



National Board Certification Support

**English Language Arts
Adolescence & 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.

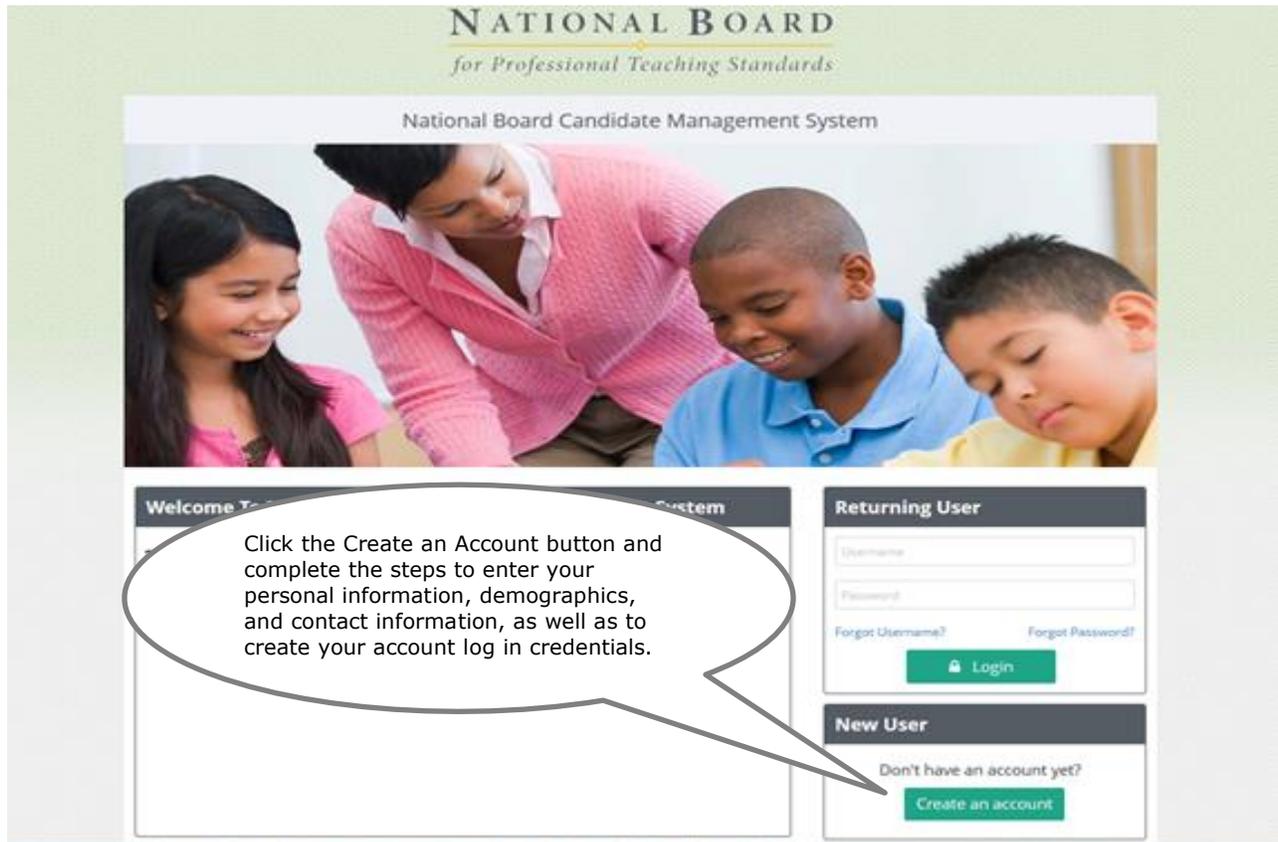
If the majority of your instruction takes place with students for whom English is a new language, the appropriate National Board certificate may be either the Early and Middle Childhood/English as a New Language certificate or the Early Adolescence through Young Adulthood/English as a New Language certificate. 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.

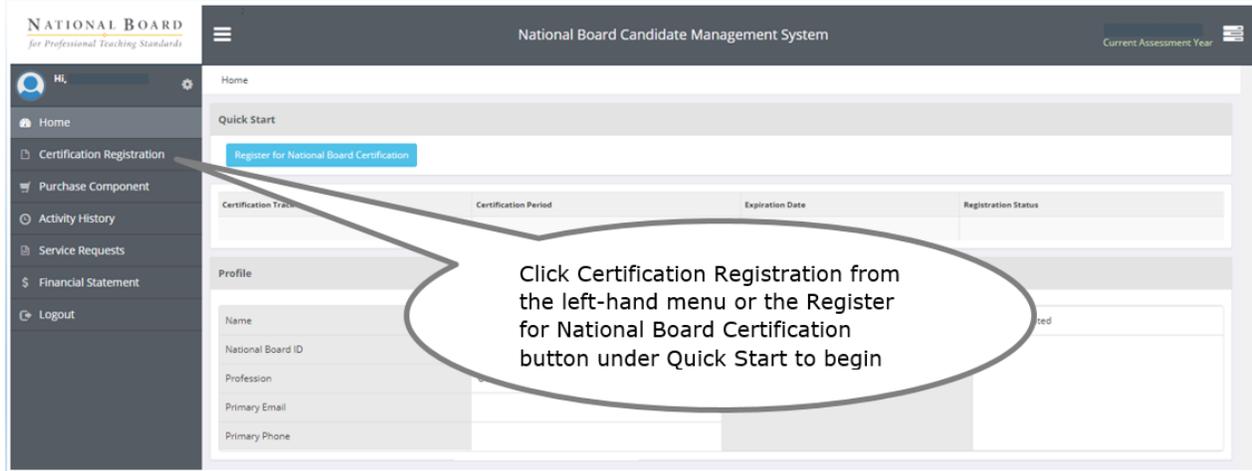
The first step in the registration process is creating an account. Click the Create an Account button and complete the steps to enter your personal information, demographics, and contact information, as well as to create your account log in credentials. **Note: In order to be considered an active candidate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



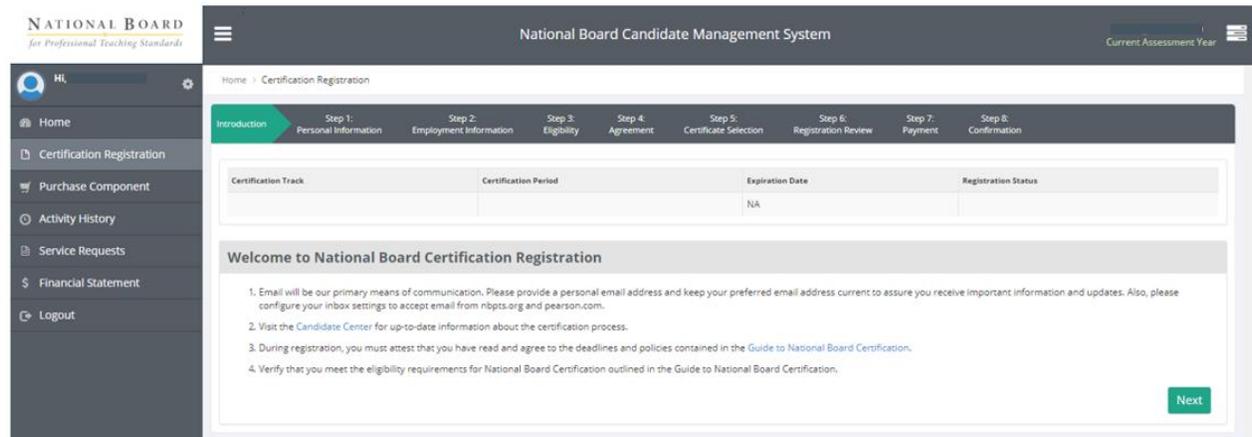
Register for National Board Certification

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).

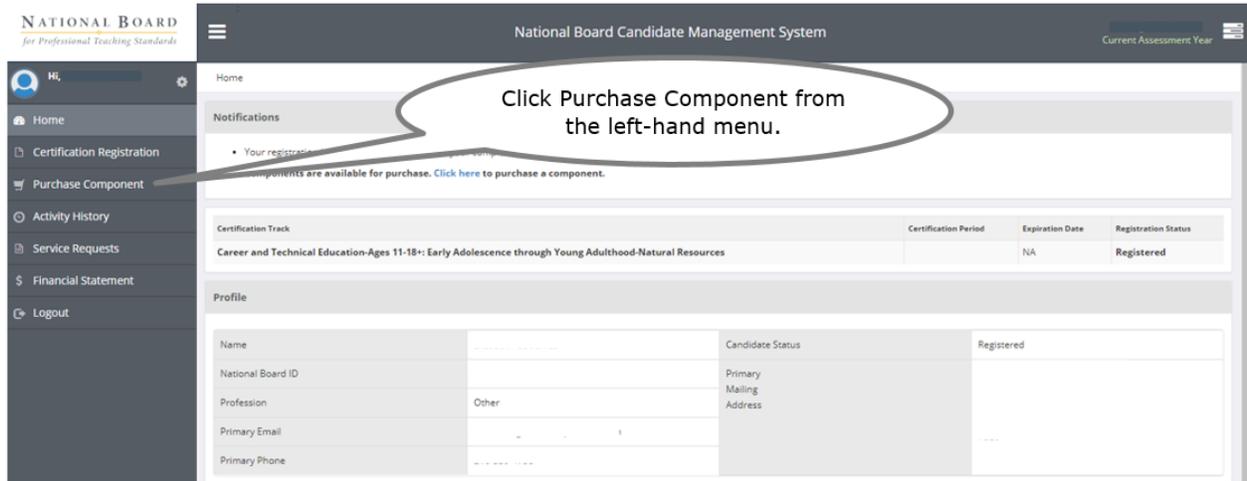
The screenshot shows the National Board Candidate Management System interface. A callout box highlights a button in the top right corner of the page, which is used to view information from a previous assessment cycle. The interface includes a navigation menu on the left, a header with the National Board 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

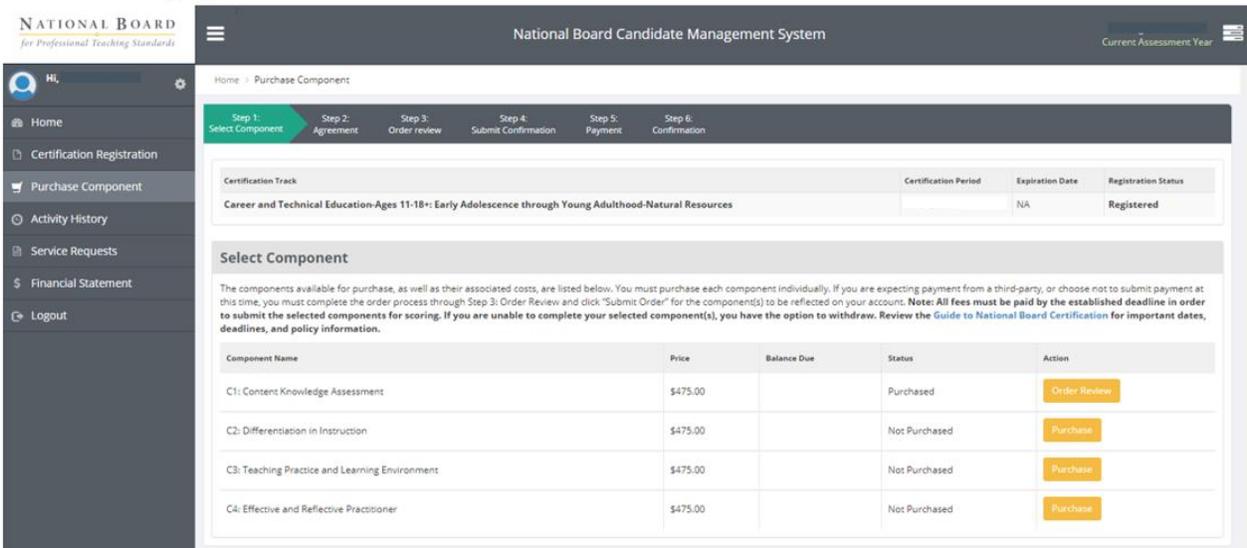
Profile		Candidate Status	Certification In Progress
Name		Primary Mailing Address	
National Board ID			
Profession			
Primary Email			
Primary Phone			

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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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.

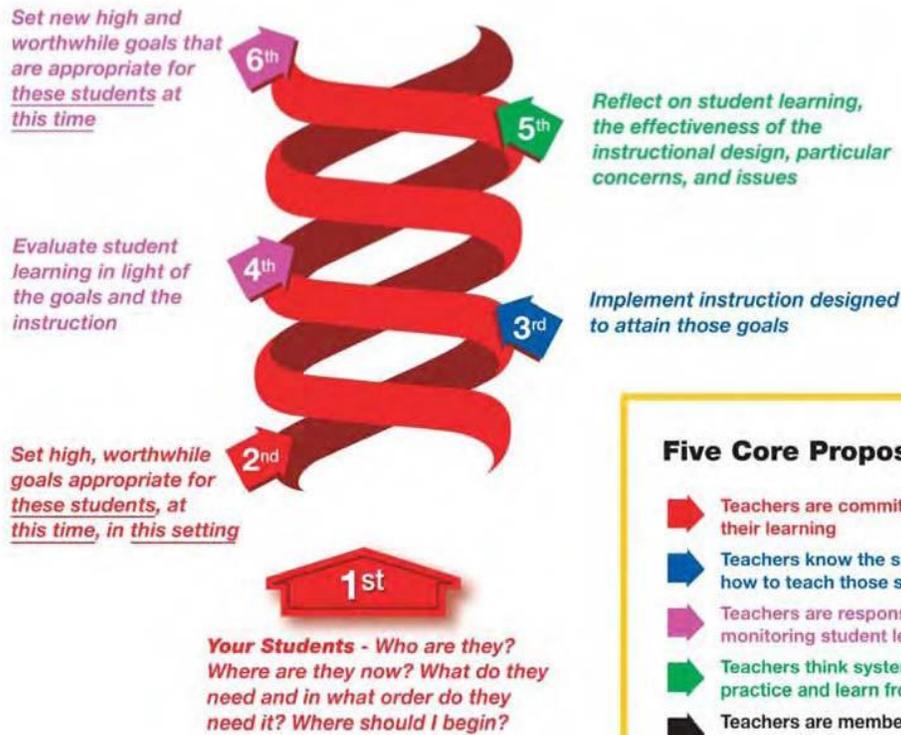
Sets of Standards are developed for each of the specific certificate areas, and each component of a certificate area is based on a subset of these Standards. When you begin to review each component of your certificate area, you will find that these groupings of Standards define and frame what will be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

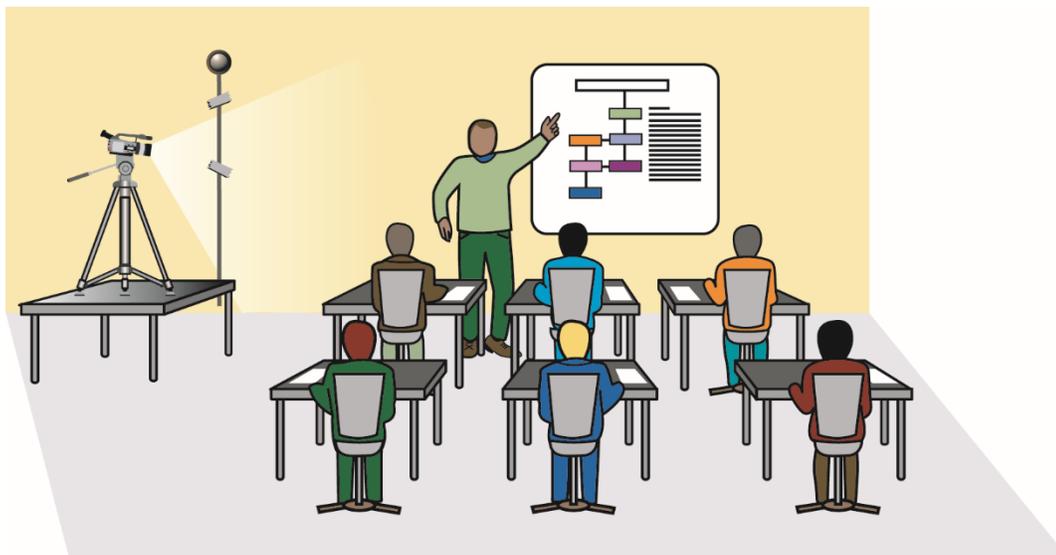
Whole-Class Video Recording

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!
Student work samples	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.	If you include the wrong Written Commentary with your student work samples, that Written Commentary will be used to score your portfolio component.
Video recordings	<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>
Completeness of portfolio component	<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 for Professional Teaching Standards website. The header includes the logo and tagline. Below the header, a dropdown menu is 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

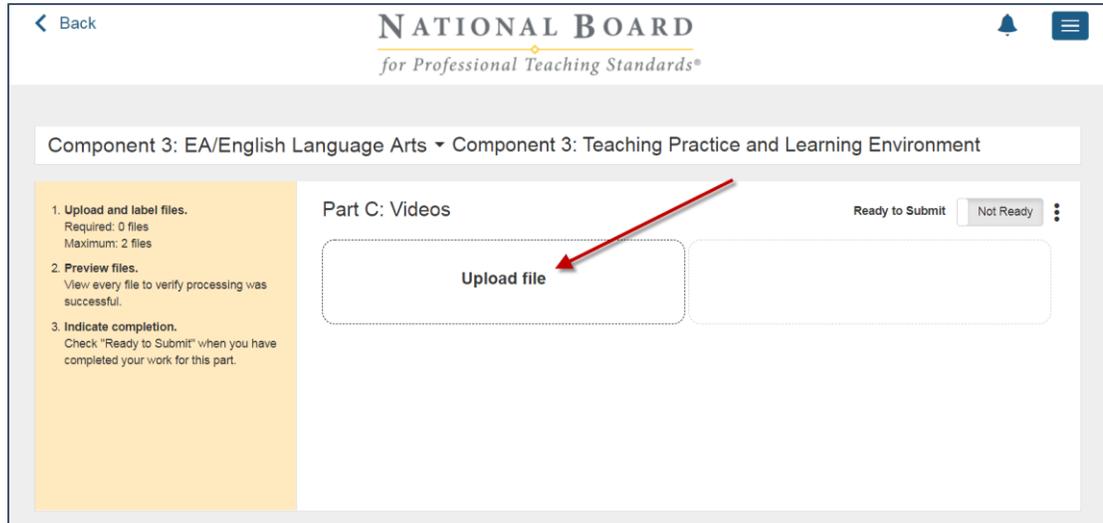
Note: The list of parts requiring labeling is subject to change in the future and is not applicable to renewal candidates or MOC pilot study participants.

