all have access to a rich and rigorous curriculum. Teachers modify their curriculum and instruction when necessary. (See [Standard X—Reflective Practice.](#)) Their practice encompasses a range of techniques and approaches that fosters learning in students, that reflects the high expectations they have for all students, and that recognizes that each student benefits when challenged to pursue important ideas from different perspectives.

Teachers Consider the Special Needs of Students

Teachers are attuned to the special characteristics of individual students with exceptionalities, such as learning disabilities; giftedness; and cognitive, social, emotional, linguistic, or physical needs. The art program fills a role in the service of a wide range of adolescents, and the basic stance of accomplished teachers is one of acceptance and support of their students. They know that the universal language of art can speak to students across all languages and cultures. They understand the many ways that art has recorded and continues to record universally shared experiences of students and adults in various contexts.

Accomplished art teachers carefully select and use appropriate instructional resources, including specialized equipment. They modify the physical layout of the learning environment as needed and make helpful accommodations. Teachers modify media and processes as necessary. For instance, they may supply paintbrushes with oversized handles to students who have trouble gripping objects or construct arm splints to help students with spasticity hold and control brushes and markers. Similarly, teachers may help students with visual impairments develop their skills and use their heightened sense of touch by encouraging them to work with textured media, such as clay, textiles, feathers, buttons, and beads. Teachers may facilitate the achievement of students who have difficulty writing by audiotaping or videotaping their responses to assignments. Accomplished teachers investigate the many ways assistive technology can be used for students with disabilities so that they can participate meaningfully and attain higher degrees of independence and achievement. For example, teachers may program art vocabulary into the speech synthesis devices used by students with autism or other developmental exceptionalities so that the students can more easily understand explanations and directions. (See [Standard VII—Instructional Resources and Technology.](#))

Constantly striving to ensure that students with disabilities are included in learning experiences, accomplished teachers make connections to the diverse and creative ways artists throughout history have overcome personal challenges by discovering alternative strategies for manipulating tools and materials to express themselves and communicate meaning. Teachers emphasize that all individuals have particular strengths and weaknesses. They adeptly accommodate and involve students with disabilities and advocate for them within and beyond the school setting.

Teachers comply fully with state and local policies concerning students with unique challenges. Knowing that specialists and support personnel have valuable insights into student abilities and ways to facilitate learning, teachers seek opportunities to team with them to address the needs of students with disabilities and to ensure that all students achieve success in their art education goals and objectives.

Teachers teach to the strengths of each student, building on individual accomplishments as a foundation for further progress. They create learning environments in which the creativity of each student—regardless of skill level—is encouraged and taken seriously and in which the identity of each student as a learner is valued and supported. (See [Standard VIII—Learning Environments](#).) Teachers understand that success is a great motivator. They adapt their techniques and strategies to accommodate students whose ways of learning might be different from those of their peers or the teacher. (See [Standard V—Curriculum and Instruction](#).) They do not abandon their goals for students who are challenged; instead, they work to find different ways to meet the desired outcomes by capitalizing on individual interests, competencies, and ability levels.

Teachers Respond Effectively to Students for Whom English Is a New Language

Accomplished teachers understand that from a national perspective, a dramatic linguistic and cultural shift is under way in the makeup of student populations. Recognizing the implications of demographic and migration trends, they know that the majority of teachers will work with an increasingly diverse cross section of students in the coming years. In particular, a growing percentage of today's youth come from households in which English is not the primary language. Teachers view these changes as opportunities for enriching the classroom culture, but they acknowledge added responsibilities in adapting their instructional practice to ensure that all students gain full access to the visual arts curriculum, including students for whom English is a new language.

Accomplished teachers help students understand that language is a powerful tool that allows people to understand the world, express their views and questions about it, and communicate with other people. Dialogue among students about works of art and art-making processes is treated as an important means of promoting understanding. By observing how students use language, accomplished teachers can determine students' approaches to problems, modes of understanding, and stages of conceptual development.

Many art programs include opportunities to work with students for whom English is a new language, and teachers are aware of the benefits and special challenges of helping students develop and maintain two or more languages. To the best of their abilities, teachers encourage and promote literacy in the home language of students while advancing the students' abilities to communicate in English. Teachers also move students toward an understanding of the role of Standard English in future academic and economic success. In pursuing these objectives, teachers model the

use of Standard English in their own speaking and writing, using other languages where appropriate.

Teachers regard students whose native language is other than English as assets and resources for the entire learning community. The whole class can consult and benefit from these students in ways directly and indirectly related to the study of art. In working with students for whom English is a new language, teachers focus on using oral, written, and visual language as tools for constructing and exchanging meaning. They capitalize on the ability of some students to express themselves more clearly through artwork than through written and oral language. They provide and promote conversational assistance, supplying students, when asked, with appropriate English words that are related to what the students have just experienced or are trying to express. On a regular basis, they check to make sure that students for whom English is a new language understand the learning that is taking place in the classroom.

The cultural aspects of works of art provide powerful links to the lives of these students and are also excellent visual tools for illustrating and teaching Standard English. Labeling tools and materials, displaying art vocabulary, illustrating concepts with art and other visual images, offering peer tutoring, cueing and coaching, and talking through demonstrations are useful strategies for assisting students for whom English is a new language. (See [Standard V—Curriculum and Instruction](#).)

Teachers Acquire Knowledge of Students through Assessment and Evaluation

Assessment—the process of taking stock of the breadth and depth of students’ art knowledge and skills—is an ongoing element of an accomplished teacher’s repertoire. Teachers rely on assessment findings to help shape their instructional planning for individuals, small groups, and the entire class. For accomplished teachers, assessment may precede instruction to establish a baseline. During learning experiences, assessment helps both teachers and students keep track of what is working. Finally, at the end of an instructional unit, evaluation provides critical data to determine the quality of student achievement.

To gauge strengths, needs, and interests of their students, accomplished teachers use a wide range of formal and informal assessment methods. Their understanding of their students is also enhanced by discussions with parents and other caregivers and in student interactions with the larger student body. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) Conversations with colleagues, and their abilities to identify students with exceptional needs or talents, enable teachers to frame their practice equitably to meet the common and unique needs of each of their students. Accomplished teachers consider the exceptionalities of their students when designing assessments that greatly inform their knowledge of students, and they continue to gather information about all their students throughout the school year. (See [Standard VI—Assessment, Evaluation, and Reflection on Student Learning](#).)

Standard III

Equity and Diversity

Accomplished art teachers are committed to the celebration of diversity, practice equity and fairness, and use the multicultural content of art to promote opportunities to learn to accept and value others.

Teachers dedicate themselves to understanding and meeting the needs of heterogeneous populations as society becomes more culturally diverse, as gender-based stereotypes dissipate, and as the philosophy of inclusion becomes the norm in visual arts education. Promoting fairness and equity is particularly important to visual arts educators. Their subject area places them in situations in which students of diverse backgrounds have many opportunities to interact as they work together to meet common goals. Therefore, accomplished art teachers approach issues of diversity proactively to promote equality and to ensure that their students—regardless of race, nationality, ethnic group, primary spoken language, socioeconomic status, age, religion, ability, personal appearance, sexual orientation, or gender—receive equal opportunities to select, design, enjoy, and benefit from a variety of art education experiences.

From a societal perspective, accomplished art teachers know that today's adolescents face more obstacles and challenges as they approach adulthood than once was the case. Not only are large numbers of youth being raised in poverty, but also many students live in neighborhoods confronted by violence and must grapple daily with the vicissitudes of hunger, substandard housing, and limited access to health care. Many students of accomplished teachers go home to physically secure settings but lack adequate or appropriate adult supervision in their lives. Teachers understand that across the socioeconomic spectrum, drugs and alcohol have become readily available to teens, sexually transmitted diseases a mortal threat, teen pregnancy a social problem, and suicide the leading cause of death in this age group. In inner cities, rural areas, and suburbs alike, schools and teachers are being asked to provide more nurturing, guidance, support, and services to the nation's youth than ever before.

Considering the diverse contexts in which students live, accomplished teachers are committed to understanding and applying principles of equity, strength through diversity, and fairness. They foster the development and participation of all their students and understand that art, by its nature, encompasses diverse subject matter that builds on the unique characteristics of each learner. They infuse their teaching with examples and perspectives representing a broad range of cultures

and backgrounds, and they actively encourage the participation of all students in art learning.

Teachers know that each of their students is an individual learner and that the backgrounds of students in a single classroom invariably include a tremendous wealth and variety of human experiences. They view the many forms of diversity their students exhibit—language backgrounds, cultures, ethnicities, household incomes, religious affiliations, physical or mental conditions, literacy experiences, and so on—as opportunities for creating a rich environment, successful social interactions, and meaningful learning. They are committed to providing all students with the help they need to progress as artists and as inquisitive, informed, responsible human beings. Teachers encourage the development of each individual’s abilities. They further understand that such growth is best supported by a collaborative learning community where all students participate fully in a comprehensive art curriculum.

Teachers Value and Respect Diversity among Students

Teachers have welcoming attitudes and are eager to work with each of their students. They understand the many ways in which students distinguish themselves from their peers, and they respond appropriately with strategies that will not only advance student learning but also help improve understanding among teachers and students. They recognize the special challenges and complexities of all students—from those in early adolescence, who are acutely aware of gender differences and seeking approval of peer groups, to young adults, who are yearning to be independent and investigating career options.

Teachers serve as models in their enthusiasm for art learning and their commitment to self-discipline, persistence, and hard work. Although teachers recognize the importance of encouraging, supporting, and affirming the work of students and their accompanying sense of self-worth, they also understand that students develop self-respect as they gain autonomy from adults through problem solving and coping with difficulties and setbacks. Consistent classroom procedures and protocol, established with the involvement of students, assist teachers in their efforts to teach students important life skills. Teachers appreciate and respect differences in the personalities and temperaments of students and the various ways in which students acquire and show self-confidence. (See [Standard II—Knowledge of Students as Learners](#).)

Teachers are sensitive to their students as cultural beings. They know how culture affects the way students learn and that young people of different cultures might come to the classroom with prior learning experiences that distinguish them from their peers. They are particularly sensitive to and knowledgeable about family values and cultural mores that affect the attitudes of students toward art. Teachers know that students might behave differently because of their cultural experiences. Teachers work hard to include all students and to show that individual contributions are valuable and that each person is respected.

Teachers Make Connections to the Cultures of Communities

Teachers understand the importance of respecting cultural values and norms that students bring to the classroom from home. (See [Standard IX—Collaborations with Colleagues, Schools, Families, and Communities](#).) They know that there are contrasting cultural views of some art concepts and that not all cultures share the same aesthetics. They are sensitive to the cultural mores of their students. They understand that cultures are dynamic and constantly evolving. Including artists of both genders, they teach using artwork, materials, and processes that come from a range of traditions and from various ethnicities and cultures. (See [Standard VII—Instructional Resources and Technology](#).) In interpreting visual resources, teachers help students compare and contrast the art they view in class with art they are familiar with in their everyday lives, thereby recognizing and validating similarities and differences. Teachers also call attention to the use of alternative materials and processes and the way that art can be expressed differently in various cultures. Further, teachers help students investigate the different functions, purposes, and roles that art plays in their own communities. They know that sometimes authentic objects that are made for specific ritual or ceremonial functions in one society might be perceived as objects of art or teaching tools by those outside the culture. In helping students examine the roles and purposes of art, artifacts, and artists in diverse cultures, accomplished teachers generate learning experiences that foster respect for the customs of others.

Teachers are familiar with the cultures of their communities, and they understand the potential impact of their art programs outside of school. Some students might have extensive experience visiting museums; others might have working artists in their families; still others might have had little or no exposure to the arts. Accomplished teachers research concepts and topics they wish to explore with their students to make sure the learning experiences selected are authentic to the traditions of the culture being considered and relevant to students. When accomplished teachers work in areas where a single culture is represented, they strive to introduce students to art of many cultures across time and place. They understand that spiritual and religious themes have been key authentic factors in art throughout history and are vigilant in their efforts to honor the beliefs and values of diverse cultures, as well as the contexts in which these works were originally found. They guard against exploitation or trivialization of authentic traditions.

Art in its many manifestations fulfills significant roles and different purposes in daily life in all communities. Accomplished teachers connect with and build on valued community traditions. Not only do they accept and embrace the cultures of their students, but they also value and celebrate the richness that diversity brings to the classroom. They understand that whereas most students identify with their own backgrounds, some may separate themselves from family traditions, adopt the characteristics or practices of another group, or wish to have no recognizable culture. Teachers involve parents and other caregivers as resources in sharing the art, artifacts, and cultural traditions of families. In this way and others, teachers promote understanding of and respect for diversity. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Teachers Guard against Bias and Stereotypes

Accomplished art teachers firmly believe that students are entitled to be proud of their cultural heritage and personal identities. Therefore, teachers appreciate and build on the diversity and commonalities they find in their classrooms so that those elements become integral parts of the exploration of the world of art and human experience, serving as sources of strength and dynamism for the learning community. Fairness and respect for individuals permeate the instructional practices of accomplished teachers.

Accomplished teachers consider the effects of their own cultural backgrounds, biases, values, and personal experiences on their teaching. They also recognize and acknowledge their own cultural perspectives and personal aesthetics and know how these factors might affect their interactions with students. They are aware of their own philosophical filters and take these into account when dealing with students whose backgrounds, beliefs, or values are significantly different from their own. They seek to achieve mutual understanding and treat each student fairly and with honor, dignity, and respect.

Accomplished teachers are alert to stereotypical, racist, sexist, and ethnocentric content in written resources, works of art, current events and in the play, language, and social interactions of students. They know that stereotypical thinking and prejudicial behavior are, in part, the result of a lack of understanding of individual differences and commonalities. They understand the demeaning nature of such thinking and behavior, hold high standards and expectations for all students, and capitalize on the unique qualities of students at every opportunity.

Accomplished teachers select instructional materials and experiences that promote positive images of people of different races, genders, religions, cultures, and physical and mental abilities. They select learning experiences and approaches to instruction that ensure equitable participation by females and males. In this way, teachers build, enhance, and support the self-respect, self-confidence, and self-worth of students. (See [Standard VII—Instructional Resources and Technology](#).) They understand the various stereotypes that may exist in relation to art, artists, learning in art, and art careers. They effectively dispel such misconceptions by engaging students in rich art learning experiences that connect meaningfully to other subject areas and to real life.

Accomplished teachers recognize the power of art to serve as a great equalizer, engaging diverse students and providing collaborative support while maximizing the strengths of individuals. They use their understanding of human development to design instruction that is challenging, involves attainable goals, and fosters the natural desire of students to understand their environment and develop competence. Teachers know that as students recognize their increasing achievement in various areas, their sense of self-worth usually grows stronger.

Teachers Foster Equity

Teachers value and foster equity in their classrooms. The manner in which art educators establish a climate of fairness is planned and purposeful. (See [Standard V—Curriculum and Instruction](#).) They encourage all students to participate in learning experiences in ways that are instructionally sound for them as individual learners. Teachers frequently arrange students in heterogeneous small groups to facilitate interactions among pupils from different backgrounds. They allocate instructional resources, including one-on-one attention, fairly. They vary their strategies for encouraging students to be self-reliant problem solvers, sometimes providing peer tutoring and interaction in place of teacher intervention. Teachers recognize that the needs of students differ dramatically and that the most equitable distribution of support and resources is not necessarily the one that is arithmetically equal.

Accomplished teachers work to ensure that all students have equal access to the art curriculum, including opportunities for advanced study. They are proactive in working to ensure that the visual arts are considered part of the school's core curriculum, not merely a peripheral subject that may be elected at the discretion of students and parents or assigned by counselors to facilitate scheduling conflicts. Teachers understand that participation in art study should not be withheld from students who need extra time for learning in other content areas. Because of their knowledge of human development, teachers understand the interrelated development of cognition and visualization. Further, they comprehend the integral importance of visual thinking and learning in all areas of the school curriculum. They work as a team with other members of the instructional staff to make interdisciplinary connections to art and promote the art program throughout the school. Recognizing the potential negative impact of limited instructional time—especially in the middle grades—accomplished teachers actively work to promote student participation in art and encourage their schools and communities to provide equitable access to substantive, sequential art education across grade levels. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) In addition, accomplished teachers advocate for comprehensive programs of study in the visual arts and sequences of courses that provide multiple options. Such programs might prepare students for admission into creative and performing arts high schools, serve as vocational or technical preparation, provide honors or advanced placement courses for gifted or advanced students, or fulfill interests in avocational study. Regardless of the type of program, accomplished teachers help students understand how the visual arts are an essential component of life and lifelong learning.

Standard IV

Content of Art

Accomplished art teachers demonstrate a comprehensive understanding of the essential knowledge, concepts, skills, and processes that compose the content of art.

Accomplished art teachers have a thorough knowledge of the content of the visual arts that extends to the perception, production, study, interpretation, and judgment of works of art, design, and visual culture made by artists and designers from various cultures, historical periods, and locations. Teachers know and understand various art forms and their complex attributes, origins, contents, and contexts. Teachers know that the creation and study of art are inextricably intertwined. They fully understand the unique language of the field and the way visual images and forms communicate meaning.

Accomplished teachers value a comprehensive approach to art education through the integration of art making, art criticism, art history, and aesthetics. They combine a breadth of general content knowledge with in-depth knowledge in at least one area of expertise. They understand and can demonstrate art-making skills. They understand and can articulate the qualities and techniques used in creating works in a variety of media, styles, and forms. They have a thorough understanding of artistic processes, such as gathering information; developing ideas or concepts; exploring options; planning, developing, and refining ideas; selecting and using art media and processes safely, effectively, and with technical proficiency; and evaluating or critiquing a finished product. They know that through creative processes, artists and designers exercise intuition, emotion, reasoning, critical judgment, cognition, and physical skills to create works that reflect their unique circumstances.

Accomplished teachers can communicate concepts, feelings, and beliefs by creating works of art in a range of media, styles, and forms. They can articulate the creative processes that they use and the significance of the content of their artwork. Orally or in writing, accomplished teachers can make informed analyses, interpretations, and judgments about diverse works of art, including their own, those of their students, and those of other artists. Teachers know and understand the critical role that discussion plays in learning about, studying, and creating works of art. (See [Figure 1](#) for a visual representation of the content of art.)

Teachers Understand the Complex Attributes of Works of Art

Accomplished teachers know that works of art and design are classified by a wide range of traditional and contemporary forms, modes, or types that can be categorized as fine, folk, decorative, and functional. These categories include, but are not limited to, painting, drawing, printmaking, sculpture, photography, fiber arts, environmental design, video, ceramics, collage, architecture, product design, fashion design, conceptual or performance art, and computer-generated images. They understand that making art involves the interrelationship of a variety of factors, including choice of art form, idea, subject, style, composition, medium, artist's intent, context, cultural environment, and experiences. They know that throughout creative processes, a dialogue occurs between the maker and the medium, synthesizing intuitive, analytic, and cognitive skills. Accomplished teachers understand and can communicate that artistic creation is a continual series of aesthetic interactions between the artist and the artwork. The concepts and forming processes are inherently woven together to create the art form.

Teachers Understand Art Forms and Forming Processes

Teachers know that art is produced by means of forming processes—the use of media, tools, and techniques. Although some media and techniques have existed for thousands of years (e.g., charcoal, clay, fibers, stone; drawing, painting, weaving, carving), accomplished teachers know that many of the techniques for using such traditional media remain essentially unchanged. In the contemporary art world, artists often use traditional or nontraditional tools and materials in unique ways and, as a result, invent techniques much different from the original intended function. The contexts in which artists work greatly affect the media or forms that artists choose. For example, artists without formal training create without knowledge of rules; they may use unconventional or found materials. On the other hand, artists from some cultures may carefully maintain tradition, strictly adhering to forming processes and passing on tools and techniques to successive generations. Accomplished teachers know how artists create art forms using a variety of methods and media. These teachers have general knowledge of a wide range of media and forming processes and in-depth technical knowledge and proficiency in one or more areas; they know and follow regulations regarding health and safety as they use media, tools, techniques, and processes.

Teachers Understand the Influence of Technology on Art

Teachers understand the influence of technology on the field of visual arts throughout history. They understand the impact of technologies on the development of traditional and contemporary art forms and the media, tools, and techniques with which they are made. They recognize the powerful role of computer technology, computer graphics, computer software, digital cameras, CD-ROMs, and the Internet in contemporary society, and they understand the educational and artistic implications of these resources for the twenty-first century. Teachers know that new and emerging media can extend works of art into multiple dimensions that emulate visual, spatial, and temporal qualities simultaneously. Accomplished teachers understand how the

digital capabilities of recording and demonstrating sight, sound, and movement over time exceed the limitations of traditional media and offer new possibilities in the creation and teaching of art. Whether the medium is traditional or emerging, accomplished art teachers recognize the many ways that artists give visual form to their concepts, thoughts, and feelings.

Teachers understand how media, modes, styles, and forms have inherent qualities that lend themselves to various art forms. These teachers know how technical control of art making is essential to giving form to ideas. They also understand how experimentation can lead to a repertoire of art techniques. They seek opportunities to build on prior understanding, sensibilities, and technical skills, always seeking multiple possible solutions. At the same time, teachers understand that in some contexts and cultures, the purpose of art is not to be unique. In such contexts, artists value and strive to master well-established techniques to create traditional motifs and art forms to a level of perfection.

Teachers Understand the Form, Qualities, and Styles of Art

Accomplished teachers know how works of art convey various conceptual, expressive, and aesthetic qualities, which are influenced by the ways that elements of line, mass, shape, color, and texture are presented. They understand that these elements are arranged to convey meanings or evoke a range of feelings and ideas. The expressive qualities of the finished product evoke various reactions by the artist and other viewers. The elements and principles of art and design (sensory and formal properties) are sometimes described as the “language” of art; the elements serve as the visual pieces, symbols, or structural components (e.g., color, line, shape, value, texture), whereas the principles—the organizational components (e.g., pattern, balance, repetition, emphasis, unity)—guide how some artists arrange the expressive features into a structural whole or a composition in order to create certain effects with media. Accomplished teachers know that these elements and principles of art are characteristic of Western traditional art and represent only one way to study and create works of art. They understand that many philosophies of art, including contemporary approaches, reject this Western formalist analysis. They understand that to apply these concepts to work outside the Western tradition is not authentic to the aesthetics, values, and beliefs of the culture. Teachers also know that elements and principles of design should not be confused with other types of design within the general realm of visual arts, such as graphic design, architecture, videographics, set design, and fashion design—creative areas in which function and audience are considered along with aesthetic qualities.

Teachers know that art works may include characteristics of style that are related to a specific artist, culture, time, or place. As viewers study and interpret works of art, they will encounter such styles as Expressionism, Realism, Abstraction, or Fantasy. They know that styles may vary significantly and be individual, historic, national, or regional. They know that ways of using tools, media, and processes contribute significantly to such artistic styles as Super-Realism or Impressionism. They clearly understand the importance of an artist’s choice of style in relation to conveying

intended concepts, feelings, or subject matter. Accomplished teachers know that even an individual artist's style can change over time, evolving in relation to personal experiences and influences, such as societal, political, economic, or geographic.

Teachers Understand the Contexts of Art

Teachers are knowledgeable about the world of art—traditional, popular, and contemporary. Accomplished teachers understand that people may create to fulfill their need for self-expression. Through endeavors with various media and art forms, teachers know how works of art represent dreams, aspirations, thoughts, symbols, or ideas; function in ceremonies and rituals; and depict, decorate, and beautify shelter, clothing, and tools. Forms that function differently in various societies may be classified either as art or artifact, depending on the audience making the judgment. Accomplished teachers know that art links people through universal experiences that transcend culture, time, and place. They are also aware that art has served a variety of roles, functions, and purposes for different people in various times and places and that art can be found in a variety of human contexts, such as homes, public spaces outdoors, museums, galleries, schools, libraries, and corporate offices. Teachers know that the study of art as a basic means of communication gives insight into human cultures and can lead to a better understanding of human experience. Teachers further understand that the study of art is a meaningful, fulfilling, lifelong endeavor. They know that experience in the visual arts influences the development of personal belief systems and world views that meaningfully connect diverse peoples among global communities.

Teachers clearly understand the impact that art has had, and continues to have, on all of society. They know that art communicates social values, but it also challenges and shapes them. Rituals and customs of society can be found in art, as well as evidence of beliefs and values within communities in various cultural contexts. Works of art create historical records of societies, but they also can question or challenge cultural traditions and practices. Works of art have the power not only to unify societies but also to illustrate divisions within peoples. Accomplished teachers understand the complex interconnections of art to the development and preservation of societal structures.

Visual arts teachers recognize the many ways that the visual arts have contributed to communication, celebration, recreation, occupations, entertainment, politics, and religion. They can analyze the diverse functions of the visual arts in the workplace in various eras and cultures. Accomplished teachers know how the visual arts function in commercial applications (e.g., mass media, environmental, and product design), and they understand how careers and jobs in the visual arts vary in relation to cultural, societal, and historical changes.

Accomplished teachers know that creating tangible works in the visual arts involves the interrelated acts of perceiving, thinking, feeling, imagining, and doing. They know that some works are created for aesthetic enjoyment or display; that others have significant roles or functions in everyday life for such events as ceremonies, rituals,

or special occasions; and that others are designed to fulfill a specific function for a particular audience or groups of users. Regardless of the reasons works are created or designed, they reflect the contexts in which they were conceived.

Teachers know that context relates to the particular culture, time, and place in which artworks are created to fulfill particular societal and aesthetic roles, functions, or purposes. Some works of art are accompanied by little or no evidence of their origins, whereas others have elaborate written histories explaining events that affected their creation and their influence on subsequent works of art. Teachers understand the various ways that artists and media are affected by context. They recognize that works of art are commonly classified by style, function, and genre—classifications that depend largely on contextual factors. They understand the complex interrelationships of the context of the artist with the context in which the art was made, the context of the viewer, and the context in which the work is viewed and studied. Accomplished teachers know that studying art or artifacts out of context can result in misinterpretation, inaccurate characterizations, and assignment of meanings, roles, or functions that might not have been intended. They are also aware that art, artists, and art education have served a variety of roles, functions, and purposes for different people in various times and places, and they understand how these elements change over time.

Teachers Understand the Ideational Aspects of Art

Works of art also have content—the ideas, messages, or meanings that artists communicate through forming processes. Art objects may communicate universal themes or ideas as varied as the journey of life, imaginary worlds, rites of passage, visions of utopia, the triumph of good over evil, the relationship of humans to nature, and spiritual values. The content of the work of art communicates the artist's intention. Artists and designers symbolize, abstract, condense, and transform the ideas and realities of their worlds through various types of art media, thereby communicating messages from their own unique points of view. Teachers know that works of art might encompass aspects of the real or imaginary lives of artists, depicted through images stemming from their cultural backgrounds and translated into physical form. Works of art can also reflect the subjective perspectives of the artist or the events and entities external to the art maker.

When artists transform ideas into physical objects, the images they create depict a broad range of subjects, symbols, metaphors, or themes. Teachers know that although the subject matter of works of art may be representational, it can also be metaphoric or symbolic, characterizing and illuminating one event by referring to another. They know that visual, spatial, and temporal factors influence the way artists communicate meaning and evoke feelings, moods, and ideas through their works. Accomplished art teachers know that subject matter may range from portraits, still life, fantasy, religion, and literature to genre. They understand that subject matter may reflect the culture from which art originates, having special significance or symbolic meaning in that context. The unique personal experiences of artists are reflected in subject matter; as viewers study and interpret works, the artist's thoughts and

feelings about the subject may become more apparent. Accomplished art teachers also know how to comprehend the subject matter of art works with no recognizable objects by responding to the ideas and emotions conveyed through color, expression, or techniques used. Teachers know that works of art are highly complex in their intrinsic content, in the extrinsic characteristics of the context in which they were created, and in the changing contexts that surround their study, interpretation, and evaluation.

Teachers Know How to Study and Interpret Art

Teachers understand that interpretation gives meaning to works of art and can be conducted through a variety of processes, including description and analysis of characteristics of the works and the contexts in which they were created. Teachers understand that interpretations are informed hypotheses about meaning, intent, or significance based on thorough observation of the attributes of a work of art. They know that interpretations can be enriched by the study of the writings of historians, aestheticians, and critics. Interpretations integrate the expressive qualities of a work with a consideration of how the hypothetical meaning or message is related to the events or circumstances in which the work was created. Accomplished teachers know that through interpretation, viewers come to make sense of works of art, experiencing meaning at a much deeper level rather than merely responding to visual characteristics.

Teachers Understand How Art Affects Human Experience

Teachers know that artwork can profoundly affect or influence human experiences in a variety of ways. The resulting aesthetic responses—effects—range from heightened pleasure to pain, enjoyment to revulsion, excitement to calmness. Both pleasing and disturbing aesthetic experiences can result when individuals appreciate and understand works of art. Viewers are affected by the literal, visual, and expressive qualities of a work of art through aesthetic perception, a combination of knowledge about a work and sensory and emotional reactions to the work. Through aesthetic perception, the viewer responds to the subtleties of detail, imaginative features, and attributes that have multi-sensory appeal. Accomplished teachers understand the many ways aesthetic responses vary in relation to the cultural context of the viewer and other factors.

Teachers Understand Theories and Philosophies of Art

Accomplished teachers know that aesthetics is the study and formulation of ideas about art. They understand that art is an excellent medium for the discussion of philosophical and ethical issues from a wide range of perspectives and viewpoints. They are aware that theories about art and the ways art is perceived and valued by different people vary greatly, constantly evolving as the world of art changes. They understand that through aesthetic theories and philosophies of art, such as imitationalism, expressionism, formalism, instrumentalism, and institutionalism, relevant questions are posed: What objects and events might reasonably be classified

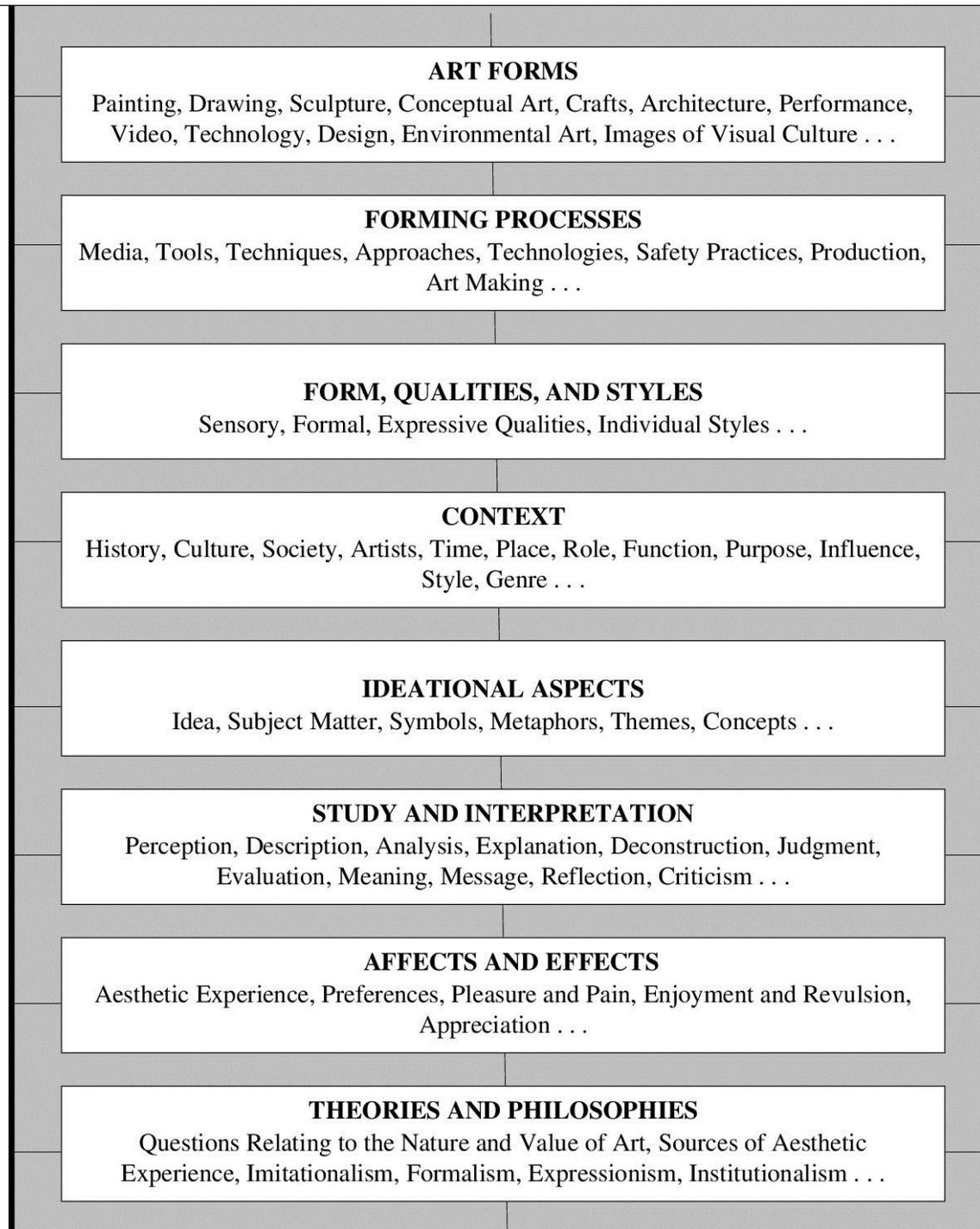
as works of art? What are aesthetic and artistic values? How are these values determined and by whom? What other values affect them? What are sources of aesthetic experiences? How do these differ from ordinary experiences? Is an artist's intention important to interpretation? How do issues of ugliness and beauty affect or impact works of art? Did the artist's knowledge of the potential audience for a work influence its form, function, or aesthetic dimensions? Do fine arts, folk arts, and crafts differ? Accomplished teachers understand how such questions engage students in the exploration of a wide range of theories and philosophies of art.

Teachers Understand How and Why Works of Art Are Made

Teachers know that dimensions of art learning overlap and are intertwined; art teachers are adept at responding to, perceiving, interpreting, evaluating, and creating art. Although any one of these skills could be studied or taught in isolation, accomplished teachers know how the study, interpretation, and judgment of works of art are enriched and deepened when integrated approaches are taken. To prevent the fragmentation that might occur when examining individual characteristics of works of art, teachers focus on the attributes and complexity of the whole. They know that art making is the expression of ideas, qualities, and emotions through the vehicles of forms and forming processes. They know that artists express their visions and perspectives through different art media, modes, styles, and forms. They understand the multifaceted interplay of these components and strive to develop increased facility in studying and making art. They know that interpretive processes are affected by a wide variety of factors, such as the specifics of culture, the formal or expressive qualities of a given work, and the aesthetic criteria applied to a work. Accomplished teachers exhibit general and content-specific knowledge and skills in art making, art criticism, art history, and aesthetics. They have a solid grounding in the forms, theories, philosophies, forming processes, and contexts of art. Fundamentally, they know how to study, interpret, and evaluate works of art; know how and why works of art are created; know how to organize and teach the content of art; and, particularly, know their students and the students' developmental needs. (See [Standard V—Curriculum and Instruction](#) and [Standard II—Knowledge of Students as Learners](#).)

FIGURE 1: THE CONTENT OF ART

The Content of Art is based on the complex attributes of works of art and design: art forms; forming processes; form, qualities, and styles; context; ideational aspects; study and interpretation; affects and effects; and theories and philosophies.



The components listed here are neither exhaustive nor prescriptive; they do not imply a hierarchy. In the creation or study of art, any aspect may come first or last or serve as an entry point.

Standard V

Curriculum and Instruction

Accomplished art teachers use their knowledge of art and students to organize, design, deliver, and evaluate curriculum and instruction to help students make, study, and respond to works of art.

Art curricula exist in an infinite array of forms based on different philosophies and theories of art, education, and learning. Accomplished art teachers understand the essential role that high-quality curriculum plays in defining, organizing, and evaluating their practice. Because curriculum outlines what is taught in schools and instruction encompasses the methodologies, or how subject matter is taught, accomplished teachers understand the complex interrelationships of the two. They are able to demonstrate an understanding of curriculum theory through their ability to develop or adapt, implement, evaluate, and revise curriculum for teaching visual arts to students ages 11 to 18+. (See [Figure 2](#) for a visual representation of the relationship between the content of art and the teaching of art.)

Teachers Understand Curriculum Design

As accomplished teachers design or implement curriculum, they consider the goals of art education, the goals of general education, and the goals for lifelong learning that have been articulated at multiple levels—classroom, school, district, state, regional, and national. (See [Standard I—Goals of Art Education](#).) They clearly understand how the art curriculum delivered in their classrooms fits into the larger context of education and interacts with larger communities, working collaboratively to ensure the comprehensive education of students. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) Accomplished teachers understand that art education, like education in other subjects, does not happen in isolation. They know how making, studying, and responding to art connects students to the experience of other people across cultures, times, and places. Just as students grow to recognize their identities and contributions within global communities, accomplished teachers likewise understand their roles in the world of art and the role of art in general education.

Teachers understand fully the importance of a written curriculum. When the complex content of visual arts education is recorded in writing, it clearly describes a program for student learning and educates teachers, administrators, and parents about the depth and breadth of art education. As students grow from adolescence into young adulthood, accomplished teachers build a more complex curriculum, expanding learning opportunities so that students clearly understand and are

prepared to pursue a wide range of expanding options of visual arts careers or to make art a part of life outside a career. Further, a written curriculum creates opportunities for teachers in other subject areas to identify connections related to art and the subjects they teach. A written curriculum helps validate the place of art education in the whole school curriculum. If a district or school does not recognize the need for a written curriculum, accomplished art teachers design their own or adapt models from external sources, thereby ensuring a planned sequence of art learning for their students.