Labeling Your Material

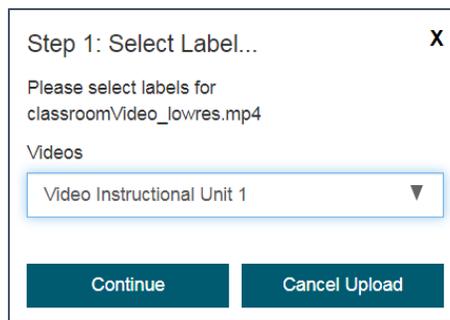
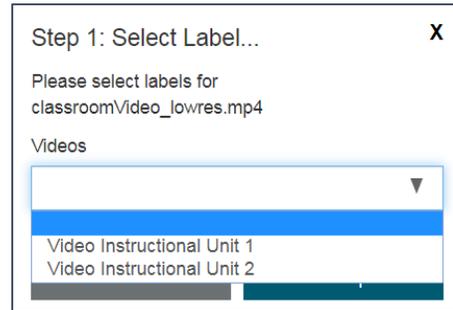
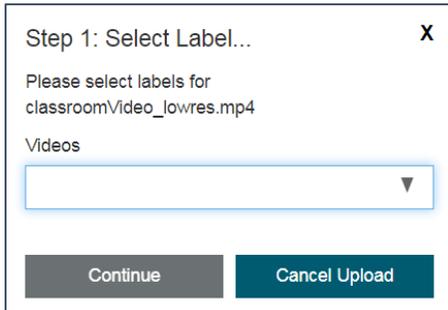
Each of the parts listed above requires multiple files to be uploaded. When you select a file to be uploaded for one of these parts, a "Select Label" box will display, which includes a dropdown menu. The labels available in the dropdown menu correspond to the required pieces of evidence for the part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

The sample screenshots below illustrate the steps for labeling files.

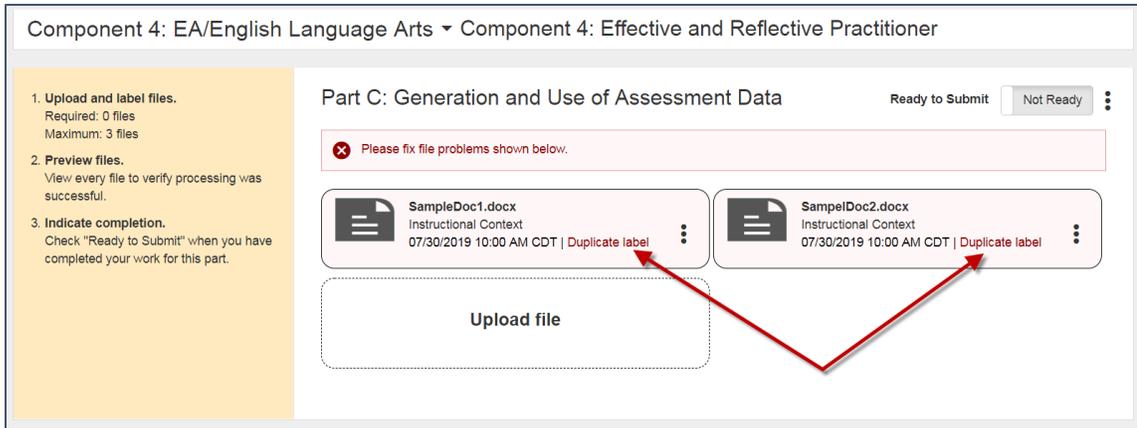
1. **Click** the “Upload File” button, and locate the file you wish to upload. Once you have selected a file to upload, a “Select Label” box will automatically display.



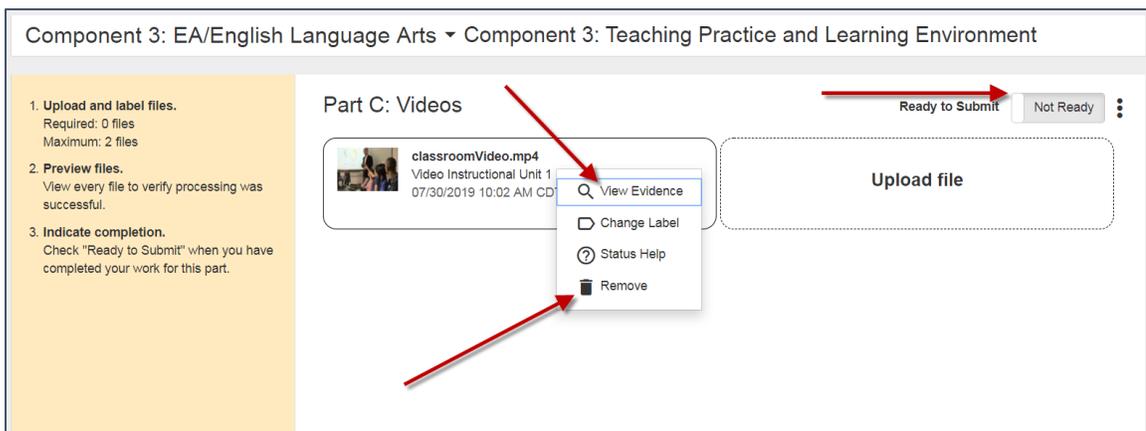
2. **Select** a label from the dropdown menu in the “Select Label” box, and **click** “Continue” to apply the label to your file.



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.



- 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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Pearson

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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.

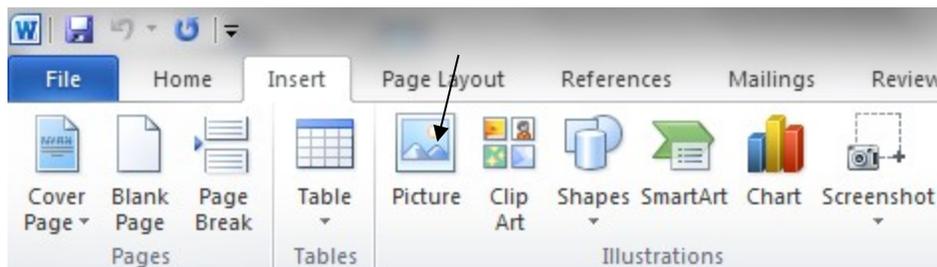
If you do not own a scanner or an all-in-one machine, consider using the services offered at your local library or office supply store.

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

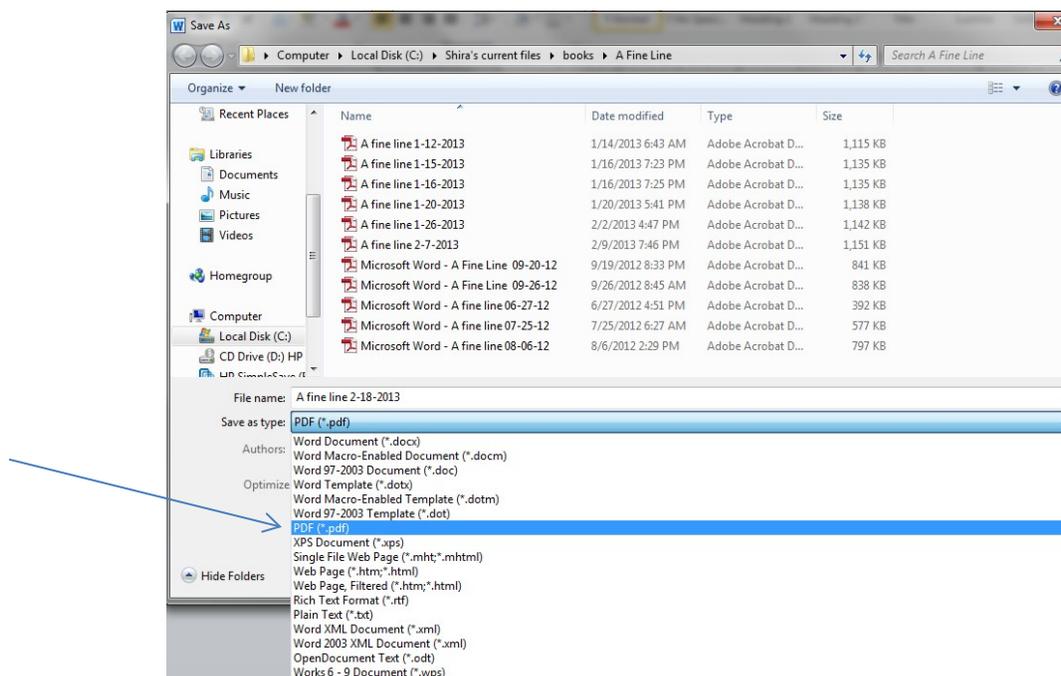
Follow the instructions below to convert a word processing file to a PDF and to combine multiple PDFs into a single file.

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

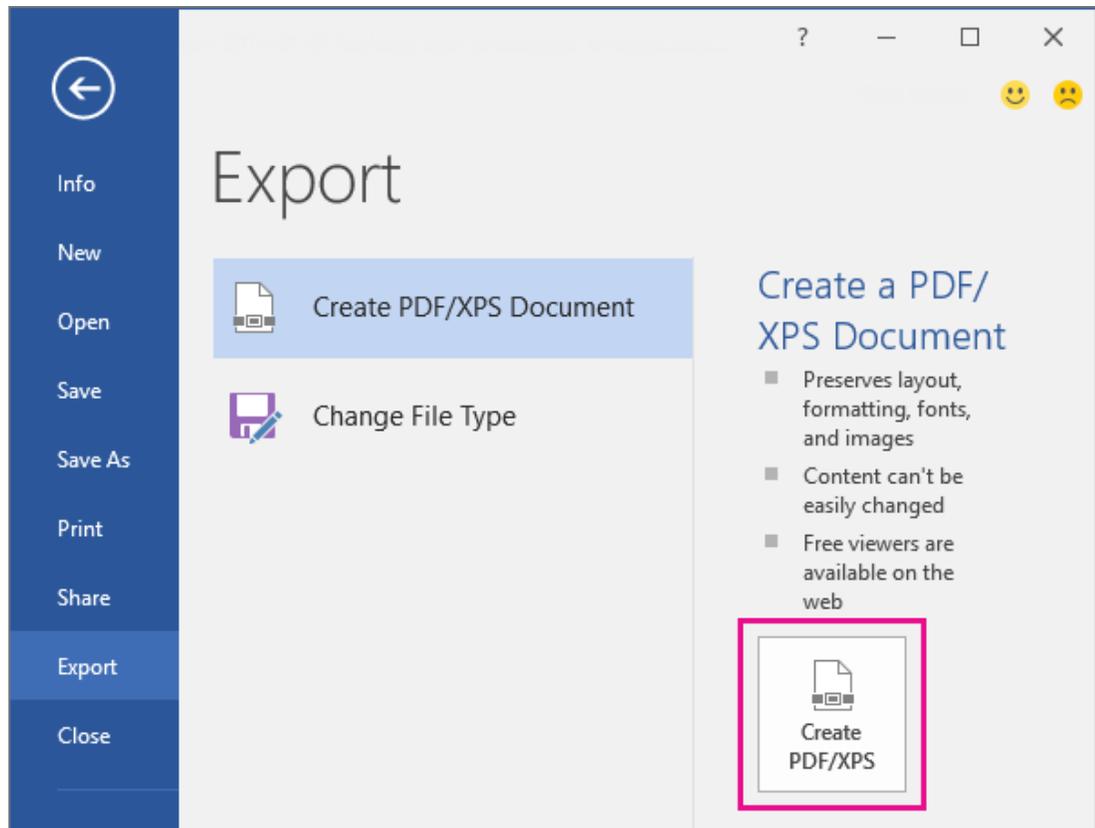
1. Open your Microsoft Word file and click “File” from the menu bar and select the “Save As” option.
2. Click the “Save as type” drop-down menu and scroll down to select “PDF (*.pdf).”



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.

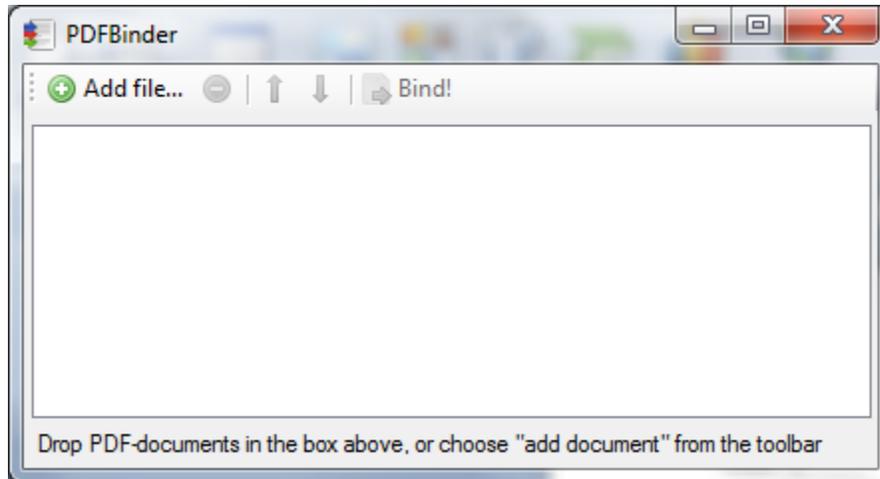
Follow these instructions to download and run this free software tool:

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.

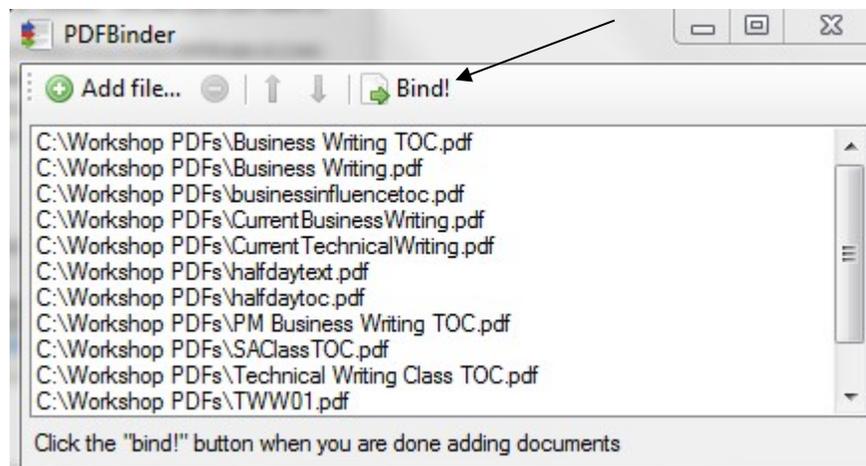
Please note that links to third-party software are provided by Pearson as a courtesy and do not constitute an endorsement of any third-party

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

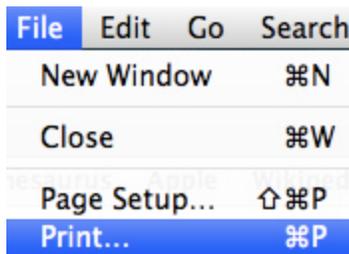
Follow the instructions below to convert a word processing file to a PDF and to combine multiple PDFs into a single file.