To accomplish long-term programmatic or curricular goals, teachers craft objectives for student learning that delineate a path to the attainment of essential concepts and skills. The scope and sequence of the curriculum outlines and structures the breadth and depth of content—how much, how deep, and in what order. Accomplished teachers know the importance of in-depth curriculum as opposed to broad, superficial learning activities. Therefore, they focus on enduring concepts and strive to ensure in-depth learning in the visual arts. Teachers gauge the appropriate breadth and depth of coverage of each portion of the curriculum and find innovative ways to link content, reinforce learning from previous art experiences, and support student assimilation of complex concepts. They involve their students in curriculum design, and they plan opportunities for students to make choices about what to study. (See [Standard IV—Content of Art.](#))

Careful articulation of curriculum can also contribute to the goal of fostering meaningful, in-depth learning. When possible, accomplished teachers carefully plan with other art teachers to provide continuity and avoid duplication of content and to ensure that there is a logical sequence of learning. Teachers view a set curriculum as a framework that ensures consistency of content for all students rather than as a constraint to creative and intellectual freedom. They demonstrate the ability to design and implement creative instructional experiences that are engaging and relevant to both students and teachers and that embody the art of teaching. Mindful of the importance of maintaining the integrity of the art curriculum, they also understand that planning with teachers in other content areas helps validate, maintain, and strengthen the value and contributions of visual arts content in an integrated curriculum. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities.](#))

Teachers Design Curriculum in Relation to Different Ways Students Learn

In formulating their own goals for art curricula, teachers use their knowledge of students to determine the developmental appropriateness of curricular content and its relevance to the interests and needs of diverse learners. Whether planning an individual lesson or an entire sequence of learning, they know the skills and concepts that their students will need to learn in order to be successful. They evaluate the prior knowledge and experiences of students and consider various possibilities where they might venture beyond the art program; from this knowledge base, teachers make informed judgments about what they must address within the art curriculum to

foster the future success and fulfillment of students. (See [Standard II—Knowledge of Students as Learners](#).)

In designing curriculum, teachers consider multiple modes of learning, different kinds of expression, varying learning styles, and other factors that affect student achievement. (See [Standard III—Equity and Diversity](#).) Taking care to include knowledge, concepts, skills, and processes in the cognitive, affective, and psychomotor domains, teachers base their curricula on comprehensive art content, including art making, art criticism, art history, and aesthetics. The specific content for art curricula are constructed to provide essential learning: what every child should know and be able to do, as defined by local, state, and national standards. (See [Standard IV—Content of Art](#).)

Teachers Build Curriculum on the Goals of Art Education

Building classroom curriculum on the overarching goals of art education, accomplished teachers design curriculum to immerse students in a rich body of art content. They select content that focuses on the enduring ideas in art, thereby increasing the probability that student experiences in making and studying art will be meaningful. By focusing on these important learning objectives as they craft school-level curriculum, accomplished teachers create programs of study that offer many possible approaches. The art curricula of accomplished art teachers embody diverse theories and philosophies but have in common the most important and substantive learning goals of art education. (See [Standard I—Goals of Art Education](#).)

Accomplished teachers design curriculum that enables students to make art through the skills, techniques, and processes used by artists throughout time. The primary goal of teachers is to help students understand and employ techniques and information from the field of art as they explore the world around them through broad and rich learning experiences. Although the acquisition of art-making skills is important, art teachers find the idea of students who do not study and experience the art of others as alien as the notion of writers who do not read. They know that studying and responding to works of art not only educates students about the world of art but also significantly improves student abilities in creating quality works of art.

A comprehensive, balanced curriculum includes units of instruction that enhance the abilities of students to respond to and think critically about works of art, design, and visual culture. In some programs of study, art is a vehicle by which students can explore and understand the many different communities of the world, both past and present. Studying art further provides opportunities for students to think about their own lives, values, and cultures, as well as their own unique roles in the world. Art helps students look at the world through aesthetic lenses. Teachers design learning experiences that help students understand the complex relationships among content, form, and the context in which art is produced. In a world that abounds in visual images, accomplished teachers want students to investigate the many options that exist for careers related to the visual arts. Career awareness is not only important at the high school level, but it also is an essential component throughout all levels

of visual arts education. With the escalation of technology, visual literacy and the capabilities of processing information by means of electronic media will be essential in the twenty-first century workplace. Further, accomplished teachers ensure that art has a place in all students' lives beyond the school years.

Through their curriculum design and instructional choices, teachers strive to help students understand the impact that art has had and continues to have on human society. They seek to convey the idea that art communicates social values even as it challenges and shapes them. Rituals and customs of societies are reflected in art; the work of one group of people can also influence and be evidenced in art or artifacts created in another culture. Works of art document history; they can also question cultural practices or challenge traditions and myths. Works of art can symbolize social unity or illustrate divisions within a community. For example, some viewers might interpret a painting as a symbol of pride and determination, whereas for others, it might represent feelings of alienation from traditional ideals and values. Accomplished teachers help their students understand relationships between the roles and functions of art and the development and preservation of societal structures.

Teachers recognize that the creation and study of art represent significant opportunities to explore ethical and philosophical issues. They know that the arts have always reflected and challenged societal values. They help students express their developing perceptions and understandings through artistic creation, recognizing that adolescence is a particularly defining time in one's life—a time when one first confronts the major philosophical and ethical questions of life during the quest for independence. Teachers use the study of works of art to show students how others have confronted philosophical and ethical questions through art. In so doing, they provide the basis for open student expression, discussion, and debate about important human issues. (See [Standard II—Knowledge of Students as Learners](#) and [Standard IV—Content of Art](#).)

Teachers Understand the Complex Nature of Teaching Art

A command of the content of art serves as a foundation for most of the instructional decisions that art teachers make. Accomplished teachers combine a breadth of general content knowledge with in-depth knowledge and skill in at least one area of expertise—art making, criticism, history, or philosophy. This thorough understanding of art, complemented by a strong grasp of teaching strategies, leads teachers to make thoughtful choices about the organization, structure, and pacing of learning experiences in the classroom. These teachers have a clear sense of what best prepares students for future learning, anticipate where and when students may have problems, know when guided demonstrations and carefully structured explorations of materials are needed, and proceed accordingly to make the best use of limited time. They also employ a variety of instructional methods to provide opportunities for students to work individually and in groups.

Concurrently, they perform different roles for students, acting—as necessary—as providers of information, members of problem-solving teams, facilitators of

student inquiry, researchers, writers, fellow learners, and artists. As orchestrators of learning, they make sound judgments about the use of time, knowing when to alter or abandon methods that are not helping to achieve the goals of the instructional program. They recognize and take advantage of unique opportunities provided by unexpected events, comments, and developments that occur in the art room and use them to further student growth. (See [Standard IV—Content of Art](#) and [Standard V—Curriculum and Instruction](#).)

Teachers Use a Range of Instructional Strategies for Teaching the Content of Art

The pedagogy of accomplished art teachers involves the sophisticated integration of their deep knowledge and understanding of the domain of art, instructional methodologies, and curriculum. They know how to teach the content of art. Accomplished art teachers select teaching strategies that offer students the greatest opportunity for success in achieving the identified goals of the visual arts curriculum.

The instruction of accomplished teachers is results-oriented and is composed of strategies carefully and intentionally chosen to maximize student learning. Teachers teach students to set goals and to assume responsibility for their own learning and assessment. They sequence learning so that short-term accomplishments occur periodically along the way, gradually directing learners toward overarching, long-term expectations. They understand how opportunities to experiment, explore, and ask questions are vital to the development of the abilities of students to make, experience, and understand art.

Teachers know that students learn in many ways and that any given endeavor has multiple pathways to success. (See [Standard II—Knowledge of Students as Learners](#) and [Standard III—Equity and Diversity](#).) The repertoire of accomplished teachers includes a wide variety of strategies for exploring a given topic or process, engaging students in research, and guiding them as they inquire. The instructional strategies of accomplished teachers might include, but are not limited to, questioning techniques, discussions, cooperative learning, teamwork, independent study, discovery, purposeful game playing, debates, inquiry, simulations, graphic organizers, projects, and synectics. Teachers are skilled in direct teaching and demonstrating specific processes in ways that help students understand the concept being presented. They know when and how to apply specific methods, recognize when modifications are needed, and evaluate the relative success of each instructional approach.

Recognizing the central role of inquiry in meaningful visual arts learning, accomplished teachers encourage students to puzzle, to wonder, and to question; they teach them to make reasoned arguments, to analyze the positions of others, and to be open to differing points of view. Knowing how creating and studying art contribute to the development of belief systems, they challenge students to determine why they hold the beliefs that they do. The students of accomplished teachers set their own problems to solve, and as they work, their repertoires of problem-solving skills expand and continue to evolve. Teachers engage adolescents and young adults

in independent and sufficient research, encouraging the maximum use of a variety of resources. Finally, accomplished teachers enable students to exercise metacognitive skills to think about their own thinking as they create, study, and learn to appreciate works of art.

Teachers recognize the importance of specific teaching contexts in shaping their selection of teaching strategies. Flexibility defines their practice; they stand ready to select from among a range of promising strategies in order to achieve positive results with their students. They are adept at thinking on their feet, making instantaneous decisions that might require changes in methods of instructional delivery. Their repertoire of strategies enables them to tailor instruction when necessary. Their knowledge of the students they teach serves as the critical touchstone in their instructional decision making.

Teachers employ a range of strategies for assessing individual student progress. They assess students' works in progress as well as their accomplishments over time. The assessment information that teachers gather guides them as they make decisions about the effectiveness of individual learning experiences, the general effectiveness of their teaching, and the overall efficacy of their curriculum and program design. They reflect on their own success and that of their students and use this information to revise their curriculum and make recommendations about the future direction of the art programs in their schools. As orchestrators of learning, they make sound judgments about the use of limited time and resources, knowing when to alter or abandon methods that are not advancing the goals of the instructional program. (See [Standard II—Knowledge of Students as Learners](#), [Standard IV—Content of Art](#), [Standard VI—Assessment, Evaluation, and Reflection on Student Learning](#), and [Standard X—Reflective Practice](#).) They constantly add to their classroom repertoires, including effective demonstrations, explanatory analogies, and learning experiences that show promise of intriguing students and of stimulating their interest and thinking. They continue to learn new methods of delivery and refine the instructional strategies and techniques they already use.

Teachers Recognize the Importance of Effective Planning

Accomplished teachers understand that effective planning is key to successful instruction and program implementation. Preparation for teaching involves countless activities, such as selecting content, reflecting, making decisions, scheduling, and recording student progress. Teachers plan learning experiences at appropriate levels of difficulty. They skillfully determine what resources they will need for specific lesson requirements, what strategies will be used, and the time and sequencing of various learning experiences. They understand that careful planning, interesting and engaging learning experiences, clear expectations, and an appropriate pace often help prevent disruptions and off-task behaviors.

Using their knowledge of pedagogy and of students, they think about what questions that students might ask, what naive or incomplete understandings might surface, and what particular concepts might cause difficulties. Through thoughtful,

in-depth planning and instruction organized to maximize student achievement, teachers conceptualize and implement their curriculum goals. They plan the content and skills students should master, the timing and pacing of instruction, and the types of feedback they will give. Comprehensive planning also includes alternative methodologies for modifying instruction, making extensions based on students' prior knowledge, and evaluating to inform subsequent preparation.

Accomplished art teachers plan as many opportunities as possible for students to construct and assess their own knowledge, providing time for analyzing, synthesizing, and evaluating ideas. They understand that students engaged in sophisticated levels of creative thinking are more likely to apply knowledge meaningfully. By planning for and selecting the most appropriate strategies, resources, and learning experiences, accomplished teachers create learning environments in which students flourish, think critically, become self-confident, assume self-direction, and grow increasingly self-reliant.

Whether setting short- or long-term instructional goals; preparing materials and resources for student use; selecting learning strategies; or designing enrichment, remediation, or accommodations for students with exceptionalities, accomplished teachers understand the importance of effective and efficient planning. They plan individually and with colleagues to make sure that the needs and interests of students are considered. Teachers understand that even the best plans are merely blueprints for instruction; even the best-prepared teacher must anticipate alterations, delays, and unexpected challenges in instruction. Accomplished visual arts teachers are master curriculum designers, mapping journeys of inquiry for students so they can learn in and through art. (See [Standard II—Knowledge of Students as Learners](#), [Standard VIII—Learning Environments](#), and [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Teachers Know How to Deliver the Content of Art

Accomplished teachers know and understand that through instruction, the content of the curriculum comes alive. By translating curriculum into exciting, meaningful learning experiences for students, teachers plan and deliver the complexities of art content by means of an extensive repertoire of instructional strategies. They focus learning experiences on works of art created by students and other artists in diverse cultures and time periods.

The instructional delivery of accomplished teachers is marked by smoothness, clarity, and coherence; when a shift in emphasis or approach is needed, teachers adjust with skill and efficiency. Classroom management routines are handled smoothly, transitions flow easily, few disruptions mar the focus on learning, and students and teachers work together harmoniously. At the same time, teachers know that very often what looks like random or chaotic activity is really the creative dialogue and interactions of students experiencing the excitement of significant learning. They channel student energies, guide students without squelching their excitement, and direct their enthusiasm toward meaningful art experiences. They notice most

classroom events, quickly interpret the instructional or social importance of these events, and respond efficiently to potential or actual disruptions.

Teachers recognize the multiple connections that can be established within the study of art and the countless instructional strategies that can be used to address art content. Their intimate understanding of the content of art allows them to address issues with flexible and fluid expertise, moving within and between different aspects of art content. Teachers know that adolescents and young adults possess a repertoire of ways to advance artistically, and they understand that art is a universal visual language that uses images to express ideas, concepts, and meanings graphically.

Accomplished teachers facilitate opportunities for students to study the complex features of works of art and how those features interrelate. They are careful not to reduce the richness of art content to narrow topics, skills, or vocabulary taught in isolation. Teachers encourage students to analyze intrinsic and extrinsic characteristics of works of art, interpret the works orally or in written form, and compare and contrast works of art—their own and those of others. Through the study of extrinsic characteristics such as the context of the works of art, accomplished teachers extend the dimensions of student understandings, interpretations, and judgment of these works. Teachers encourage discussion of and reflection on the meanings derived from analyses and interpretations of visual, spatial, and temporal characteristics, functions, and purposes of works of art. Teachers lead students to understand that they can respond to a work of art whether or not they like the work. They also help students understand that artwork can evoke deep and resonant feelings.

Teachers organize their curriculum around the study of art, taking into account methods of inquiry, processes, and the products of art making. They also teach students how to study and interpret works of art (e.g., drawing on the methodologies of the fields of art history, art criticism, and aesthetics) and how to evaluate their own artwork, the work of their peers, and the works of other artists. Teachers guide students to apply concepts learned in the study of one medium to other art forms or processes; they also show connections to other arts disciplines, such as music, theatre, and dance.

Accomplished teachers give students authentic purposes for making art and making choices in subject matter, themes, and materials. Teachers employ various strategies to support students as they solve representational problems by working from the imagination, memories, personal experiences, and observations in everyday life. They help students understand art as visual narrative, storytelling by means of images and symbols. They guide students in the study, exploration, and use of style, symbol, and metaphor in art. They teach students the skills needed to make creative decisions and help them understand why such decisions are important. Teachers have students revisit their artwork, and they challenge the students to develop new understandings about what they have created.

Additionally, teachers help students identify strong connections across the school curriculum and examine the role that art plays in their lives at home and in

the community. Teachers work with their students to help them understand their roles as audiences for art; consumers of art; teachers of art; and advocates for art education, art, and artists. Teachers themselves are models of ways to be a teacher, an artist, a risk taker, a leader, a researcher, a collaborator, a citizen, an advocate, and a member of various communities. (See [Standard I—Goals of Art Education](#), [Standard II—Knowledge of Students as Learners](#), [Standard IV—Content of Art](#), [Standard VII—Instructional Resources and Technology](#), and [Standard VIII—Learning Environments](#).)

Teachers Help Students Make Art While Teaching How and Why Works of Art Are Made

Teachers help students see that art is made for many reasons and in various ways. They understand that making art involves imagination and invention—or may follow convention—and the interrelationship of a variety of factors, including choice of art form, idea, subject, style, composition, and medium. They are also aware that art has served a variety of functions and purposes for different peoples in various times and places. Art making is the expression of ideas, qualities, and emotions through the vehicles of form and forming processes. Teachers help students express their visions and perspectives through different art media, modes, styles, and forms. They understand the multifaceted interplay of these components and strive to help students develop an increased facility with art-making processes.

Teachers help students gain technical control of their art making so that they can give form to their ideas. They also encourage students to experiment and expand their repertoire of art techniques. They do so by designing instructional opportunities that build on and challenge the understanding, sensibilities, and technical skills of students. At the same time, they work with students to perfect established techniques and forms from contexts and cultures where the purpose of art is not to be unique, but to value the mastery of well-established and traditional forms.

Important goals for teachers include having students understand the relationship among formal content or elements of structure and function as works of art are studied and having students skillfully apply such understandings in their own work. They help students recognize the various ways that such elements as color, line, and composition are used to express and shape ideas, themes, subjects, metaphors, and symbols in making some works of art. They show students how design variations result in differences in style and meaning.

Teachers help students connect their own art techniques to those used by other artists. They also foster student understanding by modeling and reflecting on their own art-making processes. In addition, they help students see the interrelationships between various processes of art making and the viewpoint they want to convey. They help students link the ideational, formal, expressive, and stylistic qualities of their own work to the work of artists who represent different times, places, and orientations.

Teachers help students recognize unique styles of individual artists and examine how personal background, interests, preferences, social needs, manipulative skills, media, techniques, and prevailing styles influence the styles of artists. With such an appreciation, teachers encourage and assist students who are beginning to develop their own styles.

All such work is facilitated by teachers establishing an environment in which students begin to discuss, examine, and share aspects of their art-making process both orally and through writing. Conversations with artists and examinations of historical materials, such as artists' journals and sketchbooks, are used by these teachers to provide various perspectives on art-making processes. (See [Standard IV—Content of Art.](#))

Teachers Help Students Experience and Understand Art

Accomplished teachers engage students in the study, interpretation, and evaluation of works of art, including works of different artists and cultures, as well as those by peers and themselves. For accomplished art teachers, it is clear that making, interpreting, and evaluating works of art are inextricably interwoven endeavors. These teachers enrich students' experience of art by equipping them with interpretive and evaluative processes together with a knowledge base of historical, critical, and aesthetic concepts. These skills and concepts complement and support student art making and enhance their ability to interpret and evaluate works of art.

Teachers recognize that beginning students often form immediate judgments about the quality, meaning, and beauty of a work of art. They do not suggest that a student ignore or abandon such an initial response, but instead introduce and lead students toward different ways of interpreting and evaluating art. They broaden understanding by helping students develop a repertoire of questions to address issues raised by works of art, including cultural, historical, political, economic, and other artistic issues that may be represented or addressed within a work. They introduce students to different forms of theoretical and philosophical analysis of art by making theories of art accessible to students, often translating them into terms and ideas more compatible with student understanding, and by providing examples that clearly illustrate theoretical claims.

To broaden students' perspectives and sensibilities and foster respect for all forms of art, teachers introduce them to artists and artifacts from a variety of cultures, periods, places, and styles. Teachers recognize that knowledge of the context in which works of art were created prepares students to address issues of meaning. Therefore, they help students become familiar with the history of art and particular artists, the history of the art of different cultures, and other influences relevant to interpretation. In so doing, they seek to foster student understanding of the relationships among time, place, and events that have influenced the creation of works of art. Therefore, effective art education requires teachers to make reasoned selections of works of art to support teaching goals.

The emotional responses students have to the aesthetic power of works of art are cultivated in the classrooms and studios of accomplished teachers. A wide range of art work is employed to elicit varying aesthetic responses, and students share their reactions publicly to cultivate an ability to examine and reflect on their response to works of art. Teachers are sensitive to differences in students' aesthetic experiences with works of art and to the varying aesthetic values of different cultures, and they consider these as they introduce students to different works of art. They recognize that experiencing art need not be limited to work that has been acknowledged by critics and historians. In fact, the same questions directed toward an acclaimed work of art can be directed toward student work. These teachers recognize that such questions encourage respect for student work and promote students' sense of being connected to the larger world of art.

Teachers recognize that the making and experiencing of art have been central to virtually all cultures and eras; that art has served different functions and purposes in different contexts; and that different aspects of art, such as form, media, and style, have been used to satisfy similar functions and purposes in those different contexts. Using an array of instructional resources, teachers help students appreciate the diversity and uniqueness of artistic responses over time and place and across cultures, thereby enhancing their understanding of cultures and historical eras. Teachers also help students see that art has varied with respect to its aesthetic, economic, functional, and political significance in different cultures and times. They encourage an open dialogue concerning the definition and description of art, which might encompass forms of art, schools of art, and the art of other peoples.

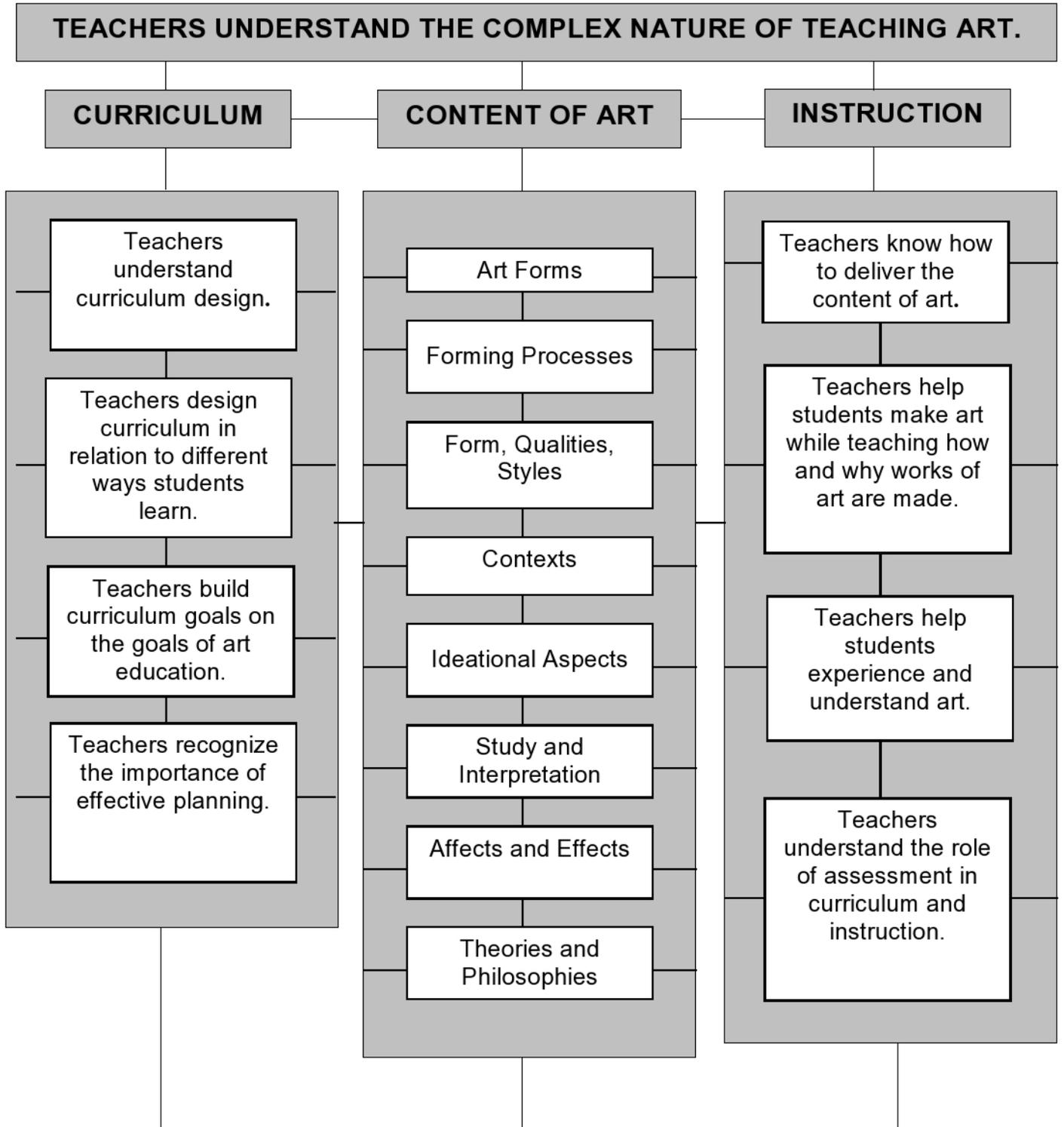
Teachers are aware that art is experienced in many different ways by individuals who come to a work of art with their own tastes, preferences, and understandings. They know that the goal of experiencing art is not to arrive at a consensus view. Instead, they want students to have unique, informed, and enriching experiences with works of art. To enhance such possibilities, teachers introduce students to methods and models of art criticism, and they assist students in employing this knowledge to explore meanings and uses of the art they encounter. In doing so, they help students make reasoned interpretations and evaluations of works of art, and they encourage students to view art from a variety of perspectives and to share their views publicly. (See [Standard IV—Content of Art](#) and [Standard VII—Instructional Resources and Technology](#).)

Teachers Understand the Role of Assessment in Curriculum and Instruction

Quality assessment practices have the power to support learning, just as ill-designed or haphazard assessment can undermine instruction. Accomplished teachers have a command of a wide range of assessment methods and strategies that align with the central goals of the art curriculum. They use their assessment practices to guide instruction, involve students in thinking about their own progress, and keep parents and other concerned adults informed about student work and progress.

In the practice of accomplished teachers, assessment and the daily flow of instructional activity are difficult to separate or distinguish from one another. Assessment takes place before, during, and after instruction and intertwines with it. Teachers use such techniques as concept mapping or group dialogue to assess students' prior knowledge. They observe class transactions, for example, keeping anecdotal records of the quality of student contributions to small-group discussions, project designs, and other problem-solving experiences. They have procedures for credibly managing the task of thoughtfully and systematically recording their observations of student learning experiences and performances. For example, they observe each student at regular intervals rather than only when something unusual has happened to prompt an observation. Insights gained from assessments clearly inform the practice of accomplished teachers, shedding light on student progress with implications for the design of curriculum and instruction. (See [Standard II—Knowledge of Students as Learners](#) and [Standard VI—Assessment, Evaluation, and Reflection on Student Learning](#).)

**FIGURE 2:
THE RELATIONSHIP OF THE CONTENT OF ART TO
CURRICULUM AND INSTRUCTION**



The components listed here are neither exhaustive nor prescriptive; they do not imply a hierarchy, but are interwoven as accomplished teachers design quality curriculum, instruction and assessment.

Standard VI

Assessment, Evaluation, and Reflection on Student Learning

Accomplished art teachers understand the design, principles, and purposes of assessment; they regularly monitor, analyze, and evaluate student progress to inform their own practice.

Accomplished teachers realize that the primary purpose for assessment and evaluation is to support and inform teaching and learning processes. Although assessment can focus on student demonstrations of past knowledge, teachers know that assessment of students in the act of learning provides more opportunities to make a difference in their education. For gathering evidence of both past and current learning, teachers use a variety of assessment and evaluation methods and formats, encourage self and peer assessments, and report assessment and evaluation results effectively to students, families, colleagues, policymakers, and the public. (See [Standard II—Knowledge of Students as Learners](#) and [Standard V—Curriculum and Instruction](#).)

Gauging student knowledge, understanding, and progress is essential to accomplished teaching. Consequently, regular observation and assessment of students are important guides to short- and long-term decision making about instruction. Teachers assess students on an ongoing basis but without undue disruption of the teaching process. They are adept at using a range of evaluation methods to examine and interpret student performance and work. The information they gather about the progress of individuals and the class as a whole allows them to evaluate the relative success of their instruction and serves as a guide for refining practice and programs in order to improve student learning. Such analysis is key to sound reflective practice. (See [Standard X—Reflective Practice](#).)

Teachers Understand Assessment Purposes and Principles

Accomplished teachers use a variety of assessments for different purposes in collecting, analyzing, and communicating information about their students. They know how to select, construct, design, and adapt various assessment methodologies and instruments to use in collecting data, diagnosing, and evaluating student learning. Their evaluation methods provide students with opportunities to demonstrate knowledge through a variety of modes and by means of multiple measures. They clearly understand what students should know and be able to do; how to make good choices in delivering instruction; what types of assessments best determine how

well students have learned; and how to analyze assessment data in various ways to decide what revisions, adaptations, or adjustments in curriculum and instruction must occur to promote additional learning. (See [Standard V—Curriculum and Instruction](#).)

Aware of the increasing demands for accountability in all areas of education, accomplished teachers are careful to employ a range of appropriate formative (ongoing, informal, supportive) and summative (final, formal, evaluative) methods to address the different kinds of information sought about student learning. Assessment—the process of using formal and informal methods for gathering data to determine the growing artistic literacy of students—is a critical, ongoing component in the accomplished pedagogy of art teachers. Before beginning a new unit, teachers might assess students’ prior knowledge and skills regarding the concepts to be delivered. In some programs, assessments are used for diagnostic or placement purposes. The general stages or levels of artistic development can serve as guidelines or expectations for student progress. In some systems, district and state assessments are administered to evaluate overall student achievement; to compare classroom, school, or district results; to determine merit or the need for remediation; and to determine graduation or promotion. Regardless of policies or contexts, accomplished art teachers know when and how to use various assessment methodologies to acquire information about student achievement and to improve instruction. They thoughtfully evaluate student learning, their instructional strategies, and their visual arts programs. (See [Standard II—Knowledge of Students as Learners](#), [Standard V—Curriculum and Instruction](#), and [Standard X—Reflective Practice](#).)

Accomplished teachers know how to distinguish between evaluation and assessment. They understand that an evaluation is making a judgment about something, such as student learning outcomes, the curriculum, or their own teaching practice. On the other hand, assessment is a means to that end, namely, a strategy or a tool to help make evaluations. Assessment, as opposed to testing, suggests a wide variety of possibilities for types or kinds, especially qualitative examples or judgments. Assessment informs the practice of accomplished teachers and provides data upon which to make decisions for improvement; evaluation makes a judgment or assigns value.

Accomplished teachers know that good assessment is also a didactic tool for new learning. They use assessments that are instructional in nature and that enhance learning, such as performance tasks, portfolios, journals, or class presentations. They understand that quality assessment involves the dynamic interaction of student and teacher as they approach teaching and learning together. They use assessments as a means to increase student understanding. They are aware that later information about student progress is more significant than earlier data, and they weigh the latest and best knowledge about their students more heavily.

In valuing a variety of fair and equitable practices for different functions of assessment, responding to different types of knowledge and student learning styles when crafting assessment tasks, and collaborating with students on assessment issues, accomplished teachers have internalized a set of sound assessment

principles. These assessment principles guide their teaching practice and improve its effectiveness. (See [Standard III—Equity and Diversity](#).)

Teachers Assess Student Understanding and Growth

Teachers know that reflection often deepens insight into, understanding of, and appreciation for artwork and processes. Therefore, teachers help students reflect on their own art learning and monitor their own progress in creating and studying works of art. As educators, teachers foster reflective skills that enable students to manage their work in art independently. Teachers understand that creating art involves complex, recursive thinking processes that manifest themselves differently from one individual to the next. As a result, teachers realize that assessment of art learning must be flexible, and they stand ready with a range of effective strategies for evaluating student progress.

Teachers use most classroom assessments to gain perspective on the ability of students to understand and apply art concepts. Teachers monitor each student's engagement with various processes and techniques and the relative success of their products. Teachers also assess students' knowledge of art history and their ability to apply aesthetic criteria to their own work and the work of others. They gauge the abilities of students to ask probing questions, challenge assumptions, take risks, and initiate projects and learning experiences. Through assessment, teachers identify both strengths and areas for continued development. Teachers examine the affective and expressive characteristics of student work in order to determine both the quality and craftsmanship of the work and evidence of social and emotional growth on the part of the students; teachers also note the way peer interactions and personal development are reflected in each student's work. The broad range of assessment information teachers gather facilitates their overall evaluation of each student by multiple means.

Teachers provide immediate, substantive, and constructive feedback to all students. They know that when praise is given appropriately it can increase motivation and boost self-esteem and confidence, and they look for ways to celebrate the accomplishments of each student. When providing correction, they do so in a manner that does not diminish a student's sense of self-worth; they focus on progress toward a goal rather than on deficiencies. Teachers make sure that each student realizes that difficulties in understanding or performing at the expected level may be temporary and that the remedy might be a different approach, not resignation or acceptance of low achievement. They use data from various assessments to help students understand and to guide them as they progress. Teachers use all types of evidence to help them evaluate student growth and development. (See [Standard IV—Content of Art](#).)

Teachers Use a Range of Assessment Tools

Accomplished teachers have a broad repertoire of assessment techniques, and they know how, when, and for what purposes to use them. They establish clear criteria for assessing student achievement. They understand the advantages and

limitations of various assessment techniques—both formal and informal—and seek good matches among methods of assessment, instructional goals, and student abilities, considering the relative strengths and weaknesses of the procedures as well as the timing, focus, and purpose of the evaluation. They clearly understand the necessity for aligning of curriculum, instruction, and assessment. (See [Standard V—Curriculum and Instruction](#).) Because they know that students have skills that will not emerge in certain settings or during the course of a single assessment, they use multiple methods for evaluation over time. Their knowledge of assessments includes rubrics or scoring guides, checklists, graphs, rating scales, questionnaires, surveys, journals, performance tasks, videotapes, demonstrations, exhibitions, and portfolios. They may also use more traditional methods, such as selected-response, short-answer, and essay or extended-response methods. Formal and informal critiques also provide valuable information. Additionally, accomplished teachers have numerous quick and easy formative strategies to elicit meaningful and immediate feedback about the performance of the class as a whole. They know that observations of students through formal and informal assessments, including writing, talking, demonstrating techniques and processes, and sharing knowledge and skills with other students, can show evidence of growth.

Teachers ask incisive questions and listen carefully during group discussions and individual conversations with students in order to assess how well students understand the central concepts being studied. They know how to formulate the types of probing or guiding questions that will enable students to talk reflectively and critically about their own artwork. Formal and informal critiques also provide valuable information. Teachers use all types of evidence to help them evaluate student growth and development.

Teachers Address Validity and Reliability Issues

Teachers recognize that validity and reliability issues affect their classroom assessment practices. They strive for goodness of fit of selected tasks for their assessment purposes and can defend their choices with sound reasons. They select assessment strategies that not only are authentic to the content area being assessed but also are direct measures of the behaviors being examined. They value assessment formats that are meaningful to students, yet challenging and cognitively complex, and they seek student involvement as well as that of colleagues in the design of such formats.

Teachers know that all assessments need to be straightforward and clear and that no student should be unsuccessful because of a lack of understanding about what is required. Accomplished teachers consider the intended and unintended consequences of an assessment prior to its implementation; that is, what tacit message does the assessment say about their art programming to students, families, and the field at large? How might the assessment influence or change future programming positively or negatively? Teachers constantly adhere to issues of equity and fairness in selecting, designing, and implementing assessments. They take the time to analyze and reflect on assessment results to see whether certain

groups of students have performed differently from the rest and why. Accomplished teachers know how and when to strike an appropriate balance between depth and breadth of content in assessment preparation. Teachers recognize the importance of reliable assessment results and have developed strategies for ensuring that derived assessment scores are accurate and consistent. They value clear and understandable scoring criteria and levels of achievement, multiple measures for assessing the same material, and periodic rechecking of scores during the scoring process. They seek out a second judge to verify assessment results when problems arise. If assessment outcomes are to be translated into grades, teachers know that their grading policies must be clearly understood by students and their parents. Accomplished teachers help students and parents interpret the results of standardized tests and other high-stakes assessments, emphasizing that these results represent only one type of data that can be used to evaluate student performance. (See [Standard II—Knowledge of Students as Learners](#) and [Standard III—Equity and Diversity](#).)

Teachers Promote Student Self-Assessment

Knowledge of the backgrounds and unique abilities of their students helps accomplished teachers support students as they learn to recognize their own accomplishments. (See [Standard II—Knowledge of Students as Learners](#).) They also draw on their knowledge of subject matter to determine where misconceptions and gaps in student knowledge might have occurred, and they work with students to determine a course of action for improvement that focuses on a manageable number of areas. (See [Standard IV—Content of Art](#).) They use the results of informal and formal assessments to help students understand the characteristics of their work and to encourage each student's commitment to learning. Being sensitive to the special needs of students with exceptionalities, students for whom English is a new language, or students with different learning styles, teachers seek methods that will maximize success and build on individual strengths. Accomplished teachers ensure that students know where they are on the continuum of growth over time and help them understand their own achievement and progress toward goals. (See [Standard I—Goals of Art Education](#), [Standard III—Equity and Diversity](#), and [Standard X—Reflective Practice](#).)

Accomplished teachers help students become proficient in assessing their own progress in all aspects of art learning. Teachers help students learn to be active participants in assessing their own progress because they know that the ability to self-assess is an important element in fostering the growth of independent lifelong learners. They also involve students in the creation of assessment criteria. When students know what will be measured—the criteria and levels of achievement against which their work will be judged—this information helps guide them through the learning process. Teachers recognize the long-term importance of students' assuming responsibility for their own learning; therefore, they encourage students to set high personal goals and teach them how to evaluate their own progress toward these goals.

Teachers also engage students in assessing the work of their peers—a strategy that can provide individuals with new perspectives on their own work. Knowing the disparate characteristics of students at various stages of development, accomplished teachers adapt strategies to ensure that constructive peer assessments assist students rather than discourage or demean them. Positive, meaningful feedback targeted toward learning goals is essential to student success. (See [Standard II—Knowledge of Students as Learners](#) and [Standard V—Curriculum and Instruction](#).)

Teachers Enable Students to Apply Concepts of Assessment to Art in Their Lives

Through assessment, students learn to examine their own progress with respect to the entire content of art, as well as significant issues central to their lives. They may also assess their understanding of how contemporary artists grapple with different issues, such as ethics, justice, prejudice, and ecology. Alternatively, students may assess their understanding of how artists of different periods and cultures have addressed such concepts as beauty, gender, compassion, struggle, conflict, or oppression. Through critical examination of their own work and the work of other artists, students come to understand more fully the creative process and their connection to artists and human experience throughout time. (See [Standard IV—Content of Art](#).)

Teachers Communicate Assessment Results

To support students throughout their learning, accomplished teachers meaningfully discuss assessment results with parents and others. They communicate clearly, promptly, and regularly to parents and other caregivers the kind and quality of progress that students are making and the processes used to evaluate that progress. They make certain that they explain information and interpret data in ways that all concerned can understand. They find ways to include parental insight in the assessment process. In addition, they communicate achievement results to colleagues and administrators, working collaboratively as members of the whole school team to support students throughout the curriculum. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Standard VII

Instructional Resources and Technology

Accomplished art teachers create, select, and adapt a variety of resources, materials, and technologies that support students as they learn in and through the visual arts.

Accomplished art teachers understand the difference that quality instructional resources can make in their teaching. Therefore, they constantly seek to build an array of resources that will enable them to improve student learning. Teachers extend their definition of resources to encompass not only the materials they use in various art-making processes but also a variety of other traditional materials, such as transparencies, slides, prints, books, journals, original works of art, Internet resources, CD-ROMs, and emerging technologies. Additional resources include computer software and human and environmental resources, such as family members of students, local artists, community groups, university faculty members, museums, galleries, libraries, and the physical environment.

Teachers Develop a Diverse Resource Base

Access to resources does not make teachers accomplished. Their ability to locate and use available resources—however limited or extensive—to promote effective learning is what distinguishes them as accomplished in the use of resources. In order to enable students to experience fully the multifaceted dimensions of art, teachers work to ensure that students have access to comprehensive resources. Teachers continually seek and review new materials and instructional resources. They attempt to give students access to such resources as real works of art; professional reproductions, transparencies, or slides; and quality art materials. They develop a store of resources that they can use to address a range of educational objectives, including those of students with exceptional needs and students who are artistically gifted. They modify tools and equipment to meet the requirements of special-needs learners, for instance, putting perceptible boundaries around the work surfaces of blind and visually impaired students or building up the handles of tools so that students who have trouble gripping objects can more easily use them.

Often, teachers must adapt resources from their original forms to meet classroom objectives and the needs of students. Consequently, teachers frequently synthesize materials from several sources. Accomplished teachers choose and design materials that reflect their concern for student safety as well as for the applicability of resources

to different content and learning goals. Teachers also use materials that are adaptable for multiple forms and levels of engagement and that suggest connections with student interests and prior experiences.

In building collections of artwork, materials, and supplies, teachers assemble comprehensive and well-balanced sets of resources that will help students learn about and become involved with art of different cultures, times, and places. They use these diverse resources to expand student sensibilities and experiences and to help students make connections among their cultures, life experiences, and the world of art. In addition, teachers encourage students to locate materials and works of art that are relevant to the issues being explored in class. The thoughtful selection of resources by students is consistent with the self-directed art learning encouraged by accomplished teachers.

Knowing that the stimuli for learning and art are likely to differ among students, teachers have many instructional resources available and readily accessible. They recognize that one student may connect to art on a museum visit, whereas another will see the value in art while creating a work that requires a great deal of experimentation, reflection, and revision. Teachers know that these pivotal experiences can awaken students to feelings and understandings that are unique to art. (See [Standard VIII—Learning Environments](#).)

In their programs, teachers use technology resources where appropriate and available. They know that technology promotes active learning and can provide students with an alternative entry point to art—one that comes with its own set of skills and career possibilities. Teachers define technology broadly to include a wide range of electronic resources, including graphics programs and other software, digital cameras, slide projectors, overhead projectors, and animation technology. They also include information resources, such as CD-ROMs, databases, and the Internet. Teachers know which objectives are best served by the use of technology, which electronic resources are available and appropriate for a particular learning goal, and how to instruct students in the use of resources. Teachers recognize the increasing importance of technology as a tool for instruction. They know the ways in which computers and other electronic equipment can be used as creative media for artistic expression. They understand the effective ways that students can use basic information technology, such as CD-ROMs, to access a variety of art information. They also help students understand the impact of technology and mass production on art media and art-making possibilities. Even where technological resources are scarce, teachers work to find ways to expose their students to the possibilities that technology can provide. (See [Standard VIII—Learning Environments](#).)

Further, accomplished teachers recognize the power of technology for finding and storing information about art resources. Through the capabilities of technology such as e-mail and Internet sites, teachers in isolated situations can make connections for shared information, mentoring, and general communication. They use instructional management systems, when available, and design, organize, evaluate, and share their curriculum. They recognize the time-saving capabilities of managing student

data electronically for recording attendance, grades, and other pertinent information. They maximize their use of time by using spreadsheets and databases for tracking schedules, keeping inventory of supplies and equipment, and managing visual resources and reference materials.

In situations where resources are meager and funds are limited, accomplished teachers are models of resourcefulness. While proactively working to rectify inequities in instructional resources, teachers distinguish themselves by locating external resources. To advocate and acquire support for quality art education programs, they investigate a range of options. They might write grant proposals, ask for donations from parents, seek sponsorships from businesses, or access other resources in the community. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) Of course, teachers work under different degrees of financial constraint and access to particular types of resources; however, accomplished art teachers, despite limitations, use available resources imaginatively and productively.

Teachers Choose Instructional Resources Wisely

Teachers are adept at selecting suitable resources that help meet their instructional goals. They use these materials appropriately and creatively and are careful to choose materials that are academically sound and have educational merit, rejecting resources that contain little substance or are demeaning to a culture or a people. They judiciously evaluate materials for quality and suitability, choosing those most appropriate to their student population and to the particular needs, learning styles, and developmental levels of individuals. They locate resources that are diverse in several respects, including form, style, theme, gender appeal and awareness, cultural content, and level of difficulty. (See [Standard III—Equity and Diversity](#).) Accomplished teachers know that the interests of students range far beyond home and community; through explorations of artwork, books, and other media, students can develop interests and questions about many complex ideas. By encouraging students to experiment, sample, and explore media, teachers help students begin to make sense of a wide variety of art ideas and phenomena.

Teachers View Colleagues and the Community as Important Resources

To enrich learning experiences, teachers enlist the knowledge and expertise of their colleagues. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) Collaboration among teachers in cocurricular disciplines, such as social studies, language arts, or science, can result in units of study that draw on the strength and knowledge of teachers from those disciplines to complement and support arts concepts and learning. Accomplished teachers appreciate the expertise of their fellow faculty members and know how the attributes of these colleagues complement their own. They encourage the sharing of resources among their peers, serve as special consultants in specific areas of expertise, or work with colleagues to plan and conduct interdisciplinary studies, making sure to preserve the integrity of

the art curriculum. They also encourage their students to view their own peers, older students, and parents as valuable educational resources.

Accomplished teachers extend their classrooms beyond school. They see their local communities as an important resource and urge their students to do the same. They make an effort to locate community resources by collaborating with artists, arts organizations, museums and galleries, businesses, colleges and universities, and other institutions to promote student learning and involvement with art.

Standard VIII

Learning Environments

Accomplished art teachers establish environments where individuals, art content, and inquiry are held in high regard and where students can actively learn and create.

Creating engaging, aesthetically rich learning environments that stimulate student inquiry and creativity is essential to the success of art education. Moreover, accomplished teachers recognize that art is studied in many unique spaces that extend beyond the classroom walls. Museums, galleries, studios, parks, and other settings are locations where art educators can teach and students can learn. Environments are not simply physical spaces but communities in which the goals of art and education are evident, the learning of art content is valued, and the ideas and expressions of students in a multitude of forms are welcomed.

Teachers Establish Climates in Which Learning Can Flourish

The learning environments that accomplished teachers create are organized and well designed and exhibit an imaginative and functional use of space. Even when the physical or virtual environment is beyond the control of accomplished teachers, they maintain their goals and curriculum. They are flexible and sensitive to the needs of teachers and others as they seek alternative spaces in the school for displays of artwork and visual resources. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) Accomplished teachers thoughtfully alter the arrangement of their learning spaces to best accomplish their instructional objectives. For example, the physical arrangement of the space needed for making art may not be appropriate for the study and discussion of visuals. Consequently, teachers create and modify spaces that invite student participation and accomplishment. These settings are conducive to the effective management of learning experiences. Teachers continually ensure safety in the routine distribution, storage, and maintenance of tools, equipment, media, and materials.

The appearance of the spaces in which accomplished teachers work clearly communicates that they are art learning environments. Visual images abound, creating inviting places to experience and make art. The values of art education are implicitly expressed in the design of learning environments. Such environments show a commitment to and an enthusiasm for the arts, supporting students as they discover the value of art in their own lives. The students of accomplished teachers benefit from interesting and appropriately stimulating learning spaces.

Although traditional classroom spaces remain the norm in most schools, accomplished teachers understand how continuing advances in technology will bring new challenges by means of virtual classrooms and digitally connected schools. The expansion of learning spaces into cyberspace offers rich and expansive opportunities for almost limitless resources and variations for delivery of instruction. Although technological advances bring an abundance of resources, new challenges continue to arise. As art rooms transform into electronic spaces, accomplished teachers will have to be ever cognizant of the continuing need for supportive contexts in which students can learn and create works of art. (See [Standard VII—Instructional Resources and Technology](#).)

Accomplished teachers establish environments in which the value of art, art content, individuals, and learning is held in high regard. Such environments are supportive, congenial, and purposeful, contributing to the active engagement of students. Teachers create an atmosphere in which students respect and feel comfortable with the study and experiences of art. They establish environments that create spaces for both emotional and intellectual involvement with art. They create environments that embrace all students, including those who may find reasons for coming to school when art programs offer such nurturing and supportive settings.

Teachers Create Climates That Promote Equity for All Students

From the first day of the school year, accomplished teachers communicate their high expectations for students in several regards. They encourage and expect accomplishment in art that leads to artistic, conceptual, social, and emotional development. Teachers are consistent in the application of their expectations to all students. They respect the thoughts and judgments of their students and encourage the responsible expression of individual viewpoints both in and out of the classroom.

Teachers encourage students to experiment in their work and to set high standards for themselves. Along with this encouragement, teachers offer the assurance that students who work hard and take chances will be supported in their endeavors. Thus, teachers support their students during experimentation to improve the possibility of success. They promote and support inquiry, thereby assisting students in taking risks to construct meaning throughout their art learning.

Teachers create art environments in which care and support for all students are expressed in the sensitively applied principle of fairness. Teachers consistently provide recognition for a variety of student accomplishments and positive behaviors. They establish an environment that promotes learning for all students, including those students with exceptional needs. (See [Standard II—Knowledge of Students as Learners](#) and [Standard III—Equity and Diversity](#).)

The expression of a range of ideas is encouraged and valued in the learning environments of accomplished teachers. Teachers consider student responses to art content not only in terms of right and wrong but also in terms of their quality and sound reasoning. Divergent thinking is embraced and encouraged, because

teachers understand that interpreting and telling stories about works of art provide unique opportunities for students to extend their creative and critical abilities in art and language. Teachers establish environments in which constructive and sensitive criticism and the search for high-quality answers are the norm. Because creating and experiencing art can be intensely personal endeavors, teachers establish environments in which personal attacks, disparaging remarks, and other acts of disrespect are unacceptable. Further, they encourage students to embrace divergent thinking expressed through art.

Teachers Create Climates That Promote Social Responsibility

Even in a stimulating and compassionate learning environment, students act counter-productively at times. Accomplished teachers anticipate the situations that might provoke crises or conflicts in the classroom and know how to avoid them or mitigate their effects. Moreover, teachers skillfully manage and resolve unanticipated crises and conflicts. They seek order not for its own sake but in the service of a safe environment where planned, spontaneous, and varied learning experiences can occur. With the assistance of students, they also set and enforce clear guidelines regarding acceptable behavior. Accomplished teachers are aware of their school and district student discipline policies and use these as guides in preventing and dealing with crises and conflicts. When disciplinary action is necessary, teachers act promptly, consistently, and equitably, correcting problems with minimal disruption to the flow of the class. They have a repertoire of learning experiences and teaching strategies that encourage the virtues of acceptance and open-mindedness. They raise questions that help students recognize their individual prejudices and belief in stereotypes and that serve to neutralize polarizing and acrimonious disputes.

Accomplished teachers know that a healthy, stimulating, and supportive learning environment encourages the open expression of ideas and the search for greater understanding and knowledge. However, teachers also understand that students sometimes find themselves in situations where abusive language, put-downs, and bigotry are accepted and where prejudice and disrespect exist. Teachers actively counter such negative expressions, drawing analogies to current and historical events, as needed, to develop their ideas. They make students aware of the damage they can cause to the social fabric of the school and to the larger society by harboring and expressing prejudice. Teachers use principled judgment when confronted with ethical dilemmas in their relationships with students and their artworks. They demonstrate virtues they want students to emulate, such as honesty, responsibility, respect, fairness, and compassion. (See [Standard III—Equity and Diversity](#).)

Working within contexts of continuously emerging technologies, accomplished teachers are vigilant in dealing with questions of plagiarism, appropriation, and copyright in relation to students as they produce works of art and after those works are complete. Twenty-first century technology continues to challenge current perspectives about how works are viewed, reproduced, transmitted, and recorded. With the advent of digital delivery systems rather than traditional vehicles such as portfolios of original works, questions arise about judging the quality of the

technical equipment rather than the works themselves. Practices such as cropping, photographic enhancement, or working in the style of another artist become increasingly complex as computer software and its technical capacities continue to advance. Accomplished teachers inform students of such ethical issues and stay current with emerging literature regarding copyright laws and related concerns. Accomplished teachers and their students work together to maintain environments in which the rights of artists are respected and their works are held in high regard.

Teachers Create Climates That Promote Self-Discipline

Accomplished teachers and their students work out procedures for organizing the classroom and participating in regular learning experiences. Patterns and repetition of classroom routines help students become responsible, self-directed, and self-sufficient. In supportive learning environments, students increasingly take responsibility for their own learning. Teachers model decision-making behavior with the expectation that students will begin to make informed decisions on their own. They are concerned not only that their students learn key ideas, themes, and concepts in art but also that the students understand how to learn independently and productively. Teachers create environments in which students willingly accept roles in the classroom that contribute to its successful operation, such as dispensing materials, cleaning up, and storing materials. Accomplished teachers understand the importance of creating learning environments where students can work collaboratively without conflict. They know that developing classroom guidelines and procedures and sharing responsibilities for their implementation motivates students and enables them to fulfill responsible roles within learning communities.

Teachers Create and Maintain Safe and Instructionally Effective Learning Environments

Beyond creating environments that are socially and intellectually welcoming and secure, teachers establish learning spaces that are physically safe. Teachers know, understand, and adhere to federal, state, and local regulations regarding the use of art materials, tools, and techniques. Because of the mix of materials, equipment, and processes used in art, they understand how the art classroom can put students at risk. Sources of potential harm include tools, kilns, and other materials that are appropriately found in the art environment. Teachers require that students know the health and safety issues that surround the use of different materials, tools, and techniques, and they establish clear safety and emergency procedures that students understand. Teachers model procedures and take prompt and appropriate action when inappropriate behavior or uses of materials occur.

Before students are allowed to access materials or tools, teachers ensure that they have demonstrated the physical, cognitive, and emotional maturity to accomplish a task safely. Teachers regularly check the condition of potentially dangerous tools and materials before students use them. Finally, accomplished teachers carefully monitor and store materials that can cause injury or illness, and they seek substitutions when

possible. Accomplished teachers are vigilant in taking measures to ensure the health and safety of students and others.

In addition to safety procedures related to the storage, use, and disposal of art materials, tools, and equipment, accomplished art educators teach students principles of conservation, concern for the environment, and respect for the value of tools, materials, and works of art. Teachers model conservation of resources such as water, paper, and energy and demonstrate appropriate recycling procedures. They also illustrate ways in which artists have been innovative in finding new uses for cast-off materials or adapting tools and materials that were designed for other uses. Accomplished teachers demonstrate respect for the works of others; they model ways to store, care for, transport, and display art, thereby enabling students to develop appropriate work habits, confidence, and a sense of pride.

Standard IX

Collaboration with Colleagues, Schools, Families, and Communities

Accomplished art teachers work with colleagues, schools, families, and community groups to achieve common goals for the education of students; to improve schools; and to advance the knowledge, practice, and support of art education.

Accomplished art teachers believe that their responsibilities as professionals include a commitment to the continuing growth and development of their colleagues, their schools, and their field. They see themselves as members of larger learning communities with responsibilities that extend beyond the classroom, including a charge to shape a healthy professional culture in their schools and beyond and to promote art education as an integral part of a complete education. This charge includes outreach to community members, parents, and other stakeholders outside of art education. When possible, they collaborate with other art educators on issues specific to art education and also join with colleagues from other disciplines in exploring ways that the arts can contribute to the general purposes of education. Although accomplished teachers commit to various levels of participation within such collaborations, their ultimate goals are to improve their practice and to affect student achievement. (See [Standard I—Goals of Art Education](#).)

Teachers also recognize the central role families play in the education of students and seek to enlist them as allies. Accomplished teachers know that the expectations and actions of families have a significant impact in the learning success of students. They respect the role of families as the first teachers of their students and acknowledge the high aspirations that most families have for the success of their children. Family members are usually keen observers and accurate reporters of student strengths and needs. They have a continuing, critical influence on student development and on student attitudes toward school, learning, and art. Therefore, accomplished teachers work with families to promote their interest in and support for the progress of their students in art. (See [Standard II—Knowledge of Students as Learners](#).)

Dynamic learning communities exist beyond the school structure. Accomplished teachers collaborate with arts agencies, community members, and institutions as partners who provide quality educational experiences for students.

Teachers Work with Colleagues to Contribute to the Climate, Culture, and Instruction throughout the School

When appropriate, art teachers collaborate with other teachers in the school to identify issues, concepts, or themes that can be explored in an interdisciplinary manner. Accomplished art teachers work to make connections between the visual arts and other subject areas. They seek opportunities for cross-disciplinary studies that will strengthen student learning in both art and other disciplines. They strive to ensure content-rich learning that maintains the integrity of the visual arts and builds respect for the discipline. They know that such collaboration holds the potential for promoting the unique forms of thinking and learning that are characteristic of the study of art. Accomplished teachers realize that effective interdisciplinary collaborations continue over time. Long-term collaborations help students develop the abilities to connect learning and sustain a community of learners among their peers. They understand how collaborations with colleagues bring unique perspectives that challenge ideas, requirements, curricular assumptions, and other factors that limit student learning in art and other content areas. They know how and when to question convention and tradition and when to encourage innovation in the search for practices that will lead to significant learning in and through art. Accomplished art teachers provide instructional leadership. They are skilled at working with administrators and teachers from other disciplines to develop programs and initiatives that address school-wide goals.

Teachers Are Lifelong Learners

Art educators are lifelong learners, constantly engaging in the process of professional growth. (See [Standard X—Reflective Practice](#).) They are motivated by the changes they observe in their students, their academic discipline, educational research literature, and the world of art and visual culture. Professional growth is multifaceted and can result from reflection on one's practice, interaction with other professionals, exploration of new resources and instructional strategies, study of professional literature in art and general education, advanced coursework, leadership in professional organizations, and participation in art conferences.

Accomplished art teachers evaluate ideas and theories that are appropriate to the goals of art education. Their quest for excellence is fueled by a desire to equip students for an evolving future. Recognizing that static practice inhibits educational progress, they constantly seek self-renewing experiences. They identify the need for additional information, acquire necessary knowledge, and, when appropriate, conduct research and incorporate their findings into their teaching practice.

Teachers Are Leaders Who Work with Colleagues to Contribute to the Growth of the Profession

While seeking to realize their vision of equal opportunity in art education for all students, teachers fulfill various leadership roles. Teachers see their responsibilities as professionals as including a commitment to their continuing professional development

as well as that of their colleagues, their schools, and the general field of art education. Accomplished teachers serve as peer coaches or mentors to student teachers, new teachers, or experienced colleagues; work with others to design, improve, or evaluate professional development plans and practices; research, evaluate, and invent innovative and effective teaching strategies; and provide leadership to support family cooperation and involvement. They also involve themselves in curriculum development and review, in both interdisciplinary efforts and within the art program. Teachers make presentations at professional meetings, contribute to the professional literature, and serve on policy committees and councils. They also collaborate with educators from other schools and districts and with educators from colleges and universities. (See [Standard IV—Content of Art.](#))

Joining with other educators at the local, state, regional, and national levels, teachers strive to strengthen instructional practices and to design and implement new programs in art education. They are seriously committed to involvement with peers, knowing that such collaboration yields significant dividends by improving their own instructional practices and those of others. Peer interaction can improve their effectiveness as teachers, expand their knowledge of students, deepen their understanding of art and its connections to other disciplines, contribute to the knowledge and skills of other teachers, and improve the quality of education in general. They seek ongoing relationships with peers who act as critical friends to reflect on their practice and improve student achievement.

Accomplished teachers clearly understand how what they do in the classroom is part of something that is much greater than what occurs in a single learning context. They know how their teaching connects to the advancement of the profession. Teachers serve in multiple roles within learning communities, acting as providers of information, members of problem-solving teams, facilitators of student inquiry, researchers, writers, fellow learners, and fellow artists.

Teachers Are Advocates for the Visual Arts and Work with Colleagues to Influence Policies That Affect Art Education

Teachers actively participate in planning and implementing policies at the school, district, state, regional, and national levels. In doing so, they proactively present the goals of early adolescence through young adulthood art education for consideration in decision-making processes. (See [Standard I—Goals of Art Education.](#)) Accomplished teachers work to inform and influence decision makers, administrators, and colleagues on the roles the arts can and should play in education for all students. In addition, they participate effectively with other educators on committees and projects to improve school policies, organization, and procedures. Teachers understand the impact that planning, facilities, staffing, professional development, instructional resources, scheduling, and financing have on student learning in art, and they communicate with the appropriate personnel to inform and influence related decisions. They communicate to the larger community the vital role that the visual arts play in the education of students. They work to foster a culture in which the arts have a significant place and students can learn, grow, and flourish.

(See [Standard II—Knowledge of Students as Learners](#) and [Standard VIII—Learning Environments](#).)

Teachers Capitalize on the Insight of Parents and Guardians

Teachers recognize that parents and other caregivers have insights that can enrich the quality of education for students; therefore, teachers seek ways to take advantage of family experiences. They listen attentively to the stories parents share about their home lives, taking special note of students' strengths and abilities that might not be apparent at school but that could help to further their education. Teachers see collaboration with parents as an essential tool for providing students with the support and motivation they need. (See [Standard II—Knowledge of Students as Learners](#) and [Standard III—Equity and Diversity](#).)

Early in the year, teachers take steps to solicit support for the art program from parents and other caregivers. Teachers are receptive and welcoming in their attitude; they establish two-way communication with families, seeking information from them about the strengths, interests, preferences, aspirations, and home lives of their students. They provide information about the content of the school art program including routines and goals for learning. They suggest actions that family members can take to help their child's visual arts literacy by providing media and materials for art making, sharing family visits to museums and galleries, and expecting their children to reach appropriate and challenging goals in art and communicating that expectation.

Visual arts classes eventually bring students into contact with important topics that some portions of the population may find objectionable, such as religious or spiritual themes; nudity; or social, political, or artistic ideas that sometimes challenge the norm. Accomplished teachers know how to handle criticism on these accounts; they keep open lines of communication with families, respecting their private beliefs but standing up for the right of students to encounter art as a process of studying expressions of human experience across cultures, times, and places. (See [Standard IV—Content of Art](#).)

Learning about family backgrounds and cultures helps teachers gain insight into parental expectations and aspirations for their students. Such understanding of student lives outside of school is critical in tailoring curriculum and instruction within the school. Further, it contributes to making school a place where art is appreciated and valued. By including the multicultural resources of families within the study of art, accomplished teachers widen student perspectives and help them understand how diverse peoples make up the global community, thereby connecting individuals to human experience. (See [Standard II—Knowledge of Students as Learners](#), [Standard III—Equity and Diversity](#), and [Standard VIII—Learning Environments](#).)

Teachers reassure parents that they do not need an advanced degree or extensive arts experience to help adolescents learn about the visual arts; all they need is a willingness to make an effort, to share in their children's curiosity about their everyday

worlds, and to watch and learn along with them. Periodically, teachers may send home an intriguing art assignment with the intention of involving the whole family.

Teachers see parents and other caregivers as allies. They communicate regularly with families about the school art program by means of newsletters, Web pages, or other media. They invite families to take part in the program, for example, as collaborators in the school art exhibition—helping, not taking over the project—or as guest speakers in the classroom, sharing their expertise. In their communications, such teachers may highlight research regarding key information that families might find useful—such as the central role of visual literacy in workforce preparedness, the impact of arts learning on achievement in other content areas, or the importance of the art-making process as opposed to the value of a finished product.

Teachers communicate regularly with families about their children’s progress in art and respond thoughtfully to their concerns. Accomplished teachers work to dispel myths that surround the pursuit of careers in the arts, helping students and their families understand the pervasive nature of the visual arts in all aspects of society and the limitless career opportunities that continue to expand within the context of technology and related fields.

Teachers Cultivate Family Interest in and Support for Art Education

Teachers communicate with families about their child’s accomplishments, successes, and need for improvement, in some cases discussing the means for achieving higher goals. They make every attempt to respond thoughtfully to family concerns. They interpret and discuss student work in a manner that is clear and that gives parents an accurate portrait of student progress. They search for ways to share the art program’s objectives and expectations for its students as well as the reasons behind group or individual assignments. When possible, they include families when setting, implementing, and evaluating goals. (See [Standard I—Goals of Art Education](#) and [Standard VI—Assessment, Evaluation, and Reflection on Student Learning](#).)

Teachers offer parents suggestions on helping their children develop their abilities in art. They also help families understand the importance of providing time and space for their sons and daughters to engage in art learning. They connect families and students with appropriate opportunities for planning in relation to high school, technical schools, college, or careers. Teachers may also assist parents by serving as advocates for students within the school. They help students and their parents construct meaning by relating art in community spaces to the art education in the school curriculum. In this way, teachers help make the creation and study of art relevant; they seek to help families and students understand how they can contribute to the community as learners, appreciators, advocates, makers, and consumers of art.

Interaction with parents helps accomplished teachers establish an invaluable rapport with families. It also holds the promise of stimulating family support for and involvement in the education of their children. Teachers persistently, actively, and

creatively seek to involve parents and guardians in the educational process. They encourage parents to attend conferences, invite them to exhibitions in the school and community, and include ways for families to be involved in the art learning of their sons and daughters. Teachers help establish avenues for family input and involvement in the development of school art programs, keep parents informed of these avenues, and encourage them to participate. Teachers know the value of having families understand the diverse cultural interpretations of language and symbols. They advise parents of art learning opportunities available outside the school program—such as after-school and Saturday programs at museums, universities, and arts centers—to further art education for students.

Teachers Collaborate with Constituents in the Community to Strengthen Art Education

Accomplished teachers view diverse constituents within their communities as partners in providing arts experiences, knowledge, resources, and advocacy that support substantive arts education. Seeking to broaden the definition of educational context, thereby opening the doors of classrooms and schools, accomplished teachers find ways to connect students and their artwork with the larger community through exhibitions, programs, and field trips. They realize the importance of connecting with schools of higher education, museums, businesses, arts organizations, and artists.

College faculty and higher-education resources help unite theory and practice within the context of visual arts classrooms. Through collegial collaborations with accomplished art teachers, university educators recognize the reciprocal benefits of such partnerships. Community and regional museums utilized by art teachers are educational partners who provide resources, art works, and content to the classroom. For example, a teacher might work with museum educators in a long-range experience related to the study of museums—what their purposes are, how collections are arranged into a theme for an exhibit, how spaces are designed and arranged for exhibitions, and so on. In turn, students could select a collection of works based on a theme, build a model of a museum gallery, mount the model exhibition, create a catalog, and provide a multimedia presentation related to what they have learned, demonstrating their understanding of the work of museums.

Accomplished art teachers seek to identify opportunities for mentoring situations or internships so that students might engage in rich experiences while exploring careers within the workplace. They work to build diverse resources—human and informational—about careers in or related to the visual arts, and they model ways that art connects to daily life, taking care to demonstrate how study in the arts builds knowledge and skills that will be used in all areas of the workplace.

Accomplished teachers find ways to connect students and their artwork with the larger community. They help students and their parents construct meaning by relating art in community spaces to the art education in the school curriculum. In this way, teachers help make the creation and study of art relevant; they seek to help families

and students understand how they can contribute to the community as learners, appreciators, advocates, makers, and consumers of art. In working collaboratively—whether with colleagues, schools, families, or community members—accomplished teachers seek meaningful partnerships, thereby building and maintaining ongoing support for quality art education for all students. Their ultimate goal is to foster collaborations that will have a positive impact on student learning, improve their practice, and ensure that art education is a powerful contributor within a global community.

Standard X

Reflective Practice

Accomplished art teachers constantly analyze, evaluate, and strengthen their practice and programs in order to improve the quality of student learning.

Accomplished visual arts teaching comes from, among other things, experience working with students and addressing their specific needs while regularly reflecting on the effect of the teacher and other initiatives on student learning. Accomplished visual arts teachers constantly strive to become masters of the profession. They recognize that the teaching of art at the early adolescence through young adulthood levels is an evolving field. They recognize that the demands of accomplished art teaching change over time—indeed, they change with each class and individual student. Consequently, they regard themselves as working on the front line of action research in art education. They view each year as a new opportunity to improve the quality of their own teaching practice and to enhance the knowledge and stature of the profession. Although accomplished teachers perform well in relation to standards of accepted practice in their field, they constantly ask themselves how they can improve their curriculum and their teaching.

Teachers Are Reflective and Examine Their Practice Systematically

In order to extend their knowledge, improve their teaching, and refine their evolving philosophies and goals of art education, accomplished art teachers consider reflection on their practice central to their responsibilities as professionals. (See [Standard I—Goals of Art Education](#).) For such teachers, every class and each individual learning experience provide opportunities for reflection, diagnosis, and improvement. When things go well, they try to determine why the class succeeded and how to adapt the lessons learned to other units of instruction. When things go poorly, they try to determine how to avoid such results in the future. When assessing works in progress and the final products of their students, teachers evaluate themselves as well. They analyze the effects of various teaching strategies and judge the relative merits of these strategies in relation to their own particular circumstances. They regularly examine their strengths and weaknesses and employ this knowledge in their planning. (See [Standard V—Curriculum and Instruction](#).)

Accomplished teachers distinguish themselves with their capacity for ongoing, objective self-examination; their openness to innovation; their willingness to experiment with new pedagogical approaches; and their readiness to change in order

to strengthen and improve their teaching. Reflecting on one's practice is not only a salient feature of accomplished teaching, it is a cornerstone of the art process itself.

In their quest to improve their practice, teachers consult a variety of sources of information, assistance, and ideas. Teachers avail themselves of many resources in analyzing the appropriateness and effectiveness of their teaching. Conversations with students about the quality and climate of the classroom and interactions within it provide teachers with insight and direction. Teachers assess classroom climate by monitoring interactions of various kinds or through observations, discussions, and the use of such tools as surveys or inventories. They carefully analyze input received from formal and informal interactions with parents, guardians, students, colleagues, and others. (See [Standard IX: Collaboration with Colleagues, Schools, Families, and Communities](#).) These observations and discussions influence them as they reflect on their planning, monitoring, assessment, and instructional techniques.

Teachers use a wide range of reflective methods. They might keep a journal of how their own personal biases affect their teaching, conduct research in their classrooms, or collaborate with educational researchers to examine their practice critically. Such reflection heightens awareness, reinforces teacher creativity, stimulates personal growth, and enhances professionalism. Accomplished teachers are models of educated individuals, regularly sharpening their judgment, expanding their repertoire of teaching methods, and deepening their knowledge. They exemplify high ideals and embrace the highest professional standards in assessing their students, practice, curricula, and programs. Ultimately, self-reflection contributes to the depth of teacher knowledge and skills and adds dignity to their practice.

Teachers Evaluate Their Programs

In order to understand fully their effectiveness as teachers, accomplished art educators evaluate their overall programs. They not only want to continually monitor the alignment and effectiveness of curriculum, instruction, and assessment, they also are interested in feedback regarding classroom management and climate, collaboration, and success in general. They adapt their evaluations to serve program or schoolwide goals in order to meet the more general goals of education. (See [Standard I—Goals of Art Education](#).) They know how to communicate assessment information to administrators, school board members, and others in the community who have an interest in their schools. They understand the importance of such communication not only to clearly demonstrate student progress but also to educate others about the breadth and depth of art content, a rigorous body of disciplinary content knowledge that can be taught, learned, and evaluated with validity and reliability. (See [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).) Teachers skillfully interpret and present data, whether summative or formative, and always take care to ensure that all information is valid, meaningful, understandable, and well connected to their instructional goals and the goals of the school.

When appropriate, accomplished art teachers evaluate student progress in relation to school, district, or state, or national data to determine how well they are progressing toward achieving content standards. They also view external assessments such as the National Assessment of Education Progress (NAEP) 1997 Arts Report Card¹ as valuable resources for examining their programs and as rich sources of different assessment models. They honor the ethical and legal responsibilities of keeping student information confidential, and they model and encourage similar professional behavior among their colleagues. (See [Standard I—Goals of Art Education](#) and [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Teachers Continually Refine Their Practice through Study and Self-Examination

Teachers have a vision for their students, the dynamic of the classroom, their own teaching role, and the future of the profession. They know and have positions on the major controversies in the field. They consider new pedagogical ideas and make sound judgments regarding the applicability of these ideas to their own teaching. They can talk compellingly about why they make certain pedagogical decisions.

Teachers stay informed by current research, trends, processes, and information through reading professional journals, actively participating in related organizations, continuing their professional development through graduate coursework and other means, observing other accomplished teachers and accomplished artists, and collaborating with colleagues and other professionals.

Accomplished teachers are aware of significant developments, new findings, and debates in their field. They know it is essential for art professionals to be knowledgeable about issues pertinent to their discipline. Teachers consider the prevailing research findings about learning and intelligence. They evaluate the relevance of theories, emerging practices, current debates, and promising research findings to improve their teaching. Teachers have cogent reasons for what they do—reasons that they can explain clearly to students, parents, guardians, colleagues, administrators, local artists, and community and school board members. (See [Standard I—Goals of Art Education](#) and [Standard IX—Collaboration with Colleagues, Schools, Families, and Communities](#).)

Teachers are aware of their personal strengths and weaknesses. They can describe how their cultural backgrounds, biases, values, and life experiences might limit or promote their teaching effectiveness with specific groups of students. They constantly broaden their perspectives and knowledge of the content of art. (See [Standard III—Equity and Diversity](#).) They are ever cognizant of lifelong learning.

¹ Persky, Hilary A., Brent A. Sandene, and Janice M. Askew. *The NAEP 1997 Arts Report Card: Eighth-Grade Findings from the National Assessment of Educational Progress* (Washington, D.C.: National Center for Education Statistics, 1998).

Through their habit of reflection and insistence on high expectations for themselves and their students over time, accomplished teachers have cultivated the attribute of professional judgment beyond that of the skilled technician. They are consistently able to take maximum advantage of the unpredictable opportunities that present themselves in the course of the school day to create teachable moments and make key connections.

Accomplished teachers take responsibility for their own professional growth. They explore topics in which they have limited expertise and experiment with alternative materials, approaches, instructional strategies, technologies, and assessment techniques, knowledge of artists, and the content of art. Ongoing study supports the instructional decisions they make and their abilities to articulate a cogent rationale for their actions. Continual learning also contributes to their ability to be consistent and aggressive in seeking solutions to issues and problems in their practice.

Accomplished visual arts teachers are reflective practitioners seeking ways to reinforce their creativity, stimulate their personal and artistic growth, and enhance their professionalism. They exemplify the highest ethical and moral ideals of the field and embrace professional standards in assessing their practice. Ultimately, this habit of self-study contributes to their depth of knowledge and skills and adds dignity and artistry to their practice.

Epilogue

The ten standards in this report represent a professional consensus on the characteristics of accomplished art practice and provide a profile of the accomplished Early Adolescence through Young Adulthood/Art teacher. Although the standards are challenging, they are upheld every day by teachers like the ones described within these pages, who inspire and instruct the nation's youth and lead their profession. By publishing this document and offering National Board Certification to art educators, NBPTS aims to affirm the practice of the many teachers who meet these standards and challenge others to strive to meet them. Moreover, NBPTS hopes to bring increased attention to the professionalism and expertise of accomplished art educators and in so doing, pave the way for greater professional respect and opportunity for these essential members of the teaching community.

In addition to being a stimulus for self-reflection on the part of teachers at all levels of performance, *Early Adolescence through Young Adulthood/Art Standards* is intended to be a catalyst for discussion among administrators, staff developers, and others in the education community about accomplished practice in this field. If these standards can advance the conversation about accomplished teaching, they will provide an important step toward the NBPTS goal of improving student learning in our nation's schools.

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All job titles reflect those held by committee members at the time the first edition of *Early Adolescence through Young Adulthood/Art Standards* was adopted by the NBPTS Board of Directors.