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.

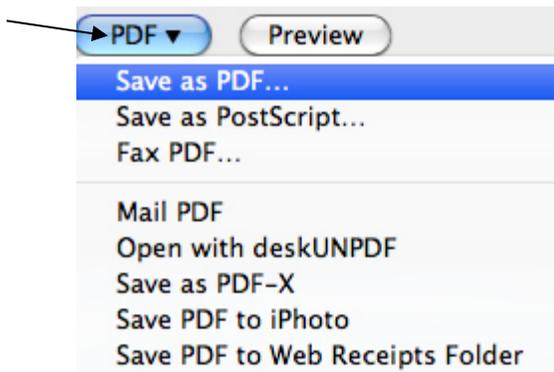
Creating PDFs

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...".

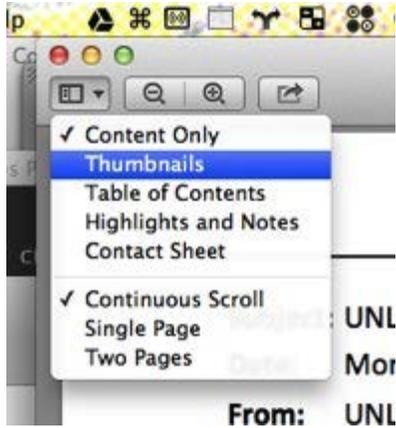


3. Save as you normally would.

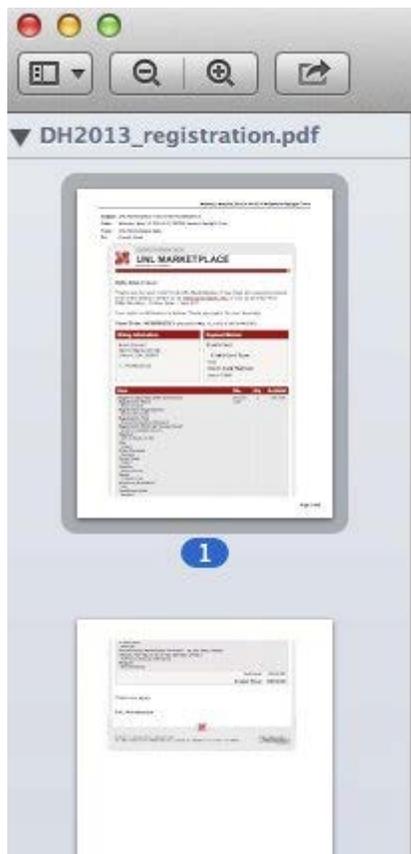
Combining Multiple PDFs into a Single PDF

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

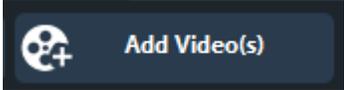
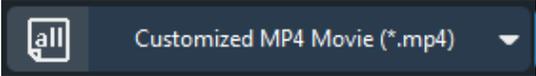
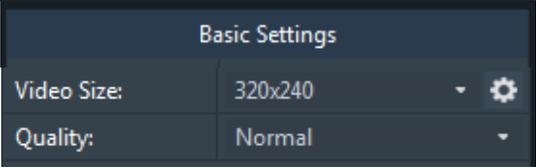
Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

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

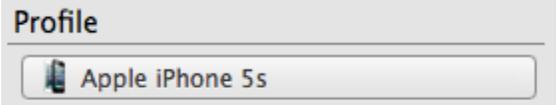
Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

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 style="text-align: center;"></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>	<p style="text-align: center;">    </p>

Additional Resources

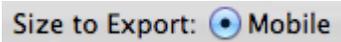
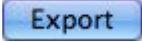
Please visit www.nbpts.org/national-board-certification/candidate-center/eportfolio-submission for other helpful resources, including technical guides, video tutorials, and Frequently Asked Questions.

Video Exporting Guide for iMovie V 9.0.9 and 10.1.9

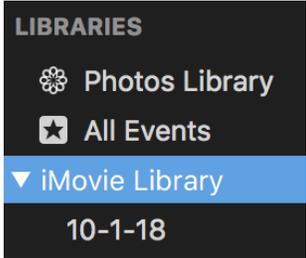
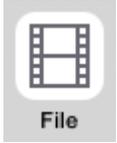
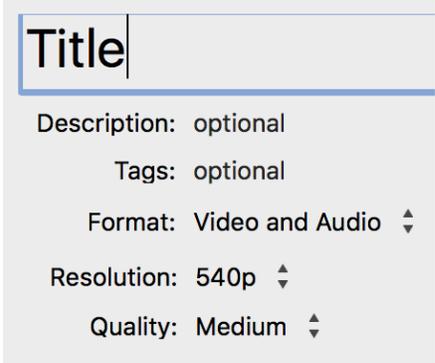
You may need to use iMovie to:

- 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>		

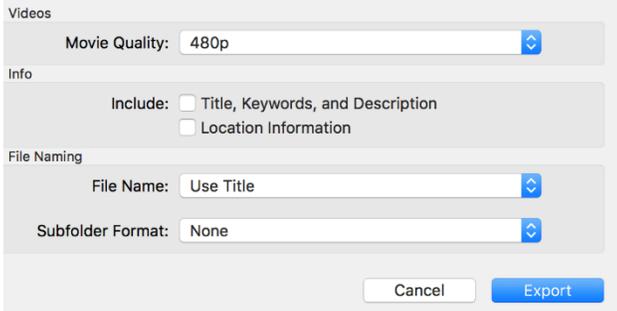
Additional Resources

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.

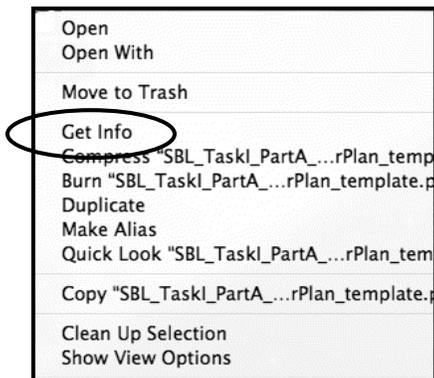
Tips for Mac Users

This document provides hints and tips for Mac users.

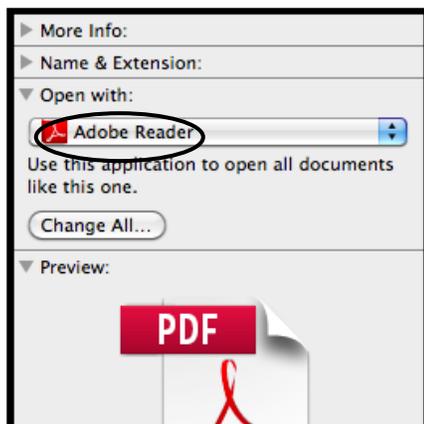
Optional: Changing Your Default PDF Reader

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

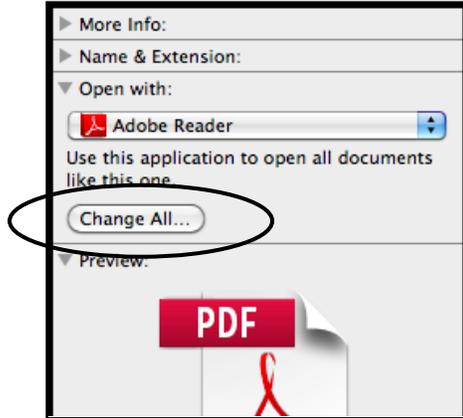
1. Right-click (or CTRL+click) any PDF file. Do not open the file.
2. On the new menu, click "Get Info."



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.

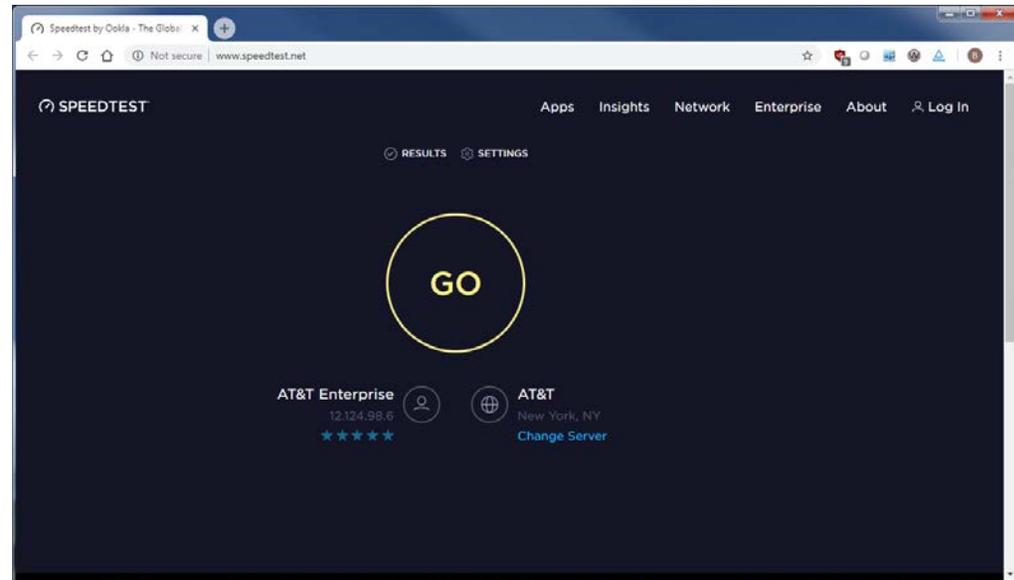
Using the Speed Test Tool

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

English Language Arts Standards

Third 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.

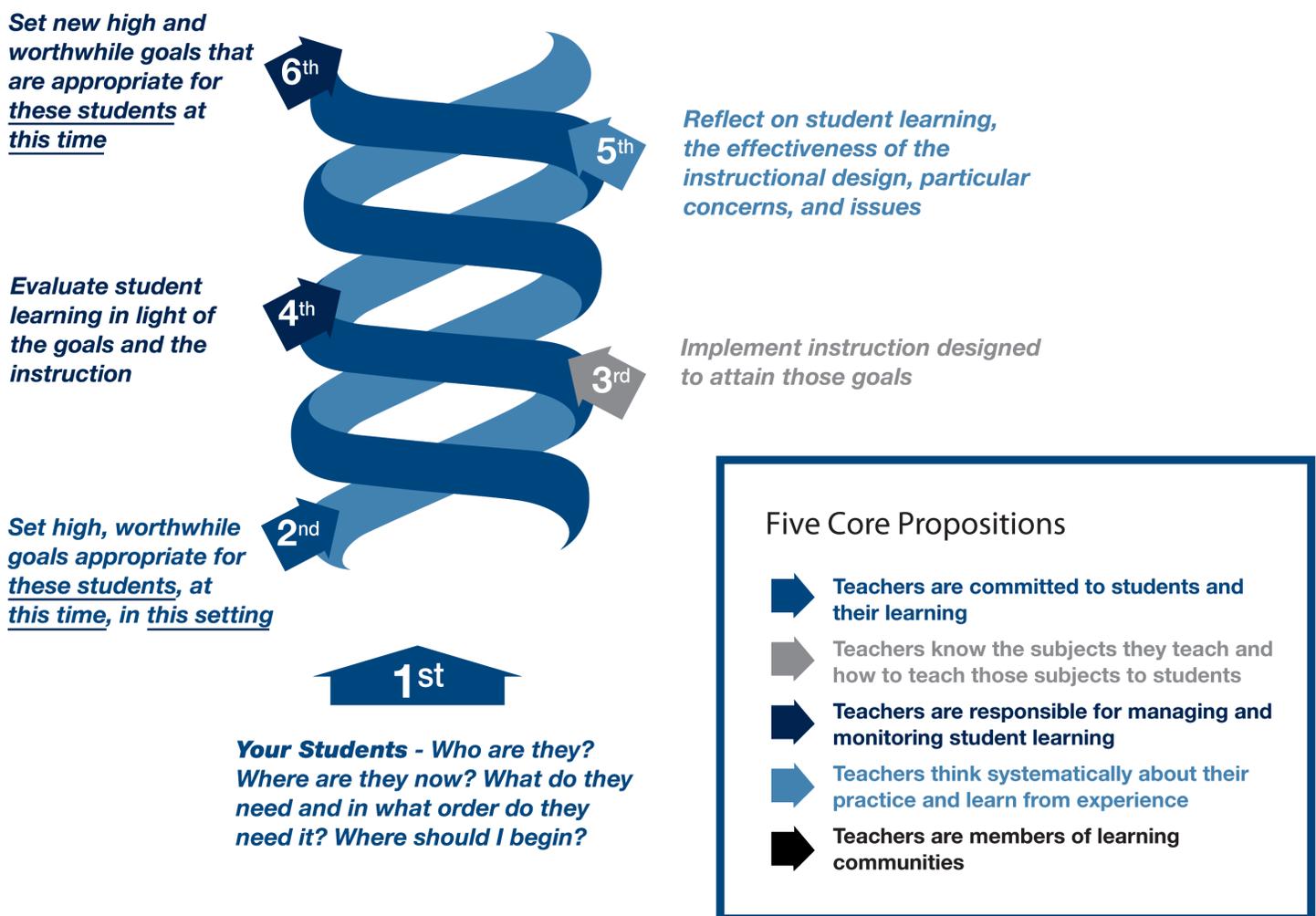
Accomplished teachers participate actively in their learning communities to promote progress and achievement. They contribute to the effectiveness of the school by working collaboratively with other professionals on policy decisions, curriculum development, professional learning, school instructional 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

Note from the authors of these standards:

Dear Candidate:

We realize that this document, which attempts to lay out all of the skills and knowledge that an English language arts teacher must possess in order to be considered accomplished, may seem overwhelming at first. Remember that these standards were written by teachers, for teachers. The standards were born out of many months of intense discussion, and are the fruit of years of study, experience, and reflection. We hope that you see yourself, your own practice, your students, and your professional aspirations reflected in this document. We hope that you engage in a productive dialogue with the text, that it helps you realize the breadth of your current expertise, and that it inspires meaningful reflection and growth. Please accept our respect, our encouragement, and our spirit of collaboration as you embark on this journey of professional development.

English Language Arts: Definition and Responsibility

Language is uniquely human; it allows human beings to explore the essence of who they are and to connect with others. Language is the conduit through which all learning flows. Language enables people to communicate their thoughts and emotions, to create intellectual structures, and to solve problems. A free society is dependent upon its citizens' ability to clearly articulate not only their knowledge, but also their hopes and dreams.

The field of English language arts consists of the interrelated skills of reading, writing, listening, speaking, viewing, and producing. A text may be spoken, written, or constructed solely of images. There is power in all words, but the written word is forever. Through reading, people connect to eternity and to each other. Readers can transcend the limitations of the immediate; they can empathize with characters from remote time periods and distant countries. Readers can find safety when they are feeling vulnerable and community when they are feeling isolated. Furthermore, readers form powerful bonds with each other as they experience a text and construct meaning together.

Through writing, speaking, and producing visual texts, students can develop their ideas and command attention. They can become agents of social change. They can open doors to new opportunities for themselves and others. When language is used clearly and precisely, it can help to discern what is false and clarify what is true.

The English language arts promote an active stance in the world. Those who can use language to interrogate reality help to support the free exchange of ideas. They can articulate their ideals and advocate

for the realization of those ideals. However, there is also a playful and aesthetic aspect to language. Through the study of English language arts, students learn to appreciate the nuances of language and to delight in the ways words can be used to enchant, to shock, to instruct, and even to mystify.

The English language arts provide skills for lifelong learning. Success in English language arts has a powerful effect on success in other classrooms, other disciplines, and nonacademic aspects of life.

The Shifting Nature of English Language Arts

These standards reflect the shifting nature of English language arts. The craft of teaching is always changing, but in recent years, the world has become increasingly dynamic. Many aspects of society are in flux. Factors such as economics, migration, and expanding definitions of family are having powerful effects on teaching. Students may lack a strong connection with their local community, turning to other sources of influence to establish a sense of identity and belonging. Teachers need to understand the ways students engage with society and tap into the cultural, social, and political forces that influence young people.

Due to rapid technological innovation, communication is evolving. Students have developed literacies outside the classroom that teachers must understand and value. Although the traditional skills of reading and writing remain central to learning, visual and audio texts are increasingly important educational media. Therefore, English language arts teachers must now help learners become proficient in viewing and producing as well as in reading and writing. Teachers must assist students in making judgments about the validity, effectiveness, and impact of messages in every medium.

Technology has the potential to empower teachers and students, but it can also present challenges. Students have become accustomed to great immediacy and ease of creation in the digital world; as a result, they require more individualized attention in the classroom. Accomplished teachers realize that technology is more than just a tool for presenting the same types of lessons that were used in the past; technology represents a paradigm shift in education. When implemented in an enlightened and effective manner, technology can help to close achievement gaps. Technology can increase the closeness between students and teachers, expand the social and collaborative nature of education, make inquiry more integral to learning, provide new opportunities for real-time communication, and increase the chances of success for all students.

Accomplished Teachers and Their Students

Being a teacher is a humbling opportunity to honor one's students—both who they are and who they are becoming. It is the responsibility of a teacher to motivate young people to reach a place where they can recognize and develop their own voices. Accomplished teachers believe that every student can achieve, learn, and grow; therefore, teachers promote their students' individuality.

The practice of accomplished teachers is rooted in hope and in love. Accomplished teachers always put their students first. Their mission is to equip their students to be tomorrow's leaders. They teach students to be effective communicators, thoughtful processors of information, and creative problem solvers.

Accomplished English language arts teachers take responsibility for both the emotional and the intellectual aspects of learning. They promote rigorous academic standards, but they implement these

standards flexibly. Teachers validate their students in order to help students reach their fullest potential and to become lifelong learners.

To prepare students for future opportunities, teachers systematically assess their students. They then create engaging instructional activities which will motivate students to think for themselves and grow intellectually. In the eyes of accomplished teachers, the curriculum is not something that exists outside students. Rather, the curriculum is driven by students' needs, interests, and backgrounds, and students are constantly involved as active participants rather than passive recipients. As a result, students take ownership of the learning process. Student-centered expectations drive students to move beyond their current levels of learning, regardless of their demographic or personal circumstances.

Accomplished English language arts teachers model a global perspective. They understand that postsecondary education and the world of work exist within international networks; therefore, teachers prepare students to communicate and collaborate globally.

Accomplished teachers convey to their students an elevated vision of education. Education is rooted in real-world issues, but it is more than a pragmatic set of skills. Language gives us ways to think about the good, the true, and the beautiful; to ponder what it means to be human; and to reflect on our purposes in life.

The Standards Document: Its Nature, Structure, and Goals

The Structure

Although all aspects of teaching English language arts are inextricably related to each other, the committee separated the field of English language arts into twelve standards to make it easier for readers to analyze their own practices. The order of the standards within this document does not indicate their relative importance, nor does it imply that a candidate will move through them in a prescribed order. The standards can be approached in different ways. For example, one might view Knowledge of Students; Fairness, Equity, and Diversity; Learning Environment; and Instructional Design and Implementation as capturing the foundations of teaching. Reading and Viewing, Writing and Producing, Speaking and Listening, Language Study, Inquiry, and Assessment can be perceived as the pillars of the discipline. The standards on Advocacy and Collaboration can be seen as representing overarching dispositions that permeate all of the other standards.

Candidates may read the standards in the order in which they are presented in this document or in any other order that makes sense to them. Candidates will undoubtedly revisit specific standards based on what they are focusing on at a given moment. Interaction with these standards can be as fluid and recursive as the process of teaching is.

Each standard exhibits a consistent structure. Standards are organized according to what teachers know, how they apply this knowledge in the classroom, and how they reflect on the topic. The fact that reflection is embedded throughout the standards document indicates the paramount importance of reflection to accomplished teaching and to National Board Certification. Candidates should note that reflection is always student-centered.

The Creation of the Document

These standards were created by a committee consisting of English language arts teachers and higher education professionals. Committee members represented a wide range of communities, schools, and student populations served. Rural, suburban, and urban perspectives were represented, as were virtually all corners of the nation. Some committee members had many decades of teaching experience, whereas others were relatively new teachers. Nearly all members of the committee were National Board Certified Teachers. During their deliberations, committee members worked hard to establish an inclusive community in which all perspectives were respected and included. A diversity of opinion and a wealth of experience were combined to create the present document.

The standards document was designed to reflect the current state of the English language arts field and to anticipate likely future developments. The committee's first step was to deconstruct the second edition of the English Language Arts Standards for both early adolescence and adolescence and young adulthood. The committee identified concepts and language that should be retained, elements that should be modified, and facets of accomplished English language arts teaching that needed to be added. Then the committee defined the structure of the new document, adding new standards as needed. Next the committee assembled the new text, taking care to use wording and examples that were unlikely to become dated over the expected life of the document. Each participant had the opportunity to work on each of the twelve standards in a small subgroup and then to review the entire document line-by-line with the whole committee. Thus, every word of each standard reflects a carefully achieved consensus on the part of a highly diverse and highly qualified group of English language arts practitioners and higher educators.

A common thread throughout the lengthy and complex discussions was the following question: How can we create a document in which prospective candidates can view themselves? Committee members addressed this concern by including a wealth of examples that illustrate what abstract principles look like as they play out in different contexts.

Examples

Examples are included throughout the standards to illustrate what an accomplished English language arts teacher knows and can do. Examples represent both Early Adolescents and Adolescents and Young Adults. The examples are meant to be illustrative, not prescriptive. Accomplished teachers should use the examples to better understand the related skills and knowledge, and to identify similar accomplished examples from their own practice. Examples should spark the reader's reflection and creativity rather than prompt imitation. The breadth of examples is intended to demonstrate the principle that there are as many different ways to fulfill the expectations of a standard as there are teachers.

In some examples, specific special populations are referred to; however, this is not always the case. The committee wanted to stress the point that accomplished teachers differentiate instruction for all students, not merely for a few officially designated groups. Teachers attend precisely and sensitively to the students in their care, whether their students' needs arise from a long-lasting health condition, the challenges of a particular lesson, the motivation to learn at a faster pace, the ability to speak another language more fluently than formal English, a circumstance at home, a learning style preference, the emotional challenges that come with adolescence, or a documented individual education program.

Major Changes Since the Last Revision of the English Language Arts Standards

The first major revision is that, whereas in the past there were separate English Language Arts Standards for Early Adolescents and Adolescents and Young Adults, there is now a single document for teachers of both developmental groups. This change continues a trend set by other NBPTS content-area standards such as English as a New Language, Mathematics, and Social Studies-History, and it reflects the belief that teachers of early adolescents and teachers of adolescents and young adults think about their practices and their disciplines in similar ways while honoring the specific needs that tend to accompany their students' age group.

The revised standards of this third edition reflect an intensified emphasis on interdisciplinary collaboration. It has always been important for teachers and students to understand the intersections among different disciplines, but in today's society, it is essential for students to synthesize and produce knowledge in multilayered, multidisciplinary ways, and for teachers to be able to do the same for their own professional growth and as part of their work with colleagues and larger communities.

This version of the English Language Arts Standards contains three new standards: Inquiry, Collaboration, and Advocacy. The standard on Inquiry represents the importance of the accomplished ELA teacher's commitment to teaching students to ask questions, to make connections, and to actively interrogate the assumptions that surround them. Accomplished teachers eschew passivity and adopt an inquiry stance toward their practice and the influences that shape their classrooms. The decision to consolidate the Professional Community standard, Family and Community Involvement standard, and Family Outreach standard of the previous editions into one new Collaboration standard results from the belief that collaboration is not a series of discrete interactions; it is a disposition and organizing principle of professional practice. Teaching and learning are improved by the coordinated interaction of colleagues, by cooperation between teachers and their students, and by close connections between school and community. A standard devoted to Advocacy was created because now, more than ever, accomplished teachers have the responsibility to advocate for the teaching profession, for students and their learning, and to help students see themselves as advocates for their own interests and for the causes they embrace.

Content Knowledge (formerly referred to as Knowledge of English Language Arts in the standards for adolescence and young adulthood and Knowledge of the Field in the standards for early adolescence) and Self-Reflection are examples of threads that were stand-alone standards in the previous edition but no longer appear in this manner. The committee's rationale for embedding content knowledge in each standard was that effective pedagogical decisions and techniques take place in the context of robust, up-to-date, content knowledge. All aspects of accomplished teaching are predicated upon content knowledge.

Similarly, because reflection pervades all aspects of accomplished teaching, the committee decided to embed reflection throughout the document rather than treating it as a separate entity. The reflection piece appears at the conclusion of every standard as a way of emphasizing its preeminent importance to the profession.

Conclusion

This third edition of *English Language Arts Standards* reflects the dynamic state of the field. This document represents a tribute and a challenge to practitioners engaged in teaching language arts at the

highest level. By actively seeking to remain open and responsive to developments in society and in the nature of literacy, English language arts teachers can foster personal growth, promote rich and varied literacy development in their students, and spur positive change in the world.

Developing High and Rigorous Standards for Accomplished Practice

English Language Arts Standards describes what accomplished teachers should know and be able to do. The standards are meant to reflect the current professional consensus about the essential aspects of accomplished practice. The deliberations of the English Language Arts 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, these 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. Teaching 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 paradox, then, is that any attempt to write standards that dissect what accomplished teachers know and are able to do will misrepresent, to a certain extent, the holistic nature of how teaching actually takes place. Nevertheless, the fact remains: certain identifiable commonalities characterize the practice of accomplished teachers. The standards that follow are designed to capture the knowledge, 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.

Standard Statement: This is a succinct statement of one vital aspect of the practice of the accomplished teacher of English language arts. Each standard is expressed in terms of observable teacher actions that have an impact on students.

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.

In addition, throughout the document are examples illustrating accomplished practice and demonstrating how decisions integrate various individual considerations and cut across the standard document. If the standards pull apart accomplished teaching into discrete elements, the examples put them back together in ways more clearly recognizable to teachers. Because the National Board believes there is no single right way to teach students, these examples are meant to encourage teachers to demonstrate their own best practice.

English Language Arts Standards Statements

The National Board for Professional Teaching Standards has organized the standards for accomplished teachers of English language arts into the following twelve standards. The standards have been ordered 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 accomplished practice. These standards serve as the basis for National Board Certification in English Language Arts.

Standard I: Knowledge of Students

Accomplished English language arts teachers acquire knowledge about their students to advance students' learning in the English language arts and to prepare students for successful participation in the world.

Standard II: Fairness, Equity, and Diversity

Accomplished English language arts teachers practice fairness and equity because of their commitment to the acceptance and appreciation of others. Accomplished teachers use a variety of strategies and materials to address disparities among students and provide meaningful learning opportunities that meet the diverse needs of all learners.

Standard III: Learning Environment

Using their understanding of the ways in which physical and relational factors combine in the classroom, accomplished English language arts teachers purposefully design inclusive learning environments that engage, challenge, and support student learning.

Standard IV: Instructional Design and Implementation

Accomplished English language arts teachers use their knowledge of students, their discipline, and pedagogy to design and implement instruction that promotes the learning of all students.

Standard V: Reading and Viewing

Accomplished English language arts teachers engage their students in reading and viewing a wide range of texts. Teachers support all students in developing the dispositions and proficiencies necessary for comprehending, analyzing, evaluating, and appreciating the texts.

Standard VI: Writing and Producing

Accomplished English language arts teachers provide instruction in the processes, skills, and knowledge about writing that their students will need to effectively produce a variety of texts for a range of audiences and purposes.

Standard VII: Speaking and Listening

Accomplished English language arts teachers equip students to become effective communicators by strengthening their speaking and listening skills for various purposes within a broad range of contexts.

Standard VIII: Language Study

Accomplished English language arts teachers develop their students' appreciation of the functional and aesthetic aspects of language and expand their students' capacity to use language effectively.

Standard IX: Inquiry

Through inquiry, accomplished English language arts teachers foster dispositions in students to examine multiple perspectives; promote a process that prompts students to ask critical questions; encourage students to act on what they have learned; and equip students with the tools needed to examine, organize, manage, and analyze information.

Standard X: Assessment

Accomplished English language arts teachers create and select valid assessment tools as part of an ongoing process of monitoring and evaluating student learning. Teachers use assessment results to provide meaningful feedback to students, engage students in self-assessment, shape instructional decisions, and communicate to various stakeholders.

Standard XI: Collaboration

Accomplished English language arts teachers collaborate to improve instruction and student learning, advance the knowledge and practice of the field, enhance their professional identities, and foster collaboration in their classrooms and beyond.

Standard XII: Advocacy

Accomplished English language arts teachers advocate for their students, for the content of English language arts, and for their profession.

Standard I

Knowledge of Students

Accomplished English language arts teachers acquire knowledge about their students to advance students' learning in the English language arts and to prepare students for successful participation in the world.

Accomplished English language arts teachers understand that teaching is founded on the knowledge of students. Teachers use knowledge about early adolescents and young adults to make sound and deliberate instructional decisions to positively affect student learning. Accomplished teachers genuinely like working with young people. They believe that all students can learn, even though not all students progress in the same way or at the same pace.

Accomplished English language arts teachers¹ obtain insight into many aspects of students, including the knowledge, talents, and interests each student brings to the learning environment. Because accomplished English language arts teachers understand that gaining knowledge about learners must be an ongoing process, they are always alert to opportunities for increasing their understanding of their students' cultures, concerns, and aspirations. Teachers then apply the information they have gathered in many ways, from adjusting their perspectives about students, to adapting instruction, or modifying the learning environment. Accomplished teachers not only use their knowledge about students to make the learning process easier or more familiar; they also use their understanding to challenge students' thinking and inspire them to try things they might not have attempted on their own.

Understanding Early Adolescents and Young Adults

Accomplished English language arts teachers understand that there are specific developmental characteristics associated with early adolescence and young adulthood. Teachers expect, accommodate, and value a wide variation in the maturity and life experiences of early adolescents and young adults within the same learning environment. Through classroom experience and knowledge of research, teachers develop a broad perspective on patterns of adolescent physical, social, emotional, and language development. They then use their accumulated knowledge to foster students' literacy development.

¹ All references to *teachers* in this document, whether stated explicitly or not, refer to accomplished English language arts teachers.

Accomplished English language arts teachers know that a particular concern within the early adolescent and young adult experience is youth culture, which is defined as the blend of experiences, styles, behaviors, and interests that characterize adolescence. Although it is not always possible to have broad knowledge of youth culture, accomplished teachers become familiar with it through research, course work, and direct experience. Even when an accomplished teacher is not thoroughly knowledgeable about students' current interests, it is still possible for the teacher to build relationships by demonstrating interest in what students know and care about. To whatever extent is possible, accomplished English language arts teachers are familiar with the television programs and movies that early adolescents and young adults watch; the books and magazines they read; the music they listen to; the electronic or virtual experiences they participate in, create, or encounter; and the ways in which they communicate with one another. Many accomplished teachers go beyond simply knowing the names of significant games, books, movies, and cultural icons; they read, watch, play, and learn about some of them in depth. Students are more likely to be engaged when accomplished teachers are interested in them.

Accomplished English language arts teachers are aware of the influences that shape early adolescents' and young adults' individual identities. They recognize that students may grapple with their own awareness and appreciation of their cultural, linguistic, and ethnic heritage; family¹ setting; socioeconomic status; sexual orientation; gender; disability; prior learning experiences; personal interests; and academic and social experiences. Teachers understand that their students' identities are fluid, and they use this knowledge to create a supportive and flexible learning environment. Accomplished teachers are tenaciously committed to learning more about students' backgrounds, abilities, and attitudes; caring for them; and guiding their development as literate human beings. Teachers respect and celebrate students' individuality.

Accomplished English language arts teachers closely examine their students' first works for clues to their literacy development and interests. Teachers are vigilant throughout the school year, developing understandings about individual students through conversations, interactions with parents, observations of student work, various assessments, and other experiences inside and outside the classroom. To accomplished English language arts teachers, the act of knowing their students encompasses understanding each student's capacity to read, view, write, produce, speak, and listen in English. Teachers also seek to understand the particular communication and language needs of students for whom English is a new language, students with disabilities, other students needing extra support, and students who can benefit from advanced challenges. (See [Standard X—Assessment](#).)