Acknowledgments

The National Board for Professional Teaching Standards' *Early Adolescence through Young Adulthood/Art Standards, Second Edition*, reflects more than a decade of dialogue about accomplished art teaching. These standards derive their power from an amazing degree of collaboration and consensus. Through the expertise and input of two standards committees, convened six years apart; numerous reviews by a 63-member board of directors; and two periods of public comment by educators, policymakers, parents, and the like; as well as through the intense study of candidates for National Board Certification who have immersed themselves in the first edition; these second-edition standards emerge as a living testament to what accomplished teachers should know and be able to do. *Early Adolescence through Young Adulthood/Art Standards, Second Edition*, represents the best thinking by teachers and for teachers about advanced teaching practice in the field.

The National Board for Professional Teaching Standards is deeply grateful to all of those who contributed their time, wisdom, and professional vision to *Early Adolescence through Young Adulthood/Art Standards, Second Edition*. Any thank-you must begin with the pioneers in 1990 who spent six years debating, reflecting, and articulating the multiple facets of accomplished teaching, so that they could help advance the field and also provide a rigorous and sound basis for national certification of teachers. In particular, the National Board would like to show its appreciation to Chair Mark Hansen and Vice Chair Karen Hamblen, who so skillfully led the effort to weave the National Board's Five Core Propositions into field-specific standards of teaching excellence.

Any field grows, shifts, and evolves over time. Standards, too, must remain dynamic and therefore are subject to revision. In January 2000, the National Board for Professional Teaching Standards convened a second Early Adolescence through Young Adulthood/Art Standards Committee. This committee was charged with achieving both continuity and change, using the first edition of the standards as the foundation for its work, but modifying the standards to reflect best practice of the early twenty-first century. The Early Adolescence through Young Adulthood/Art Standards Committee exemplified the collegiality, expertise, and dedication to the improvement of student learning that are hallmarks of accomplished teachers. Special thanks go to Chair Debra Barrett-Hayes, NBCT, Vice Chair Mac Arthur Goodwin, and Facilitator Karen Price for their invaluable leadership in making the second edition a reality.

The Standards and Professional Development Working Group of the board of directors is also an important collaborator in the creation of the second-edition standards. The working group consists of a diverse group of educators who reviewed *Early Adolescence through Young Adulthood/Art Standards, Second Edition*, at various points in its development, made suggestions about how it could be strengthened, and recommended to the full board adoption of the standards. Representing the board of directors as a liaison to the Early Adolescence through Young Adulthood/Art Standards Committee was Joel Franken, NBCT, whose extensive knowledge of the field made him a treasured advisor. Hundreds of individuals not directly associated with the National Board aided in the development of these standards. Art teachers and scholars, state and local officials, and representatives of disciplinary organizations—to name just a few—reviewed a draft of *Early Adolescence through Young Adulthood/Art Standards, Second Edition*, when the standards were disseminated nationwide during a public comment period.

Many staff members of the National Board also deserve thanks for helping to make the publication of these standards possible. Chuck Cascio, former Vice President for Certification Standards and Teacher Development, shepherded the standards from their inception. In the early stages, Jacqueline Olkin, former Manager for Certification Standards and Teacher Development, was especially instrumental. Writing credits go to Vicki Bodenhamer, consultant to the National Board; Angela Duperrouzel served as on-site coordinator for standards committee meetings; Holly Baker edited the document during production. I would like to give a special thanks to the dedicated staff I have worked with: Michael Knab, Manager for Certification Standards; Teachers-in-Residence Mary Lease, NBCT, and Maria Telesca, NBCT; Jane George, Specialist for Certification Standards Production; and Administrative Assistant Glowena Harrison. National Board staff collaborated in all aspects of standards development.

In presenting these standards for accomplished teaching, the National Board for Professional Teaching Standards recognizes that this publication would not have been possible without the considerable contributions of individuals and institutions too numerous to mention. On behalf of the National Board for Professional Teaching Standards, I extend my thanks to all of them.

Katherine S. Woodward
Director, Certification Standards

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Component I

Early Adolescence through Young Adulthood/Art

Component 1: Content Knowledge

SAMPLE ITEMS AND SCORING RUBRICS

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Overview

This document provides information about the Early Adolescence through Young Adulthood/Art (EAYA/Art) Component 1 computer-based assessment. It includes sample assessment center selected response items and answer key, constructed response exercises, and the scoring rubric used to assess each constructed response exercise.

Component 1: Content Knowledge

Component 1: Content Knowledge is a computer-based assessment requiring candidates to demonstrate knowledge of and pedagogical practices for their teaching content area. Candidates must demonstrate knowledge of developmentally appropriate content, which is necessary for teaching across the full age range and ability level of the chosen certificate area.

EAYA/Art Component 1 Computer-Based Assessment

In the EAYA/Art Component 1 computer-based assessment, content knowledge is assessed through the completion of approximately 45 selected response items and three constructed response exercises.

EAYA/Art Standards Measured by Selected Response Items

The EAYA/Art selected response items focus on the following Standards:

Standards Content	Approximate Percentage of Selected Response Item Section*
<p>Art Education (Standards I, III, V, VIII)</p> <ul style="list-style-type: none"> • Goals of Art Education • Reflecting on the Goals of Art Education in Order to Make Principled Decisions about Practice • Art Education Goals in Relation to Other Disciplines in the Curriculum • Goals of General Education and Lifelong Learning • Making Connections to the Cultures of Communities • Curriculum Design • Building Curriculum on the Goals of Art Education • The Complex Nature of Teaching Art • Using a Range of Instructional Strategies • Helping Students Make Art While Teaching How and Why Works of Art Are Made • Helping Students Experience and Understand Art • Creating and Maintaining Healthy and Safe Learning Environments 	<p>35%</p>

Content and Creation of Art (Standard IV) <ul style="list-style-type: none">• Art Forms and Forming Processes• Influence of Technology on Art• Form, Qualities, and Styles of Art• Ideational Aspects of Art	35%
Study of Art (Standard IV) <ul style="list-style-type: none">• Complex Attributes of Works of Art• Contexts of Art• Theories and Philosophies of Art	30%

* These percentages are an approximation only.

For the complete EAYA/Art Standards, refer to www.nbpts.org/national-board-certification/candidate-center/.

EAYA/Art Constructed Response Exercises

The EAYA/Art constructed response exercises assess the following:

- **Exercise 1: Art-Making and Forming Processes**
In this exercise, you will demonstrate your knowledge and understanding of the creative process to analyze artists' choices of media, tools, and techniques for two traditional or contemporary works of art. You will be asked to respond to one prompt.
- **Exercise 2: Studying and Interpreting Art**
In this exercise, you will use your knowledge of art criticism and your understanding of specific art concepts to describe and analyze a work of art. You will be asked to respond to one prompt.
- **Exercise 3: The Nature and Value of Art**
In this exercise, you will use your knowledge and understanding of aesthetic theory and the nature and value of art to analyze a work of art and to justify the judgments you will make about the work. You will be asked to respond to one prompt.

Each constructed response exercise will be assessed using a scoring rubric. Each EAYA/Art Component 1 scoring rubric is derived from the Early Adolescence through Young Adulthood Art Standards and defines the levels of accomplished teaching that you must demonstrate.

You should read the rubric while preparing to take Component 1 to understand how the rubric guides assessors in evaluating your responses to the constructed response exercises.

Inside This Document

This document includes the following two sections: "Sample Selected Response Items and Answer Key for EAYA/Art Component 1" and "Sample Constructed Response Exercises and Scoring Rubrics for EAYA/Art Component 1."

Selected Response Section

This section includes the following:

- sample selected response items
- answer key

Constructed Response Section

This section includes the following:

- three sample constructed response exercises
- associated scoring rubric for each exercise

Other Important Information

Refer to the National Board website for the following:

- For information about scheduling and taking your test at the assessment center, please refer to the *Assessment Center Policy and Guidelines*.
- For a link to an online tutorial, please refer to the *Assessment Center Testing* page.
- For more information about how the assessment is scored, please refer to the *Scoring Guide*.

Sample Selected Response Items and Answer Key for EAYA/Art Component 1

This section includes

- **sample selected response items** to help you become familiar with the content and format of the items on an actual computer-based assessment.

Although this section illustrates some of the types of items that appear on the assessment, note that these sample items do not necessarily define the content or difficulty of an entire actual assessment.

Please note that the selected response items cover the *entire* age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- an **answer key**.

Sample Selected Response Items

Standard I. Goals of Art Education

1. During the Mughal and Rajput periods in India, miniature paintings were a major form of visual art. Indian artists of the time chose this small format because the paintings were primarily meant to be:
 - A. displayed on a wall in sequence with other paintings to tell a story.
 - B. collected and traded like trading cards.
 - C. identification that could be kept easily on one's person while traveling.
 - D. handheld and kept in boxes or albums.

Standard V. Curriculum and Instruction

2. A teacher wants to help students understand the way that artists' decision-making processes influence their work. Which of the following lessons would be most likely to accomplish this instructional goal?
 - A. Students view a Marc Chagall painting and write stories that communicate the narrative of the painting.
 - B. After reading a biographical essay about Sofonisba Anguissola, students discuss how her art reflects her life story.
 - C. Students view a John Constable painting and then view the detailed drawing and oil sketches he made in preparation for painting it.
 - D. After creating several drawings based on Joan Mitchell paintings, students critique one another's work while focusing on technical skill.

Standard IV. Content of Art

3. In sculpture, a maquette is used for which of the following purposes?
 - A. sharpening and honing sculptural tools
 - B. visualizing design ideas for a sculpture
 - C. creating fine lines and other details in a wood sculpture
 - D. providing structure and stability for a sculpture

Standard IV. Content of Art

Use the reproduction below to answer the question that follows.



4. Which of the following aspects of the composition primarily give it a sense of rhythm?
- A. the stripes on the central figure's shirt
 - B. the sense of depth created by the overlapping shapes of the three male figures
 - C. the arrangement of the three male figures
 - D. the color of the foreground bottle contrasted with the colors of the three male figures

Standard IV. Content of Art

5. When creating a digital photography image, a polarizing filter is used for primarily which of the following purposes?
- A. removing reflections from surfaces such as glass
 - B. dimming and blurring natural light
 - C. reducing bluish natural light on overcast days
 - D. getting a natural color balance with fluorescent light

Standard IV. Content of Art

Use the reproduction below to answer the question that follows.



6. Which of the following elements is a key feature the artist has incorporated into the artwork to enhance the sense of pictorial depth?
- A. textural definition
 - B. horizontal layering
 - C. linear perspective
 - D. negative space

Answer Key to Sample Selected Response Items

Item Number	Correct Response
1	D
2	C
3	B
4	C
5	A
6	B

Acknowledgments

Levine, Jack (1915-2010) © Jack Levine/Licensed by VAGA, New York, NY. The Feast of Pure Reason. 1937. Oil on canvas, 42 x 48". Extended loan from the United States WPA Art Program to The Museum of Modern Art, New York. (EL1938.2926). Location: The Museum of Modern Art, New York, NY, U.S.A. Photo Credit: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Cezanne, Paul (1839-1906). Mont Sainte-Victoire, 1902-04. Oil on canvas, 28 3/4 x 36 3/16 inches (73 x 91.9 cm). The George W. Elkins Collection, 1936. Location: Philadelphia Museum of Art, Philadelphia, U.S.A. Photo Credit: The Philadelphia Museum of Art / Art Resource, NY.

Sample Constructed Response Exercises and Scoring Rubrics for EAYA/Art Component 1

This section includes

- **sample constructed response exercises** to help you become familiar with the content and format of the exercises on an actual computer-based assessment. These exercises include instructions for using the computer, stimulus materials (if applicable), and prompts requiring responses.

Although this section illustrates some of the types of exercises that appear on the assessment, note that these sample exercises do not necessarily define the content or difficulty of the exercises on an actual assessment.

Please note these constructed response exercises cover the **entire** age range of the certificate. Be aware that you are expected to demonstrate knowledge of developmentally appropriate content across the full range of your certificate.

- **scoring rubrics** that are used by assessors in evaluating your responses to help you understand how your responses are assessed.

Sample Exercise 1 and Scoring Rubric

Sample Exercise 1

Standard IV. Content of Art

Exercise 1: Art-Making and Forming Processes - Candidate Name		 Time Remaining 29:31
Art-Making and Forming Processes <u>Introduction</u>		
<p>In this exercise, you will demonstrate your knowledge and understanding of the creative process to analyze artists' choices of media, tools, and techniques for two traditional or contemporary works of art. You will be asked to respond to one prompt.</p>		
<u>Criteria for Scoring</u>		
<p>To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of the following:</p>		
<ul style="list-style-type: none">• an understanding of the creative process, as demonstrated through a thoughtful analysis of the media, tools, and techniques used for two traditional or contemporary works of art; and• an informed analysis of how the artists' choices of forming processes and use of media, tools, and techniques affect the visual impact and meaning of the two works of art.		
<u>Directions</u>		
<p>You may view the prompt by clicking the Next button. Compose your response in the space provided.</p>		
? Help	 Navigator	Next →

Exercise 1: Art-Making and Forming Processes - Candidate Name		 Time Remaining 29:31
Preparation		
<p>Reproductions A (<i>The Sick Child</i> by Gabriel Metsu) and B (<i>In the Omnibus (The Tramway)</i> by Mary Stevenson Cassatt) are shown below. A limited amount of information about each work is included. Although the artworks may represent significantly different forms of art, such as traditional or contemporary, the genre is the same.</p>		
<p>Closely examine both works (A and B) as you respond to the prompt.</p>		
? Help	 Navigator	Next →

Exercise 1: Art-Making and Forming Processes -
Candidate Name

🕒 Time Remaining
29:31

Image A



Gabriel Metsu (1629–1667)
The Sick Child, 1660–1665
Oil on canvas, 32 x 27 cm
De Agostini Picture Library, Italy.
Photo Credit: M. Carrieri.
Image Credit: De Agostini Picture Library / M. Carrieri / The Bridgeman Art Library.

? [Help](#)

🕒 [Navigator](#)

[Next](#) →

Exercise 1: Art-Making and Forming Processes -
Candidate Name

🕒 Time Remaining
29:31

Image B



Mary Stevenson Cassatt (1844–1926)
In the Omnibus (The Tramway), 1891
Drypoint & soft-ground etching. 36.5 x 26.5 cms
Brooklyn Museum of Art, New York, USA.
Dick S. Ramsay Fund.
Image Credit: Brooklyn Museum of Art, New York, USA / Dick S. Ramsay Fund / The
Bridgeman Art Library.

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Exercise 1: Art-Making and Forming Processes - Candidate Name		 Time Remaining 29:31
<p>For the purpose of this exercise, “expressive qualities” refers to those qualities that communicate moods, feelings, and emotions.</p> <p>You must address each of the following in your response.</p> <ul style="list-style-type: none">• Analyze the media, tools, and techniques that each artist used in his or her work of art. Firmly ground your response in each work. Give specific examples of the forming processes used in both works.• Analyze how both artists’ choices of media, tools, and techniques affect the visual impact and meaning of their works of art. Firmly ground your response in each of the presented works. Be sure to discuss the similarities and/or differences in the artists’ choices of forming processes and how they contribute to the expressive qualities of the works.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 1

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of an understanding of the creative process, as demonstrated through a thoughtful analysis of the media, tools, and techniques used for both works of art and an informed analysis of how the artists' choices of forming processes affects the visual impact of both works of art.

Characteristics:

- An analysis of the media, tools, and techniques used by each artist is clear, convincing, and specific, and firmly grounded in **both** works of art.
- Discussion of ways in which the visual impact and meaning of **both** works of art are enhanced by each artist's choice and use of media, tools, and techniques is clear, convincing, specific, and firmly grounded in **both** works of art.

The **LEVEL 3** response offers *clear* evidence of an understanding of the creative process, as demonstrated through a thoughtful analysis of the media, tools, and techniques used for both works of art and an informed analysis of how the artists' choices of forming processes affects the visual impact of both works of art.

Characteristics:

- An analysis of the media, tools, and techniques used by each artist is clear and grounded in **both** works of art.
- Discussion of ways in which the visual impact and meaning of **both** works of art are enhanced by each artist's choice and use of media, tools, and techniques is clear and grounded in **both** works of art although the discussion is not as specific and convincing as in a Level 4 response.

The **LEVEL 2** response offers *limited* evidence of an understanding of the creative process, as demonstrated through a thoughtful analysis of the media, tools, and techniques used for both works of art and an informed analysis of how the artists' choices of forming processes affects the visual impact of both works of art.

Characteristics:

- An analysis of the media, tools, and techniques used by each artist is unclear, very general, and not grounded in **both** works of art; the discussion may address only one work or may be inconsistent, tangential, or global.
- Discussion of ways in which the visual impact and meaning of **both** works of art are enhanced by each artist's choice and use of media, tools, and techniques is limited and/or unclear, very general, and not grounded in **both** works of art; the discussion may address only one work or may be inconsistent, tangential, or global.

The **LEVEL 1** response offers *little or no* evidence of an understanding of the creative process, as demonstrated through a thoughtful analysis of the media, tools, and techniques used for both works of art and an informed analysis of how the artists' choices of forming processes affects the visual impact of both works of art.

Characteristics:

- An analysis of the media, tools, and techniques used by each artist shows little or no understanding of these aspects of art, is not grounded in **both** works of art, or may be trivial, inaccurate, or missing.
- Discussion of ways in which the visual impact and meaning of **both** works of art are enhanced by each artist's choice and use of media, tools, and techniques may show little or no understanding of these aspects of art, is not grounded in **both** works of art, or may be trivial, inaccurate, or missing.

Sample Exercise 2 and Scoring Rubric

Sample Exercise 2

Standard IV. Content of Art

Exercise 2: Studying and Interpreting Art - Candidate Name		 Time Remaining 29:31
Studying and Interpreting Art		
<u>Introduction</u>		
In this exercise, you will use your knowledge of art criticism and your understanding of specific art concepts to describe and analyze a work of art. You will be asked to respond to one prompt.		
<u>Criteria for Scoring</u>		
To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of the following:		
<ul style="list-style-type: none">• an understanding of art criticism, as demonstrated through a thoughtful analysis of a selected work of art;• an informed discussion of how the expressive, sensory, and/or formal qualities of the work of art contribute to its meaning and impact; and• an insightful analysis of how symbolism and metaphor affect the meaning of the work of art.		
<u>Directions</u>		
You may view the prompt by clicking the Next button. Compose your response in the space provided.		
? Help	 Navigator	Next →

Exercise 2: Studying and Interpreting Art - Candidate Name		 Time Remaining 29:31
Preparation		
Reproductions C (<i>Head of Warrior with Turban</i> by Leonardo da Vinci) and D (<i>Sir Arthur J. EVANS 1851–1941, archaeologist at Knossos, Crete</i> by Piet Christian Leonardus De Jong) are shown below. A limited amount of information about each work is included.		
Select one of the two works on which to base your response. You may wish to preview the prompt before making your selection.		
Closely examine the selected work (C or D) as you respond to the prompt.		
? Help	 Navigator	Next →

Exercise 2: Studying and Interpreting Art - Candidate
Name

 Time Remaining
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Image C



Leonardo da Vinci (1452–1519)
Head of Warrior with Turban
Black chalk on paper
2391 × 2989 px
Ashmolean Museum, Oxford, Great Britain.
Image Credit: Alinari / Art Resource, NY.

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Exercise 2: Studying and Interpreting Art - Candidate
Name

🕒 Time Remaining
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Image D



Piet Christian Leonardus De Jong (1887–1967)
Sir Arthur J. EVANS 1851–1941, archaeologist at Knossos, Crete, 1924.
Watercolour.
Ashmolean Museum, Oxford, Great Britain.
Image Credit: Ashmolean Museum / The Art Archive at Art Resource, NY.

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Exercise 2: Studying and Interpreting Art - Candidate		 Time Remaining
Name		29:31
<p>For the purpose of this exercise, “expressive qualities” refers to those qualities that communicate moods, feelings, or emotions. “Sensory qualities” refers to concepts such as line, texture, shape, color, value, space, and mass. “Formal qualities” refers to design qualities such as balance, dominance, repetition, rhythm, unity, and contrast. “Symbolism” refers to the use of forms, images, or signs to stand for a quality or an idea. “Metaphor” refers to the use of characteristics such as objects, formal qualities, or media techniques in a way that is different from their usual use to show a likeness to something else.</p> <p>You must address each of the following in your response.</p> <ul style="list-style-type: none">• Describe how expressive, sensory, and/or formal qualities contribute to the meaning of the selected work of art. Firmly ground your response in the selected work of art. Give specific examples of expressive, sensory, and/or formal qualities of the image and discuss how they work together to create meaning.• Identify how symbolism and metaphor are presented in the work of art. Analyze how symbolism and metaphor convey meaning in the selected image. Firmly ground your response in the work of art.		
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Scoring Rubric for Exercise 2

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of an understanding of art criticism, as demonstrated through a thoughtful analysis of a work of art that provides an informed discussion of how the expressive, sensory, and/or formal qualities of art affect its meaning and how symbolism and metaphor impact meaning in the work of art.

Characteristics:

- The analysis of the work of art demonstrates a clear, concise, and convincing understanding of art criticism.
- Discussion of how the expressive, sensory, and/or formal qualities contribute to the meaning and impact of the image is clear, convincing, specific, and firmly grounded in the work of art.
- Discussion of how symbolism and metaphor impact the meaning of the image is clear, convincing, specific, and firmly grounded in the work of art.

The **LEVEL 3** response offers *clear* evidence of an understanding of art criticism, as demonstrated through a thoughtful analysis of a work of art that provides an informed discussion of how the expressive, sensory, and/or formal qualities of art affect its meaning and how symbolism and metaphor impact meaning in the work of art.

Characteristics:

- The analysis of the work of art demonstrates a clear understanding of art criticism.
- Discussion of how expressive, sensory, and/or formal qualities contribute to the meaning and impact of the image is informed and firmly grounded in the work of art, although the discussion of some qualities may be unequal in clarity or specifics or the discussion as a whole is not as specific or convincing as in a Level 4 response.
- Discussion of how symbolism and metaphor impact the meaning of the image is clear and grounded in the work of art, although the discussion is not as specific and convincing as in a Level 4 response.

The **LEVEL 2** response offers *limited* evidence of an understanding of art criticism, as demonstrated through a thoughtful analysis of a work of art that provides an informed discussion of how the expressive, sensory, and/or formal qualities of art affect its meaning and how symbolism and metaphor impact meaning in the work of art.

Characteristics:

- The analysis of the work of art demonstrates a limited and/or unclear understanding of art criticism.
- Discussion of how expressive, sensory, and/or formal qualities contribute to the meaning and impact of the image may be limited to a broad discussion only and/or may be very general, or loosely grounded in the work of art.
- Discussion of how symbolism and metaphor impact the meaning of the art image may be limited to a broad discussion only and/or may be very general, or loosely grounded in the work of art.

The **LEVEL 1** response offers *little or no* evidence of an understanding of art criticism, as demonstrated through a thoughtful analysis of a work of art that provides an informed discussion of how the expressive, sensory, and/or formal qualities of art affect its meaning and how symbolism and metaphor impact meaning in the work of art.

Characteristics:

- The analysis of the work of art demonstrates little or no understanding of art criticism.
- Discussion of how expressive, sensory, and/or formal qualities contribute to the meaning and impact of the image shows little or no understanding of these artistic qualities, is not grounded in the work of art, is vague, or may be missing.
- Discussion of how symbolism and metaphor impact the meaning of the art image shows little or no understanding, may be vague, is not grounded in the work of art, or may be missing.

Sample Exercise 3 and Scoring Rubric

Sample Exercise 3

Standard IV. Content of Art

Exercise 3: The Nature and Value of Art - Candidate Name		 Time Remaining 29:31
The Nature and Value of Art		
<u>Introduction</u>		
In this exercise, you will use your knowledge and understanding of aesthetic theory and the nature and value of art to analyze a work of art and to justify the judgments you will make about the work. You will be asked to respond to one prompt.		
<u>Criteria for Scoring</u>		
To satisfy the highest level of the scoring rubric, your response must provide clear, consistent, and convincing evidence of the following:		
<ul style="list-style-type: none">• an in-depth understanding of the aesthetic and artistic qualities of a selected work of art, as demonstrated through a discussion that addresses the basic philosophical questions about the essence and the essential character of the work and a thoughtful analysis of the work that includes specific aspects of social, cultural, political, and/or historical contexts; and• a coherent, informed explanation grounded in both aesthetic theory and the work of art that supports the analysis and evaluation of the work.		
<u>Directions</u>		
You may view the prompt by clicking the Next button. Compose your response in the space provided.		
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Exercise 3: The Nature and Value of Art - Candidate Name		 Time Remaining 29:31
Preparation		
Aesthetics raise questions about the nature, value, and meaning of art. Different aesthetic theories exist for judging the merits of art. Reproductions E (<i>The Dead Christ</i> by Andrea Mantegna) and F (<i>All Singing and Dancing</i> by Susan Bower) are shown below. A limited amount of information about each work is included.		
Select one of the two works on which to base your response. You may wish to preview the prompt before making your selection.		
Closely examine the selected work (E or F) as you respond to the prompt.		
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Exercise 3: The Nature and Value of Art - Candidate Name

🕒 Time Remaining
29:31

Image E



Andrea Mantegna (1431–1506)
The Dead Christ, c.1480–1490
Tempera on canvas. 68 x 81 cm
Pinacoteca di Brera, Milan, Italy.
Image Credit: Pinacoteca di Brera, Milan, Italy / The Bridgeman Art Library.

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Exercise 3: The Nature and Value of Art - Candidate Name

🕒 Time Remaining
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Image F



Susan Bower (1953–)
All Singing and Dancing, 2004
Oil on board
Artist Credit: The Bridgeman Art Library.
Image Credit: Private Collection / The Bridgeman Art Library.

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Exercise 3: The Nature and Value of Art - Candidate Name		 Time Remaining 29:31
<p>For the purpose of this exercise, “aesthetic qualities” refers to basic philosophical questions about the essence of art and the essential character of art, such as the subtleties of detail, the imaginative features, or attributes that appeal to the viewers. “Artistic qualities” refers to expressive, sensory, and formal qualities of the work of art.</p> <p>You must address each of the following in your response.</p> <ul style="list-style-type: none">• Discuss the aesthetic and artistic qualities that make this work a work of art. Firmly ground your response in the selected work by citing specific examples of the aesthetic and artistic qualities of the artwork. Include aspects of social, cultural, political, and/or historical contexts as viewed through the lens of aesthetics in your response.• Explain the basis of the judgments and evaluations that you have made about the selected work of art. Provide a rationale grounded in aesthetic theory to support and justify your reasoning about the work. Firmly ground your response in the selected work.		
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Scoring Rubric for Exercise 3

The **LEVEL 4** response offers *clear, consistent, and convincing* evidence of a candidate's understanding of the aesthetic and artistic qualities of a work of art, as demonstrated through a thoughtful analysis and evaluation of the selected image and an informed rationale grounded in aesthetic theory that supports the analysis and evaluation of the image.

Characteristics:

- Discussion of the aesthetic and artistic qualities:
 - is clearly, specifically, convincingly, and firmly grounded in the selected image;
 - specifically and convincingly addresses the basic philosophical questions about the essence and the essential character of the selected work of art;
 - specifically and convincingly provides a thoughtful analysis of the artistic qualities of the work;
 - specifically and convincingly includes aspects of social, cultural, political, and/or historical contexts.
- An explanation that supports the analysis and evaluation made about the selected image is clear, convincing, coherent, grounded in aesthetic theory, and grounded in the work of art.

The **LEVEL 3** response offers *clear* evidence of a candidate's understanding of the aesthetic and artistic qualities of a work of art, as demonstrated through a thoughtful analysis and evaluation of the selected image and an informed rationale grounded in aesthetic theory that supports the analysis and evaluation of the image.

Characteristics:

- Discussion of the aesthetic and artistic qualities:
 - is clearly grounded in the selected image;
 - clearly and appropriately addresses the basic philosophical questions about the essence and the essential character of the selected work of art;
 - clearly provides an analysis of the artistic qualities of the work;
 - clearly includes aspects of social, cultural, political, and/or historical contexts.
- An explanation that supports the analysis and evaluation made about the selected image is clear, grounded in aesthetic theory, and grounded in the work of art; the explanation is specific although it might not be as convincing as a Level 4 response.

The **LEVEL 2** response offers *limited* evidence of a candidate's understanding of the aesthetic and artistic qualities of a work of art, as demonstrated through a thoughtful analysis and evaluation of the selected image and an informed rationale grounded in aesthetic theory that supports the analysis and evaluation of the image.

Characteristics:

- Discussion of the aesthetic and artistic qualities:
 - is loosely or vaguely grounded in the selected image;
 - briefly, tangentially, or vaguely addresses the basic philosophical questions about the essence and the essential character of the selected work of art;
 - provides a limited analysis of the artistic qualities of the work; this discussion may be inappropriate or general;
 - includes loosely related or general aspects of social, cultural, political, and/or historical contexts.
- An explanation that supports the analysis and evaluation made about the selected image is loosely grounded in aesthetic theory, and/or loosely grounded in the work of art; this discussion may be sketchy, global, or missing.

The **LEVEL 1** response offers *little or no* evidence of a candidate's understanding of the aesthetic and artistic qualities of a work of art, as demonstrated through a thoughtful analysis and evaluation of the selected image and an informed rationale grounded in aesthetic theory that supports the analysis and evaluation of the image.

Characteristics:

- Discussion of the aesthetic and artistic qualities:
 - is not grounded in the selected image;
 - inaccurately addresses or omits the basic philosophical questions about the essence and the essential character of the selected work of art;
 - provides an inappropriate analysis of the artistic qualities of the work; this discussion may be trivial, vague, or missing;
 - includes inaccurate, superficial, or inappropriate aspects of social, cultural, political, and/or historical contexts.
- An explanation that supports the analysis and evaluation made about the selected image is superficial or inaccurate, not grounded in aesthetic theory, and not grounded in the work of art; it may be trivial, or missing.

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Component 2

*Early Adolescence through
Young Adulthood/Art*

**Component 2:
Differentiation
in Instruction**

**PORTFOLIO INSTRUCTIONS
AND SCORING RUBRIC**

NATIONAL BOARD
for Professional Teaching Standards®

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Overview

This document provides information about the Early Adolescence through Young Adulthood/Art (EAYA/Art) Component 2 portfolio entry, instructions on how to develop and submit your evidence, and the scoring rubric used to assess your work.

Component 2: Differentiation in Instruction

This portfolio entry provides you with the opportunity to highlight your ability to evaluate learning strengths and needs for individual students; plan and implement appropriate differentiated instruction for those students; and analyze and modify instructional strategies and materials based on ongoing assessment. The tasks for all components and the rubrics used to assess candidate work have been developed in accordance with the Five Core Propositions and the certificate area Standards.

EAYA/Art Component 2 Portfolio Entry

In the EAYA/Art Component 2 portfolio entry:

- You demonstrate how you plan and develop sequenced, differentiated instruction to further students' growth in art and to facilitate their understanding and attainment of an overarching art education goal. You also demonstrate how you assess student progress.
- You provide a photo storyboard containing 10 photographs taken during a period of instruction and assessment materials.
- You submit a Written Commentary that provides an analysis of instruction and assessment.

EAYA/Art Standards Measured by Component 2

Because the purpose of the tasks in the portfolio components is to measure your teaching practice, the overall focus of the portfolio entry and rubrics is on your pedagogical knowledge and skills and how successfully you are able to apply these knowledge and skills to advance student learning.

The portfolio entry for this component, "Differentiation in Instruction," measures the following EAYA/Art Standards, and your submission will be evaluated based on these standards through the scoring rubric:

- I. Goals of Art Education
- II. Knowledge of Students as Learners
- IV. Content of Art
- V. Curriculum and Instruction
- VI. Assessment, Evaluation, and Reflection on Student Learning
- X. Reflective Practice

For the complete EAYA/Art Standards, refer to **www.nbpts.org/national-board-certification/candidate-center**.

The EAYA/Art Component 2 scoring rubric defines the level of accomplished teaching that you must demonstrate. The wording in the rubric reflects levels of performance within the Component 2 tasks.

You should read the Standards and rubric while developing your portfolio entry to understand how the rubric guides assessors in evaluating your work.

Inside This Document

This document includes the following two sections: "[Portfolio Instructions for EAYA/Art Component 2](#)," which describes how to develop and submit your evidence, and "[Scoring Rubric for EAYA/Art Component 2](#)," which provides the scoring rubric used to assess your work.

Portfolio Instructions

The EAYA/Art Component 2 portfolio instructions provide the following:

- Directions for developing and submitting your evidence of accomplished teaching.
- Forms required for this entry. As you prepare your portfolio, keep in mind some forms contain directions that are not repeated elsewhere; follow these directions carefully.
- An Electronic Submission at a Glance chart listing the materials you are required to collect and/or prepare as well as the release forms to keep for your records. Use this chart to complete and submit the appropriate materials to ensure proper scoring of your portfolio entry.

For more information about developing and submitting your portfolio entry, please refer to the *General Portfolio Instructions* and the *Guide to Electronic Submission* available at **www.nbpts.org/national-board-certification/candidate-center**.

Scoring Rubric

The EAYA/Art Component 2 scoring rubric is provided to assist you in understanding how your portfolio materials will be assessed. For more information about understanding and interpreting your scores, please refer to the *Scoring Guide* available at **www.nbpts.org/national-board-certification/candidate-center**.

Portfolio Instructions for EAYA/Art Component 2

This section contains the directions for developing and submitting the Component 2 EAYA/Art portfolio entry and assembling it for submission. Entry directions include

- suggestions for planning your portfolio entry and choosing evidence of your teaching practice;
- questions that must be answered as part of your Written Commentary;
- an explanation of how to format, assemble, and submit your portfolio entry.

What Do I Need to Do?

This entry captures evidence of your ability to select and justify an overarching art education goal that is appropriate for your students, to plan and implement sequenced instruction, and to assess students' progress in order to help them understand the selected goal.

In this entry, you

- demonstrate how the design and actual practice of your art teaching over time furthers student understanding and attainment of an overarching art education goal;
- select an overarching art education goal to feature in this entry and explain how your instruction over time helps your students understand the selected goal.

The period of instruction must be **no less than three weeks and no more than three months** during the current school year and focus on what you do with one class during that time. Your submissions should represent your teaching of an instructional sequence that clearly links to an overarching art education goal.

What Do I Need to Submit?

For this entry, you must submit the following:

- **Completed Contextual Information Sheet (no more than 1 page)** that describes the broader context in which you teach (refer to the "[Component 2 Forms](#)" section of this document).
- **Written Commentary (no more than 11 pages)** that provides an instructional context and describes, analyzes, evaluates, and reflects on both the student work and your teaching of the overarching art education goal selected for this period of instruction.
- **Photo storyboard (10 photographs)** that provides evidence of your teaching over time. It shows how you work with your students to help them understand the overarching art education goal that you have chosen to feature in this entry. The photo storyboard is **a series of 10 photographs** taken during the featured period of instruction. Six of these photographs should represent three works each from two students. The other four should capture the context in which the student work was created by documenting other aspects of the instruction. The 10 photographs should be presented in the order in which they occur in the instructional sequence.
- **Assessment materials (no more than 5 pages)** that show student responses (from the two students featured in the photo storyboard) to a summative assessment strategy that you used at the conclusion of the instructional sequence.

Originality Requirements. It may be helpful to have a colleague review your work before you submit it. However, all of the work you submit as part of your response to this portfolio component must be yours and yours alone. The written analyses and other evidence you submit must feature teaching that you did and work that you oversaw. For more detailed information, see the ethics and collaboration section in the General Portfolio Instructions and the National Board's ethics policy. If you submit materials and/or evidence which are in whole or in part substantially identical to those of another candidate, both of you could be disqualified from the certification process.

Before beginning to work on this entry, read the following directions for developing each element. Refer to the "[Component 2 Forms](#)" section of this document for the forms you will need to submit your materials. Word-processing files of these forms are also available to download from www.nbpts.org/national-board-certification/candidate-center.

The student work submitted for Component 2 and one of the two video recordings submitted for Component 3 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives.

In this entry, choose an overarching art education goal and ten photographs of an instructional sequence spanning between three weeks and three months, six of which focus on two students selected for closer analysis. Show how you assess students' progress toward understanding of the goal.

Setting an Overarching Art Education Goal

Before you can develop your entry, you must select an important overarching art education goal. You should be able to describe why the goal is important and appropriate for your students. You should also explain how the design of your instruction contributes to students' understanding of the goal. Choose a goal and an instructional sequence that are clearly related. This makes for a stronger response than one in which the connection between the goal and the instructional strategies and procedures is less obvious.

An overarching art education goal must meet at least one of the following criteria:

- It is based on clear conceptions of how art links students to human experience across cultures, times, and places.
- It reflects how art education is a central component of an overall education program.

Caution: It is important to select a goal that is truly central to art education as defined by the criteria above. Avoid selecting an instructional sequence that is not clearly linked to the goal.

Assembling Photo Storyboards

After you have selected your overarching art education goal, you must select two students to feature in the photo storyboard. The two students you select should represent different instructional challenges to you and draw on the range of student needs, interests, and abilities in your classroom. To facilitate your selection, you may want to select more than two students who meet these criteria from the class and begin to photograph and collect examples of their artwork over the course of the instructional period.

Consider carefully before selecting the two students whose work you feature. The focus of this entry is on your teaching practice and how you differentiate instruction for individual

students, not on the level of student performance. While students who seem to excel in art do present an instructional challenge that is certainly worthy of inclusion in this response, you may find that other students offer you a better opportunity to demonstrate your contribution to the students' artistic growth and understanding of the overarching art education goal. Their work should add clarity and richness to your written description of your approach to the development of the instructional sequence. It is a good idea to carefully read over the questions you will answer in the Written Commentary first to get an idea of the type of analysis the selected work should be able to support.