Accomplished English language arts teachers are keenly aware of the diverse challenges and realities students face, such as health issues—whether physical or psychological—and any other obstacles to student learning. Teachers are sensitive to changes in students' appearance and behavior. Teachers do not overreact, but they respond quickly and appropriately to determine whether these changes are

¹ The terms *family* and *parent* are used throughout this document to refer to people who are the primary caregivers, guardians, or significant adults in the lives of children.

significant and problematic. Because accomplished teachers know a great deal about their students, they are more likely than less accomplished observers to detect subtle signals when a student is in crisis and to respond appropriately.

Accomplished English language arts teachers systematically observe students in group settings to analyze group dynamics. They understand that students are shaped by their interests, cultures, families, communities, schools, and classes, and although they do not stereotype students, accomplished teachers understand that they can gain useful insights based on the groups with which students identify. Accomplished teachers can perceive subtle differences among similar groups. For example, they perceive that the cohort of students in one grade may vary remarkably from the cohort of students in another grade within the same school, despite the fact that the gender and demographic breakdowns of the two groups are relatively the same. Teachers know that their students differ in their knowledge, needs, and dispositions, and that students perform differently in different contexts. Knowing students means knowing the fears and dreams that inspire them, the issues that stir them, and the causes that speak to them.

Applying Knowledge of Students

Accomplished English language arts teachers use knowledge about early adolescents and young adults in general and their students in particular to build positive relationships. Accomplished teachers know how to build trust and support in ways that increase students' overall academic success and their proficiency within each of the language arts.

To build trusting relationships with their students, accomplished English language arts teachers honor their students' passions and concerns. Teachers also behave in an approachable manner and make themselves available. For example, teachers may attend before- and after-school programs, extracurricular school events, and community activities. Accomplished teachers use the knowledge gained through professional occasions to establish appropriate outlets as needed for students. For example, a student struggling with a loved one who is experiencing a terminal illness might benefit from reading a novel about a character in a similar situation, and might even use the novel as the gateway to conversations with the teacher about this issue. However, accomplished teachers are sensitive to their students' individual temperaments; they understand when to intervene directly and when to act more reticent in order to respect a student's privacy. Although teachers observe professional boundaries and remain in adult roles in all relationships with students, their professional status does not prevent them from being accessible, caring, and eager to share knowledge that will empower students.

Accomplished English language arts teachers use their knowledge of students to strategically match the best instructional practice with individual students or groups of students, differentiating support as needed to foster students' literacy development. Accomplished teachers adjust the curriculum to match the student in ways that promote learning within each student's optimal range of development. Teachers

know that targeting instruction that is challenging to a student while being sensitive to his or her developmental level enhances the potential for student engagement with learning and fosters growth. Accomplished teachers do not assume that students share the same background or aspirations. For example, accomplished teachers know their students sufficiently well to recommend independent reading that matches students' interests and instructional or independent reading level. In cases when teachers assign the same book for the entire class, they know their students' reading levels well enough to adjust and vary their instructional strategies as necessary. Accomplished English language arts teachers are adept at creating assignments that build on individuality, and they provide students with opportunities to read, view, write, and produce varied types of texts about topics that interest them. Teachers also can help students develop knowledge and skills in areas in which they might not currently have an interest, skillfully creating engagement with subjects that might otherwise provoke boredom or resistance. Accomplished teachers ensure that every student has the opportunity for their individual voice to be heard. (See [Standard IV—Instructional Design and Implementation](#).)

Accomplished English language arts teachers systematically learn about their students' knowledge of global issues and current events. Teachers then purposefully address the gaps between what students know and what they need to know to become active, knowledgeable, and critical participants in a global world. Accomplished teachers cultivate student awareness of important events occurring in other countries and then connect these events to the English language arts learning environment. For example, a teacher might help students draw parallels between a contemporary totalitarian society described in a news article and a fictional dystopia such as the one described in *The Hunger Games* or "Harrison Bergeron." The teacher might then build on students' awareness of the connections between the real and the fictional by asking students to write their own short story using an exaggerated scenario based on a contemporary issue. Accomplished teachers help students see the importance of their voices and roles in a world whose problems and solutions are increasingly interconnected.

Reflection

Accomplished English language arts teachers reflect on their knowledge of their students as a way to gauge the effectiveness of their practice on student learning. Teachers monitor ways in which they connect their knowledge about students to their practice. Accomplished teachers understand ways in which their application of knowledge about students is more or less effective in engaging students in instruction. In order to identify areas in which they must update their knowledge of students, teachers use classroom experiences and other kinds of interactions with students. Teachers seek out ways to better understand their students and incorporate that knowledge into daily instructional practice.

Accomplished English language arts teachers determine the extent to which their knowledge of their students affects student learning. A teacher might notice that a student who never exhibited this behavior before suddenly starts falling asleep in

class. The teacher might seek out information from colleagues and the student's parents to determine whether the change in behavior is driven by a lack of interest in academics or is the result of factors unrelated to school. A teacher might also seize an opportunity to use one student's specialized knowledge to enhance learning for other students. For example, if the class fails to understand the idea of allusions in literature, a student who is a proficient gamer might cite the analogous ways in which allusions are used in video games. An accomplished teacher would analyze this situation and determine whether a detailed discussion of this connection would serve as an illuminating example or as a distraction. If the former, the teacher might invite the student with game expertise to discuss how allusions are used in specific video games.

Accomplished English language arts teachers critically examine their practice on a regular basis to improve their knowledge about students and apply this knowledge in more productive ways. Accomplished teachers review all the methods available for gathering and applying knowledge about students. When they realize that their insight is somehow limited, accomplished teachers identify resources for obtaining the knowledge they need. These resources may include classroom experiences as well as conversations with students, other educators, parents, and community members. A teacher might invite students to bring in artifacts such as favorite movies, books, songs, or television shows to stay current with youth cultural interests. Accomplished teachers learn about their students through various means, including out-of-school avenues such as musical, artistic, athletic, and other community events. Accomplished teachers realize that some of their most powerful professional learning is inspired by the students themselves.

Standard II

Fairness, Equity, and Diversity

Accomplished English language arts teachers practice fairness and equity because of their commitment to the acceptance and appreciation of others. Accomplished teachers use a variety of strategies and materials to address disparities among students and provide meaningful learning opportunities that meet the diverse needs of all learners.

Accomplished English language arts teachers understand the principles of fairness, equity, and diversity, and they effectively apply these principles, along with their knowledge of students, in their classrooms. As stewards for the interests of students, accomplished teachers are vigilant in ensuring that all receive an adequate share of attention. Accomplished teachers recognize their own biases and do not allow them to negatively interfere in their decisions.

Accomplished English language arts teachers uphold fairness and equity in their daily interactions with students. Teachers understand that *fairness* refers to acting with clarity and consistency and providing each student with the support the student needs to be successful. Teachers who apply fairness are careful to counter potential inequity and avoid favoritism. In the classrooms of accomplished English language arts teachers, attention to equity is central. Teachers understand that *equity* requires a deep commitment to justice. Accomplished teachers do not treat all students alike, for similar treatment is not necessarily equivalent to equitable education. Equity is brought to bear in the way that teachers create instructional settings that promote rigorous learning for all students.

Accomplished English language arts teachers understand and value the diversity of their students. Teachers understand that a commitment to *diversity* involves the appreciation of each student's cultural, linguistic, religious, regional, and ethnic heritage; family configuration; socioeconomic status; sexual orientation; gender; body image; physical and cognitive exceptionalities; prior learning and literacy experiences; learning style; political views; and personal interests, needs, and goals. Teachers reflect on their use of the knowledge of diverse cultures and contexts to enrich instruction and to help students learn about different cultures within their schools, their communities, and the world.

Accomplished English language arts teachers understand that ensuring fairness, equity, and diversity is not a simple proposition. To ensure these principles, teachers

must have an appreciation of human differences and an understanding of how best to respond to them. Hence, accomplished teachers employ what is known about effective and ineffective practice with diverse groups of students, and they strive to learn more about how best to accommodate differences. Accomplished teachers understand that for the learning environment to be a good place for some students to learn in, it must be a good place for all students to learn in.

Creating a Learning Environment that Promotes Fairness, Equity, and Diversity

Accomplished English language arts teachers create a learning environment characterized by acceptance, inclusion, and appreciation for what each individual brings. Accomplished teachers have welcoming attitudes and are eager to work with each of their students. They model dispositions and actions that encourage fairness, equity, and respect for diversity, and they build their students' capacities to support and value one another's ideas, contributions, and accomplishments. Accomplished teachers encourage dialogue so that all voices are honored and heard. For example, teachers might use Socratic circles to illuminate and explore differing perspectives on texts, embracing both agreement and respectful disagreement as pathways for generating new ideas. Accomplished teachers understand that by modeling how to express and navigate different viewpoints, they can help students develop tolerance and conflict-resolution skills that will help them now and in the future.

Accomplished English language arts teachers proactively address issues of diversity to promote equity and ensure that all students receive equal opportunities to learn and advance. Accomplished teachers foster in their students respect for and appreciation of others, regardless of personal and academic differences. Accomplished teachers provide students with opportunities to read and view texts that are representative of human diversity in order to explore the scope of humanity, the people they want to become, and the people they do not want to become. Teachers appreciate and respect differences in the personalities and temperaments of students and realize that the backgrounds of students in a single classroom invariably include a tremendous wealth and variety of human experience. (See [Standard I—Knowledge of Students](#).)

Accomplished English language arts teachers advocate for voices that are silent or not present in the classroom. Teachers try to minimize the expression of bias and stereotypes in online environments as well as in school, and when they encounter bias in any forum, they rally against it. By challenging bias, teachers inspire students to do the same. Accomplished teachers firmly believe that students are entitled to be proud of their roots and personal identities. Teachers are committed to social justice, empowering early adolescents and young adults to start to take control of their own lives and decisions rather than relying on others.

Accomplished English language arts teachers are proactive about respecting and valuing identity, personality, and culture. They uncover and address the prejudices and stereotypes that often lead to misunderstanding, bullying, discrimination,

dehumanization, and violence. Accomplished teachers recognize the different forms, scopes, and contexts that insensitivity can take and guard against all of them, from the subtle to the extreme. When they become aware of hostile dispositions among their students, teachers work diligently to address, neutralize, or eliminate them where possible, using a multitude of available resources. Accomplished teachers recognize that addressing these overt and covert attitudes and behaviors is essential to preserving a safe learning environment.

Accomplished English language arts teachers understand the importance of respecting the cultural values and norms that students bring from home. They involve parents and other caregivers in sharing the traditions of families as one way of promoting students' understanding of and respect for diversity. Accomplished teachers realize that students' identities are fluid from day to day, and that students grapple with cultural patterns of behavior, societal norms, peer expectations, and developmental stages. Teachers realize that as students work to discover how all these influences intersect, they may embrace, emphasize, reject, and question various aspects of their cultural backgrounds and identities. (See [Standard I—Knowledge of Students](#) and [Standard XI—Collaboration](#).)

Accomplished English language arts teachers prepare students to be global citizens by creating a learning environment that acquaints students with cultures beyond their community. Teachers recognize that many of today's students will be working in careers that currently do not exist and in social contexts that have not yet evolved. Therefore, teachers provide opportunities for students to gain an awareness of the complexities of emerging issues and differing perspectives at local, national, and international levels. Teachers help students celebrate the diversity of the human condition, connect with others, and adapt to a world that is constantly changing.

Adapting Instruction as a Means of Establishing Fairness and Equity

Accomplished English language arts teachers understand that the equitable treatment of students may sometimes involve treating students differently. To be fair and equitable, teachers must know their students' needs and consider each student individually. This consideration means that teachers play to their students' strengths and provide extra support when needed, allowing students differentiated opportunities to demonstrate their knowledge and skills. Accomplished teachers deliberately seek out paths that will provide insights into their students' learning styles, interests, and experiences, and then they connect this information to their instructional decision making. Teachers sensitively frame the way they approach a lesson, a piece of literature, or a classroom discussion using detailed knowledge of students' diverse outlooks and backgrounds.

Accomplished English language arts teachers recognize that students come to the classroom with prior experiences and perspectives that both differentiate them from and connect them with their peers. Accomplished teachers are well attuned to this variety and guide students to create classroom norms that address, accept,

and celebrate these differences and similarities. Moreover, accomplished teachers understand the many ways students seek to distinguish themselves from their peers. They monitor and respond appropriately with strategies that will not only advance student learning, but also improve understanding among students and foster a shared sense of community.

Accomplished English language arts teachers are committed to providing every student with the help needed to progress as an inquisitive, informed, responsible, creative, and literate human being. Teachers understand that such growth is best supported by a collaborative learning community in which all students participate fully in a comprehensive curriculum; therefore, teachers vary their approaches for reaching all students. For example, an accomplished teacher might provide peer tutoring, provide students with an opportunity to work with a computer program, or group students within small, heterogeneous groups to address a specific need. Teachers monitor the progress of group work, ensuring that each student in a group is accorded respect and that all have a fair chance to participate in appropriate ways.

Accomplished English language arts teachers advocate for a high-quality, challenging education for all students, including those for whom English is a new language and students who belong to groups that lack access to rich, robust, and relevant curriculum and materials. Accomplished teachers look for ways to meet all students' needs and raise achievement levels. Teachers acknowledge the existence of the achievement gap and seek ways to accelerate students' academic growth. They are aware of the specialized attention that some students need, and they modify their instruction and assessments accordingly. Accomplished teachers are proponents within their classrooms and in larger contexts for the inclusion and success of all students; therefore, they ensure that students who are at the proficient and advanced levels are challenged just as students who are striving toward proficiency are supported. (See [Standard X—Assessment](#) and [Standard XII—Advocacy](#).)

Accomplished English language arts teachers are attuned to the special characteristics of students with physical or learning disabilities, or exceptional cognitive, social, emotional, or linguistic needs. Teachers select and use appropriate instructional resources, including assistive technologies, and they modify the physical layout of the learning environment as needed. Accomplished teachers allocate instructional resources, including one-on-one attention, according to the unique needs of each student. Teachers may arrange students with exceptionalities in small, heterogeneous groups to facilitate interactions among pupils from different backgrounds and of different ability levels.

Accomplished English language arts teachers help students appreciate varying forms of language and learn how to appropriately select and use different forms based on the communicator's purpose, audience, and context. Teachers recognize that no form of communication is politically neutral; they acknowledge the issues of power related to what society values as legitimate communication. Accomplished teachers understand that although Standard American English is a gatekeeper to many benefits of society, other forms of language usage have value in the classroom

community. Accomplished teachers are aware of the ways in which language reflects cultural diversity, and they capitalize on the richness of language that students bring to class and to texts to heighten students' sensitivities to issues of culture. (See [Standard VIII—Language Study](#).)

Identifying and Implementing Resources for Fairness, Equity, and Diversity

Accomplished English language arts teachers seek out a blend of resources, opportunities, and activities that will enhance and celebrate cultural differences. Teachers want all students to see themselves, others like them, and those different from them in literary selections. Accomplished teachers use student diversity as a powerful resource to strengthen the classroom community, accelerate student success, and facilitate student acceptance of differences.

Accomplished English language arts teachers use a wide variety of resources to promote opportunities for their students to learn appreciation and acceptance of others. Teachers use their content knowledge to select fiction and nonfiction texts that allow students both to see themselves in selected texts and to expand their awareness of the world around them. Regardless of the demographics of the classroom, accomplished teachers strive to introduce students to texts of many cultures. Using texts drawn from a range of traditions and examples that are inclusive of both genders and of many ethnicities, cultures, and languages, teachers provide students with new lenses through which they can view the host of ethical and moral issues that authors portray through their visions of the world. With carefully selected texts, teachers help students investigate the different functions, purposes, and roles that literacy plays in their own communities and in various cultures. Accomplished English language arts teachers ensure that the texts and learning experiences they select are authentic to the traditions and beliefs of the cultures described. To ensure authenticity, teachers consult current literature, experts among their colleagues and the community, their students, students' families, and other reliable sources. They conduct a dialogue with their students in which similarities and differences are discussed, and common ground is found. Accomplished teachers help students understand the political, social, and cultural contexts of works that were created in distant times or places; teachers also help students evaluate the relevance of these texts in the here and now. (See [Standard V—Reading and Viewing](#) and [Standard VII—Speaking and Listening](#).)