Note: Your response will be scored based on the quality of your analysis of the student work and the instructional sequence, not on the level of student performance.

After you have saved photographs of the students' work, you should select **three photographs each from two students** who best illustrate how the instructional sequence helped address student achievement of the overarching art education goal.

The three photographs for each student may show

- a single piece of student work at three stages, showing how the work or idea progressed over the course of the instructional period; or
- different samples of work from the student. If you take this approach, you should be able to trace the growth of the student's understanding through the work samples.

Select **four additional photographs** that will help an assessor understand the structure and purpose of the entire instructional sequence. The photographs you select should be representative of the range of strategies and procedures you and your students engaged in during this instructional sequence. The photographs could show the following:

- examples of other student work
- students working with each other
- you working with your students
- instructional resources used during instruction
- guest speakers, artists, and so on, working with students

For all 10 photographs, you must make **annotations** that provide a detailed description of the context of the photograph so that an assessor will be able to see and understand how the instructional sequence supports student learning of the overarching art education goal.

A signed release form is required for each student whose artwork is included. You must have any adults who appear in the photo storyboard (for example, teacher's aides, parents, student teachers, or colleagues) sign an Adult Release Form. These release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. Retain completed student and adult release forms for your records; do not submit them with your evidence.

How to Format and Submit Your Photo Storyboards

Refer to the "[Component 2 Forms](#)" section of this document for the Photo Storyboard Form you will need to submit your evidence.

- Using a new Photo Storyboard Form for each photograph, submit no more than **10 photographs**:
 - **Six photographs** should represent student work from two students at three different points in the instructional sequence. Each photograph must feature only one piece of student work.
 - **Four photographs** should represent your or your students' involvement in a range of activities that occurred during the instructional sequence.

If you submit more than 10 photographs, only the first 10 will be viewed.

- Photographs should fit in the space provided on the Photo Storyboard Form and be large enough and of high enough quality for an assessor to be able to view (no smaller than 3" x 3", no larger than 4" x 6"). You may position the photographs on the form in either a landscape or a portrait format.
 - **DO NOT** include more than one photograph on each Photo Storyboard Form. Only one photograph will be counted by assessors. A form that contains a collage of photographs is not acceptable.
- On each Photo Storyboard Form, indicate whether the photograph belongs to Student A, belongs to Student B, or is one of the four teaching context photographs.
- Type your annotation (no more than 4 lines) using single-spaced 11-point Arial font.
- Be sure that your annotations refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in *General Portfolio Instructions*.
- Insert all 10 completed Photo Storyboard Forms into one electronic file. Organize the storyboards in an order that parallels the instructional sequence. Interweave the six student work photographs with the other four photographs in the order in which the work was produced.

Refer to the "[Component 2 Electronic Submission at a Glance](#)" chart in this document for file types acceptable for submission, page totals for each piece of evidence, and how to assemble your photo storyboards for submission.

Preparing Assessment Materials

Select, develop, or modify a **summative assessment** related to the instructional sequence and overarching art education goal that you describe, analyze, and evaluate in the Written Commentary. There may be formative assessments that you use during the instructional sequence, but the focus of the assessment aspect of this entry is on summative assessment. You should carefully consider your assessment strategy before you begin the instruction on which your response will be based.

While not all assessment activities (e.g., a teacher-student discussion) will produce a written response, the strategy that you select for this entry must lead to assessments that can be examined by assessors. Dialogue that occurs between teacher and student about the art-making process or artwork is appropriate to include as a brief transcription. Charts, graphs, sketches, and transcriptions of teacher-student interviews or student conversations are examples of appropriate forms of assessment.

The assessment paired with the student artwork seen in the photo storyboard provides important information about your approach to assessment. Together they provide evidence of how you implemented your instruction, analyzed student work, and contributed to individual student understanding of an overarching art education goal.

The assessment materials you submit must meet the following criteria:

- be connected to the student work in the photo storyboard for Student A and Student B
- represent a summative assessment strategy for both students given at the conclusion of the instructional sequence
- demonstrate how both students have progressed toward the overarching goal during the instructional sequence
- help you understand student progress and help you make informed decisions about further instruction
- include the summative assessment responses from the two students featured in the photo storyboard, which may also include your transcriptions of brief conversations or explanatory notes
- be **no more than 5 pages** of assessment materials. In addition to student responses, you may include procedures for students, an example of notes you used in a student conference in which you discussed a student's work, student profile charts, or a list of evaluation criteria

The materials you submit must accurately represent the assessments they are intended to illustrate. These materials may **not** include additional student artwork samples. However, if sketches (e.g., tracings, color swatches, line drawings) are used in response to the assessment, they may be included.

How to Format and Submit Your Assessment Materials

Refer to the "[Component 2 Forms](#)" section of this document for the Summative Assessment Description Form you will need to submit your evidence.

- Submit a completed Summative Assessment Description Form. Include no more than **5 pages** of assessment materials:
 - Summative assessment materials (tools, instruments, or other appropriate forms of assessment) for Students A and B
 - Any other relevant assessment materials that help in understanding this assessment strategy (e.g., procedures for students, notes used in a student conference, student profile chart, or a list of evaluation criteria)

Additional pages will not be read. The Summative Assessment Description Form does not count toward this total. No materials will be returned.

- Be sure that your assessment materials are legible and refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in *General Portfolio Instructions*.
- Format your assessment materials to fit onto an 8.5" × 11" page. If assessment materials contain Web pages, each 8.5" × 11" Web page print out or PDF counts as **1 page** toward your page total. Note, however, the following exceptions:

- If assessment materials were created in a multimedia software program, you may format up to six slides on one 8.5" × 11" page, which counts as **1 page** toward your page total.
- If submitting a smaller item such as a photograph, you may insert a digitized image into a word-processing program document. Several smaller items can be grouped on a single page as long as they are readable.
- Do not reduce full-sized pages of assessment materials to fit more than one assessment material onto a single page.
- If assessment materials that are important for assessors to see are impractical to submit (e.g., slide projections, writing on a chalkboard or whiteboard, software, three-dimensional objects), submit a digitized drawing, image, or color photograph, or a **1-page** description of the material. (If you submit a description, it must be typed in double-spaced text with 1" margins on all sides using 11-point Arial font.)

Refer to the "[Component 2 Electronic Submission at a Glance](#)" chart in this document for file types acceptable for submission, page totals for each piece of evidence, and how to assemble your assessment materials for submission.

Composing Written Commentary

In this entry, you submit a Written Commentary that provides an analysis and a context for your instructional choices.

How to Organize and Present Your Written Commentary

- Create a word-processing document to compose your commentary. Enter the following section headings in the document:
 1. **Instructional Context**
 2. **Planning Instruction**
 3. **Analysis of Instruction and Assessment**
 4. **Reflection**
- Address the italicized questions in the following section entitled "[What to Include in Your Written Commentary](#)." Provide your analysis under the appropriate section heading in your document.
- Refer to the "Writing about Teaching" section in *General Portfolio Instructions* for advice on developing your commentary and to see Written Commentary examples.
- When writing your commentary, refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in *General Portfolio Instructions*.
- Place your candidate ID number in the upper right corner of the first page of your commentary document.
- Use the following language and format specifications when writing your commentary:
 - Write in English.
 - Use double-spaced 11-point Arial font.
 - Format 1-inch margins on all sides of the document.

Refer to the "Component 2 Electronic Submission at a Glance" chart in this document for complete submission requirements.

- Your commentary will be scored based on the content of your analysis; however, proofread your writing for spelling, mechanics, and usage.
- Submit a document for your commentary of **no more than 11 pages**. If you submit a longer document, only the first 11 pages will be scored.

What to Include in Your Written Commentary

Your Written Commentary must address the italicized questions provided below for each section. Statements in plain text that immediately follow an italicized question help you interpret the question. It is not necessary to include the italicized questions within the body of your response. Use the suggested page lengths in parentheses after each section heading as a guideline when addressing the questions in each section.

In your response, you

- analyze students' progress toward attaining an overarching art education goal over time;
- explain how your analysis of student progress provides insight into your own instruction and how to improve it and make adjustments for individual students;
- reflect on how your sequence of instructional strategies works to further student learning about art over time.

1. Instructional Context (Suggested length: 2 pages)

Provide the following information in addition to the context that you supply on the Contextual Information Sheet, which focuses on the school or district at large. In this section, address the following questions about your selected class:

- *What is your school setting (e.g., elementary, middle, junior high, or high school, or alternative school)? What is your class size and what are the ages and grades of the students in the class featured in this entry? What is the subject matter of the class? (Example: 32 students in grade 9, ages 14 through 16, Art 1)*
- *What are the relevant characteristics of this class that influenced the selection of this instructional sequence (range of students' abilities; requirements of exceptional needs students; ethnic, cultural, or linguistic diversity; heterogeneity of the class; personality of the class)? Give any other information that might help the assessors "see" this class.*
- *What are the relevant features of your teaching context that influenced the selection of this instructional sequence? This might include other realities of the social and physical teaching context (e.g., available resources, scheduling of classes, room allocation—own classroom, shared studio space, or art-on-a-cart) that are relevant to your response.*
- *What particular instructional challenges does the class chosen for this entry represent? What particular dynamics of the class does an assessor need to know to understand the sequence of instruction in the photo storyboard? This might include, but is not limited to, a description of your students' skills, knowledge, and previous experiences that relates to your teaching.*

2. Planning Instruction (Suggested length: 3 pages)

This section focuses on your description and analysis of the selected goal and instructional sequence presented in the photo storyboard. In this section, address the following questions:

- *What one overarching art education goal have you chosen to address in this instructional sequence? Why is this goal important and appropriate for your students?*
- *What were your goals for the instructional sequence? How do they relate to the overarching goal?*
- *How did you plan this instructional sequence to help students achieve the overarching art education goal? What was the nature and flow of activities planned for in this instructional sequence? What were your reasons for planning it this way? In what ways were the specific needs of students in the class addressed by your plan?*

3. Analysis of Instruction and Assessment (Suggested length: 4 pages)

Refer to the photo storyboard and the assessment materials to address the following questions. Cite photographs by specific number (photo 1, photo 2, etc.) when referring to the photo storyboard. Prepare a separate analysis for each student. Address each question in this section for Student A and Student B.

- *What instructional challenge(s) are presented by each of the two students selected?*
- *Give specific examples of how the instructional sequence helped both students understand and make progress toward the overarching art education goal. Refer to the annotated photographs in the photo storyboard.*
- *For each of the two students selected, how do specific examples from the photo storyboard show student growth in achieving the overarching art education goal? What does the work tell you about any challenges or frustrations that the students may be experiencing? Refer to the photographs specific to each student.*
- *What assessment strategy did you use at the conclusion of this instructional sequence to gain insight into the students' understanding of the goals for this period of instruction? What were your reasons for using this strategy? Why is it appropriate for students at this level? Refer to the assessment materials specific to each student.*
- *For each of the two students selected, what does your summative assessment tell you about the students' understanding of the goals for the instructional sequence?*
- *Did you have to make any unexpected changes to your planned instruction during this sequence? What prompted the change(s)? How did you modify your instruction to accommodate those occasions? How did the changes impact outcomes of the instruction? How do you know?*
- *How will you use the assessment information to determine subsequent learning experiences for these students? What adjustments will you make to your instruction for each of these students? That is, how will the results of your assessment impact future teaching? How will you build on the progress that has been made? What are your next steps?*

4. Reflection (Suggested length: 2 pages)

In this section, use your overall evaluation of the instructional sequence to address the following questions:

- *What in the instructional sequence worked well in advancing student learning? Give reasons for your choice. Cite specific evidence. Consider both the analysis of student progress and your analysis of the instructional sequence with respect to the selected overarching art education goal.*
- *What would you do differently if you were given the opportunity to teach this particular sequence again with these students, and why?*
- *Would you change the assessment strategy? If you would change it, how? Why? If not, why?*

Component 2 Electronic Submission at a Glance

Submit your evidence of accomplished teaching using the electronic portfolio management system (see the *Guide to Electronic Submission*). Use the following chart to determine how to group your evidence and submit it electronically. Forms are available as word-processing files that you can download from www.nbpts.org/national-board-certification/candidate-center as well as on the following pages of this document.

Early Adolescence through Young Adulthood/Art Component 2: Differentiation in Instruction				
What to Submit	Supported File Types	Number of Files to Submit	Response Length	Additional Information
Contextual Information Sheet(s) (form provided)	doc, docx, odt, or pdf	1	No more than 1 page	<ul style="list-style-type: none"> • Use 11-point Arial font • Single space
Written Commentary	doc, docx, odt, or pdf	1	No more than 11 pages	<ul style="list-style-type: none"> • Use 11-point Arial font • Double space with 1" margins on all sides
Photo Storyboards 1–10 (form provided)	doc, docx, odt, or pdf	1	No more than 10 pages of storyboards	Submit 1 file that includes 10 storyboards, 1 photograph and annotation/elaboration on each
Summative Assessment Materials (form provided)	doc, docx, odt, or pdf	1	No more than 5 pages —form does not count in page total	Submit 1 file that includes: <ul style="list-style-type: none"> • Summative Assessment Description Form • Summative assessment materials for Students A & B • Other assessment materials

A signed release form is required for each student whose work samples are included. These release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. **Retain completed student release forms for your records; do not submit them with your evidence.**

Component 2 Forms

This section contains forms required for Component 2. You must download the word-processing files available at **www.nbpts.org/national-board-certification/candidate-center**, fill them out electronically, and then upload the electronic file or scanned image with the associated evidence to the electronic portfolio management system.

As you prepare your portfolio, keep in mind some forms contain directions that are not repeated elsewhere; follow these directions carefully.

A signed release form is required for each student whose work samples are included. These release forms are available as PDF downloads from **www.nbpts.org/national-board-certification/candidate-center**.

EAYA/Art Contextual Information Sheet

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts; both the prompts and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

This form asks you to describe the broader context in which you teach:

- **If you teach in different schools that have different characteristics, and this portfolio entry features students from more than one school**, please complete a separate sheet for each school associated with this portfolio entry.
- In this component, you are asked to provide specific information about the students in the class you have featured in the portfolio entry. This is *in addition* to the information requested here.
- For clarity, please avoid the use of acronyms.

Candidate ID#: []

1. Briefly identify the **type of school/program** in which you teach and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).

[]

2. Briefly identify.

Grades: []

Age Levels: []

Number of Students Taught Daily: []

Average Number of Students in Each Class: []

Courses: []

3. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entry? Be brief and specific.

Note: You might include details of any state or district mandates, information regarding the type of community, and access to current technology.

[]

EAYA/Art Photo Storyboard Form

Directions: Use a new 1-page form for each photo. Type your response to each prompt within the brackets in **Arial 11-point font**. Then include one photo. Pages exceeding the maximum 1 page will not be scored.

Indicate: Student: A [] or B [] OR Teaching Context [] Candidate ID#: []

Indicate Photo Number: 1 [] 2 [] 3 [] 4 [] 5 [] 6 [] 7 [] 8 [] 9 [] 10 []

Annotation and elaboration of the photo (**no more than 4 single-spaced lines**):
[]

Insert **one photo** here (must be no smaller than 3" x 3" and no larger than 4" x 6", and must be of sufficient quality for an assessor to be able to view; no collages allowed):

EAYA/Art Summative Assessment Description Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts; both the prompts and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

Include **no more than 5 pages** of summative assessment materials for Students A and B and any other relevant assessment materials in the file with this completed form. Do not reduce full-sized pages of assessment materials to fit more than one assessment material onto a single page.

Candidate ID#: []

1. Describe the assessment. What did you do? What did the students do?

[]

2. Describe your evaluation criteria for this assessment.

[]

Scoring Rubric for EAYA/Art Component 2

Level 4

The **LEVEL 4** performance provides *clear, consistent, and convincing* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for his or her students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

The Level 4 performance provides *clear, consistent, and convincing* evidence that:

- the teacher's deep knowledge of students' individual and developmental learning needs, interests, and abilities informs instructional decisions.
- the teacher has selected a well-defined, worthwhile, and appropriate overarching art education goal that is important for these students in this instructional context.
- the teacher is able to develop and implement an instructional sequence that engages students in art learning and that links to the selected art education goal. The rationale for the sequence is strong and convincing, given his or her instructional context and the stated goal for these students.
- the teacher is able to adjust his or her practice and effectively differentiate instruction to meet the needs of individual learners to understand the stated goal.
- the teacher is able to implement instructional strategies and procedures in a logical sequence that show high expectations for all students and enable them to progress over time toward the overarching art education goal.
- the teacher demonstrates a thorough knowledge of art content linked with appropriate art pedagogy to facilitate students' deeper understanding of how and why art is made, seamlessly interweaving multiple aspects of art content into the instruction.
- the teacher is able to appropriately describe, accurately analyze, and assess individual students' progress through the use of summative assessment, showing in-depth knowledge of the students and differentiated insight into their learning.
- the teacher is able to describe his or her practice accurately, analyze his or her teaching fully and thoughtfully, and reflect insightfully on its implications and significance for future teaching, depicting a strong understanding of past teaching and providing substantive suggestions for future practice.

Overall, there is *clear, consistent, and convincing* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for his or her students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

Level 3

The **LEVEL 3** performance provides *clear* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for his or her students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

The Level 3 performance provides *clear* evidence that:

- the teacher's knowledge of students' individual and developmental learning needs, interests, and abilities informs instructional decisions.
- the teacher has selected a worthwhile and appropriate overarching art education goal that is important for these students in this instructional context.
- the teacher is able to develop and implement an instructional sequence that engages students in art learning and links to the selected art education goal. The rationale for the sequence is convincing, given his or her instructional context and the stated goal for these students.
- the teacher is able to adjust his or her practice and differentiate instruction to meet the needs of individual learners to understand the stated goal.
- the teacher is able to implement instructional strategies and procedures in a logical sequence that show high expectations for all students and enable them to progress over time toward the overarching art education goal.
- the teacher demonstrates knowledge of art content linked with appropriate art pedagogy to facilitate students' understanding of how and why art is made, with multiple aspects of art content being addressed in the instruction.
- the teacher is able to appropriately describe, analyze, and assess individual students' progress through the use of summative assessment, showing knowledge of the students and insight into their learning.
- the teacher is able to describe his or her practice, analyze his or her teaching, and reflect on its implications and significance for future teaching, depicting a clear understanding of past teaching and providing substantive suggestions for future practice.

The Level 3 performance may show an imbalance in the analysis and/or evidence presented for each student. One part of the response may be more indicative of accomplished practice than the other, but viewed as a whole, there is *clear* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for these students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

Level 2

The **LEVEL 2** performance provides *limited* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for his or her students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

The Level 2 performance provides *limited* evidence that:

- the teacher's knowledge of students' individual and developmental learning needs, interests, and abilities informs instructional decisions. The instructional sequence may be composed of disconnected parts or provide limited avenues for student progress or be described in an ambiguous or confusing fashion.
- the teacher has selected an appropriate overarching art education goal that is important for these students in this instructional context. The goal may be vague, of limited significance, or loosely related to the instruction.
- the teacher is able to develop and implement an instructional sequence that engages students in art learning and links to the selected art education goal. The rationale for the sequence may be vague or somewhat weak, given his or her instructional context and the stated goal for these students.
- the teacher is able to adjust his or her practice to meet the needs of individual learners to understand the stated goal.
- the teacher is able to implement instructional strategies and procedures in a logical sequence that show high expectations for all students and enable them to progress over time toward the overarching art education goal.
- the teacher demonstrates knowledge of art content linked to art pedagogy; students may be given limited opportunities to learn about how and why art is made.
- the teacher is able to appropriately describe, analyze, and assess individual students' progress through the use of summative assessment. The analysis contains limited evidence of the teacher's knowledge of students and understanding of their development as art learners. The approach to assessment may not be summative in nature.
- the teacher is able to describe his or her practice, analyze his or her teaching, and reflect on its implications and significance for future teaching. The reflection may be global or sketchy and show limited understanding of implications for future teaching.

The Level 2 performance may be characterized by evidence that hints at accomplished practice, but overall, there is *limited* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for these students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

Level 1

The **LEVEL 1** performance provides *little or no* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for his or her students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

The Level 1 performance provides *little or no* evidence that:

- the teacher's knowledge of students' individual and developmental learning needs, interests, and abilities informs instructional decisions. The learning experiences may be trivial, entirely closed-ended, or inappropriate for these students.
- the teacher has selected an appropriate overarching art education goal that is important for these students in this instructional context. The goal may not be an overarching art education goal at all, but rather an activity. When stated, the goal is vague, trivial, inappropriate, or not connected to the instruction.
- the teacher is able to develop and implement an instructional sequence that engages students in art learning and links to the selected art education goal. The rationale for the sequence may be missing or very weak.
- the teacher is able to adjust his or her practice to meet the needs of individual learners.
- the teacher is able to implement instructional strategies and procedures in a logical sequence that show high expectations for all students and enable them to progress over time toward the overarching art education goal.
- the teacher demonstrates knowledge of art content; students may be given little or no opportunity to learn about how and why art is made.
- the teacher is able to accurately describe, analyze, and assess individual students' progress through the use of summative assessment. The analysis contains little or no evidence of the teacher's knowledge of students or understanding of their development as art learners.
- the teacher is able to describe his or her practice, analyze his or her teaching, and reflect on its implications and significance for future teaching. The reflection may be missing or unconnected to the instructional evidence and includes little or no evidence of an accurate understanding of past teaching and implications for future practice.

Overall, there is *little or no* evidence that the teacher is able to select and justify an overarching art education goal that is appropriate for these students, plan and implement sequenced and differentiated instruction over time, and assess students' progress toward understanding the selected goal.

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by

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EAYA/Art Contextual Information Sheet

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts; both the prompts and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

This form asks you to describe the broader context in which you teach:

- **If you teach in different schools that have different characteristics, and this portfolio entry features students from more than one school**, please complete a separate sheet for each school associated with this portfolio entry.
- In this component, you are asked to provide specific information about the students in the class you have featured in the portfolio entry. This is *in addition* to the information requested here.
- For clarity, please avoid the use of acronyms.

Candidate ID#: []

1. Briefly identify the **type of school/program** in which you teach and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).

[]

2. Briefly identify.

Grades: []

Age Levels: []

Number of Students Taught Daily: []

Average Number of Students in Each Class: []

Courses: []

3. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entry? Be brief and specific.

Note: You might include details of any state or district mandates, information regarding the type of community, and access to current technology.

[]

EAYA/Art Photo Storyboard Form

Directions: Use a new 1-page form for each photo. Type your response to each prompt within the brackets in **Arial 11-point font**. Then include one photo. Pages exceeding the maximum 1 page will not be scored.

Indicate: Student: A [] or B [] OR Teaching Context [] Candidate ID#: []

Indicate Photo Number: 1 [] 2 [] 3 [] 4 [] 5 [] 6 [] 7 [] 8 [] 9 [] 10 []

Annotation and elaboration of the photo (**no more than 4 single-spaced lines**):
[]

Insert **one photo** here (must be no smaller than 3" x 3" and no larger than 4" x 6", and must be of sufficient quality for an assessor to be able to view; no collages allowed):

EAYA/Art Summative Assessment Description Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts; both the prompts and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

Include **no more than 5 pages** of summative assessment materials for Students A and B and any other relevant assessment materials in the file with this completed form. Do not reduce full-sized pages of assessment materials to fit more than one assessment material onto a single page.

Candidate ID#: []

1. Describe the assessment. What did you do? What did the students do?

[]

2. Describe your evaluation criteria for this assessment.

[]



Component 3

*Early Adolescence Through
Young Adulthood/Art*

**Component 3:
Teaching Practice
and Learning
Environment**

**PORTFOLIO INSTRUCTIONS
AND SCORING RUBRIC**

NATIONAL BOARD
for Professional Teaching Standards®

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Overview

This document provides information about the Early Adolescence Through Young Adulthood/Art (EAYA/Art) Component 3 portfolio entry, instructions on how to develop and submit your evidence, and the scoring rubric used to assess your work.

Component 3: Teaching Practice and Learning Environment

This portfolio entry captures details about your instructional planning, direct evidence of your practice from two video recordings and instructional materials, and your analysis of and reflection on your teaching as displayed in two video recordings. You will be evaluated on the demonstrated evidence of your practice and analysis as it relates to instruction, student engagement, and the learning environment. This portfolio entry and the rubric used to assess your submission are aligned with the Five Core Propositions and the certificate area Standards.

EAYA/Art Component 3 Portfolio Entry

In the EAYA/Art Component 3: Teaching Practice and Learning Environment portfolio entry:

- You provide a brief overview of the content of your overall submission.
- You submit two 10–15 minute videos of your teaching practice, showcasing different instructional units, content, and strategies in each.
- You submit information about the instructional context for each video.
- You describe your instructional planning for the lesson featured in each video and submit appropriate supporting materials.
- You submit a commentary for each video that includes analysis and reflection on your teaching practice; that communicates your pedagogical decision making before, during, and after the lesson shown in the video; and that focuses on your impact on student learning.

EAYA/Art Standards Measured by Component 3

Because the purpose of the tasks in the portfolio components is to measure your teaching practice, the overall focus of the portfolio entries and rubrics is on your pedagogical knowledge and skills and how successfully you are able to apply these knowledge and skills to advance student learning.

The portfolio entry for this component, “Teaching Practice and Learning Environment,” measures the following Early Adolescence Through Young Adulthood/Art Standards, and your submission will be evaluated based on these standards through the scoring rubric.

- I. Goals of Art Education
- II. Knowledge of Students as Learners
- III. Equity and Diversity
- IV. Content of Art
- V. Curriculum and Instruction
- VI. Assessment, Evaluation, and Reflection on Student Learning

VII. Instructional Resources and Technology

VIII. Learning Environments

X. Reflective Practice

For the complete Early Adolescence Through Young Adulthood/Art Standards, refer to **www.nbpts.org/national-board-certification/candidate-center**.

The EAYA/Art Component 3 scoring rubric defines the level of accomplished teaching that you must demonstrate. The wording in the rubric reflects levels of performance within the Component 3 tasks.

You should read the Standards and the rubric while developing your portfolio entry to understand how the rubric guides assessors in evaluating your work.

Inside This Document

This document includes the following two sections: "[Portfolio Instructions for EAYA/Art Component 3](#)," which describes how to develop and submit your evidence, and "[Scoring Rubric for EAYA/Art Component 3](#)," which provides the scoring rubric used to assess your work.

Portfolio Instructions

The EAYA/Art Component 3 portfolio instructions provide the following:

- Directions for developing and submitting your evidence of accomplished teaching.
- Forms required for this entry. As you prepare your portfolio, keep in mind some forms contain directions that are not repeated elsewhere; **follow these directions carefully**.
- An **Electronic Submission at a Glance** chart listing the materials you collect and/or prepare as well as the release forms to keep for your records. Submitting complete and appropriate materials is essential for proper scoring of your portfolio entry.

For general information about developing and submitting your materials, refer to the *General Portfolio Instructions* available at **www.nbpts.org/national-board-certification/candidate-center**.

For instructions on using the electronic portfolio management system to submit your materials, review the tips, tools, and tutorials and the *Guide to Electronic Submission* at **www.nbpts.org/national-board-certification/candidate-center**.

Scoring Rubric

The EAYA/Art Component 3 scoring rubric is provided to assist you in understanding how your portfolio materials will be assessed. For more information about understanding and interpreting your scores, please refer to the *Scoring Guide* available at **www.nbpts.org/national-board-certification/candidate-center**.

Portfolio Instructions for EAYA/Art Component 3

This section contains the directions for developing and submitting the Component 3 EAYA/Art portfolio entry and assembling it for submission. Entry directions include

- suggestions for planning your portfolio entry and choosing evidence of your teaching practice;
- an explanation of how to format, assemble, and submit your portfolio entry;
- questions that must be answered as part of your submission.

Before beginning to work on this portfolio entry, read the following directions for developing each element.

What Do I Need to Do?

This entry captures your ability to teach students the skills and understandings needed for the creation of works of art and to develop students' abilities to study, interpret, and evaluate works of art. Each of the two videos you submit should show you and your students engaged in a topic, concept, skill, or activity that is directly related to your instructional goal(s).

Identify two lessons from different instructional units for which you will provide information about your instructional planning and choice of materials and will capture video that shows evidence of your teaching practice, the learning environment, and student engagement. Together the two lessons must demonstrate a breadth of content in art, different instructional formats (i.e., large group, small group, one on one, or other configuration that is appropriate for your situation), and different teaching strategies.

In this entry, you

- provide an overview of your entire entry, with your rationales for including the two videos to illustrate your instruction of EAYA/Art;
- describe your learning goals and demonstrate instructional planning appropriate to the students, content, and context for two lessons from different instructional units;
- show at least two different instructional formats and demonstrate at least two different teaching strategies that you use to help students meet the learning goals;
- provide your analysis of your students' growth and development as individuals who can communicate ideas and feeling through the creation of works of art and interpret, evaluate, and respond to complex characteristics of works of art, design, and visual culture.

What Do I Need to Submit?

For this entry you must submit the forms and evidence described in this section. Refer to the specific sections for each part of the portfolio and the "[Component 3 Electronic Submission at a Glance](#)" chart later in this document for detailed instructions about organizing and formatting your materials and page and time limits.

- **Introduction to the Entry.** Submit a completed Introduction to Entry Form in which you provide a brief overview of your entire entry (**no more than 1 page**). Describe the focus of Video 1 and the focus of Video 2 and your rationale for including this pair of videos in your portfolio submission.

- **Instructional Context.** For each video, submit a completed Instructional Context Sheet (**no more than 1 page for each video—2 pages total**) in which you provide information about your teaching context (e.g., school, program, schedule) and the students in the class featured in each video:
 - social and physical context (e.g., available resources such as technology, scheduling of classes, room allocation—own or shared space)
 - state and/or district mandates
 - student demographics of the class(es) featured in the videos (e.g., ethnic, cultural, and linguistic diversity; the range of abilities and the cognitive, social/behavioral, attentional, sensory, and/or physical challenges of your students)

For clarity, please spell out the first occurrence of acronyms. Combine both Instructional Context Sheets in a single file for submission.

- **Videos.** Create two video recordings (**10–15 minutes each**) from two different instructional units. The two video recordings submitted for Component 3 and the evidence submitted for Component 2 and Component 4 must be from different lessons.
- **Instructional Planning and Materials.** For each video, submit a file containing the following materials (**no more than 6 pages total per file**):
 - a completed Instructional Planning Form (**no more than 1 page**) in which you provide the following:
 - the unit of instruction
 - the instructional goals for the unit
 - goals for the lesson featured in the video
 - the instructional format chosen for the lesson
 - a description of the materials or resources used
 - an accompanying description (**no more than 2 pages**) of your instructional planning and instructional strategies, and rationales for your choice of goals, strategies, and materials
 - one or more instructional materials (**no more than 3 pages total**)
- **Written Commentary.** For each video, write a commentary (**no more than 4 pages each**) on the instruction captured in the video, your decision making, and your reflection on the lesson after its completion. Be sure your video and Written Commentary are clearly connected and support one another.

Submission Requirements

Variety of Evidence. The two video recordings for Component 3 must be from different instructional units. The evidence submitted for Component 2 and Component 4 and one of the two video recordings submitted for Component 3 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives—even if all evidence is drawn from a single instructional setting or class.

Time Frame for Activities and Evidence Collection. The period for evidence collection begins 12 months prior to the date of the opening of the ePortfolio submission window as described in the *Guide to National Board Certification*. If you submit your portfolio with one

or more sections that feature a class and/or evidence that date from more than 12 months before the opening of the ePortfolio submission window, your component **will not be scorable and you will receive a code of NS on your score report instead of a numerical score.**

Required Elements. As you prepare your portfolio, pay careful attention to the forms, information, and other evidence you are required to submit. It is your responsibility to make sure that your portfolio component materials are complete when they are submitted. You will not be notified of any missing materials. **You will not receive a score for this component if you do not submit any parts of the component or it is lacking critical materials** (e.g., Written Commentary, video). Even if your portfolio is missing a minor piece, bear in mind that assessors will have less information on which to base their evaluation of your work. The "[Component 3 Electronic Submission at a Glance](#)" chart later in this document summarizes all the pieces that you need to include and can help you check the completeness of your submission.

Formatting and Page/Time Limitations. You must also pay careful attention to the formatting guidelines and stated page and time limits for the various materials you submit. Assessors will only read up to the allowable page limit. Likewise, they will only view each video up to the stated time limit. Information on pages exceeding the maximum or on a video recording beyond the time limit **will not be considered in the scoring of your submission.**

Language other than English. Videos or other evidence submitted may include brief expressions or phrases in a language other than English. The inclusion of such expressions or phrases must be limited because assessors do not have fluency in languages other than English. If expressions or phrases in a language other than English that are important for an assessor to understand are included, you must include brief explanations of these expressions or phrases in the Written Commentary that accompanies your portfolio submission.

If you are submitting video evidence or other type of evidence (e.g., student work sample) in a language other than English, you must include a written English translation in the file with the sample. For a translation of a video, include the translation at the end of the Written Commentary. Include any necessary student identifiers (but do *not* include students' last names). Note that the pages of your translation do not count toward your page totals.

If you do not include a translation or explanation, language other than English will not be considered in the scoring of your submission (except brief non-English terms or phrases commonly used by English speakers). Your submission will be scored based on the portions in English and the translations/explanations you provide. It will be scored as zero if the scorable portions do not merit a score of 1 or higher.

Your Written Commentary must be written entirely in English in order to be considered for scoring.

Originality Requirements. It may be helpful to have a colleague review your work before you submit it. However, all of the work you submit as part of your response to this portfolio component must be yours and yours alone. The written analyses and other evidence you submit must feature teaching that you did and work that you oversaw. For more detailed information, see the ethics and collaboration section in the [General Portfolio Instructions](#) and the [National Board's ethics policy](#). If you submit materials and/or evidence which are in whole or in part substantially identical to those of another candidate, both of you could be disqualified from the certification process.

Accessing Forms for Submission

Refer to the "[Component 3 Forms](#)" section of this document for the forms you will need to submit your materials. Word-processing files of these forms are also available to download from www.nbpts.org/national-board-certification/candidate-center.

Planning and Selecting Instructional Materials

Writing about Planning

Complete the Instructional Planning Form (**no more than 1 single-spaced page for each video**, using 11-point Arial font).

Write a description (**no more than 2 double-spaced pages for each video**, using 11-point Arial font) of your instructional planning and decision making for promoting student learning in the context of the lesson featured in the video. In your description, be sure to address the following questions:

- *In the Instructional Context Sheet, you identified your students' characteristics. How did you use detailed knowledge of your students' backgrounds, needs, abilities, and interests and your knowledge of art in your planning and choice of strategies? What are the instructional challenges represented by your students?*
- *How did the social and physical context you described influence your planning?*
- *What are your long-term instructional goals for this class, and why are these goals appropriate for these students?*
- *How do the instructional goals for this particular lesson fit into your long-term goals?*
- *What is your rationale for choosing the instructional format that you used to meet the goals of this lesson?*
- *What are your reasons for selecting the materials or resources you used?*

Selecting Instructional Materials

Include instructional materials that will help an assessor understand the lesson in the video recording (handouts, excerpts from teacher guides, instructions to students, etc.). You or your students may have used these materials before, during, or after the activity featured on the video recording.

How to Format and Submit Your Instructional Materials

- Complete a new Instructional Planning Form (**no more than 1 page each**) for each video (refer to the "[Component 3 Forms](#)" section of this document). Use single-spaced 11-point Arial font. Include the following after each form in your file for submission:
 - associated description of your instructional planning and strategies (**no more than 2 pages**); use double-spaced 11-point Arial font with 1" margins on all sides of an 8.5" × 11" page
 - one or more instructional materials (**no more than 3 pages total**)
- Place your candidate ID number on the Instructional Planning Form.
- Be sure that your instructional materials are legible and refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in the *General Portfolio Instructions*.
- Format your instructional materials to fit onto an 8.5" × 11" page.

- Do not reduce full-sized pages of instructional materials (e.g., handouts, documents created using a word processing program) to fit more than one instructional material onto a single 8.5" × 11" page. Do not use a smaller font or narrower margins in an attempt to fit in more information. **If content has been manipulated to fit, assessors will not read anything beyond the equivalent to the specified maximum length.**
- If instructional materials contain Web pages, each 8.5" × 11" Web page print out or PDF counts as **1 page** toward your page total.
- If instructional materials were created using presentation software (e.g., Google Slides, Microsoft PowerPoint), you may format up to six slides on one 8.5" × 11" page, which counts as **1 page** toward your page total. Be sure any text on the slides is large enough to be fully legible without magnification of the 8.5" × 11" page (original font size no smaller than 36 points) and that there is adequate spacing between text to allow assessors to easily read the slides.
- If submitting smaller items (including photos and images, **but not text**), you may format up to six smaller items on one 8.5" × 11" page, which counts as **1 page** toward your page total. In determining the number of smaller items to include on a single page, keep in mind that each of the items must be large and clear enough for assessors to be able to view relevant details.
- If instructional materials that are important for assessors to see are impractical to submit or do not show up clearly in the video recording (e.g., slide projections, writing on a chalkboard or whiteboard, software, three-dimensional objects), submit a digitized drawing, image, or photograph of adequate size to be clearly visible without magnification, or a description/transcription of the material. If you submit a drawing, image, or photograph, be sure it is large enough to be legible on an 8.5" × 11" page. If you submit a description/transcription, it must be typed in double-spaced 11-point Arial font with 1" margins on all sides. The description/transcription will count as part of your page total.
- Submitted materials with illegible text or images too small to be clearly viewed will not be scored.
- Assessors will only read up to the allowable page limit. Pages exceeding the maximum will not be scored.

Refer to the "[Component 3 Electronic Submission at a Glance](#)" chart in this document for page totals for each piece of evidence and how to assemble instructional materials for submission.

Recording Your Videos

You may wish to record a number of different class periods so that you have several recordings from which to choose. Be sure to choose video recordings that give you an opportunity to discuss your practice. It is important to show how you create a positive learning environment, engage students, and facilitate students' learning.

Follow the guidelines in this section for each of your two video recordings:

- The two videos must feature different lessons and units of instruction.
- Each video must be made during a *single class period*.
- The lessons featured in the videos should be independent of one another and be able to stand alone as evidence of your teaching practice.

- The videos can be made using the same class of students or different classes of students.
- The videos should show as much of the class as possible, but it is acceptable to focus on a particular student while he or she is talking. Use a camera angle that includes as many faces of the students in the class as possible.
- You and your students must be seen and heard in both videos. It is important for assessors to be able to see and hear you and your students together, your students interacting with each other, your students' reactions to what you are doing, and their engagement in learning. Your portfolio component will not be scored if you fail to meet these requirements.
- If you do not receive permission to include a student or adult in a video, you must ensure that he/she is out of the camera's range and not heard.
- Scan the environment in which you plan to record your videos to avoid recording visual cues that reveal individuals' names, your school/facility name, or location.
- The contents of the two videos combined must represent different instructional formats **and** different teaching strategies.

You are not required to feature more than one instructional format or teaching strategy in a single video, although you may. You must be sure, however, that the combined contents of your two videos represent a breadth of the content area and show at least two different instructional formats and two different teaching strategies. For example, if you feature a large group format in one video, the second must present a different format, such as small group, one on one, or other appropriate configuration. Both videos must also showcase the creation of art and the analysis of works of art, as appropriate to each lesson.

One of the two video recordings submitted for Component 3 and the evidence submitted for Component 2 and Component 4 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives. Videos representing the same unit or lesson will limit the evidence that assessors will score.

Selecting the Class for Each Video

Choose the class to feature in each of your video recordings. Both videos may feature the same class of students, or you may feature a different class in each video. The featured class in each video must be a rostered class during the regular school day and year, not an after-school or summer-school class. Note that at least 51% of the students in the class that you use for each video must be within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. If you do not adhere to the class composition requirements, your component **will not be scorable and you will receive a code of NS on your score report instead of a numerical score.**

Since your response will be considered on the basis of how you support students engaged in purposeful art learning, the class you choose should provide the best opportunity to feature your practice. The focus is on your practice and your ability to facilitate student learning, not on the level of student achievement.

If you are in an administrative position or are in an assignment or teaching setting where you do not have a class of your own that matches the parameters of the certificate area in which you are seeking certification, you may borrow or guest teach another teacher's class or students in order to complete the portfolio component. Whether working with your own or another teacher's students, you will be expected to submit authentic materials that represent your individual work. You must meet the time frames specified in these instructions. Your

submission will be assessed in terms of the component tasks and the criteria defined by the rubric. Your work will be assessed with the same standards as the work of candidates who present work generated by their own students.

When collecting and submitting your evidence, remember to follow the "Guidelines for Referring to People, Institutions, and Places" section in the *General Portfolio Instructions*.

A signed release form is required for each student or adult who appears and/or speaks in the video recordings. It is your responsibility to keep these release forms on file indefinitely in the event a question arises regarding these permissions. In addition, National Board may request a copy of these forms as documentation for your portfolio component. The National Board release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. Do not submit the completed release forms with your evidence.

Selecting a Lesson for Each Video

Select a lesson for each video recording that provides opportunities for your students to engage in meaningful art-making activities or critical analysis. The lesson should focus on the development of students' abilities to communicate ideas and feelings through the creation of works of art or on their abilities to study, interpret, and evaluate works of art. The objectives need not be advanced, but the lesson on which you are focusing should be one that is important for the students at their level of learning and one in which they are likely to be engaged in constructive and meaningful art production or critical analysis.

As you determine which lesson to feature in each video, consider how you will provide evidence of the following aspects of your teaching practice. These observable actions are derived from the Early Adolescence Through Young Adulthood/Art Standards, to which you should refer for full guidance.

- Learning Environment
 - Establish a safe, fair, equitable, and challenging environment that promotes active student engagement in the activities and substance of art instruction and encourages students to experiment and take risks in their art learning.
 - Create a student-centered learning environment based on trust and mutual respect.
 - Equip students with the skills needed to ask thoughtful questions; to appreciate ambiguity; and to respond respectfully to others' ideas, interpretations, and works of art.
- Student Engagement
 - Foster the active engagement of students with the teacher and each other in sharing ideas, conversing purposefully, and listening attentively as they explore significant art topics.
 - Design and implement opportunities for students to engage in self-directed learning and to engage in meaningful artistic expression.

- Instruction
 - Integrate art-making, studying, interpreting, and evaluating activities that are connected to learning goals; and sequence and structure instruction so that students can achieve the goals.
 - Support all students in developing the dispositions and proficiencies necessary for communicating ideas and feelings through the creation of works of art and interpreting, evaluating, and responding to complex characteristics of works of art, design, and visual culture.
 - Facilitate the inquiry process for students by delineating possible pathways for investigation and modeling the inquiry process.
 - Use appropriate, rich, and thought-provoking instructional resources to engage students in learning important art content.
 - Monitor and evaluate student learning, make instructional adjustments as part of an ongoing process of assessment, and provide regular constructive feedback to students.

Video Editing and Audio Enhancement Rules

Submitting each video recording in a continuous and unedited format provides the most authentic representation of your teaching practice. However, each video recording may include **up to two edits** for the reasons listed below. The only allowable edits to the videos are for the following reasons:

- moving a whole class into a different physical instructional setting such as a lab, a gymnasium, or outdoors
- responding to safety drills
- changing the battery in the video camera

No other edits to the video recording(s) are allowed. Not allowable edits include, but are not limited to, creating an introduction, adding captions, or using features such as fade in/fade out that detract from an authentic presentation of your instructional setting. You may NOT make edits to your video to remove student or announcement disruptions or interruptions, individual/quiet student work time, transitioning from whole group to small group instruction or vice versa, moving among small groups in different locations, assessment time, etc. If a release form was not obtained from one or more students and/or adults, ensure that the individual(s) are not in camera view when recording your video(s); blurring their faces in the video is not an allowable edit.

If either of your video recordings includes one or two allowable edits for the reasons listed above, you **must** note the reason for each edit on the Instructional Planning Form. If you submit a video with more than two edits, only the portion prior to the third edit will be viewed and scored. If you submit a video that has an edit other than two of the allowable edits due to the reasons listed above, only the portion prior to the non-allowed edit will be viewed and scored.

Amplifying the sound to enhance the audio on a video is acceptable as long as the amplification of the audio does not conflict with the postproduction editing rules described above.

How to Format and Submit Your Videos

- Submit two video recordings of **10–15 minutes each**. If you submit longer video recordings, assessors will view only the first 15 minutes.
- If you edited your videos as allowed for only the reasons listed above, make sure each video includes no more than two edits. Assessors will view and score only the portion of the recording prior to the third edit.
- If expressions or phrases in a language other than English that are important for an assessor to understand are included in your video, provide brief explanations of these expressions or phrases in the Written Commentary.
- If your video is in a language other than English, you must provide a written English translation that includes your candidate ID and any necessary student identifiers (but not students' names). Include the translation at the end of the file with your Written Commentary. Your translation does not count toward your page totals.
- Convert your video into a file format that meets electronic portfolio management system requirements: .flv, .asf, .qt, .mov, .mpg, .mpeg, .avi, .wmv, .mp4, and .m4v.
- Compress the size of your video file, if necessary. The recommended file size is 200 MB to 300 MB. Refer to the Video Conversion & Compression Guide at www.nbpts.org/national-board-certification/candidate-center to download free software with instructions.
- Play back your final file before uploading to ensure it can be viewed by assessors and to check the audio quality. You and your students must be seen and heard in both videos.

Refer to the "[Component 3 Electronic Submission at a Glance](#)" chart in this document for complete video submission requirements.

Composing Written Commentary

In this entry, you submit a Written Commentary on the instruction captured in the video and your decision making as well as your reflection on the lesson after its completion. When citing evidence, it is helpful to assessors if you identify specific locations in the video recording by describing specific dialogue, events, and/or students (e.g., "the girl in the green sweater in the second row"). In addition to a description, you may also provide a time-stamp reference to help assessors, if necessary.

How to Organize and Present Your Written Commentary

- Create a word-processing document to compose your Written Commentary.
- Address the italicized questions in the following section entitled "[What to Include in Your Written Commentary](#)."
- Refer to the "Writing about Teaching" section in the *General Portfolio Instructions* for advice on developing your Written Commentary and to see examples.
- When writing your Written Commentary, refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in the *General Portfolio Instructions*.
- Place your candidate ID number in the upper right corner of the first page of your Written Commentary document.

- Use the following language and format specifications when writing your Written Commentary:
 - Write in English.
 - Use double-spaced 11-point Arial font.
 - Format 1-inch margins on all sides of the document, using an 8.5" × 11" page size.

Refer to the "[Component 3 Electronic Submission at a Glance](#)" chart in this document for complete submission requirements.

- Your Written Commentary will be scored based on its content; however, you should proofread your writing for spelling, mechanics, and usage.
- Submit a document for your Written Commentary of **no more than 4 double-spaced pages for each video**. If you submit a longer document, only the first 4 pages will be scored.

What to Include in Your Written Commentary

In your Written Commentary, be sure to address the following questions:

- *How did the pedagogical and instructional decisions you made during the lesson align with your planning?*
- *What specific approaches, strategies, techniques, or activities did you use to promote active student engagement in the lesson? Cite specific examples from the video recording.*
- *How did you establish a safe, fair, equitable, and challenging learning environment for all students?*
- *How did you monitor and assess student progress during the lesson and how did this influence your decision making during instruction? How was student feedback provided and what was your rationale for providing it in this manner?*
- *To what extent did you achieve the lesson's goal or goals? Provide evidence from the video recording to support your answer. What were your next steps with these students as a result?*
- *How was your approach to teaching this content to the students in this video influenced by past experience?*
- *What would you do differently, if anything, if you were to teach this particular lesson again to a similar group of students next year? If you would not change anything, explain why.*

Component 3 Electronic Submission at a Glance

Submit your evidence of accomplished teaching using the electronic portfolio management system (see the *Guide to Electronic Submission*). Use the following chart to determine how to group your evidence and submit it electronically. Forms are available as word-processing files for you to download from www.nbpts.org/national-board-certification/candidate-center as well as on the following pages of this document.

EAYA/Art Component 3: Teaching Practice and Learning Environment				
What to Submit	Supported File Types	Number of Files to Submit	Response Length	Additional Information
Introduction to Entry Form (form provided)	docx, odt, or pdf	1	No more than 1 page	<ul style="list-style-type: none"> • Use 11-point Arial font • Single space
Instructional Context Sheet (form provided)	docx, odt, or pdf	1	Submit 1 file with no more than 1 page for each video— 2 pages total	<ul style="list-style-type: none"> • Use 11-point Arial font • Single space • Combine both sheets in a single file for submission.
Videos	flv, asf, qt, mov, mpg, mpeg, avi, wmv, mp4, or m4v	2	Running time 10–15 minutes each	<ul style="list-style-type: none"> • A signed release form is required for each student or adult who appears and/or speaks in the video recordings. • Refer to the “Recording Your Videos” section of this document for video content and requirements. • When naming each file, include “Video 1” and “Video 2,” as appropriate.
Instructional Planning Form and Materials (form provided)	docx, odt, or pdf	2	Submit 1 file for each video. In each file, include: <ul style="list-style-type: none"> • Instructional Planning Form, no more than 1 single-spaced page • Description of instructional planning and strategies, no more than 2 double-spaced pages with 1” margins on all sides • Instructional materials: one or more items, no more than 3 pages total 	<ul style="list-style-type: none"> • Use 11-point Arial font • When naming each file, include “Video 1” and “Video 2,” as appropriate. • Describe reasons for 1–2 allowable edits, if edits were made.
Written Commentary	docx, odt, or pdf	2	Submit 1 file for each video, no more than 4 pages each	<ul style="list-style-type: none"> • Use 11-point Arial font • Double space with 1” margins on all sides • When naming each file, include “Video 1” and “Video 2,” as appropriate.

Release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. **Retain completed release forms for your records; do not submit them with your evidence.**

Component 3 Forms

This section contains the forms required for Component 3. You must download the word-processing files available at www.nbpts.org/national-board-certification/candidate-center, fill them out electronically, and then upload the electronic file or scanned image with any associated evidence to the electronic portfolio management system.

As you complete these forms, do not delete or alter any original text (including the header, footer, title, directions, and prompts) to gain more space to write your responses. Both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

As you prepare your portfolio, keep in mind some forms contain directions that are not repeated elsewhere; follow these directions carefully.

A signed release form is required for each student or adult who appears and/or speaks in the video recordings. These release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center.

Remember, all last names on student work samples **must be redacted**. Do **not** leave personally identifiable information on any documents you submit.

Introduction to Entry Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

Candidate ID#: []

1. Provide a brief overview of your entire entry.

[]

2. Describe the focus of Video 1 and your rationale for including this video in your portfolio submission.

[]

3. Describe the focus of Video 2 and your rationale for including this video in your portfolio submission.

[]

Instructional Context Sheet

Directions: For each video, respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored. Please spell out the first occurrence of acronyms.

Video #: []

Candidate ID#: []

1. Briefly identify the **type of school/program** in which you teach and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).
[]
2. With regard to your own teaching situation, briefly identify.
Grades Taught: [] Age Levels: []
Number of Students Taught Daily: [] Average Number of Students in Each Class: []
Courses Taught: []
3. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entry? Be brief and specific.
Note: You might include details of any state and/or district mandates as well as information regarding staff, scheduling of classes, available space, and access to current technology.
[]
4. Identify the number, ages, and grades of students in the class featured in this video and the subject matter of the class.
[]
5. Describe the relevant characteristics of this class that influenced your instructional planning, format, and strategies for this lesson (e.g., ethnic, cultural, and linguistic diversity; the range of abilities of the students; the cognitive, social/behavioral, attentional, sensory, and/or physical challenges of students with exceptional needs; the personality of the class).
[]

Instructional Planning Form

For each video, follow the directions below. Pages exceeding the maximums indicated will not be scored.

1. Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed.
2. Include a description of your instructional planning and strategies (**no more than 2 double-spaced pages in 11-point Arial font with 1" margins on all sides**) and rationales for your choice of goals, strategies, and materials. **Use the questions in “Writing about Planning” to guide your description.**
3. Include **no more than 3 pages** of instructional materials with this form.

Video #: []

Candidate ID#: []

1. Indicate the unit of instruction.

[]

2. Indicate the instructional goals for the unit.

[]

3. Indicate the goals for the lesson featured in the video.

[]

4. Indicate the instructional format chosen for the lesson.

[]

5. Describe the materials or resources used in the lesson.

[]

6. If this video contains 1–2 allowable edits, you must describe the reasons for these edits.

[]

Scoring Rubric for EAYA/Art Component 3

Level 4

The Level 4 performance provides clear, consistent, and convincing evidence that the teacher is able to establish a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitate the development of skills and understandings involved in the creation of art; and promote students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

The Level 4 performance provides *clear, consistent, and convincing* evidence:

- that the teacher has established a safe, fair, equitable, and challenging environment that promotes self-directed learning and active student engagement with the teacher and other students in sharing ideas, conversing purposefully, and listening attentively during activities as students explore topics of substance.
- that the teacher effectively creates a student-centered learning environment based on trust and mutual respect; facilitates the inquiry process; encourages experimentation; assists risk-taking in art learning; and equips students with the skills needed to ask thoughtful questions, to appreciate ambiguity, and to respond respectfully to others' ideas, interpretations, and works of art.
- that the teacher monitors and evaluates student learning, makes instructional adjustments as part of an ongoing process of assessment, and provides regular constructive feedback to students.
- that the teacher capably supports all students in developing the dispositions and proficiencies necessary for communicating ideas and feelings through the creation of works of art and interpreting, evaluating, and responding to complex characteristics of works of art, design, and visual culture.
- that the teacher integrates art-making, studying, interpreting, and evaluating activities that are connected to the learning goals; sequences and structures instruction so that students can achieve the goals; and creates opportunities for students to engage in self-directed learning and meaningful expression.
- that the teacher draws on detailed knowledge of students' backgrounds, needs, abilities, and interests, and on her or his own knowledge of art in selecting high, worthwhile, and attainable goals and in selecting appropriate, rich, and thought-provoking instructional resources and approaches that support these goals.
- that the teacher communicates persuasively about the pedagogical decisions made before, during, and after instruction; describes her or his practice accurately; analyzes it fully and thoughtfully; reflects insightfully on its implications for future teaching; and strategically seeks ways to improve practice to promote student learning.

Overall, there is *clear, consistent, and convincing* evidence of establishing a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitating the development of skills and understandings involved in the creation of art; and promoting students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

Level 3

The Level 3 performance provides clear evidence that the teacher is able to establish a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitate the development of skills and understandings involved in the creation of art; and promote students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

The Level 3 performance provides *clear* evidence:

- that the teacher has established a safe, fair, equitable, and challenging environment that promotes self-directed learning and active student engagement with the teacher and other students in sharing ideas, conversing purposefully, and listening attentively during activities as students explore topics of substance.
- that the teacher creates a student-centered learning environment based on trust and mutual respect; facilitates the inquiry process; encourages experimentation; assists risk-taking in art learning; and equips students with the skills needed to ask thoughtful questions, to appreciate ambiguity, and to respond respectfully to others' ideas, interpretations, and works of art.
- that the teacher monitors and evaluates student learning, makes instructional adjustments as part of an ongoing process of assessment, and provides regular constructive feedback to students.
- that the teacher supports students in developing the dispositions and proficiencies necessary for communicating ideas and feelings through the creation of works of art and interpreting, evaluating, and responding to complex characteristics of works of art, design, and visual culture.
- that the teacher integrates art-making, studying, interpreting, and evaluating activities that are connected to the learning goals; sequences and structures instruction so that students can achieve the goals; and creates opportunities for students to engage in self-directed learning and meaningful expression. However, there may be minor lapses in sequencing or some awkwardness in integration.
- that the teacher draws on knowledge of students' backgrounds, needs, abilities, and interests, and on her or his own knowledge of art in selecting high, worthwhile, and attainable goals and in selecting appropriate, thought-provoking instructional resources and approaches that support these goals.
- that the teacher communicates effectively about the pedagogical decisions made before, during, and after instruction; describes her or his practice accurately; analyzes it fully; reflects on its implications for future teaching; and strategically seeks ways to improve practice to promote student learning.

Overall, there is *clear* evidence of establishing a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitating the development of skills and understandings involved in the creation of art; and promoting students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

Level 2

The Level 2 performance provides limited evidence that the teacher is able to establish a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitate the development of skills and understandings involved in the creation of art; and promote students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

The Level 2 performance provides *limited* evidence:

- that the teacher has established a safe, fair, equitable, and challenging environment that promotes self-directed learning and student engagement with the teacher and other students in sharing ideas, conversing, and listening during activities as students explore topics.
- that the teacher creates a student-centered learning environment; facilitates the inquiry process; encourages experimentation; assists risk-taking in art learning; and equips students with the skills needed to ask thoughtful questions, to appreciate ambiguity, and to respond respectfully to others' ideas, interpretations, and works of art.
- that the teacher monitors and evaluates student learning, makes instructional adjustments as part of an ongoing process of assessment, and provides regular feedback to students.
- that the teacher adequately supports students in developing the dispositions and proficiencies necessary for communicating ideas and feelings through the creation of works of art and interpreting, evaluating, and responding to complex characteristics of works of art, design, and visual culture.
- that the teacher integrates art-making, studying, interpreting, and evaluating activities that are connected to the learning goals; sequences and structures instruction so that students can achieve the goals; or creates opportunities for students to engage in self-directed learning and meaningful expression.
- that the teacher draws on knowledge of students' backgrounds, needs, abilities, and interests, and on her or his own knowledge of art in selecting goals and in selecting appropriate instructional resources and approaches that support these goals.
- that the teacher communicates adequately about the pedagogical decisions made before, during, and after instruction; describes her or his practice accurately; analyzes it; reflects on its implications for future teaching; and seeks ways to improve practice to promote student learning.

Overall, there is *limited* evidence of establishing a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitating the development of skills and understandings involved in the creation of art; and promoting students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

Level 1

The Level 1 performance provides little or no evidence that the teacher is able to establish a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitate the development of skills and understandings involved in the creation of art; and promote students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

The Level 1 performance provides *little or no* evidence:

- that the teacher has established a safe, fair, equitable, and challenging environment that promotes self-directed learning and student engagement with the teacher and other students in sharing ideas, conversing, and listening during activities as students explore topics.
- that the teacher creates a student-centered learning environment; facilitates the inquiry process; encourages experimentation; assists risk-taking in art learning; and equips students with the skills needed to ask thoughtful questions, to appreciate ambiguity, and to respond respectfully to others' ideas, interpretations, and works of art.
- that the teacher monitors and evaluates student learning, makes instructional adjustments as part of an ongoing process of assessment, and provides regular feedback to students.
- that the teacher competently supports students in developing the dispositions and proficiencies necessary for communicating ideas and feelings through the creation of works of art and interpreting, evaluating, and responding to complex characteristics of works of art, design, and visual culture.
- that the teacher integrates art-making, studying, interpreting, and evaluating activities that are connected to the learning goals; sequences and structures instruction so that students can achieve the goals; or creates opportunities for students to engage in self-directed learning or meaningful expression.
- that the teacher draws on knowledge of students' backgrounds, needs, abilities, and interests, and on her or his own knowledge of art in selecting goals and in selecting appropriate instructional approaches or resources that support these goals.
- that the teacher communicates adequately about the pedagogical decisions made before, during, and after instruction; describes her or his practice accurately; analyzes it; reflects on its implications for future teaching; and seeks ways to improve practice to promote student learning.

Overall, there is *little or no* evidence of establishing a safe, fair, equitable, and challenging environment that fosters active engagement of students with the teacher and with each other in sharing ideas and in exploring significant art topics; facilitating the development of skills and understandings involved in the creation of art; and promoting students' abilities to study, interpret, and evaluate works of art, design, and visual culture.

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Instructional Context Sheet

Directions: For each video, respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored. Please spell out the first occurrence of acronyms.

Video #: []

Candidate ID#: []

1. Briefly identify the **type of school/program** in which you teach and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).
[]
2. With regard to your own teaching situation, briefly identify.
Grades Taught: [] Age Levels: []
Number of Students Taught Daily: [] Average Number of Students in Each Class: []
Courses Taught: []
3. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entry? Be brief and specific.
Note: You might include details of any state and/or district mandates as well as information regarding staff, scheduling of classes, available space, and access to current technology.
[]
4. Identify the number, ages, and grades of students in the class featured in this video and the subject matter of the class.
[]
5. Describe the relevant characteristics of this class that influenced your instructional planning, format, and strategies for this lesson (e.g., ethnic, cultural, and linguistic diversity; the range of abilities of the students; the cognitive, social/behavioral, attentional, sensory, and/or physical challenges of students with exceptional needs; the personality of the class).
[]

Instructional Planning Form

For each video, follow the directions below. Pages exceeding the maximums indicated will not be scored.

1. Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed.
2. Include a description of your instructional planning and strategies (**no more than 2 double-spaced pages in 11-point Arial font with 1" margins on all sides**) and rationales for your choice of goals, strategies, and materials. **Use the questions in "Writing about Planning" to guide your description.**
3. Include **no more than 3 pages** of instructional materials with this form.

Video #: []

Candidate ID#: []

1. Indicate the unit of instruction.

[]

2. Indicate the instructional goals for the unit.

[]

3. Indicate the goals for the lesson featured in the video.

[]

4. Indicate the instructional format chosen for the lesson.

[]

5. Describe the materials or resources used in the lesson.

[]

6. If this video contains 1–2 allowable edits, you must describe the reasons for these edits.

[]

Introduction to Entry Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

Candidate ID#: []

1. Provide a brief overview of your entire entry.

[]

2. Describe the focus of Video 1 and your rationale for including this video in your portfolio submission.

[]

3. Describe the focus of Video 2 and your rationale for including this video in your portfolio submission.

[]



Component 4

*Early Adolescence Through
Young Adulthood/Art*

**Component 4:
Effective and
Reflective
Practitioner**

**PORTFOLIO INSTRUCTIONS
AND SCORING RUBRIC**

NATIONAL BOARD
for Professional Teaching Standards®

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Overview

This document provides information about the Early Adolescence Through Young Adulthood/Art (EAYA/Art) Component 4: Effective and Reflective Practitioner portfolio entry, instructions on how to develop and submit your evidence, and the scoring rubric used to assess your work.

Component 4: Effective and Reflective Practitioner

This portfolio entry provides you with the opportunity to highlight your abilities as an effective and reflective practitioner in developing and applying your knowledge of your students. You will gather information from a variety of sources about a class of students; use assessments to effectively plan for and positively impact your students' learning; and provide evidence of your collaboration with families and caregivers, the community, and colleagues and of your contributions to learning communities to advance students' learning and growth. The types of information you submit, the sources of that information, and how you use it will be specific to the visual arts and the unique characteristics of your students, school, district, and community. This portfolio entry and the rubric used to assess your submission align with the Five Core Propositions and the certificate area Standards. Remember to refer to the Standards for a complete understanding of the characteristics and expectations of accomplished teaching in the visual arts.

EAYA/Art Component 4 Portfolio Entry

In the EAYA/Art Component 4: Effective and Reflective Practitioner portfolio entry:

- You provide a profile, or description, of one group of students you select from the current school year. For Art, one entire class will constitute your group. The group profile will be developed from and supported by information you collect about the students in the class.
- You provide evidence that you collect relevant information about your group of students from data sources and through communications with people who know your students well. This evidence proves that you base assessment practices on your knowledge of the students and understanding of sound assessment principles, including assessment purpose, validity, and fairness. You show that you use assessments, the information gained from assessments, and other data sources to positively impact these students' learning. You must link the assessment data to your practice; be specific about how the data you submit provides support for what you do in the classroom.
- You submit evidence that you use accumulated knowledge about students from the current year and/or previous school year to analyze the effectiveness of your own practice and to initiate or contribute to collaborative efforts in the school, district, community, or other learning communities designed to support students' learning and growth. See later in these instructions for more details about allowable time frames for collecting information and evidence for this section of the portfolio entry.
- You reflect on your practice of gathering and using information about students and how you can best contribute to positive changes for students and your practice in the future.

EAYA/Art Standards Measured by Component 4

Because the purpose of the tasks in the portfolio entries is to measure your teaching practice, the overall focus of the portfolio entries and rubrics is on your knowledge and skills related to gathering and using relevant information, and how successfully you apply your knowledge and skills to advance student learning.

The portfolio entry for this component, Effective and Reflective Practitioner, measures the following EAYA/Art Standards, and your submission will be evaluated based on these standards through the scoring rubric.

II. Knowledge of Students as Learners

III. Equity and Diversity

V. Curriculum and Instruction

VI. Assessment, Evaluation, and Reflection on Student Learning

IX. Collaboration with Colleagues, Schools, Families, and Communities

X. Reflective Practice

For the complete EAYA/Art Standards, refer to **www.nbpts.org/national-board-certification/candidate-center**.

The EAYA/Art Component 4 scoring rubric defines the level of accomplished teaching that you must demonstrate. The wording in the rubric reflects levels of performance within the Component 4 tasks.

You should read the Standards and the rubric while developing your portfolio entry to understand how the rubric guides assessors in evaluating your work.

Inside This Document

This document includes the following two sections: "[Portfolio Instructions for EAYA/Art Component 4](#)," which describes how to develop and submit your evidence, and "[Scoring Rubric for EAYA/Art Component 4](#)," which provides the scoring rubric used to assess your work.

Portfolio Instructions

The EAYA/Art Component 4 portfolio instructions provide the following:

- Directions for developing and submitting your evidence of accomplished teaching.
- Forms required for this entry. As you prepare your portfolio, keep in mind some forms contain directions that are not repeated elsewhere; **follow these directions carefully**.
- An **Electronic Submission at a Glance** chart listing the materials you collect and/or prepare as well as the release forms to keep for your records, as applicable. Submitting complete and appropriate materials is essential for proper scoring of your portfolio entry.

For general information about developing and submitting your materials, refer to the *General Portfolio Instructions* available at **www.nbpts.org/national-board-certification/candidate-center**.

For instructions on using the electronic portfolio management system to submit your materials, review the tips, tools, and tutorials and the *Guide to Electronic Submission* at **www.nbpts.org/national-board-certification/candidate-center**.

Scoring Rubric

The EAYA/Art Component 4 scoring rubric is provided to assist you in understanding how your portfolio materials will be assessed. For more information about understanding and interpreting your scores, please refer to the *Scoring Guide* available at **www.nbpts.org/national-board-certification/candidate-center**.

Portfolio Instructions for EAYA/Art Component 4

This section contains the directions for developing and submitting the Component 4 EAYA/Art portfolio entry and assembling it for submission. Entry directions include

- suggestions for planning your portfolio entry and choosing evidence of your teaching practice;
- an explanation of how to format, assemble, and submit your portfolio entry;
- questions that must be answered as part of your submission.

Before beginning to work on this portfolio entry, read the following directions for developing each element.

What Do I Need to Do?

This portfolio entry captures your abilities as an effective and reflective practitioner in developing knowledge of your students and then applying that knowledge to advance students' learning and growth. You will show that you base instructional decisions and assessment practices on your knowledge of the students gained from your collaboration with the learning communities as well as your understanding of sound assessment principles. You will demonstrate this understanding through examples of assessments used for formative and summative purposes. You will provide evidence that you use assessments, the information gained from assessments, and other data sources to positively impact the students' learning.

In this entry, you

- describe or build a group profile of a class of students by collecting relevant information from families and caregivers, the community, colleagues, and other sources;
- demonstrate that the assessment choices you make in an instructional unit are based on the knowledge of the students that you gain from your collaboration with multiple sources, the learning objectives of the unit, your understanding of sound assessment principles and practices, and how the information is used to effectively plan for and make a positive impact on student learning;
- use your cumulative knowledge of students to analyze and reflect on the effectiveness of your assessment practices and how best to positively impact student learning;
- reflect on your practice to determine a professional learning need and a student need for which you have provided advocacy, collaboration, and/or leadership that positively impacted student learning.

What Do I Need to Submit?

For this entry, you must submit the forms and evidence described in this section. Refer to the specific sections for each part of the portfolio and the "[Component 4 Electronic Submission at a Glance](#)" chart later in this document for detailed instructions about organizing and formatting your materials and page limits.

- **Contextual Information.** Submit a completed **Contextual Information Sheet (no more than 1 page)** that describes the broader context in which you teach. You will identify the type of school/program in which you teach, the grade/subject configuration, and the number of students and courses you teach. Include, as well, information necessary to understand your portfolio entry and any significant information about space, staff, access to technology, and/or other constraints.
- **Knowledge of Students.** Select one class of students as the focus for both the Knowledge of Students and the Generation and Use of Assessment Data sections of this portfolio entry. Submit a completed **Group Information and Profile Form (no more than 2 pages)** and associated evidence (**no more than 2 pages**).
- **Generation and Use of Assessment Data.** Select two assessments—one **formative** and one **summative**—to use in this portfolio entry. Submit the following forms that describe these assessment materials:
 - a completed **Instructional Context Form (no more than 1 page)**
 - a completed **Formative Assessment Materials Form (no more than 2 pages)** and associated evidence, including the assessment or a description of it (**no more than 2 pages**), results from the assessment (**no more than 2 pages**), and student self-assessments (**no more than 3 pages**)

Self-assessments from 3 different students (**no more than 3 pages combined**) **must** be included with the Formative Assessment Materials Form. The students' self-assessments used must reflect a process by which the students monitor and evaluate their learning as well as identify ways to improve performance and understanding.
 - a completed **Summative Assessment Materials Form (no more than 1 page)** and associated evidence, including the assessment or a description of it (**no more than 2 pages**) and results from the assessment (**no more than 2 pages**)
- **Participation in Learning Communities.** Describe a professional learning need and a student need that you have met by working collaboratively with colleagues or about which you have shared your expertise in a leadership role with the larger learning community. The needs may be based on the same class of students on which the group profile is based, based on an earlier group of students with whom you worked, or from the broader learning community. The learning community may range from the classes you teach to your department, school, or district and may include your own students, the larger student body of your school or district, other teachers, administrators, school service personnel, and families. The needs must have been identified and actions taken to address them **no more than 24 months prior to the opening of the ePortfolio submission window**. However, evidence of the impact on student learning of the actions taken to address the needs must be drawn from no more than **12 months prior to the opening of the ePortfolio submission window**.

Submit the following forms that describe these needs:

- a completed **Description of Professional Learning Need Form (no more than 1 page)** and associated evidence (**no more than 2 pages**)
- a completed **Description of a Student Need Form (no more than 1 page)** and associated evidence (**no more than 2 pages**)

When selecting your activities, consider the following categories of involvement:

- teacher as learner
- teacher as advocate, collaborator, and/or leader
- **Written Commentary.** Write a commentary (**no more than 12 pages**) on your practice of gathering and using information about students and how you contribute to positive changes for students.

Submission Requirements

Variety of Evidence. The evidence submitted for Component 2 and Component 4 and one of the two video recordings submitted for Component 3 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives—even if all evidence is drawn from a single instructional setting or class. The individual students whose work is featured and any assessments and/or examples of student work submitted for Component 2 must be different from those submitted for Component 4.

Time Frame for Activities and Evidence Collection. For the “Knowledge of Students” and “Generation and Use of Assessment Data” sections, the period for evidence collection is the 12 months prior to the date of the opening of the ePortfolio submission window as described in the *Guide to National Board Certification*.

In the “Participation in Learning Communities” section, identification of a professional learning need and a student need and related professional learning/collaboration may occur up to 24 months prior to the date of the opening of the ePortfolio submission window. Evidence of the impact of that professional learning/collaboration on student learning must be no older than the 12 months preceding the ePortfolio submission window. If you submit your portfolio with one or more sections that feature a class, an assessment, a need, and/or evidence that is older than the time frames described above, that response will be considered inappropriate and **will be treated as missing material** during scoring.

Required Elements. As you prepare your portfolio, pay careful attention to the forms, information, work samples, and other evidence you are required to submit. It is your responsibility to make sure that your portfolio component materials are complete when they are submitted. You will not be notified of any missing materials. **You will not receive a score for this component if you do not submit any parts of the component or it is lacking critical materials** (e.g., Written Commentary, assessment materials). Even if your portfolio is missing a minor piece, bear in mind that assessors will have less information on which to base their evaluation of your work. The “[Component 4 Electronic Submission at a Glance](#)” chart later in this document summarizes all the pieces that you need to include and can help you check the completeness of your submission.

Formatting and Page Limitations. You must also pay careful attention to the formatting guidelines and stated page limits for the various materials you submit. Assessors will only read up to the allowable page limit. Information on pages exceeding the maximum **will not be considered in the scoring of your submission**.

Language other than English. Assessments, students’ self-assessments, or other evidence submitted may include brief expressions or phrases in a language other than English. The inclusion of such expressions or phrases must be limited because assessors do not have fluency in languages other than English. If expressions or phrases in a language other than English that are important for an assessor to understand are included, you must include brief explanations of these expressions or phrases in the Written Commentary that accompanies your portfolio submission.

If you are submitting an assessment or student self-assessment in a language other than English, you must include a written English translation in the file with the sample. For a translation of a student self-assessment, label the translation (e.g., "Translation of Student 1's Self-Assessment") and include any necessary student identifiers (but do *not* include students' last names). Note that the pages of your translation do not count toward your page totals.

If you do not include a translation or explanation, language other than English will not be considered in the scoring of your submission (except brief non-English terms or phrases commonly used by English speakers). Your submission will be scored based on the portions in English and the translations/explanations you provide. It will be scored as zero if the scorable portions do not merit a score of 1 or higher.

Your Written Commentary must be written entirely in English in order to be considered for scoring.

Originality Requirements. It may be helpful to have a colleague review your work before you submit it. However, all of the work you submit as part of your response to this portfolio component must be yours and yours alone. The written analyses and other evidence you submit must feature teaching that you did and work that you oversaw. For more detailed information, see the ethics and collaboration section in the [General Portfolio Instructions](#) and the [National Board's ethics policy](#). If you submit materials and/or evidence which are in whole or in part substantially identical to those of another candidate, both of you could be disqualified from the certification process.

Accessing Forms for Submission

Refer to the "[Component 4 Forms](#)" section of this document for the forms you will need to submit your materials. Word-processing files of these forms are also available to download from www.nbpts.org/national-board-certification/candidate-center.

Selecting the Groups of Students

For the Group Profile

Choose one entire class of students for which you will develop a group profile or description. If you teach multiple classes, do **not** combine information from different classes for the group profile. The featured class must be a rostered class during the regular school day and year, not an after-school or summer-school class. Note that at least 51% of the students in the class that you use to complete Component 4 must be within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. If you do not adhere to the class composition requirements, you will **receive a not scorable (NS) for the component on your score report**.

For the profile, the students must be your students during the current school year or have been within the 12 months preceding your submission. Your response will be considered on the basis of how you develop knowledge of your students through collaboration with families and caregivers, the community, colleagues, and other professionals; analysis of data you gather; and your use of that knowledge to make appropriate assessment choices and to use assessment to improve student learning.