Accomplished English language arts teachers understand the importance of developing students' skills with technology to equip them for the needs of an ever-changing global society. Teachers also recognize the potential of technology to enhance students' ability in the realm of creative problem solving. Therefore, accomplished teachers help ensure fair and equitable access to technology in their classes and within the school, whenever possible. Regardless of students' immediate circumstances, accomplished teachers help their students become aware of the possibilities for the use of technology to advance their education.

Accomplished English language arts teachers use technology to support instruction. Teachers collaborate with specialists and advocate for the use of technology to support English language arts learning of all students, including students with exceptionalities and English language learners. An accomplished teacher might show respect for a student's innate disposition by encouraging a reticent student to participate in an online class discussion as an alternative to speaking aloud in class. Teachers are aware of any disparities that may exist among their students concerning their prior experiences with technology and their access to technology at home and school. Teachers take limitations regarding access into consideration when making assignments, and, when possible, they develop creative solutions to help compensate for a lack of access to technology.

Reflection

Accomplished English language arts teachers reflect on their effectiveness in ensuring equity. They monitor their own preconceptions and actions for the effects that their cultural backgrounds, biases, values, temperaments, and personal experiences have on their teaching. They recognize and acknowledge their aesthetic preferences and philosophical outlooks. They understand how their beliefs and predispositions may affect their interactions with students whose backgrounds, beliefs, values, learning styles, or personalities are significantly different from their own. Teachers make sure that fairness and respect for individuals permeate all aspects of their instructional practice. For example, teachers may exchange students' papers with other teachers or cover student names to safeguard against unfair biases in scoring. Teachers seek to achieve mutual understanding with students, and they treat each student fairly and with honor, dignity, and respect.

Accomplished English language arts teachers review evidence to determine the extent to which fairness, equity, and diversity are part of the learning environment. Teachers consider ways in which they organize instruction and interact with students to promote fairness, equity, and diversity, and they also reflect about how they increase the awareness and practice of these principles among their students. Accomplished teachers seek out the reasons students do or do not succeed, which may stem from issues related to fairness, equity, and diversity. For example, a student may have failed to hand in an essay assignment because he did not have access to the necessary library materials for research. An accomplished teacher would ensure that all students have access to materials needed to complete an assignment. Accomplished teachers also monitor whether their students are becoming more considerate of divergent opinions and more accepting of others. For example, accomplished teachers might examine patterns of classroom discussion to determine the degree to which students are listening to one another and otherwise behaving in ways that show openness to the contributions of their classmates.

Accomplished English language arts teachers critically examine their instruction on a regular basis to increase their knowledge, expand their skills, and adjust their practice on behalf of fairness, equity, and diversity. Accomplished teachers are innovative and take risks to enrich students' cultural understandings to help students

reflect on their experiences. Accomplished teachers are lifelong learners; they engage in professional reading experiences, learning communities, blogs, networks, workshops, or classes to build their capacity to work with diverse students. When possible, they contribute professional writing and presentations about fairness, equity, and diversity. Teachers understand that cultures are dynamic and constantly evolving; therefore, teachers never consider their own cultural learning complete.

Standard III

Learning Environment

Using their understanding of the ways in which physical and relational factors combine in the classroom, accomplished English language arts teachers purposefully design inclusive learning environments that engage, challenge, and support student learning.

Accomplished English language arts teachers carefully and intentionally design and manage all aspects of the learning environment, from the physical space and the physical resources within it, to the movement of people and objects, the personal relationships within the environment, and the emotional climate created by the interaction of all these elements.

Accomplished English language arts teachers use their knowledge of students to create learning environments that celebrate diversity and allow all students to flourish academically and emotionally, whatever their backgrounds and exceptionalities. Accomplished teachers realize that in today's world, the learning environment extends beyond the walls of the classroom and the school and into the local and online communities. Teachers understand that a positive learning environment depends on the quality of the relationships within their classrooms. They are aware that their ability to relate to students is key, and they also understand that it is vitally important to promote mutual respect among students. Accomplished teachers realize that a successful learning environment must be negotiated and co-constructed with the members of a learning community, and therefore accomplished teachers elicit a concerted effort from their students in this endeavor.

Accomplished English language arts teachers are aware that they have varying degrees of control over the ways in which they can influence and shape the learning environment. They make the best use of the power they have in this domain, and they advocate for better and more equitable environments by fostering positive relationships with other education stakeholders. When necessary, accomplished teachers negotiate the expansion of their influence over learning environments. Accomplished teachers continuously reflect on the learning environment, seeking ways to improve its effectiveness.

Educational Setting

Accomplished English language arts teachers understand that in today's world, education takes place in the physical space of the classroom, in physical spaces outside the classroom, and in virtual spaces—both those accessed through formal,

teacher-directed activities and those accessed through a multiplicity of informal, student-directed activities. Accomplished teachers encourage learning in all these educational settings and honor the ways in which students create and manipulate their own learning environments.

In the classrooms of accomplished English language arts teachers, the physical space is clearly defined and articulated but also adaptable for different functions. The design is neither too lax nor overly rigid, with necessary resources well organized and easily available. Accomplished teachers are aware of the many ways in which physical layout contributes to the tone and mood of a classroom. Therefore, teachers make purposeful decisions regarding the arrangement of furniture, seating, and classroom displays. For example, an accomplished teacher might create a forbidden word wall when focusing on improving diction, or create an area for displaying star work to motivate students to excel. Even when accomplished teachers are working in challenging physical surroundings, including old or minimally equipped and maintained buildings, they are still intentional about the ways they design an effective learning environment.

Accomplished English language arts teachers understand that a significant aspect of creating a learning environment is grouping learners. Accomplished teachers are skilled at differentiating between learning tasks and goals from which students will benefit by working collaboratively and goals that are more easily attained by students working alone, and teachers adjust the environment for both kinds of work. Accomplished teachers have a clear vision of appropriate arrangements at the time they plan an activity, but they also make in-the-moment modifications to ensure optimum learning opportunities for all students.

Accomplished English language arts teachers have clear and definite purposes for how they use space and where they place students and themselves. For example, on the day of a test, an accomplished teacher might arrange students in rows, whereas on a group discussion day, the teacher might seat students in one large circle. In addition to taking activities into consideration when placing students, accomplished teachers analyze other factors, such as students' personalities, skills, and interpersonal relationships. Accomplished teachers recognize that seating two particular students next to each other may facilitate collaboration and peer assistance or may interfere with learning, depending on the students and the task.

Accomplished English language arts teachers appreciate the fact that the classroom learning environment may include virtual spaces where, under the direction of the teacher, students perform language practice, develop critical work, and engage with media. When possible, accomplished teachers incorporate virtual learning environments in instruction, monitoring the virtual environment for age and developmental appropriateness and augmenting this environment with scaffolds. For example, students might blog about personal interests in an effort to create connections with one another, and then the teacher could model virtual interaction and engagement in an effort to support positive connections among students.

Accomplished English language arts teachers know that today's learning environment fluidly extends beyond the classroom. It extends into physical spaces such as community centers and into virtual spaces that promote synchronous and asynchronous interaction with a larger society. Accomplished teachers recognize that the hybrid space of physical and virtual environments is not merely an option for students, but a major reality of twenty-first-century engagement. Teachers capitalize on students' connection to the hybrid space, and when possible, teachers provide opportunities for students who lack access to this space.

Accomplished English language arts teachers prepare students for physical and virtual public life by helping them navigate the types of interactions, ways to collaborate, and types of individuals they will encounter. Teachers help students gain insight into and control over important issues in their lives through self-reflection and participation in the larger arena of public discourse. Accomplished English language arts teachers help students assume roles in the broader world by gaining entrance into the civic, professional, and business arenas. Teachers help students use their language skills to contribute to the local and global community. By designing a learning environment that emphasizes the relational nature of learning, accomplished teachers give students the tools for effective real-world communication. Students of accomplished teachers learn to function successfully in public spaces because they understand that they can influence the environment in which they find themselves.

Climate of the Learning Environment

Accomplished English language arts teachers understand that the quality of relationships in the learning environment—how students interact with one another and with the teacher—is significant in fashioning a learning environment that nurtures the academic as well as the personal growth of early adolescents and young adults. Accomplished teachers know that students must be supported if they are to take creative risks, offer conjectures, question the assertions proposed by others, and feel comfortable when their own ideas are challenged. Teachers establish classroom cultures of trust in many ways, such as referring to “our” classroom to build a sense of ownership among students. Accomplished teachers work with students to uphold classroom norms, share responsibilities, and attend to one another's needs as a way of building a supportive culture. Students know they can rely on accomplished teachers to consistently treat students with respect and ensure that students do likewise with one another.

Accomplished English language arts teachers manage their classrooms effectively. They establish predictable routines early in the year and make transitions seamlessly to create a learning environment in which students know what to expect and feel safe. Although it is important to include students in some of the decision making in the classroom, accomplished teachers maintain responsibility for many aspects of the learning environment, such as where students will sit, how attendance is taken, what routines will be observed for the opening of class, how students will respond orally, and how to manage classroom supplies.

Accomplished English language arts teachers engage students in purposeful, positive behaviors that may look quite different depending on the individual teacher's style. For example, a teacher might be perceived as unduly strict by an outsider but be valued by students as the "teacher who cares too much about me to let me slide by." Alternatively, a learning environment that appears noisy and chaotic may actually be effectively organized to support productive student work.

Accomplished English language arts teachers realize that a student's relationship with the teacher is a crucial aspect of the learning environment because student conduct is primarily a function of student engagement. Accomplished teachers are skilled at limiting disruptions to the learning process through their awareness of classroom dynamics, grouping decisions, and relationships with students. The common denominator in all healthy learning climates is a foundation of mutual respect and concern for others shared by teacher and students. When problems do occur, teachers know how to deal with them firmly and fairly. For example, if a student causes a disruption, an accomplished teacher would respectfully redirect the conversation and might choose to talk to the student privately.

Accomplished English language arts teachers know that fostering consistent student engagement is a crucial component in creating a productive learning environment. Teachers are adept in balancing intellectual rigor with relevance, high interest, compelling tasks, and interaction. Accomplished teachers help students learn to participate actively in discussions of texts, share their ideas with one another, listen attentively to one another, and, in general, display their involvement in the field of language arts. Teachers are equally comfortable employing whole-class, one-on-one, peer-group, or other grouping approaches—depending on the instructional purpose at hand. (See [Standard VII—Speaking and Listening](#).)

Accomplished English language arts teachers understand the importance of their dispositions to the learning environment. They demonstrate their passion for the language arts so that students will perceive that language and literature are genuine sources of enjoyment and discovery. They model curiosity about literature and the uses of language, and they encourage each student's literacy practices while maintaining high expectations. Accomplished teachers understand the healthy role that humor can play in the learning environment. They are confident in their adult role and command respect, yet they also respond comfortably to good-natured irreverence aimed in their direction. Accomplished teachers are caring, fair minded, and supportive of each student's well-being.

Although accomplished English language arts teachers are candid about their extensive knowledge and experience in all of the language arts, they do not project themselves as infallible. They model the idea that gaining knowledge and insight from the study of literature and other texts is a never-ending quest that is intrinsically rewarding. By talking about their own experiences as readers, writers, speakers, listeners, and viewers, teachers demonstrate to students that false starts and mistakes are part of the learning process.

Accomplished English language arts teachers understand that students must learn to have their ideas challenged without rancor or fear of embarrassment. Accomplished teachers are vigilant about not countenancing student-to-student harassment in either subtle or overt forms. Accordingly, teachers work to create learning environments in which all students are not only physically safe, but can develop competence in their reading, writing, speaking, and listening skills without an inhibiting fear of failure or social stigmatization. Teachers encourage respect for the diversity of language backgrounds, traditions, life experiences, and knowledge that each student brings to the classroom conversation. (See [Standard II—Fairness, Equity, and Diversity](#).)

Because accomplished English language arts teachers understand that relationships among adults have a profound effect on the learning environment, these teachers demonstrate professionalism in their relationships with coworkers. Accomplished teachers strive to create or involve themselves in networks of support within the school because they realize not only that such networks can intervene with students in crisis, but also that cohesive adult support fosters a culture in which every student matters—a culture conducive to personal growth and academic achievement.

Reflection

Accomplished English language arts teachers reflect on their effectiveness in creating supportive learning environments. They monitor the learning environments for which they are responsible to consider ways in which these environments promote positive learning outcomes. Teachers recognize ways in which respect, classroom organization, planning, and other factors contribute to a well-functioning learning environment. They seek out ways to optimize environmental conditions that will improve student learning.

Accomplished English language arts teachers review available evidence to determine the extent to which the learning environment has helped students reach learning goals. Teachers strive to reflect on every aspect of the environment, from seemingly superficial details such as whether materials are readily accessible to subtle and profound issues such as whether relationships are conducive to student learning. Teachers carefully observe student behavior and may survey their students in order to assess the choices that have affected the learning environment. If a teacher notices that students are reading more because of the ready availability of books in the learning environment, the teacher might then seek out more avenues for acquiring books to continue to offer a wide selection for all readers. Accomplished English language arts teachers also consider, to the extent possible, which seating arrangement is best suited to the activity at hand. Teachers regularly ask themselves questions such as: “Did I sufficiently prepare my students to engage in whole-group and small-group interaction?” and “Should those particular students have been paired together?” Teachers strive to monitor how their own interactions with students affect the timbre of the learning environment. For example, a student might disengage from a conversation with the teacher, prompting the teacher to identify

whether the teacher's body language, vocal tone, or word choice contributed to the student's behavior. Reflection could prompt the teacher to approach the student in a more open or appropriate manner.

Accomplished English language arts teachers realize that regular reflection is an important part of purposefully designing and maintaining successful learning environments. Teachers stay abreast of current technology and educational strategies through professional development, reading, and writing. Accomplished teachers visit colleagues' classrooms to compare those learning environments with their own and to observe and discuss ways to improve their own classroom learning environments. Accomplished teachers understand that creating a learning environment is an evolutionary process, that the process is recursive, and that, with reflection, the environment can improve over time.

Standard IV

Instructional Design and Implementation

Accomplished English language arts teachers use their knowledge of students, their discipline, and pedagogy to design and implement instruction that promotes the learning of all students.

Accomplished English language arts teachers know that the ultimate purpose of English language arts instruction is to equip students to be critical evaluators and skilled producers of a variety of forms of communication. Accomplished teachers also understand the role that English language arts instruction can play in equipping students to live fulfilling and responsible lives, engage in civic responsibility, and become lifelong learners. Teachers use their knowledge of students, their knowledge of English language arts, and the principles of instructional design and implementation to set attainable and worthwhile learning goals for students and to develop meaningful and equitable learning opportunities, while extending to students an increasing measure of control over setting goals and choosing how to pursue them. Accomplished teachers frequently integrate reading, writing, producing, speaking, listening, viewing, and inquiry opportunities within English studies and across the other disciplines. English language arts teachers select, adapt, and use instructional resources that support active student exploration of language processes. Teachers read widely, and they draw on their knowledge to choose high-quality texts that exemplify the diversity of human experience. Accomplished teachers possess content and pedagogical knowledge of reading, writing, language study, speaking, and listening, and they know how to incorporate that knowledge into their lessons. Teachers take the initiative to keep updated on current research, materials, and technologies related to instruction in English language arts. However, they also are cognizant of techniques that stand the test of time, incorporating and, when necessary, updating these techniques according to changes in students and the contexts in which they work. Accomplished teachers continually reflect on their instruction and its outcomes to improve student learning.

Establishing Instructional Goals

Accomplished English language arts teachers are goal oriented. They draw on their knowledge of their students, of the ways in which language is learned, and of the substance of the English language arts field when setting attainable and worthwhile learning goals with their students. Teachers are aware that they do not have complete freedom in setting these goals. In most cases, teachers' broadest

instructional goals are defined at the state and district levels. Furthermore, English language arts teachers regularly receive course assignments that describe the general nature of the material on which they are expected to focus. However, within this overarching context, teachers make significant instructional planning choices that shape the flow of learning. They make state and district goals applicable to their learning environments and establish additional learning goals that reflect the cultivated understanding of language arts that they are trying to inculcate in their students.

At the beginning of the school year, accomplished English language arts teachers determine where students should be academically at the close of the school year; then they plan instruction to ensure that students master these goals. Accomplished English language arts teachers use national, state, and local standards and many types of student data to set instructional goals, knowing that one test score does not define a student's ability in the learning environment. Accomplished teachers determine what types of initial assessments will be used and when to administer them. They then implement the assessments, analyze the results, and develop lesson plans. For example, an accomplished teacher might look at district, state, and classroom assessments to determine a student's individual skill level and then adjust lesson plans accordingly. Teachers collaborate with specialists to assess students' needs when necessary. Accomplished teachers gather data throughout the year and refer to this accrued data to drive instruction. (See [Standard X—Assessment](#).)