Provide a profile or description of the class of students you selected to feature in this portfolio entry based on the information you gathered. Include relevant characteristics of the **entire**

class that will help others “see” the students as a group of learners who will benefit from the information gathered.

The focus is on your knowledge of the students, your collaboration with others as you gain and make decisions based on that knowledge, and assessment—not on the level of student achievement.

If you are in an administrative position or are in an assignment or teaching setting where you do not have a class of your own that matches the parameters of the certificate area in which you are seeking certification, you may borrow another teacher’s class or students in order to complete the portfolio component. Whether working with your own or another teacher’s students, you will be expected to submit authentic materials that represent your individual work. You must meet the time frames specified in these instructions. Your submission will be assessed in terms of the component tasks and the criteria defined by the rubric. Your work will be assessed with the same standards as the work of candidates who present work generated by their own students.

For Generation and Use of Assessment Data

Use assessment data from the same class for which you have developed the group profile. Use assessments that are appropriate in the context of the instructional unit and for the students in this class, and that produce accurate and reliable results that contribute to these students’ learning.

For Participation in Learning Communities

When selecting a group of students for this portion of the portfolio entry, the student needs you consider must come from those identified from your current students and/or needs identified up to two years (24 months) preceding your submission of this portfolio entry. Any professional learning, advocacy, or collaborative activities must have taken place in the current or previous school year (up to 24 months), with **evidence** of the impact of those activities coming from the current school year.

Knowledge of Students

For the class of students you selected as the focus for the Knowledge of Students and Generation and Use of Assessment Data sections of this portfolio entry, you will submit a completed **Group Information and Profile Form (no more than 2 pages)**. Write the following on this form:

- a description of the information about the class of students you collected from multiple sources and how you collected it; for example:
 - collecting and analyzing student assessment data or other school data from previous years
 - collecting observational data
 - obtaining relevant information from families and caregivers and other school or professional personnel who have worked with these students or similar groups of students
 - exploring community resources for factors that may affect the school and your students
- a detailed profile or description of the entire class you selected to feature in this portfolio entry based on the information you gathered:

- Include what you know about this group of students as learners and what affects your instructional decisions.
- Identify areas that may require future information gathering.
- Include relevant characteristics of the group that will help others “see” the class and understand your instructional and assessment decision making.

Show that you gathered information from **at least two** of the following sources: families, colleagues, professionals in the district or in the field, and/or other community members. In the file **with** the completed **Group Information and Profile Form**, you must include **no more than 2 pages** of evidence; for example:

- progress charting
- email records
- ongoing notes
- other appropriate methods of sharing information

Generation and Use of Assessment Data

Select a unit and learning objectives that provide opportunities to use assessments for formative and summative purposes with the same class of students for which you have developed the group profile. Use assessments that are appropriate in the context of the instructional unit and for the students in this class, and that produce accurate and reliable results that contribute to these students’ learning.

You will need to submit information and materials associated with one formative use of assessment and one summative use of assessment. For each type, you may feature either an assessment you created yourself or a ready-made assessment (published, purchased, copyrighted, and/or secure) that you have selected.

While you may feature a ready-made assessment, do not **submit** a copy of a ready-made assessment (in whole or in part) that is copyrighted or otherwise restricted for test security reasons (e.g., many statewide assessments expressly prohibit the disclosure or sharing of the contents of an assessment).

Select two assessments—**one formative** and **one summative**—to use in this portfolio entry. You will submit the following forms that describe these assessment materials:

- a completed **Instructional Context Form (no more than 1 page)** on which you will describe the following:
 - the unit plan
 - the unit objectives
 - why the selected assessments are appropriate for the students and the unit objectives
- a completed **Formative Assessment Materials Form (no more than 2 pages)** and a completed **Summative Assessment Materials Form (no more than 1 page)**. You will submit one file for each assessment form and its corresponding materials, for a total of two files. See important information below about the page limits for these forms. On each form, describe the following:
 - the assessment that you used
 - how the purpose of assessment aligns with learning objectives and how the assessment results support your teaching practice

- why this assessment is appropriate for the class of students featured in the group profile
- how the assessment was developed or selected
- how it was administered and scored
- how the results are intended to be used

In each file with the completed assessment materials form, include the following:

- **the assessment** if it is teacher-made (**no more than 2 pages per assessment**); do **not** include a copy of a copyrighted or secure ready-made assessment, but instead provide a description of the assessment and its purpose (**no more than 2 pages per assessment**). If you are including the assessment and it is more than **2 pages**, you may select which pages to submit. Consider selecting pages that show different types of assessment questions or activities.
- **data or other results** from the assessment that illustrate patterns, trends, or outliers in students' responses or performance (**no more than 2 pages per assessment**). The assessment results must include results for the **entire** class of students in your profile, not a subset of students. Consider the best way to represent the results to allow for effective and accurate analysis of the outcomes.
- for the formative assessment only, **examples of the use of self-assessment by 3 different students** as part of the assessment process (**no more than 3 pages combined**); for example:
 - student self-evaluation using a rubric or checklist
 - transcript of a conversation between students or between a student and the educatorWhile the students' self-assessments may be tied to the submitted formative assessment, they are not required to be. The examples should, however, reflect the use of self-assessment for formative purposes during the same unit of instruction.

Page Limits for Assessment Materials

- The file for the **formative assessment** may have a total of **up to 9 pages**:
 - up to 2 pages for the form
 - up to 2 pages for the assessment or description
 - up to 2 pages for the data/results
 - up to 3 pages for the self-assessments
- The file for the **summative assessment** may have a total of **up to 5 pages**:
 - up to 1 page for the form
 - up to 2 pages for the assessment or description
 - up to 2 pages for the data/results

When submitting assessment materials, remember to follow the “Guidelines for Referring to People, Institutions, and Places” section in the *General Portfolio Instructions*.

You must have a signed National Board Student Release Form for each student whose work samples you submit, as well as a signed National Board Adult Release Form for any adult whose communication (e.g., email, note to the teacher) is included in your submitted portfolio. It is your responsibility to keep these release forms on file indefinitely in the event a question arises regarding these permissions. In addition, National Board may request a copy of these forms as documentation for your portfolio component. The National Board release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center.

How to Format and Submit Your Assessment Materials

- Complete an assessment materials form for each assessment: one formative and one summative (refer to the "[Component 4 Forms](#)" section of this document). Include the associated assessment **only if it is not copyrighted or secure** (do **not** include a copyrighted or secure ready-made assessment) or a description of the assessment and data or other results from the assessment after each form in your file for submission. For the formative assessment, also include examples of the 3 students' use of self-assessment (one example per student).
- Be sure that your assessment materials are legible and refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in the *General Portfolio Instructions*.
- Place your candidate ID on each assessment form where indicated. Clearly label the assessment (or description if the assessment itself cannot be included) and the data as "Formative" and "Summative," as appropriate. Label each student's use of self-assessment as "Student 1," "Student 2," and "Student 3." **Do not leave personally identifiable information on any documents you submit.**
- Format your materials to fit onto an 8.5" × 11" page.
 - Do not reduce full-sized pages of assessment materials to fit more than one assessment material onto a single 8.5" × 11" page. Do not use a smaller font or narrower margins in an attempt to fit in more information. **If content has been manipulated to fit, assessors will not read anything beyond the equivalent to the specified maximum length.**
 - If you need to submit a description in place of the actual assessment, it must be typed in double-spaced 11-point Arial font with 1" margins on all sides (**no more than 2 pages**).
 - If materials contain Web pages, each 8.5" × 11" Web page print out or PDF counts as **1 page** toward your page total.
 - If submitting smaller items (including photos and images, but **not text**), you may format several smaller items on one 8.5" × 11" page, which counts as **1 page** toward your page total. Each of the items must be large and clear enough for relevant details to be visible without magnification.
- If materials that are important for assessors to see are impractical to submit (e.g., slide projections, writing on a chalkboard or whiteboard, software, three-dimensional objects, video or audio recordings, multi-dimensional product), submit a digitized drawing, image, or photograph of adequate size to be visible without magnification or a description of the materials. If you submit a description, it must be typed in double-spaced 11-point Arial font with 1" margins on all sides. The images or description will count toward your page total.
- Submitted materials with illegible text or images too small to be clearly viewed will not be scored.
- Assessors will only read up to the allowable page limit. Information on pages exceeding the maximum will not be considered in the scoring of your submission.

Refer to the "[Component 4 Electronic Submission at a Glance](#)" chart in this document for the file types acceptable for submission, the number of files to submit, the page counts allowed for each piece of evidence, and how to assemble assessment materials for submission.

Participation in Learning Communities

As part of this entry, you are asked to include information and evidence of your involvement in learning communities and clearly show how that participation is connected to student learning and your practice. This requires you to describe, analyze, and reflect on your participation in the learning communities relevant to you, your students, and your practice. The learning communities may range from the classes you teach to your department, school, or district and may include your own students, the larger student body of your school or district, other teachers, administrators, school service personnel, and families.

While the professional or student needs may be directly related to the subject/s you teach, you may include needs from the broader learning community, as long as addressing those needs is clearly connected to student learning and your practice. Include ways in which this participation impacts your practice of gathering and using information about students to inform your instructional and assessment practices and contributes to positive learning changes for students. Provide evidence of the need for advocacy, collaboration, and/or leadership on your part as well as its impact on student learning by submitting the following:

- A completed **Description of Professional Learning Need Form (no more than 1 page)** on which you will describe the following:
 - a need for professional learning by yourself and/or by yourself and your colleagues that you identified as a result of your knowledge of students (either a particular group or accumulated over time) and assessment practices (**up to 24 months prior to the ePortfolio submission window**)
 - how you met that need (**up to 24 months prior to the ePortfolio submission window**)

In the file with the completed Description of Professional Learning Need Form, **include evidence (no more than 2 pages of evidence combined)** of the following:

- evidence of how you met the professional learning need (**up to 24 months prior to the ePortfolio submission window**)
- evidence of the impact of your actions on student learning (e.g., students' performance before and after the actions were taken) (**up to 12 months prior to the ePortfolio submission window**)

The file for the **professional learning need** may have a total of **up to 3 pages**:

- up to 1 page for the form
- up to 2 pages for the evidence
- A completed **Description of a Student Need Form (no more than 1 page)** on which you will describe the following:
 - a student need (of a specific group of students or a broader population) you identified that required advocacy, collaboration, and/or leadership on your part within a larger learning community (e.g., school, district, community, professional association) (**up to 24 months prior to the ePortfolio submission window**)
 - how you collaborated with others to meet that student need (**up to 24 months prior to the ePortfolio submission window**)

In the file with the completed Description of a Student Need Form, **include evidence (no more than 2 pages of evidence combined)** of the following:

- evidence of the student need (**up to 24 months prior to the ePortfolio submission window**)
- evidence of how you collaborated with others to meet the student need (**up to 24 months prior to the ePortfolio submission window**)

- evidence of the impact of the collaboration on those the plan was intended to benefit (e.g., colleagues, your students, others' students, families and caregivers, school community) (**up to 12 months prior to the ePortfolio submission window**)

The file for the **student need** may have a total of **up to 3 pages**:

- up to 1 page for the form
- up to 2 pages for the evidence

Written Commentary

In this entry, you submit a Written Commentary (**no more than 12 pages**) on your practice of gathering and using information about students and how you contribute to positive changes for students.

How to Organize and Present Your Written Commentary

- Create a word-processing document to compose your commentary. Enter the following section headings in the document:
 1. **Knowledge of Students**
 2. **Generation and Use of Assessment Data**
 3. **Participation in Learning Communities**
 4. **Reflection**
- Address the italicized questions in the following section entitled "What to Include in Your Written Commentary."
- Refer to the "Writing about Teaching" section in the *General Portfolio Instructions* for advice on developing your commentary and to see Written Commentary examples.
- When writing your commentary, refer to people and places in ways that preserve anonymity. Follow the "Guidelines for Referring to People, Institutions, and Places" section in the *General Portfolio Instructions*. **Do not leave personally identifiable information on any documents you submit.**
- Place your candidate ID number in the upper right corner of the first page of your commentary document.
- Use the following language and format specifications when writing your commentary:
 - Write in English.
 - Use double-spaced 11-point Arial font.
 - Format 1-inch margins on all sides of the document, using an 8.5" × 11" page size.
- Refer to the "Component 4 Electronic Submission at a Glance" chart in this document for complete submission requirements.
- Your commentary will be scored based on the content of your analysis; however, proofread your writing for spelling, mechanics, and usage.
- Submit a document for your commentary of no more than 12 double-spaced 8.5" × 11" pages. If you submit a longer document, only the first 12 pages will be scored.

What to Include in Your Written Commentary

Your Written Commentary must address the italicized questions provided below for each section. Statements in plain text that immediately follow an italicized question help you interpret the question. It is not necessary to include the italicized questions within the body of your response. Use the suggested page lengths in parentheses after each section heading as a guideline when addressing the questions in each section.

1. Knowledge of Students (Suggested length: 2 pages)

In this section, address the following questions:

- *What and who were the sources for the information that you gathered? What guided you in selecting those particular sources of information? Why were those sources appropriate for the information you were collecting and the selected class of students? How did you determine the relative importance of the different kinds of information you gathered?*
- *What are some of the trends you identified from the information you gathered from multiple sources? How did you identify or confirm the trends?*
- *What other factors did you take into account when analyzing and reflecting on the various sources of information and why?*
- *Based on your analysis, what are the needs of this class of students and what kinds of supports do you anticipate providing in order to meet those needs in fair and equitable ways? What other educators, professionals, family members, or community members will you need to collaborate with to meet these students' needs and why? [You will show how you apply this information to one particular unit of instruction in the next section.]*

2. Generation and Use of Assessment Data (Suggested length: 5 pages)

In this section, address the following questions:

- *How did you use the knowledge of this class of students that you collected and developed and the unit objectives to inform the planning of this unit? Specifically, how did that knowledge inform the kinds of assessments (formative and summative) you planned to use and any modifications that would be necessary given students' learning modalities, social and emotional growth, exceptionalities, abilities, interests, etc.?*
- *What steps did you take to ensure the assessment results provided consistent, fair, and accurate information about students' performance?*
- *What did your analysis of the results of the formative assessment tell you about where the students as a class are in relation to the unit objectives? What patterns, trends, or outliers did you see in the results? Cite specific examples from the submitted evidence. What other factors did you take into account as you analyzed and interpreted the results?*
- *What adjustments to the unit plan did you make based on the results of the formative assessment? Be sure to show a direct link between the information you gleaned from the assessment data and the instructional plans you made. Describe what, if any, additional resources or supports you provided or steps you took to work with families, colleagues, or others in the community.*
- *What did your analysis of the results of the summative assessment tell you about where the students as a class are in relation to the unit objectives? What patterns, trends, or outliers did you see in the results? How did that inform future instruction? What other factors did you take into account as you analyzed and interpreted the results?*
- *How did you support students' use of self-assessment during the unit to achieve the unit objectives?*
- *How did you apply the knowledge you accumulated through the multiple sources you consulted and the unit assessments to future instruction with this class? Be sure to cite specific examples.*

3. Participation in Learning Communities (Suggested length: 2 pages)

In this section, address the following questions:

- *How did you identify the area of need for professional learning? What factors or information did you consider in determining how to meet that need? What impact did addressing the professional learning need have on student learning?*
- *How did you identify the student need requiring advocacy, collaboration, and/or your leadership? Whom did you work with and what was your role? What factors or information did you consider in determining how to meet the student need? Was the need schoolwide or content-specific? What impact did addressing the student need have on student learning?*

4. Reflection (Suggested length: 3 pages)

In this section, address the following questions:

- *How effective were your efforts to develop knowledge about the class of students you selected? In the future, what different approaches or additional steps might you take to further enhance your knowledge of students and why?*
- *How has your assessment practice evolved as you have gained knowledge of your students and learned from your experiences; your interactions with colleagues, students' families and caregivers, and other community members; or your participation in professional development opportunities and learning communities?*
- *Were your professional learning and collaborative learning community activities as effective in advancing students' learning and growth as you expected? If so, what contributed to a positive result? If not, what factors influenced that outcome?*
- *Considering the major areas of professional practice addressed in this entry (developing knowledge of students, collaborating with others, using assessment, participating in learning communities), what is your plan for continuing to have a positive impact on students' learning and growth in the future?*

Component 4 Electronic Submission at a Glance

Submit your evidence of accomplished teaching using the electronic portfolio management system (see the *Guide to Electronic Submission*). Use the following chart to determine how to group your evidence and submit it electronically. Forms are available as word-processing files for you to download from www.nbpts.org/national-board-certification/candidate-center and are available for reference on the following pages of this document.

EAYA/Art Component 4: Effective and Reflective Practitioner			
What to Submit	Supported File Types	Number of Files to Submit/Response Length	Additional Information
Contextual Information Sheet (form provided)	docx, odt, or pdf	Submit 1 file that includes: <ul style="list-style-type: none"> Completed Contextual Information Sheet (no more than 1 page) 	<ul style="list-style-type: none"> Use 11-point Arial font Single space
Knowledge of Students (form provided)	docx, odt, or pdf	Submit 1 file that includes: <ul style="list-style-type: none"> Completed Group Information and Profile Form (no more than 2 pages) Evidence that you gathered information from at least two sources (no more than 2 pages) 	<ul style="list-style-type: none"> Use 11-point Arial font Single space Label evidence appropriately
Generation and Use of Assessment Data (forms provided)	docx, odt, or pdf	Submit 3 files that include: <ol style="list-style-type: none"> Completed Instructional Context Form (no more than 1 page) Formative assessment materials, including: <ul style="list-style-type: none"> Completed Formative Assessment Materials Form (no more than 2 pages) Teacher-made formative assessment OR description of copyrighted or secure ready-made assessment (no more than 2 pages) Data or other results from formative assessment (no more than 2 pages) Examples of 3 different students' use of self-assessment (no more than 3 pages combined) Summative assessment materials, including: <ul style="list-style-type: none"> Completed Summative Assessment Materials Form (no more than 1 page) Teacher-made summative assessment OR description of copyrighted or secure ready-made assessment (no more than 2 pages) Data or other results from summative assessment (no more than 2 pages) 	<ul style="list-style-type: none"> Use 11-point Arial font for forms and descriptions (if any) Single space forms; double space descriptions (if any) Label the assessments and/or descriptions and data as "Formative" and "Summative," as appropriate. Label each student's use of self-assessment as "Student 1," "Student 2," and "Student 3," as appropriate. Do not leave personally identifiable information on any documents you submit. Refer to the "Guidelines for Referring to People, Institutions, and Places" section in the <i>General Portfolio Instructions</i>.
Participation in Learning Communities (forms provided)	docx, odt, or pdf	Submit 2 files that include: <ol style="list-style-type: none"> Completed Description of Professional Learning Need Form (no more than 1 page), including the following evidence (no more than 2 pages of evidence combined): <ul style="list-style-type: none"> Evidence of how you met the professional learning need Evidence of the impact of your actions on student learning Completed Description of a Student Need Form (no more than 1 page), including the following evidence (no more than 2 pages of evidence combined): <ul style="list-style-type: none"> Evidence of the student need Evidence of how you collaborated with others to meet the student need Evidence of the impact of the collaboration on those the plan was intended to benefit 	<ul style="list-style-type: none"> Use 11-point Arial font Single space Label evidence appropriately
Written Commentary	docx, odt, or pdf	Submit 1 file (no more than 12 pages)	<ul style="list-style-type: none"> Use 11-point Arial font Double space with 1" margins on all sides

Release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center. Retain completed release forms for your records; do not submit them with your evidence.

Component 4 Forms

This section contains the forms required for Component 4. You must download the word-processing files available at www.nbpts.org/national-board-certification/candidate-center, fill them out electronically, include any associated evidence in the file with the completed form, and then upload the complete electronic file or scanned image to the electronic portfolio management system.

You may not delete any original text on the forms (including the header, footer, title, directions, notes, and prompts) to allow more space for your responses; both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum allowed will not be scored.

As you prepare your portfolio, keep in mind some forms contain directions that are not repeated elsewhere; follow these directions carefully.

A signed release form is required for each student whose self-assessments are included. These release forms are available as PDF downloads from www.nbpts.org/national-board-certification/candidate-center.

Remember, all last names on correspondence, assessments, and student self-assessments **must be redacted**. Do **not** leave personally identifiable information on any documents you submit.

Do **not** include a copyrighted or secure ready-made assessment or any other copyrighted materials with your submission.

Contextual Information Sheet

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, notes, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored. Please spell out the first occurrence of acronyms.

This form asks you to describe the broader context in which you teach:

- **If you teach in different schools that have different characteristics, and this portfolio entry features students from more than one school**, please complete a separate sheet for each school associated with this portfolio entry.
- In this component, you are asked to provide specific information about the students in the class you have featured in the portfolio entry. This is *in addition* to the information requested here.

Candidate ID#: []

1. Briefly identify the **type of school/program** in which you teach and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).

[]

2. Briefly identify.

Grades: []

Age Levels: []

Number of Students Taught Daily: []

Average Number of Students in Each Class: []

Courses Taught: []

3. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entry? Be brief and specific.

Note: You might include details of any state and/or district mandates as well as information regarding staff, scheduling of classes, available space, and access to current technology.

[]

Group Information and Profile Form

Directions: Respond to the prompts below (**no more than 2 single-spaced pages in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Group Information and Profile Form, include **no more than 2 pages** of evidence (e.g., progress charting, email records, ongoing notes) that you gathered information from at least two of the following sources: families, colleagues, professionals in the district or in the field, and/or other community members.

Candidate ID#: []

1. Describe the information about the group of students you collected from multiple sources and how you collected it.

[]

2. Describe the group of students you selected to feature in this portfolio entry based on the information you gathered.

[]

Instructional Context Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

Candidate ID#: []

1. Describe the unit.

[]

2. Describe the unit objectives.

[]

3. Describe why the selected assessments are appropriate for the students and the unit objectives.

[]

Formative Assessment Materials Form

Directions: Respond to the prompt(s) below (**no more than 2 single-spaced pages in Arial 11-point font**) by typing your response within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompt); both the original text and your response are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Formative Assessment Materials Form, include the following:

- The assessment (**no more than 2 pages**) if it is teacher-made **OR** a description (**no more than 2 pages**) if a copyrighted or secure ready-made assessment was used (do not include a copyrighted or secure ready-made assessment)
- Data or other results from the assessment that illustrate patterns, trends, or outliers in students' responses (**no more than 2 pages**)
- Examples of 3 students' use of self-assessment (**no more than 3 pages**)

Candidate ID#: []

1. Describe the assessment, including the purpose and appropriate use of the assessment, student population for whom the assessment is intended, how the assessment was developed, how it was administered, how the results were scored/evaluated, and how the results are intended to be used.

[]

2. Provide context for the examples of student self-assessments.

[]

Summative Assessment Materials Form

Directions: Respond to the prompt(s) below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your response within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompt); both the original text and your response are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Summative Assessment Materials Form, include the following:

- The assessment (**no more than 2 pages**) if it is teacher-made **OR** a description (**no more than 2 pages**) if a copyrighted or secure ready-made assessment was used (do not include a copyrighted or secure ready-made assessment)
- Data or other results from the assessment that illustrate patterns, trends, or outliers in students' responses (**no more than 2 pages**)

Candidate ID#: []

1. Describe the assessment, including the purpose and appropriate use of the assessment, student population for whom the assessment is intended, how the assessment was developed, how it was administered and scored, and how the scores are intended to be used.

[]

Description of Professional Learning Need Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Description of Professional Learning Need Form, include the following evidence (**no more than 2 pages combined**):

- Evidence of how you met the professional learning need you described below
- Evidence of the impact of your actions on student learning (e.g., students' performance before and after the actions were taken)

Candidate ID#: []

1. Describe a need for professional learning by yourself and/or your colleagues that you identified as a result of your knowledge of students (either a particular group or accumulated over time).

[]

2. Describe the evidence you provided of how you met the professional learning need you described above.

[]

Description of a Student Need Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Description of a Student Need Form, include the following evidence (**no more than 2 pages combined**):

- Evidence of the student need
- Evidence of how you collaborated with others to meet the student need
- Evidence of the impact of the collaboration on those the plan was intended to benefit (e.g., colleagues, your students, others' students, families and caregivers, school community)

Candidate ID#: []

1. Describe a student need (of a specific group of students or a broader population) you identified that required advocacy, collaboration, and/or leadership on your part within a larger learning community (e.g., school, district, community, professional association).

[]

2. Describe the evidence you provided of how you collaborated with others to meet the student need you described above.

[]

Scoring Rubric for EAYA/Art Component 4

Level 4

The **LEVEL 4** performance provides clear, consistent, and convincing evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

The Level 4 performance provides *clear, consistent, and convincing* evidence the teacher:

- collaborates effectively with families and caregivers, colleagues, and others to develop information about a group of students and insightfully evaluates the information for relevance and relative importance.
- applies the in-depth knowledge gathered about the group of students in planning effective and fair instruction and assessment as well as to make connections between the visual arts and other subject areas.
- understands that assessment is a recursive process that involves setting initial learning goals, administering assessments that are appropriate to measure students' progress toward those goals, evaluating student progress, and, based on the analysis of results and knowledge of students, setting new learning goals to improve student learning.
- selects or creates assessments that measure what he/she intends to measure and understands how to use assessments productively for formative and summative purposes to gain information about student progress and to inform and modify instruction using general stages of artistic development as guidelines.
- collects, analyzes, and compares data skillfully to identify trends and patterns and uses that information to design, evaluate, and modify instruction and assessment practices to meet students' needs.
- helps students effectively apply feedback from assessments in ways that positively impact the students' learning, skillfully enabling students to use assessment as a tool to take responsibility for their own learning.
- actively encourages, guides, and supports student self-assessment to help students become active participants in their education and to evaluate and think critically about their performance.
- systematically and insightfully reflects on ways to improve his/her instructional and assessment practices that will lead to improvements in student learning and growth and methodically evaluates student learning and visual arts programs.
- methodically expands his/her own professional knowledge by participating in professional development and engaging in advocacy, collaborations with families and caregivers, colleagues, the community, or other learning communities, and/or leadership in order to contribute measurably to student learning and growth.

Overall, there is *clear, consistent, and convincing* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

Level 3

The **LEVEL 3** performance provides *clear* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

The Level 3 performance provides *clear* evidence the teacher:

- collaborates appropriately with families and caregivers, colleagues, and others to develop information about a group of students and evaluates the information for relevance and relative importance.
- adequately applies the knowledge gathered about the group of students in planning instruction and assessment as well as to make connections between the visual arts and other subject areas.
- understands that assessment is a recursive process that involves setting initial learning goals, administering assessments that are appropriate to measure students' progress toward those goals, evaluating student progress, and, based on the analysis of results and knowledge of students, setting new learning goals to improve student learning.
- selects or creates assessments that measure what he/she intends to measure and understands how to use assessments adequately for formative and summative purposes to gain information about student progress and to inform and modify instruction using general stages of artistic development as guidelines.
- collects, analyzes, and compares data capably to identify trends and patterns and uses that information to design, evaluate, and modify instruction to meet students' needs.
- helps students adequately apply feedback from assessments in ways that positively impact the students' learning, routinely enabling students to use assessment as a tool to take responsibility for their own learning.
- encourages, guides, and supports student self-assessment to help students become active participants in their education and to evaluate and think critically about their performance.
- regularly reflects on ways to improve his/her instructional and assessment practices that will lead to improvements in student learning and growth and frequently evaluates student learning and visual arts programs.
- expands his/her own professional knowledge by participating in professional development and engaging in advocacy, collaborations with families and caregivers, colleagues, the community, or other learning communities, and/or leadership in order to contribute to student learning and growth.

Overall, there is *clear* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

Level 2

The **LEVEL 2** performance provides *limited* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

The Level 2 performance provides *limited* evidence the teacher:

- collaborates with families and caregivers, colleagues, and others to develop information about a group of students and evaluates the information for relevance and relative importance. The information gathered may be incomplete or superficial.
- applies the knowledge gathered about the group of students in planning instruction and assessment and makes connections between the visual arts and other subject areas. The connection between the gathered information about the students and the unit objectives, instruction, and/or assessments may be unclear or weak.
- understands that assessment is a recursive process that involves setting initial learning goals, administering assessments that are appropriate to measure students' progress toward those goals, evaluating student progress, and, based on the analysis of results and knowledge of students, setting new learning goals to improve student learning.
- selects or creates assessments that measure what he/she intends to measure and understands how to use assessments for formative and summative purposes to gain information about student progress and to inform and modify instruction using general stages of artistic development as guidelines. The assessments may be inappropriate or ineffective for the intended purpose.
- collects, analyzes, and compares data to identify trends and patterns and uses that information to design, evaluate, or modify instruction to meet students' needs. The data may be incomplete or the effect of the data on instruction is vague or general.
- helps students apply feedback from assessments in ways that positively impact the students' learning.
- guides and supports student self-assessment to help students become active participants in their education and evaluate and think critically about their performance.
- reflects on ways to improve his/her instructional and assessment practices that will lead to improvements in student learning and growth and evaluates student learning and visual arts programs.
- expands his/her own professional knowledge by participating in professional development and engaging in advocacy, collaborations with families and caregivers, colleagues, the community, or other learning communities, and/or leadership in order to contribute to student learning and growth. The link between activities for expanding one's professional knowledge and the impact on student learning and growth may be unclear or weak.

Overall, there is *limited* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

Level 1

The **LEVEL 1** performance provides *little or no* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

The Level 1 performance provides *little or no* evidence the teacher:

- collaborates with families and caregivers, colleagues, and others to develop information about a group of students and evaluates the information for relevance and relative importance.
- applies the knowledge gathered about the group of students in planning instruction and assessment and makes connections between the visual arts and other subject areas. There may be little or no connection between the gathered information about the students and the unit objectives, instruction, and/or assessments.
- understands that assessment is a recursive process that involves setting initial learning goals, administering assessments to measure students' progress toward those goals, evaluating student progress, and setting new learning goals to improve student learning. There may be gaps or poor articulation between steps in the process.
- selects or creates assessments that measure what he/she intends to measure and understands how to use assessments for formative and summative purposes to gain information about student progress and to inform and modify instruction using general stages of artistic development as guidelines. The assessments may be missing and/or disconnected from their intended purpose.
- collects, analyzes, and compares data to identify trends and patterns and uses that information to design, evaluate, and modify instruction. The data may be incomplete or minimal and not used effectively to impact instruction.
- helps some students apply feedback from assessments in ways that impact the students' learning.
- supports student self-assessment to help students become active participants in their education and encourages students to evaluate their performance.
- reflects on ways to improve his/her instructional and assessment practices that will lead to improvements in student learning and growth and evaluates student learning and visual arts programs.
- expands his/her own professional knowledge by participating in professional development and engaging in advocacy, collaborations with families and caregivers, colleagues, the community, or other learning communities, and/or leadership in order to contribute to student learning and growth. The cited activities may be trivial and/or have little connection to student learning and growth.

Overall, there is *little or no* evidence the teacher develops and uses knowledge of students gathered from multiple sources to inform instruction and assessment; reflects on his or her own practice; and collaborates with families and caregivers, the community, colleagues, and others to create improvements that advance student learning and growth.

Produced for

NATIONAL BOARD

for Professional Teaching Standards®

by



Pearson

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Contextual Information Sheet

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, notes, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored. Please spell out the first occurrence of acronyms.

This form asks you to describe the broader context in which you teach:

- **If you teach in different schools that have different characteristics, and this portfolio entry features students from more than one school**, please complete a separate sheet for each school associated with this portfolio entry.
- In this component, you are asked to provide specific information about the students in the class you have featured in the portfolio entry. This is *in addition* to the information requested here.

Candidate ID#: []

1. Briefly identify the **type of school/program** in which you teach and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).

[]

2. Briefly identify.

Grades: []

Age Levels: []

Number of Students Taught Daily: []

Average Number of Students in Each Class: []

Courses Taught: []

3. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entry? Be brief and specific.

Note: You might include details of any state and/or district mandates as well as information regarding staff, scheduling of classes, available space, and access to current technology.

[]

Description of Professional Learning Need Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Description of Professional Learning Need Form, include the following evidence (**no more than 2 pages combined**):

- Evidence of how you met the professional learning need you described below
- Evidence of the impact of your actions on student learning (e.g., students' performance before and after the actions were taken)

Candidate ID#: []

1. Describe a need for professional learning by yourself and/or your colleagues that you identified as a result of your knowledge of students (either a particular group or accumulated over time).

[]

2. Describe the evidence you provided of how you met the professional learning need you described above.

[]

Description of a Student Need Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Description of a Student Need Form, include the following evidence (**no more than 2 pages combined**):

- Evidence of the student need
- Evidence of how you collaborated with others to meet the student need
- Evidence of the impact of the collaboration on those the plan was intended to benefit (e.g., colleagues, your students, others' students, families and caregivers, school community)

Candidate ID#: []

1. Describe a student need (of a specific group of students or a broader population) you identified that required advocacy, collaboration, and/or leadership on your part within a larger learning community (e.g., school, district, community, professional association).
[]
2. Describe the evidence you provided of how you collaborated with others to meet the student need you described above.
[]

Formative Assessment Materials Form

Directions: Respond to the prompt(s) below (**no more than 2 single-spaced pages in Arial 11-point font**) by typing your response within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompt); both the original text and your response are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Formative Assessment Materials Form, include the following:

- The assessment (**no more than 2 pages**) if it is teacher-made **OR** a description (**no more than 2 pages**) if a copyrighted or secure ready-made assessment was used (do not include a copyrighted or secure ready-made assessment)
- Data or other results from the assessment that illustrate patterns, trends, or outliers in students' responses (**no more than 2 pages**)
- Examples of 3 students' use of self-assessment (**no more than 3 pages**)

Candidate ID#: []

1. Describe the assessment, including the purpose and appropriate use of the assessment, student population for whom the assessment is intended, how the assessment was developed, how it was administered, how the results were scored/evaluated, and how the results are intended to be used.

[]

2. Provide context for the examples of student self-assessments.

[]

Group Information and Profile Form

Directions: Respond to the prompts below (**no more than 2 single-spaced pages in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Group Information and Profile Form, include **no more than 2 pages** of evidence (e.g., progress charting, email records, ongoing notes) that you gathered information from at least two of the following sources: families, colleagues, professionals in the district or in the field, and/or other community members.

Candidate ID#: []

1. Describe the information about the group of students you collected from multiple sources and how you collected it.

[]

2. Describe the group of students you selected to feature in this portfolio entry based on the information you gathered.

[]

Instructional Context Form

Directions: Respond to the prompts below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your responses within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompts); both the original text and your responses are included in the total page count allowed. Pages exceeding the maximum will not be scored.

Candidate ID#: []

1. Describe the unit.

[]

2. Describe the unit objectives.

[]

3. Describe why the selected assessments are appropriate for the students and the unit objectives.

[]

Summative Assessment Materials Form

Directions: Respond to the prompt(s) below (**no more than 1 single-spaced page in Arial 11-point font**) by typing your response within the brackets following each prompt. Do not delete or alter any original text on this form (including the header, footer, title, directions, and prompt); both the original text and your response are included in the total page count allowed. Pages exceeding the maximum will not be scored.

With the completed Summative Assessment Materials Form, include the following:

- The assessment (**no more than 2 pages**) if it is teacher-made **OR** a description (**no more than 2 pages**) if a copyrighted or secure ready-made assessment was used (do not include a copyrighted or secure ready-made assessment)
- Data or other results from the assessment that illustrate patterns, trends, or outliers in students' responses (**no more than 2 pages**)

Candidate ID#: []

1. Describe the assessment, including the purpose and appropriate use of the assessment, student population for whom the assessment is intended, how the assessment was developed, how it was administered and scored, and how the scores are intended to be used.

[]



Forms

NATIONAL BOARD

for Professional Teaching Standards®

National Board Certification®

Eligibility Verification Forms and Instructions

Effective 2018

Note: The National Board will routinely audit candidate records and request proof of meeting the eligibility prerequisites as outlined in the *Guide to National Board Certification*. If you have not been selected to participate in the audit, do not submit these Eligibility Verification Forms.

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INSTRUCTIONS

Follow the steps in this section to determine whether you meet the eligibility requirements for National Board Certification®. To be eligible, you must submit proof that you meet all employment, licensure, and education requirements prior to starting the certification process. Because teaching situations vary widely across the country, candidates are strongly urged to call 1-800-22TEACH (83224) to clarify these rules prior to applying and making payment, as the application charge and initial fee are nonrefundable.

If you meet the three requirements listed below, you may use the combined **Candidate Eligibility Verification Form**:

- (1) Have worked for at least three years in the same state-supported school district.
- (2) Were required to hold at least a bachelor's degree for employment at this school (note, candidates registering for the Career and Technical Education certificate are required to hold a bachelor's degree only if their state required one for their current license).
- (3) Were required to hold a valid state teaching license (or school counseling license if you applied for the ECYA/School Counseling certificate) for the three years of employment at this school.

If you do not meet the requirements above, you must complete and submit the following forms:

- **Candidate Education Verification Form**
- **Candidate Employment Verification Form**
- **Candidate License Verification Form**
- **Candidate Workplace Verification Form**

All of the forms listed above are included in this document. Submit your completed forms to us, using the [National Board web form](#) on the National Board's Contact Us page.

ECYA/School Counseling Candidates: To apply for this certificate area, you must have been employed as a school counselor (not as a classroom teacher) at the pre-K through 12 level for a minimum of three years, meet the licensure requirements established by your state for a "school counselor," and have held that valid license during those years of employment.