Accomplished English language arts teachers use knowledge of their students to provide a clear sense of purpose in the learning environment and to set high expectations for all students. In some cases, teachers have a vision of success in English language arts that is beyond that conceived of by the students themselves. When designing learning goals and opportunities, teachers acknowledge that students learn at different rates but stress that despite this variation, all students are capable of meeting high and rigorous goals. Teachers recognize that young adolescents and young adults are more highly motivated when they perceive that their language explorations are serving their own ends. Furthermore, the ultimate goal of education—cultivating independent, self-reliant learners—requires students to develop a sense of self-direction. Therefore, in the learning environments of accomplished English language arts teachers, educational goal setting is an interactive process that takes place between the student and the teacher. For example, to help students become more aware of the challenges that exist in their writing, a teacher might guide students toward identifying specific traits that characterize high-quality writing and then provide students with tools for tracking their scores in these traits. This endeavor would enable students to set the goals that would best strengthen their writing. Teachers could ask students to return to the goals on the completion of each successive paper and identify evidence of personal growth. Teachers carefully negotiate with students a steadily increasing measure of control while maintaining a critical balance: they encourage self-directed learning, but they ensure that students make choices within a framework of ambitious, long-term learning goals informed by their teachers' knowledge of English language arts. (See [Standard I—Knowledge of Students](#).)

Throughout the year, accomplished teachers focus instruction on learning outcomes that help students comprehend and ultimately succeed in the world beyond their immediate surroundings. English language arts teachers also move students outside their realm of familiarity. For example, an accomplished teacher might engage students in inquiry focused on a current issue that students have not previously been exposed to and then help them explore its relevance to a global community.

Selecting Resources

Accomplished English language arts teachers are familiar with the range of resources needed to provide instruction in all of the language arts. These resources include, but are not limited to, literary and informational texts used to teach reading, research tools used to teach inquiry, grammar resources and model texts used to teach writing, and technological tools used in various forms of production.

Accomplished English language arts teachers make informed decisions about which instructional resources will best support their curriculum and benefit their students. Teachers continually update their knowledge of resources by referring to research, participating in professional development, and collaborating with colleagues. Furthermore, accomplished teachers recognize that students bring resources, such as their personal backgrounds, to instruction. By learning about students and from them, accomplished teachers can capitalize on students' prior knowledge and interests to create a relevant, rich, expansive curriculum. Accomplished teachers provide students with access to a variety of texts and tools—ranging from print resources to electronic, interactive media—to accommodate all ability levels and interests.

To the extent possible, accomplished English language arts teachers skillfully choose texts that appeal to early adolescents and young adults. In addition to meeting curricular goals, these textual resources exhibit such qualities as the imaginative use of language; the development of complex, nonstereotypical characters; and the sensitive portrayal of human experience. In situations where teachers are required to teach mandated texts, they find creative ways to link these texts to their students' needs. Teachers recognize that almost all texts present dilemmas of the human condition that can spur profound questions for students, improving their critical reading, writing, viewing, speaking, and language skills.

Accomplished English language arts teachers also encourage students to self-select texts for reading, listening, and viewing and topics for speaking, writing, and producing. Teachers urge students to select texts that represent diverse views so that they can become informed citizens who recognize the complexity of society. Teachers do not allow their own lack of familiarity with specific cultural contexts to keep them from exploring new works with their students; rather, they expand student choices of culturally responsive resources by enlisting help from members of diverse communities and cultures, and they learn from students themselves the meanings

of words and customs from the students' experiences. (See [Standard II—Fairness, Equity, and Diversity](#).)

Within the limits of what is available, accomplished English language arts teachers help students select and gain experience in working with technology. Teachers incorporate these tools into the learning environment to help students meet goals that are anchored in relevant standards. Accomplished English language arts teachers show students how to identify a variety of sources and then locate, evaluate, synthesize, and apply information from those sources. Accomplished teachers recognize that the rapid increase in the availability of information and the proliferation of new and emerging technologies that can be accessed by teachers and students provide new challenges as well as new opportunities. Teachers help students realize that consumers need to address the questions of credibility and ethics that arise when information is widely shared and easily acquired.

Accomplished English language arts teachers creatively pursue resources to enrich the learning environment. They might pursue grant money; donations; free or used materials; or ideas from colleagues, parents, and community members. Accomplished teachers keep apprised of and use online resources to create the richest possible learning opportunities for students.

Designing and Implementing Instructional Strategies

Accomplished English language arts teachers tailor aspects of language arts content to the appropriate instructional strategies to provide optimal learning for early adolescents and young adults. Teachers design lessons that challenge students to reach beyond their present abilities and situations while at the same time accommodating students' individual needs. Accomplished teachers possess a toolbox of instructional strategies that they can use to adjust their practice as appropriate. For example, when students need more explicit instruction to master a skill, accomplished teachers may employ strategies such as think-alouds and modeling. Teachers provide alternative avenues to the same learning destination, realizing that a variety of pedagogical styles can be successful in the learning environment. Accomplished teachers who possess knowledge of their students achieve a high level of engagement in their learning environments; students are involved and believe the work they are doing in the course is relevant to their present lives and futures. For example, an accomplished teacher might have students deeply examine multiple sides of a local issue to see the importance of using communication skills and making informed judgments as a participating citizen.

Accomplished English language arts teachers use complex questions to guide instruction. They design these questions using knowledge of their students and knowledge of standards. They also consider overarching themes, goals, careers, and concepts of social justice. Accomplished teachers use questions to construct and pace daily lessons, units, courses, and long-term goals, and they provide students with a clear picture of how each experience in the learning sequence builds on prior learning and aligns with the overall curriculum. Accomplished teachers help students

learn to form their own central questions and develop their own purposes for inquiry: ones that are cross-disciplinary, investigative, and sustaining. Teachers model how students should frame and pursue authentic learning in and outside the classroom.

Accomplished English language arts teachers demonstrate a contagious enthusiasm for their field, which helps students appreciate language and literature as genuine sources of enjoyment and discovery. Accomplished teachers often assume the role of co-learners: reading, writing, and discussing alongside their students; reacting honestly to ideas; and demonstrating their openness to fresh interpretations of familiar texts. Although teachers are candid about their extensive knowledge and expertise in the language arts, they do not project themselves as infallible. They model the idea that gaining knowledge and insight from a variety of texts is a lifelong activity that has intrinsic as well as practical value. Accomplished teachers also realize that their own attitudes can influence student learning; therefore, they carefully manage the ways they interact with students. They exhibit an open-mindedness to students' ideas, understanding that when an instructional leader models intellectual flexibility, students will be more likely to listen to and respect one another's ideas.

Accomplished English language arts teachers are sensitive to the diversity in their learning environments and are thus purposeful about encouraging students to find and express their own voices. Teachers seek information about important cultural and ethnic events and experiences from students, parents, and other community members. Teachers draw on students' background experiences, when appropriate, to broaden class discussions and foster enriched learning. They provide connections to challenging curricula through lessons that appeal to a variety of learning styles and are creatively adapted to individual student needs. (See [Standard I—Knowledge of Students](#).)

Accomplished teachers are responsive to the skill levels, needs, and interests of their students. Accomplished teachers scaffold reading instruction for some students by filling in needed background knowledge, making connections, chunking the text, or slowing the pace. For other students, teachers may provide challenges through curricular extensions, a brisker pace, or increased rigor. Accomplished teachers may support writers through minilessons, make a writing task less intimidating by breaking it into discrete pieces, provide student models of differing proficiencies, or supply mentor texts. Accomplished teachers recognize that students have varying reading levels; to address this situation equitably and provide for student success, they may assign similar texts of different readability levels or audiobooks. Teachers' decisions in differentiating instruction are thoughtful, purposeful, and tied to standards and respect students' dignity. (See [Standard I—Knowledge of Students](#), [Standard II—Fairness, Equity, and Diversity](#), [Standard V—Reading and Viewing](#), and [Standard VI—Writing and Producing](#).)

Accomplished English language arts teachers understand that providing students with meaningful choices is an important element of sound instruction. Choice can manifest itself in a number of ways. For example, a teacher might select a range of titles centered around a specific theme and allow students to select from the

provided list. Alternatively, students might all study the same text but then opt for different ways to demonstrate their understanding of that text. Choice can be an especially powerful tool in the process of inquiry, where students brainstorm ideas and pursue a project, anchored in standards, and of significant interest to them. In addition to increasing students' sense of ownership over their learning, choice can foster metacognition. Students learn that choice should not be random or merely intuitive; choice is most successful when it follows a careful analysis of one's own learning style and instructional needs. (See [Standard IX—Inquiry](#).)

Accomplished English language arts teachers perceive the content and instruction of English language arts as a springboard into global awareness and civic action. Accomplished teachers build civic awareness in the English language arts classrooms. They do this, for example, by including various texts representing diverse cultures and viewpoints. Teachers build civic responsibility by helping students learn to take action on behalf of local and global opportunities, challenges, and issues. Accomplished teachers show students how to build on their backgrounds and interests and access materials so they can participate as global citizens.

Accomplished English language arts teachers use a range of assessment methods to monitor student progress and plan and modify instruction. Assessments are planned in an integrated manner alongside goal setting and decision making about students, resources, and instruction. Teachers rely on assessment findings as one means to adjust their original plans for individual students, small groups, and the entire class. In addition, accomplished teachers use the results of assessments to provide feedback to students so that they can make accurate and realistic judgments about their own progress. When students assess their own performance, teachers may use these evaluations as another source of information for constructing a profile of student progress. Accomplished teachers understand that assessment is critical for helping teachers decide to stay the course, apply new strategies and reteach, or extend what students are learning. Accomplished teachers appropriately communicate assessment results to various audiences. (See [Standard X—Assessment](#).)

Reflection

Accomplished English language arts teachers reflect on the effectiveness of their instructional design and implementation. They deliberately observe, analyze, and improve their instructional practice for the purpose of achieving instructional goals. Accomplished teachers recognize and can articulate the reasons for their decisions, clearly linking student outcomes to their instructional actions. They understand circumstances in which learning occurs, and they reflect on the extent to which the instructional strategies promote their students' growth. Teachers see reflection as the engine that drives improved teaching and student learning and reflect continuously on curriculum design: how units, lessons, and assignments meet instructional goals and student needs.

Accomplished English language arts teachers review available evidence to identify what went well, what did not, and why. An accomplished teacher might consider

the following questions: “What are the goals of instruction?”, “How can I determine whether students have mastered these goals?”, and “How will I respond if they learn, and how will I respond if they do not?” For example, a teacher might initially assume that, because of a lively discussion, all the students in the class have understood a given concept. However, after analyzing written responses, a video recording, or a student participation log, the teacher might realize that the students in one section of the room were not paying attention to the discussion. Such an analysis might lead the teacher to reteach material, restructure groups, or reconsider the vehicles for student response. In a different situation, if a teacher noticed that when students were asked to blog about a book that most of them completed the assignment in a thoughtful and engaged manner, the teacher would examine the factors that distinguished this performance from that of a less effective unit of study. Identifying the contributing factors that led up to the blog’s success would help the teacher replicate this success with a different group of students.

Accomplished English language arts teachers critically examine their practice on an ongoing basis to improve their instructional design and implementation. They explore innovative as well as enduring practices and continually reflect on how all practices can improve student engagement and student outcomes. Accomplished teachers do not blindly adopt new pedagogy simply because of its popularity. They analyze new methodologies through the lens of research, their own past experience, and the particular needs of their students. Accomplished teachers strategically incorporate teaching methods that improve student learning.

Standard V

Reading and Viewing

Accomplished English language arts teachers engage their students in reading and viewing a wide range of texts. Teachers support all students in developing the dispositions and proficiencies necessary for comprehending, analyzing, evaluating, and appreciating the texts.

Accomplished English language arts teachers understand the profound importance of reading and viewing for early adolescent and young adult learners. Teachers know that when students read and view texts of many kinds, they encounter people and situations with which they are both familiar and unfamiliar, they are introduced to people they admire and revile, they are exposed to the human condition at its core, and they develop a broader understanding of the world. This exhilarating journey gives birth to voices, hopes, and dreams.

Accomplished teachers realize that the act of reading is no longer limited to deciphering and interpreting words on the printed or digital page and that today's students must become critical readers of texts in many different media, including illustrations, graphic novels, photographs, television programs, online broadcasts, advertisements, magazines, newspapers, films, songs, speeches, debates, websites, multimedia resources, and works of art. Therefore, the word text in this document refers to both print and nonprint text, whether this meaning is stated explicitly or not.

Accomplished English language arts teachers know that reading and viewing involve the construction of meaning and that active readers and viewers intentionally engage with text. Teachers understand that reading and viewing are contextual; they are affected by the nature of the text, the situation in which the text was created, and the situation in which the text is being read. A student's ability to construct meaning depends on the student's background knowledge, interest, skill, purpose, and developmental level. Reading and viewing are also intentional; readers and viewers must apply strategies to derive deeper meaning from text. Realizing that reading and viewing are social processes, accomplished teachers continually assess and reflect on their instructional practices to enhance students' growth as readers and viewers. (See [Standard VII—Speaking and Listening](#).)

The Purposes of Reading

Accomplished English language arts teachers realize that students engage in reading and viewing for many reasons. Purposes may include, but are not limited to, gathering information, challenging one's perspective, stretching one's imagination, understanding the human condition and the world, and simply reading for pleasure. Ideally, the goal of accomplished teachers is to inspire a love of reading and skill in reading, ultimately creating lifelong learners.

Accomplished English language arts teachers help students understand that one's purpose for reading should influence the way one chooses and approaches a text. For example, a student in search of a specific item of information might skim quickly or, in the case of digital text, perform a keyword search. A student with a different purpose, such as analyzing the viewpoint in a controversial documentary, would need to carefully follow the logic of the premise and evaluate the facts used to support it. Teachers help students realize that one's purpose can change as one engages with a text, and that new strategies may flow from a revised purpose. For example, a student who starts out by skimming a text for a fact may encounter an engrossing argument and decide to slow down, read more carefully, and then reread. Accomplished teachers help students set purposes for reading and viewing, leading them to develop and articulate their own purposes and strategies. Ultimately, students will employ these skills in disciplines other than English language arts. For example, when solving a mathematical equation, students understand the necessity of going slowly, taking things apart, and checking understanding. In social studies and science, students learn to pay close attention to features such as headings and subheadings to identify main ideas and chunks of information.

Genres

Accomplished English language arts teachers recognize that students need experience recognizing various genres, including, but not limited to, poetry, drama, novels, biographies, speeches, journal articles, essays, video games, and documentaries; students also need exposure to both canonical and contemporary texts. Accomplished teachers help students appreciate each genre's unique characteristics. Teachers instruct students about the purposes and features of various genres to prepare students to become more sophisticated thinkers and communicators.

Accomplished English language arts teachers help students understand the features of texts. For example, teachers explain the structures of novels, short stories, plays, and poetry. They help students analyze plot, including flashbacks and foreshadowing. They teach poetic forms such as haiku and sonnets. They help students analyze organizational patterns, rhetorical devices, graphic elements, and other features that help convey meaning to the reader. For example, a teacher might model how to analyze a political cartoon or persuasive essay for propaganda techniques and fallacious reasoning. Accomplished teachers explain how to assess the currency, reliability, and bias of sources and data. They help students become aware of how the careful interpretation of themes, viewpoints, archetypes,

stereotypes, symbolism, figurative language, allusions, motifs, and other conventions can lead to deeper understanding of a text. Accomplished teachers instruct students about the ways in which commercial, social, cultural, and political messages are embedded in texts.

Instructional Strategies

Accomplished English language arts teachers have the pedagogical skills necessary to help all students improve the way they navigate through text. Teachers understand that the meaning-making process is influenced by a multitude of factors, including the purpose for reading; the evolving knowledge, interest, and skills that the student brings to the task; and the nature of the text. Accomplished teachers are sensitive to the ways in which these factors interact, and they adjust and implement strategies in light of the particular context rather than following a prescriptive or formulaic approach. Teachers motivate students to find personal meaning in texts through a variety of best-practice, research-based instructional techniques.