COMPLETING AND SUBMITTING REQUIRED FORMS

Almost all verification forms request information from you and from institution(s). It may take time for the institution(s) to complete these forms; the National Board encourages you to submit them to the appropriate institution(s) as soon as possible. Before you submit any forms to an institution, complete the following steps:

- Complete your portion of the forms as instructed.
- Sign your name.
- Write your National Board ID number in the space provided.

Because you are responsible for submitting all documentation to the National Board, you will need to instruct the institution(s) to return the completed form(s) directly to you. Remember that you will sign these forms attesting that the information is accurate.

Submit all completed forms and documentation to verify you meet the eligibility requirements at the same time - the National Board is unable to process individual forms that are sent separately. Once you have received all signed and completed forms from the necessary institution(s), submit them together using the [National Board web form](#) on the National Board's Contact Us page. You will need to create a Zip file or convert your individual forms to a multi-paged PDF before submitting.

If the National Board does not receive these completed forms by the established deadline, you will be declared ineligible for National Board Certification, and your registration will be withdrawn.

WRITE YOUR NATIONAL BOARD ID NUMBER HERE

CANDIDATE ELIGIBILITY VERIFICATION FORM

This **combined** form is for use **ONLY** if you (1) have worked for at least three years (or the equivalent) at the same state-supported school district, (2) are required to hold at least a bachelor's degree (or its equivalent if applying for the CTE certificate) for employment at this school, and (3) are required to hold a valid state teaching license (or school counseling license if you applied for the ECYA/School Counseling certificate) for the three years of employment at this school. (Employment under an intern or similar license is not acceptable for candidacy.) **You must meet the three requirements listed above. If you do not meet all three requirements, you are not eligible to use this form and must complete and submit the individual forms. If you are working at a facility that does not require a teaching or school counseling license, you cannot use this form**

Candidate: Write your National Board ID number in the space provided, complete the top part of the form, and **attach a copy of your current, valid state teaching license** (or current, valid state school counseling license if you applied for the ECYA/School Counseling certificate) and any other teaching licenses you have held for the three years of employment. Then give the form to your employer to review, sign, and submit. **If you worked at more than one school in the same state-supported school district, this form must be signed by a District Employment Officer.**

Principal/District Employment Officer _____
 District _____
 School(s) _____
 School Street Address _____
 City _____ State _____ ZIP Code _____

By my signature, I hereby authorize National Board or its designated representative to verify the information provided on this form. I further authorize my employer to release my employment information to National Board for this purpose and hereby release them from any liability related to the issuance of this information. I affirm to National Board that (1) my current employment is at a state-supported school district; (2) I have earned at least a bachelor's degree (or its equivalent) from an accredited institution; and (3) I hold a current, valid state teaching license/certificate (school counseling license if I applied for the ECYA/School Counseling certificate). I also represent that the information on this form is true, and I understand that if I misrepresent or falsify information on this form, National Board Certification® shall be denied or, if granted, revoked.

_____ <i>Signature</i>		_____ <i>Date You Applied for Candidacy</i>
_____ <i>Full Name (Print)</i>	_____ <i>Maiden Name</i>	_____ <i>Last 4 Digits of Your Social Security Number</i>
_____ <i>License/Certificate Number</i>	_____ <i>Date Issued</i>	_____ <i>Expiration Date</i>

Principal OR District Employment Officer: If any of the statements below are not true, then do not sign this form. If the statements below are true, then submit the form to the email address below as soon as possible.

By my signature, I attest that the information on this form is true, and I understand that if I misrepresent or falsify information on this form, National Board Certification shall be denied this candidate or, if granted, revoked.

- The facility listed above is an early childhood, elementary, middle, or secondary school facility.
- The candidate has been employed in this school district for at least three years or the equivalent. See reverse for additional explanation.
- The candidate has held a current, valid state teaching license/certificate during the years employed at this facility (school counseling license if an ECYA/School Counseling candidate). (Employment under an intern or similar license is not acceptable for candidacy.)
- I have the ability and authority to verify employment within the school district.

_____ <i>Signature</i>	_____ <i>Date</i>	_____ <i>Phone</i>
_____ <i>Name (Print)</i>	_____ <i>Title</i>	

Principal/District Employment Officer: Please return this completed form to the candidate.
Candidate: Refer to the *Completing and Submitting Required Forms* section of this document for instruction on how to submit this form.

INSTRUCTIONS FOR DETERMINING YEARS OF EMPLOYMENT

Candidates for National Board Certification (1) are required to submit verification of three years (or the equivalent) of successful teaching (or three years successfully serving as a school counselor if the candidate applied for the ECYA/School Counseling certificate) at one or more early childhood, elementary, middle, or secondary school facilities either located within the United States or at an institution accredited by one of the regional agencies recognized by the U.S. Secretary of Education; and (2) must have held the appropriate valid license/credential during those three years. Time spent in administrative positions, teaching or school counseling at the postsecondary level (community college or university/college), student teaching or in teaching internships (or student practica or school counseling internships), teaching under an intern license, and/or as a teacher's assistant does not count toward the requirement.

Candidates for certificate areas other than ECYA/School Counseling who have taught part time are eligible, provided that they have employment that is the equivalent of three years of teaching. Substitute teachers may count teaching time spent in long-term assignments toward the three years; substitute teaching that consists of short-term or on-call assignments does not accrue toward the three years. The three years of employment must have been completed prior to the candidate's application date as recorded on the front of this form and must have been done under a valid teaching license. Successful teaching means the candidate did not have his/her teaching license suspended or revoked during the period of employment being verified.

Candidates for ECYA/School Counseling who have served as a school counselor part time are eligible, provided that they have school counseling employment that is the equivalent of three years of full-time school counseling. The three years of employment must have been completed prior to the candidate's application date as recorded on the front of this form. Successful service as a school counselor means that the candidate did not have his/her school counseling license suspended or revoked during the period of employment being verified.

Use the matrix below to determine if the employment being verified is the equivalent of three years of teaching or school counseling.

Employment Status	Years of Employment	You are qualified to use this form if...
Full time, partly nonteaching or noncounseling	Multiply the number of years of employment at your facility/district prior to the candidate's application date by the percentage of time spent teaching or school counseling (for example, 6 years \times 50% teaching = 3 years of full-time equivalent teaching employment).	Your calculations result in three years of full-time equivalent teaching or school counseling employment as defined on this form. Be certain that your calculations only include time employed under a valid teaching or school counseling license.
Part time	Multiply the number of years of employment prior to the candidate's application date by the percentage of time the candidate is employed (for example, 4 years \times 75% school counseling = 3 years of full-time equivalent school counseling employment).	
Long-term substitute	Add up the length of the long-term teaching assignments completed at your facility/district prior to your application date.	

If you have questions about how to complete this form, call 1-800-22TEACH (83224).

IF YOU DO NOT MEET THE REQUIREMENTS TO COMPLETE THE CANDIDATE ELIGIBILITY VERIFICATION FORM, YOU MUST COMPLETE AND SUBMIT THE FOLLOWING FORMS:

- **Candidate Education Verification Form**
- **Candidate Employment Verification Form**
- **Candidate License Verification Form**
- **Candidate Workplace Verification Form (if applicable)**

Step 1: Education

You must possess a bachelor's, master's, or doctoral degree from an accredited institution—defined as a university or college that is authorized or accepted by a state as fulfilling the state's educational requirement for initial teaching or school counseling licensure. (Completion of degree requirements without award of a degree is not acceptable verification of the education requirement.) If you hold a degree awarded by an institution outside the United States, you may need to submit proof that the degree is equivalent to at least a bachelor's degree from an accredited institution (see instructions below). Note: Candidates registering for the Career and Technical Education (CTE) certificate are required to hold a bachelor's degree only if their state required one for their current license. If you have applied for the CTE certificate and are not required by your state to hold a bachelor's degree, complete the top half of the form and check the box pertaining to CTE.

Do you possess a bachelor's, master's, or doctoral degree from an accredited institution (or its documented equivalent), awarded prior to the date you applied for candidacy?

- Yes** Complete the Candidate Education Verification Form then **go to Step 2**.
- No** You are not eligible for National Board Certification.
- Yes** I have applied for the Career and Technical Education certificate and a bachelor's degree is not required by my state in order to hold a teaching license.

Candidate Education Verification Form

To complete this form, be sure to do the following:

- Fill in all information above the Educational Institution Officer box.
- Sign the form on the signature line.
- Write your National Board ID number in the space provided.

Then do one of the following:

- Send the form to the educational institution that conferred your bachelor's, master's, or doctoral degree.
OR
- Apply online for degree verification at the National Student Clearinghouse website (www.degreeverify.com), and submit their degree-verification certificate along with your Education Verification Form to National Board. (Any other degree verification service may not be acceptable.) For this option, the educational institution officer does not need to sign the Education Verification Form.
OR
- Submit an official transcript with your Education Verification Form to National Board. For this option, the educational institution officer's signature is not required.

If your degree was awarded by an institution outside the United States and your state determined the equivalency of your degree to issue you a state teaching or school counseling license, you may attach to the form copies of (1) the state's credentialing report and (2) your current license. You will not need to verify equivalency through a National Association of Credential Evaluation Services (NACES) institution. If your state did not do this, you will need to submit transcripts to an organization belonging to NACES and attach the resulting documentation on organization letterhead to the form. Following is a table of NACES organizations. (You can find organization websites and e-mail addresses at the NACES website [www.naces.org/members.htm].)

NATIONAL ASSOCIATION OF CREDENTIAL EVALUATION SERVICES (NACES) MEMBERS

<p>Academic Evaluation Services, Inc. 11700 N 58th Street G & H Tampa, FL 33617 (813) 374-2020 FAX: (813) 374-2023</p>	<p>e-ValReports 10924 Mukilteo Speedway, #290 Mukilteo, WA 98275 (425) 349-5199 FAX: (425) 349-3420</p>	<p>International Academic Credential Evaluators, Inc. PO Box 2465 Denton, TX 76202-2465 (940) 383-7498 FAX: (940) 382-4874</p>
<p>A2Z Evaluations, LLC 216 F Street, #29 Davis, CA 95616 (530) 400-9266</p>	<p>Evaluation Service, Inc. 333 W. North Avenue, #284 Chicago, IL 60610 (847) 477-8569 FAX: (312) 587-3068</p>	<p>International Consultants of Delaware, Inc. 3600 Market Street, Suite 450 Philadelphia, PA 19104 (215) 387-6950 ext. 603 FAX: (215) 349-0026</p>
<p>Center for Applied Research, Evaluations, & Education, Inc. PO Box 18358 Anaheim, CA 92817 (714) 237-9272 FAX: (714) 237-9279</p>	<p>Foreign Academic Credential Service, Inc. PO Box 400 Glen Carbon, IL 62034 (618) 656-5291 FAX: (618) 656-5292</p>	<p>International Education Research Foundation, Inc. PO Box 3665 Culver City, CA 90231-3665 (310) 258-9451 FAX: (310) 342-7086</p>
<p>Education International, Inc. 29 Denton Road Wellesley, MA 02482 (781) 235-7425 FAX: (781) 235-6831</p>	<p>Foreign Educational Document Service PO Box 4091 Stockton, CA 95204 (209) 948-6589</p>	<p>Josef Silny & Associates, Inc. International Education Consultants 7101 SW 102 Avenue Miami, FL 33173 (305) 273-1616 FAX: (305) 273-1338</p>
<p>Educational Credential Evaluators, Inc. PO Box 514070 Milwaukee, WI 53203-3470 (414) 289-3400 FAX: (414) 289-3411</p>	<p>Foundation for International Services, Inc. 14926 35th Avenue West, Suite 210 Lynnwood, WA 98087 (425) 248-2255 FAX: (425) 248-2262</p>	<p>SpanTran: The Evaluation Company 2400 Augusta Drive, Suite 451 Houston, TX 77057 (713) 266-8805 FAX: (713) 789-6022</p>
<p>Educational Perspectives, NFP PO Box 618056 Chicago, IL 60661-8056 (312) 421-9300 FAX: (312) 421-9353</p>	<p>Global Credential Evaluators, Inc. PO Box 9203 College Station, TX 77842-9203 (800) 707-0979 FAX: (512) 388-3174</p>	<p>World Education Services, Inc. PO Box 5087 Bowling Green Station New York, NY 10274-5087 (212) 966-6311 FAX: (212) 739-6100</p>
<p>Educational Records Evaluation Service, Inc. 601 University Avenue, Suite 127 Sacramento, CA 95825 (916) 921-0790 FAX: (916) 921-0793</p>	<p>Global Services Associates, Inc. 409 North Pacific Coast Highway, #393 Redondo Beach, CA 90277 (310) 828-5709 FAX: (310) 828-5709</p>	

WRITE YOUR NATIONAL BOARD ID NUMBER HERE
--

CANDIDATE EDUCATION VERIFICATION FORM

Candidate: Write your National Board ID number in the space provided, complete the top part of this form, and give the form to the educational institution that conferred your bachelor's, master's, or doctoral degree (or its equivalent) for that institution to complete and submit.

University/College _____
 Street Address _____
 City _____ State _____ ZIP Code _____

I have applied for the CTE certificate area and a bachelor's degree is not required by my state in order to hold a teaching license.

By my signature, I hereby authorize the National Board for Professional Teaching Standards® (National Board®) or its designated representative to verify information regarding my educational background as indicated on my application. I further authorize the above-indicated institution to release my educational background information to National Board for this purpose and hereby release them from any liability related to the issuance of this information. I also represent that the information on this form is true, and I understand that if I misrepresent or falsify information on this form, National Board Certification® shall be denied or, if granted, revoked.

<i>Signature</i>	<i>Date You Applied for Candidacy</i>
<i>Name (Print)</i>	<i>Last 4 Digits of Your Social Security Number</i>
<i>Previous Last/Maiden Name</i>	<i>Year of Graduation</i>
<i>Years of Attendance</i>	<i>Degree</i>

Educational Institution Officer: If you are able to verify the following information regarding the candidate, complete the form and submit it to the email address below as soon as possible.			
Degree Type (circle one):	Bachelor's Master's Doctoral	Year Granted _____	
Signature _____	Title _____	Date _____	

Educational Institution Officer: Please return this completed form to the candidate.
Candidate: Refer to the *Completing and Submitting Required Forms* section of this document for instruction on how to submit this form.

Step 2: Employment

You must have completed three years of successful teaching (or successfully served three years as a school counselor if you applied for the ECYA/School Counseling certificate) at one or more early childhood, elementary, middle, or secondary school(s).

- The three years of employment **must have been completed prior to the date you applied for candidacy**.
- The three years of employment must have taken place in one or more facilities located within the United States or accredited by one of the regional agencies recognized by the U.S. Secretary of Education. If employed by a school outside the United States, you must submit a letter from one of these agencies specifying that the school at which you were employed was accredited during the period of your employment. (A list of relevant regional accrediting agencies is provided on page 8.)
- You must have held a valid state license (not an intern or a similar license) during the three years of employment you verify.
- Successful teaching or school counseling, at a minimum, means that your teaching or school counseling license was unencumbered (e.g., not suspended or revoked) during the period of employment being verified.

Administrative/Adult Learner Teaching Positions

If you are a teacher in an administrative position or a teacher who is teaching in the adult learner community, you must be able to provide evidence of three years of classroom teaching (or the equivalent) at the pre-K through 12 level in order to pursue National Board Certification in any certificate area except ECYA/School Counseling.

Part-Time or Substitute Teaching

If you teach part time, you are eligible in any certificate area except ECYA/School Counseling, provided your teaching employment is equivalent to three years of full-time teaching. (For example, if your teaching assignment is 50% of a full-time assignment at your school/district, you must have taught for at least six years.) If you are a substitute teacher, you may count teaching time spent in long-term assignments toward the three years, but not short-term or on-call assignments, provided you did so under a valid state teaching license.

Part-Time School Counseling

If you serve as a school counselor part time, you are eligible to be an ECYA/School Counseling candidate, provided your counseling employment is equivalent to three years of full-time counseling. (For example, if your school counseling assignment is 50% of a full-time assignment at your school/district, you must have served as a school counselor for at least six years.)

The following do *not* count toward the employment requirement:

- Employment as an administrator.
- Student teaching or teaching internships (or student practica or school counseling internships).
- Employment as a teacher's assistant.
- Postsecondary teaching at a community college or university/college. If you teach students over the age of 18, you must teach at the pre-K through 12 level (e.g., vocational classes in a high school setting).
- Employment under an intern or similar teaching license.

Have you completed three years of successful teaching (or three years successfully serving as a school counselor if you applied for the ECYA/School Counseling certificate) at one or more early childhood, elementary, middle, or secondary schools, as defined above?

- Yes** Complete the Candidate Employment Verification Form then **go to Step 3**.
- No** **Stop.** You are not eligible for National Board Certification.

Candidate Employment Verification Form

To complete this form, be sure to do the following:

- Fill in all information above the Principal OR District Employment Officer box.
- Sign on the signature line.
- Write your National Board ID number in the space provided.
- Be sure to record the date you applied for candidacy.
- Send the form to the personnel office of each facility for which you are verifying employment to meet the three-year teaching or school counseling requirement.
- Have each facility complete and submit the form to National Board.
- Be sure to ask for documentation of employment only as a teacher (or only as a school counselor if you applied for the ECYA/School Counseling certificate) at an early childhood, elementary, middle, or secondary school.

Each form should show the length of employment you are verifying from that facility. Do not include information on the form about employment in a nonteaching, noncounseling position (e.g., principal), or at a level outside the range of early childhood through secondary school (e.g., college or university teaching).

If you are verifying employment at an institution outside the United States, you must (1) complete and submit a Candidate Workplace Verification Form for that employer and (2) provide documentation from one of the accrediting agencies recognized by the U.S. Secretary of Education. Following are the two regional accrediting agencies that handle institutions outside the United States.

REGIONAL INSTITUTIONAL ACCREDITING AGENCIES	
Middle States Commission on Higher Education Dr. Elizabeth H. Sibolski, President 3624 Market Street Philadelphia, PA 19104 (267) 284-5000 FAX: (215) 662-5501 E-MAIL: info@msche.org	Western Association of Schools and Colleges, Accrediting Commission for Senior Colleges and Universities Ralph Wolff, President and Executive Director 985 Atlantic Avenue, Suite 100 Alameda, CA 94501 (510) 748-9001 FAX: (510) 748-9797 E-MAIL: wascsr@wascsenior.org

Access http://www2.ed.gov/admins/finaid/accred/accreditation_pg6.html for a complete list. A letter on accrediting agency letterhead must be submitted that specifies the name of the school you are submitting for your employment requirement. If you have questions about employment at a facility outside the United States, please contact National Board at 1-800-22TEACH (83224).

WRITE YOUR NATIONAL BOARD ID NUMBER HERE

CANDIDATE EMPLOYMENT VERIFICATION FORM

Candidate: Write your National Board ID number in the space provided, complete the top part of this form, and give the form to your employer to complete and submit. (You may reproduce this form as needed to send to multiple employers. For every employer that is an institution outside the United States, you will also need to provide a Candidate Workplace Verification Form.) **If you worked at more than one school in the same state-supported school district, this form must be signed by a District Employment Officer.**

Principal/District Employment Officer _____
 District _____
 School Name _____
 Street Address _____
 City _____ State _____ ZIP Code _____

By my signature, I hereby authorize the National Board for Professional Teaching Standards® (National Board®) or its designated representative to verify information regarding my employment background as indicated on my application. I further authorize the above-indicated employer to release my employment information to National Board for this purpose and hereby release them from any liability related to the issuance of this information. I also represent that the information on this form is true, and I understand that if I misrepresent or falsify information on this form, National Board Certification® shall be denied or, if granted, revoked.

Signature _____ Date You Applied for Candidacy _____
 Full Name (Print) _____ Maiden Name _____ Last 4 Digits of Your Social Security Number _____

Principal OR District Employment Officer: Fill in the box of the correct answer to each question. Then complete the form and submit it the email address below as soon as possible.

<p>1. Is this facility an early childhood, elementary, middle, or secondary school? <input type="checkbox"/> Yes <input type="checkbox"/> No (Return this form to the candidate. He/she is not eligible for National Board Certification.)</p> <p>2. Has the candidate been employed at your facility for at least three years as a full-time teacher (or three years as a school counselor if the candidate applied for the ECYA/School Counseling certificate) under a valid state teaching license prior to the candidate's application date as recorded on this form? <input type="checkbox"/> Yes <input type="checkbox"/> No</p>	<p>3. Using the chart on the back of this form as a guide, fill in the box below that corresponds to the length of full-time teaching or school counseling employment (or its equivalent) under a valid state teaching license at your school prior to the date (see above) the candidate applied for candidacy.</p> <p><input type="checkbox"/> 0.5 year <input type="checkbox"/> 1.5 years <input type="checkbox"/> 2.5 years</p> <p><input type="checkbox"/> 1.0 year <input type="checkbox"/> 2.0 years <input type="checkbox"/> 3.0+ years</p>
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Signature _____ Date _____
 Title _____ Phone _____

Principal/District Employment Officer: Please return this completed form to the candidate.
Candidate: Refer to the *Completing and Submitting Required Forms* section of this document for instruction on how to submit this form.

INSTRUCTIONS FOR QUESTION 3

Candidates for National Board Certification (1) are required to submit verification of three years (or the equivalent) of successful teaching (or three years successfully serving as a school counselor if the candidate applied for the ECYA/School Counseling certificate) at one or more early childhood, elementary, middle, or secondary school facilities either located within the United States or at an institution accredited by one of the agencies recognized by the U.S. Secretary of Education; and (2) must have held the appropriate valid license/credential during those three years. Time spent in administrative positions, teaching or school counseling at the postsecondary level, student teaching or in teaching internships (or student practica or school counseling internships), teaching under an intern or similar license, and/or as a teacher's assistant does not count toward the requirement.

Candidates for certificate areas other than ECYA/School Counseling who have taught part time are eligible, provided that they have employment that is the equivalent of three years of teaching. Substitute teachers may count teaching time spent in long-term assignments toward the three years; substitute teaching that consists of short-term or on-call assignments does not accrue toward the three years. The three years of employment must have been completed prior to the candidate's application date as recorded on the front of this form and must have been done under a valid teaching license. Successful teaching means the candidate did not have his/her teaching license suspended or revoked during the period of employment being verified.

Candidates for ECYA/School Counseling who have served as a school counselor part time are eligible, provided that they have school counseling employment that is the equivalent of three years of full-time school counseling. The three years of employment must have been completed prior to the candidate's application date as recorded on the front of this form. Successful service as a school counselor means the candidate did not have his/her school counseling license suspended or revoked during the period of employment being verified.

Use the matrix below to determine the proper box to fill in on Question 3.

Employment Status	Years of Employment (Be certain that your calculations only include time employed under a valid teaching or school counseling license.)
Full time	Determine the number of years of employment at your facility prior to the candidate's application date, rounded to the closest half-year.
Full time, partly nonteaching or noncounseling	Multiply the number of years of employment prior to the candidate's application date by the percentage of time spent teaching or school counseling (for example, 6 years \times 50% teaching = 3 years of full-time equivalent teaching employment).
Part time	Multiply the number of years of employment prior to the candidate's application date by the percentage of time the candidate is employed (for example, 4 years \times 75% school counseling = 3 years of full-time equivalent school counseling employment).
Long-term substitute	Add up the length of the long-term teaching assignments completed at your facility prior to the candidate's application date.

If you have questions about how to complete this form, call 1-800-22TEACH (83224).

Step 3: License

You must have held a valid state teaching license (or have met the licensure requirements established by your state for a “school counselor” and held that valid license if you applied for the ECYA/School Counseling certificate) for each of the years of employment you verify in Step 2. Employment under intern or similar licensure does not meet the licensure prerequisite. In addition, your license must have been unencumbered (e.g., not suspended or revoked) during your employment as a teacher or school counselor. If you are currently teaching in a facility that requires a state-issued license, you must hold a valid license from the time of National Board Certification application and throughout your candidacy period.

If part or all of the employment you are verifying in Step 2 was served at a facility in which a state teaching license (or school counseling license if you applied for the ECYA/School Counseling certificate) was not required, you should use the Candidate Workplace Verification Form to document that employment.

Were you required by the state to have a valid teaching license (or school counseling license if you applied for the ECYA/School Counseling certificate) for the years of employment in Step 2?

Yes

Did you hold a valid teaching license (or school counseling license if you applied for the ECYA/School Counseling certificate), not an intern or similar license, for the years of employment, as required by your state?

Yes If you also meet the education and employment requirements defined in Steps 1 and 2, you are eligible to pursue National Board Certification. Go to the next section. Complete and submit the Candidate License Verification Form with a copy of your teaching license.

No **Stop.** You are not eligible for National Board Certification

No

Was the facility in which you taught for the years of employment approved by the state to operate?

Yes If you also meet the education and employment requirements defined in Steps 1 and 2, you are eligible to pursue National Board Certification. Go to the next section. Complete and submit the Candidate License Verification Form; fill out the top portion of the Candidate Workplace Verification Form and give it to your employer to complete and submit to National Board.

No **Stop.** You are not eligible for National Board Certification.

Candidate License Verification Form

To complete this form, be sure to do the following:

- Provide the correct information as instructed on the form.
- Sign on the signature line.
- Write your National Board ID number in the space provided.
- Attach a copy of your teaching or school counseling license(s).

If you are verifying employment at one or more facilities that did not require you to hold a state teaching/school counseling license/certificate, see the instructions for the Candidate Workplace Verification Form.

WRITE YOUR NATIONAL BOARD ID NUMBER HERE

CANDIDATE LICENSE VERIFICATION FORM

Candidate: Write your National Board ID number in the space provided, check the box with the correct answer to Question 1, and follow the instructions to complete the form.

1. Did you hold a valid teaching license/certificate (or school counseling license if applying for the ECYA/School Counseling certificate) for the three years of employment indicated on your Candidate Employment Verification Form(s)? Employment under an intern or similar license does not count toward the three-year requirement.
 - Yes** (Skip Question 2. Complete the rest of the form and **submit a copy of your current teaching or school counseling license with this form.**) If more than one license was held for the three years of employment indicated on your Candidate Employment Verification Form(s), submit copies of all that were applicable.
 - No** (Go to Question 2. Complete the rest of the form and submit it. You will also need to submit the Candidate Workplace Verification Form to document that you were not required to hold a valid state license (or school counseling license if you applied for the ECYA/School Counseling certificate) for all or part of the employment you are verifying.
2. A valid teaching/school counseling license/certificate was not required by my place of employment for the following reason(s):
 - Early childhood/pre-K facility
 - Private school
 - School outside the United States
 - Other _____

By my signature, I affirm that the information on this form is true and I understand that if I misrepresent or falsify information on this form, National Board Certification® shall be denied or, if granted, revoked; that my attached license was valid for the three years of employment listed on my Candidate Employment Verification Form; and that the copy of my teaching or school counseling license attached to this form is a true copy of the original and has not been altered in any way.

<i>Signature</i>	<i>Date</i>
<i>Name (Print)</i>	<i>Last 4 Digits of Your Social Security Number</i>
<i>Previous Last/Maiden Name</i>	<i>Dates Covered by License</i>

Candidate: Refer to the *Completing and Submitting Required Forms* section of this document for instruction on how to submit this form.

WRITE YOUR NATIONAL BOARD ID NUMBER HERE

CANDIDATE WORKPLACE VERIFICATION FORM

Candidate: Use this form only if the facility documented on your Employment Verification Form is a private school and you are not required to hold a teaching license (or school counseling license if you applied for the ECYA/School Counseling certificate), or if your employer is an institution outside the United States. Write your National Board ID number in the space provided, complete the top portion of the form, and give the form to your employer to complete and submit. (You may reproduce the form as needed to send to multiple employers.)

Name _____

School/Facility _____

Street Address _____

City _____ State _____ ZIP Code _____

Personnel Office: Check the box with the correct answer and follow the instructions. If answering "Yes," complete and sign the form and submit it to the email address below as soon as possible.

Is your school/facility recognized and approved to operate by your state (or by one of the recognized regional accrediting agencies if it is an institution outside the United States)?

Yes Attach a copy of the appropriate state license or other official documentation from the state or agency granting permission to operate.

No Return this form to the candidate. He/she is ineligible for National Board Certification.

Signature

Name (Print)

Title

Date

(_____) _____
Phone

Personnel Office: Please return this completed form to the candidate.
Candidate: Refer to the *Completing and Submitting Required Forms* section of this document for instruction on how to submit this form.



Additional Resources

Applicant Information Page

Part 1:

- Complete all parts of applicant information
- Submit proof of name change if different from previous application (marriage certificate, divorce decree, etc.)
- Provide email address as it is the preferred method of communication

Part 2:

- **Background Information:** If you answer YES to any question SUBMIT a narrative with your application. The narrative should include dates, locations, school systems, and all/any other information that explains the circumstance(s) in detail. Also include any court documentation. If no documentation is available please obtain official correspondence from court stating no documentation is available.
 - include incidents that have been dismissed or expunged

Part 3: Applicant Signature

Part 4: Fingerprinting - Check appropriate box

- 1st Time applicants: fingerprints processed by L -1 Solutions (L1enrollment.com)
- Previously certified in WV – do not need to resubmit

Part 5: County Superintendents recommendation by signature – Must be employed in the WV public school system.

INSTRUCTIONS FOR SUBMITTING FEE REIMBURSEMENT APPLICATIONS (Form 33, Form 36, and Form 37)

Beginning July 1, 2012, all Form 33, Form 36, and Form 37 fee reimbursement applications submitted to the Office of Certification and Professional Preparation **MUST** include all required documentation for approval. The required documentation is listed on the appropriate Form 33, Form 36, and Form 37 application page.

Any application received without all required documentation, as listed on the Form 33, Form 36, and/or Form 37 application page, will be denied. To reapply, a new application must be submitted to the Office of Certification and Professional Preparation.

The approval and denial status for all Form 33, Form 36, and Form 37 applications will be displayed **online only** for the county of employment and for the applicant. Payment for all applications, if approved for state reimbursement, will be issued by the county of employment. Any state-approved reimbursement amount will be listed on the online reimbursement status site.

Fee reimbursement applications are processed on the fiscal year system. All Form 33, 36 and 37 applications received during each fiscal year (July 1 through the following June 30) will be processed by the end of that same fiscal year (June 30).

Fee reimbursement application information is available through:

<https://wveis.k12.wv.us/certcheck/>

Then select “Reimbursements” then “View Details” link



Office of Certification
and Professional Preparation
Building 6, Suite 700
1900 Kanawha Boulevard, East
Charleston, WV 25305
304-558-7010 01/09/2019

Applicant Information Page for Reimbursements that Require Employment

Date Received by County Board of Education: _____

Date Received by Institution of Higher Education: _____

Part 1 -Applicant Information

Social Security Number _____ Birth Date (MM-DD-YYYY) _____ Gender (M or F) _____ US Citizen (Y or N) _____ US Veteran or Spouse of Veteran (Y or N) _____

Last Name _____ First Name _____ MI _____ Previous Last Name (Maiden) _____
(If your name has changed since your last application, **proof of name change must be attached** e.g. photocopy of marriage certificate, etc.)

Street Address _____ City _____ State _____ Zip Code _____

Primary Phone _____ Secondary Phone _____ E-Mail _____

List the institutions from which a degree has been earned			Are you currently employed by a West Virginia School System?		Do you currently hold a License to work in the public schools of West Virginia?	
College/University	Degree	Date	Yes	No	Yes	No
			If YES, please indicate the school system:		Do you currently hold a License to work in the public schools of another state?	
					Yes	No

Part 3—Applicant Signature

I swear or affirm under the penalty of false swearing that all information provided in or with this application is true, correct, and complete to the best of my knowledge. I understand that any false statements, misrepresentations, or omissions of fact in or with this application are grounds for denial, suspension, or revocation of the license(s) that I am seeking or currently hold.

Signature of Applicant _____ Date _____

Please Identify the Attached Application

Form 33 Form 36 Form 37

Part 4—Fingerprinting Information

One may access fingerprinting instructions at <http://wvde.state.wv.us/certification/forms/fingerprints>

I have previously received Certification in WV and understand that I do not need to re-submit my fingerprints.
 I have never held WV Certification and will submit my fingerprints to L1 Solutions. All first-time applicants must have fingerprints processed by L1 Solutions (L1 enrollment.com). A fingerprint service code will be sent to your e-mail once the application is received.

Part 5 - Superintendent Recommendation (Required)

I certify that I have reviewed and can attest to the accuracy and truthfulness of the information provided in this application. When necessary, I have included documentation verifying this information. I have reviewed the disclosure of background information, and, to the best of my knowledge, the applicant is of good moral character and is physically, mentally, and emotionally qualified to perform the duties of a teacher. I recommend that s/he be granted certification.

Signature of Superintendent _____ County _____ Date _____

Part 2-Disclosure of Background Information

If you answer yes to any question below, SUBMIT a narrative with your application. The narrative should include dates, locations, school systems, and all/any other information that explains the circumstance(s) in detail.

1) Have you ever had adverse action taken against any application, certificate, or license in any state? Adverse action includes but is not limited to the following: letter of warning, reprimand, denial, suspension, revocation, voluntary surrender or cancellation.

2) Have you ever been disciplined, reprimanded, suspended, or discharged from any employment because of allegations of misconduct?

3) Have you ever resigned, entered into a settlement agreement, or otherwise left employment as a result of alleged misconduct?

4) Is any action now pending against you for alleged misconduct in any school district, court, or before any educator licensing agency?

5) Have you ever been arrested, charged with, convicted of, or are currently under indictment for a felony? *

6) Have you ever been arrested, charged with or convicted of a misdemeanor? (For the purpose of this application, minor traffic violations should not be reported) Charges or convictions for driving while intoxicated (DWI) or driving under the influence of alcohol or other drugs (DUI) must be reported. *

YES	NO	Documentation Attached

* For a YES response to items 5 & 6, the following must be included for all charges, including those that have been dismissed or expunged: 1) Judgment Order; **OR** 2) Final Order; **OR** 3) Magistrate Court Documentation; **AND** 4) all other relevant court documentation.



Part 1—NBPTS Fee Reimbursement Request

- Enrollment** in the NBPTS Initial Program \$ _____
(first 1/2 of program fee)
- Completion** of the NBPTS Initial Program \$ _____
(remaining 1/2 of program fee)
- Extra expenses** (up to a maximum of \$600 allowable. You must complete **Part 2** of this application.) \$ _____
- Renewal** of the NBPTS certification \$ _____

Total Amount Requested: \$ _____

This completed application must include:

- **for enrollment fee reimbursement-** First Two Components
 - A copy of correspondence from the NBPTS verifying enrollment in the program, with the candidate ID number; **AND**
 - A copy of an NBPTS receipt verifying the payment made to the NBPTS for the amount being claimed for enrollment fee reimbursement.
- **for completion fee reimbursement- After Completion of All Four Components**
 - A copy of an NBPTS receipt verifying the payment made to the NBPTS for the amount being claimed for completion fee reimbursement; **AND**
 - **A copy of NBPTS documentation verifying that all four components have been received by the NBPTS for final scoring; or**
 - A copy of correspondence from the NBPTS verifying that retakes are needed; **or**
 - A copy of documentation from the NBPTS verifying that NBPTS board certification has been granted.
- **for extra expenses reimbursement:**
 - A numbered receipt for each item being claimed for extra expenses; **AND**
 - A copy of documentation from the NBPTS verifying that NBPTS board certification has been granted; **AND**
 - A completed Part 2 section of this application page.
- **for renewal fee reimbursement:**
 - A copy of an NBPTS receipt verifying the payment made to the NBPTS for the amount being claimed for renewal fee reimbursement.
 - NBPTS documentation verifying the new expiration date of the renewed NBPTS board certification

Form 37— National Board for Professional Teaching Standards (NBPTS) - Fee Reimbursement

Social Security Number: _____

Last Name: _____ First Name: _____ MI: _____

Part 2—Reimbursement of Extra Expenses

Please read the following instructions carefully: Applicants who have completed the NBPTS program are eligible for reimbursement of actual expenses (**\$600.00 maximum**) incurred while completing the program, *unless a retake fee waiver has been granted. The expenses itemized below must be accompanied by receipts that are numbered and attached to an 8-1/2" X 11" sheet(s) of white paper.* These items may include purchases such as tuition for NBPTS certification preparation classes, retake fees *not* waived, supplies, postage, equipment rental fees, etc. Items **not** eligible for reimbursement include any durable goods such as computer or video equipment.

Date	Receipt #	Item	Cost

Total Amount Requested for Extra Expenses Only (Limited to \$600)

Guidelines for NBPTS Reimbursement

In accordance with W. Va. Code §18A-4-2a regarding the NBPTS certification fee reimbursement program, the applicant for reimbursement must be a public school classroom teacher as defined in W. Va. Code §18A-1-1; meet all NBPTS eligibility criteria; and be enrolled in or have completed the NBPTS certification program while employed as a classroom teacher (or counselor) in the WV public school system. An applicant may be reimbursed only once for enrollment in and once for completion of the NBPTS program. Additionally, a classroom teacher who achieves NBPTS certification may be reimbursed a maximum of \$600.00 for actual extra expenses incurred while completing the NBPTS certification process.

I certify that I have read the criteria for fee reimbursement and I meet all eligibility criteria. I further certify that all information I have provided on the application is accurate and that I have completed the program requirements as indicated. I swear or affirm under the penalty of false swearing that all information provided in or with this application is true, correct, and complete to the best of my knowledge. I understand that any false statements, misrepresentations, or omissions of fact in or with this application are grounds for denial, suspension, or revocation of the license that I currently hold and grounds for denial of reimbursement or for repayment of such reimbursement to the State. I further certify that I am not requesting reimbursement for federal subsidy or other monies provided by a third-party payer and that all of the information I have provided on the application is accurate and truthful. I agree to repay all monies gained through submission of erroneous information.

SIGNATURE OF APPLICANT

Date