Accomplished English language arts teachers are able to select appropriate texts based on student needs because they are aware of students' comprehension levels and individual interests. Teachers can identify and access materials that have a wide range of readability; they also know how to provide texts with similar subject matter in different formats and at different levels of difficulty, such as a Shakespeare play and a high-quality graphic novel or film version of that story. Accomplished teachers introduce students to the richness of literary traditions within and across cultures, both to reflect the diversity of students in the learning environment and to increase students' global awareness of traditions they have never directly encountered. Teachers select texts that evoke profound questions around issues such as coming of age or justice. Accomplished English language arts teachers view their school media center and their library media specialist as important resources for their students and themselves. Teachers present challenging, high-quality texts to all students, and they provide the strategies necessary for students to improve their skills in reading and viewing. (See [Standard XI—Collaboration](#).)

Accomplished English language arts teachers use a variety of appropriate instructional activities to help students plan, engage with, and respond to ideas and topics in their reading and viewing. Teachers show students how to monitor their understanding of texts in order to make decisions about how to adjust their reading pace and how to determine what to read carefully, what to read quickly, what to skip, and what to reread. In the case of digital resources such as websites, digital databases, video, and other media, teachers instruct students in specialized strategies such as analyzing the camera angles, voiceovers, and music that a director used in a filmed short story to add subtleties to the narrative. (See [Standard IV—Instructional Design and Implementation](#).)

Accomplished English language arts teachers use scaffolding to help students learn how to interpret more complex texts over time. When students experience challenges, accomplished teachers help them work through the ensuing frustration

by giving them strategies to unlock meaning and continue. Teachers model for students how to visualize what they are reading, summarize what they have read, and ask and answer questions about texts. In the case of nonprint texts, teachers teach students to be active viewers in order to pay attention to detail, to make inferences, and to interpret complex visual features to derive deeper meaning. Accomplished English language arts teachers provide students with a range of resources that help them interpret texts. For example, a teacher might show students a nineteenth-century portrait to help them visualize the clothing and hairstyle of a character from a historical novel, or provide students with literary criticism to help them understand complex imagery in a poem. In a different context, a teacher might use emoticons to help an English language learner to develop precise vocabulary for the range of emotions that a character experiences.

Accomplished English language arts teachers model the way that experienced readers progress through difficult text. As students read a novel written from multiple perspectives, for example, teachers can help them track the narrator for each section. Teachers may help students synthesize information from each chapter to determine the main idea of an informational text. Accomplished teachers recognize that effective interpretation of text is recursive, so they teach students how to revisit sections of a text to clarify, deepen, or modify an evolving understanding. For example, when students are analyzing the relationship between characters, teachers may emphasize the importance of returning to the characters' many interactions over the course of the text to follow the dynamics of the relationship. Similarly, teachers may replay a portion of a film that foreshadowed a significant event.

Accomplished English language arts teachers are lifelong readers and sophisticated viewers who model reading and viewing behaviors for their students. Teachers share stories of their personal experiences with texts: the difficulty and frustration of taking on challenging texts and the excitement, satisfaction, and accomplishment they derive from reading and viewing. Accomplished English language arts teachers enjoy finding the connections between reading and other parts of life, and they model this open and curious disposition. Accomplished teachers demonstrate that literature is a tool for building a shared vocabulary and set of allusions with the rest of the English-speaking world and show how these shared references can connect popular culture with canonical works in a layered way. Accomplished teachers recognize that sharing their passion is a powerful tool for cultivating a similar passion in their students.

Accomplished English language arts teachers understand that reading and viewing are interrelated with writing and speaking. Teachers realize that building reading and viewing skills enhances the skills of writing and speaking. For example, a reader draws a conclusion from a text using clear evidence contained within the work, whereas a writer embeds clear evidence in a text to guide the reader toward a specific interpretation. Viewing and producing are similarly related. A viewer interprets the meaning of visual symbols, and the producer creates those symbols. Teaching students to read and view critically demystifies the sometimes intimidating processes of writing and producing because students perceive that writing and producing involve a set of logical, understandable, manageable steps.

Accomplished English language arts teachers help students learn to derive meaning from texts through writing activities such as response or dialogue journals, graphic organizers, and formal analytical essays. Accomplished teachers also develop reading through oral activities such as question posing; student-led but teacher-facilitated discussions; dramatic performances such as role-playing, readers' theatre, and dance; and visual representation. To deepen students' understanding of texts, accomplished teachers regularly foster opportunities for public conversation so that students can meaningfully express their ideas and then clarify their understanding about what they have read or viewed. Accomplished teachers may facilitate small student-led group discussions; whole-class discussions; and conversations outside the classroom, such as video conferencing, discussion boards, written correspondence, and book clubs.

Accomplished English language arts teachers understand that reading and viewing are interrelated with the study of language. In the course of teaching reading and viewing, teachers focus on vocabulary, word choice, and sentence structure as they relate to style, voice, and rhetorical effect. Teachers know that reading is the single greatest way to develop students' vocabularies and overall language fluencies, but they also realize that intentional vocabulary instruction before and during reading is an important component of reading assignments. Teachers demonstrate how words are conceptually related to one another through such activities as etymological study, semantic mapping, classification, and the study of word structures. Students of accomplished teachers also learn a range of word-attack strategies that they can apply to unfamiliar words, such as consulting the dictionary, analyzing roots and affixes, analyzing inflections, transferring their knowledge of foreign languages, and making inferences based on contextual clues. (See [Standard VIII—Language Study](#).)

Accomplished English language arts teachers create independent, critical readers and viewers by scaffolding students' thinking through complex issues. Accomplished teachers understand that all students need support regarding different aspects of reading and viewing. Teachers understand that students may grapple with comprehension of print and nonprint texts for a variety of reasons, including unfamiliar vocabulary, difficult figurative language, and complex sentence structure. Students' background knowledge, cultural assumptions, and lived experiences may also significantly influence students' understanding of text. Whereas most early adolescents and young adults already possess the skills to decode and read with some fluency, some early adolescent and young adult students continue to experience difficulty. In these cases, accomplished teachers offer sensitive assistance and developmentally appropriate materials that respect the student's chronological age and interest. For example, in the case of a student who reads significantly below grade level, an accomplished teacher would strive to locate a text with a lower readability level but with age-appropriate content. The teacher would also be sensitive about how to present the book in a way that shows respect for the student's dignity as a learner. When student difficulties are profound, teachers may need to create partnerships with other adults such as reading specialists, reading or literacy coaches, teachers of English language learners, or special education teachers to help all students experience growth. Accomplished teachers realize that

the goal of all support strategies is ultimately to empower students to interpret texts on their own.

Accomplished English language arts teachers realize that many students can be reluctant readers at times. This reluctance may have interrelated, complex causes related to both skill and emotion. Students may struggle with the rigor of the structure, vocabulary, or content, and they may have had negative prior experiences with reading. Some may lack interest in specific subject matter or genres. Skilled readers who are accustomed to comprehending with ease may resist certain texts because they are not used to frustration and may even feel that their identities as proficient readers are being challenged. Accomplished teachers inspire interest in reading and generate confidence in their students by helping students select relevant, accessible, engaging texts that appeal to students' interests, experiences, and genre preferences. When students are ready for additional challenges, accomplished teachers offer more sophisticated, challenging material. (See [Standard I—Knowledge of Students](#).)

Accomplished English language arts teachers recognize that assessment is an ongoing process that helps drive instruction. They know that to comprehend texts proficiently, students draw from a variety of reading and viewing strategies to relate new ideas to what they know, to attend to how well they are understanding the text, and to monitor and improve their comprehension. Teachers may assess students' skills in these strategies through activities such as process journals, sticky notes, student think-alouds, or individual conferences. Accomplished teachers who have taught their students strategies for comprehending and interpreting paintings or films might assess their students' ability to comprehend and interpret a film director's technique and its contribution to the film's message, or how an author's treatment of theme compares to a visual artist's treatment of the same theme. For example, an accomplished teacher might assess students' ability to compare and contrast Lee's treatment of racism in Bob Ewell's attitude toward Tom Robinson in *To Kill a Mockingbird* and Rockwell's treatment of racism in *The Problem We All Live With*. In another example, an accomplished teacher might ask students to interpret Robert Mulligan's use of camera angles in the court scene of *To Kill a Mockingbird* (1962) to deepen students' understanding of the characterization of Atticus Finch. In such assessments, an accomplished teacher reinforces the strategies needed to develop students' ability to read texts critically.

Accomplished English language arts teachers use a variety of methods to assess students' comprehension. They may quickly monitor in-process reading comprehension during class by using student-response systems, and they may check for literal comprehension of a short story by using exit questions or by having students map the main events of the plot. To assess students' skill in making inferences, teachers may have students outline the claims of an argument or write about the traits of a character, citing evidence for their inferences.

Accomplished English language arts teachers understand the many ways in which reading skills can be assessed. They study student performance data to form hypotheses about the strengths and needs of their students, both individually and

as a group. They recognize where their students fall on a critical reading continuum, and they make adjustments to broad-based plans to tailor appropriate instruction for individuals as well as for the group. To the extent possible, accomplished teachers embed the reinforcement of targeted reading skills in their regular instruction and monitor progress on those skills, rather than teaching to the test by practicing the skills in isolation. (See [Standard X—Assessment](#).)

Reflection

Accomplished English language arts teachers reflect on the effectiveness of their reading and viewing instruction. They monitor the effectiveness of a particular lesson and then repeat, replace, or modify it based on the degree to which it succeeded. They recognize the need to alter plans, texts, and instructional techniques after reflecting on students' knowledge and interests. They understand the processes underlying reading and viewing and reflect on ways in which the application of the knowledge of these processes improves their students' reading and viewing. They seek out ways to involve their colleagues, parents, and community members in reading and viewing instruction.

Accomplished English language arts teachers periodically review available evidence to determine the extent to which reading goals have been achieved. For example, after realizing that their students are struggling with the impact of setting on a particular story, an accomplished teacher might bring in video or print resources to build the students' background knowledge of the time and place described. Conversely, a teacher might notice that one student reads a book more quickly than the rest of the class. Instead of assuming that the student needs more to read, the teacher would consider a range of factors, including knowledge about the student, assessment data, available resources, and the learning environment to determine next steps in supporting and enriching the student's reading experiences. Accomplished teachers are skilled in checking for understanding. Through careful assessment, they determine individual students' strengths and weaknesses as readers and viewers, and they plan their future lessons to build and enhance needed skills. Accomplished teachers also guide their students toward reflection about their own reading and viewing, showing them how to use tools such as maintaining an online record of one's reading. Accomplished teachers may ask their students to reflect on a particular aspect of text, such as character, to deepen understanding.

Accomplished English language arts teachers critically examine their practice on a continual basis to improve their reading and viewing instruction. Accomplished teachers read, reflect, and engage in their own research about reading and viewing. They tailor their professional development to their needs and may also share their knowledge with their colleagues in the field through presentations, online publications, meetings, or informal discussions. Accomplished teachers reflect on their own practice to consider the kinds of new knowledge they need about the processes of reading and viewing and related pedagogy and assessment techniques. English language arts teachers consider, experiment with, and assess new pedagogy and selectively integrate valid instructional approaches into their learning environment.

Standard VI

Writing and Producing

Accomplished English language arts teachers provide instruction in the processes, skills, and knowledge about writing that their students will need to effectively produce a variety of texts for a range of audiences and purposes.

Accomplished English language arts teachers have a broad understanding of the ways in which the traditional field of writing is evolving to incorporate varied forms of production. Accomplished teachers realize that, no matter what the ultimate product may be, effective writing and producing involve the processes of formulating, revising, and refining texts to share ideas in compelling and meaningful ways. Accomplished teachers understand that their role is to help students refine the skills they need to communicate for specific purposes, to specific audiences, and in specific forms. Teachers understand the value and purpose of each writing or producing task, and they choose activities that develop each student's communication skills in response to student needs and interests and to learning goals.

Accomplished English language arts teachers understand that writing and producing are not limited to the academic environment. Today's students are regularly writing and producing meaningful texts outside school; these include private texts such as journals, diaries, and poetry, and more public texts such as social media, messaging, online videos, and blogs. Accomplished teachers recognize that today's students are no longer passively consuming texts; rather, they are often simultaneously consuming and producing them. Students see media products as ripe for adapting, remixing, and recreating; furthermore, authorship is often collaborative rather than individual. Out-of-school writing mirrors the traditional writing process in many ways but is different in other respects. Accomplished teachers know how to capitalize on out-of-school writing and producing so that students grow as effective writers and producers in both academic and nonacademic contexts.

Accomplished English language arts teachers know that writing and producing are ways to communicate understanding, demonstrate acquired knowledge, share experiences, defend claims, promote entertainment, connect with others, and experience enjoyment and beauty. Teachers respect their students' abilities as innate communicators and build on these abilities to empower students' voices, expand their thinking, and equip them with the tools to write across the curriculum. Accomplished teachers instill in students the dispositions recognized as central to success in writing and producing: engagement and open-mindedness, accuracy and imagination, determination coupled with adaptability, and the willingness to

analyze one's own thought processes. Teachers provide an equitable space for both individual development and collaboration, and they use writing as a means of developing students' sense of civic responsibility and their global awareness.

Knowledge about Writing and Producing

Accomplished English language arts teachers understand that their students need to gain experience with a wide range of writing and producing tasks to progress in their overall expertise. Accomplished teachers possess and apply knowledge about the purposes, genres, processes, and evolving nature of writing and producing. They understand that public forms of writing and producing can be used to inform, explain, entertain, describe, illuminate, persuade, influence, beguile, impress, or otherwise affect an audience. Accomplished teachers understand that private forms of writing and producing can be used to promote self-awareness, clarify the writer's thoughts, or work through emotions.

Accomplished English language arts teachers are fluent, effective writers and producers who themselves regularly practice writing and producing. They model the love of writing and producing and the satisfaction gained from effective communication. Accomplished English language arts teachers have expertise in the technical aspects of writing; they know the rules of English grammar, usage, and composition and understand how to create a distinct voice. They understand and appreciate devices such as figurative language, symbolism, dialogue, foreshadowing, and characterization. They comprehend many ways of structuring texts, depending on the purpose, format, audience, or medium involved. For example, teachers understand that designing a website involves presenting material in a nonlinear or multilayered fashion as opposed to sequencing ideas linearly in a traditional printed text.

Accomplished English language arts teachers are familiar with the full range of genres that students can write and produce, including, but not limited to, critical essays, research papers, policy documents, song lyrics, fiction, screenplays, poetry, websites, digital stories, creative nonfiction, responses to literature, journalism, memoirs, captioned photographic essays, book trailers, social media, wikis and blogs, video games, mobile applications, and audio compositions. Teachers understand the conventions and purposes associated with various genres, but they also realize that genres can be redefined and combined according to different contexts and purposes. Accomplished teachers explore emerging genres for their potential in developing standards-based knowledge and skills in English language arts.

Accomplished English language arts teachers understand that it can be helpful to think of writing and producing in terms of stages such as prewriting, drafting, revising, editing, and publishing. They also acknowledge that not all writing and producing requires each step in the process; that students may approach the steps in different ways; and that the order of the steps may change depending on the context, purpose, and audience. Teachers recognize the recursive nature of writing. For example, a student writer preparing a college admissions essay often revises

the text many times to perfect the final product, altering the essay for submission to different colleges. A student writer completing an illustrated class biography might need to revise drafts based on new life events.

Accomplished English language arts teachers know that writing and producing are means of connecting with literature, culture, and society, as well as with personal growth, opinions, and feelings. Teachers know that effective writing and producing encompass skills that are refined in the learning environment but that can have immediate impact and application in the real world. Accomplished English language arts teachers explain that good writing and producing must move beyond the merely formulaic to reflect the student's ability to retrieve information, select relevant details, organize topics logically, synthesize ideas, generate insights, and evaluate the results of their work. Students of accomplished teachers learn that the goal of public writing is to create fluent, connected, and relevant texts that engage the audience. Ultimately, accomplished teachers know how to help their students gain expertise in using writing and producing to cross many different contextual borders.

Accomplished English language arts teachers are aware of the strong connections that exist among the language arts. They know that students who are strong readers are likely to have greater control over their writing than students who have trouble reading or who choose not to read. Likewise, students who are articulate speakers can often build on their speaking and listening skills to become better writers and producers. Teachers understand that students can also use writing and producing to explore the questions developed through inquiry. (See [Standard V—Reading and Viewing](#), [Standard VII—Speaking and Listening](#), and [Standard IX—Inquiry](#).)

Accomplished English language arts teachers are also aware of the relationships that exist among language arts and other disciplines. Accomplished teachers understand that language arts students need specific skills to produce meaningful texts in other content areas. Teachers also understand that students can use writing and producing to reinforce their learning in other subjects. For example, an accomplished teacher might model how summarizing can reinforce a student's comprehension of a mathematical concept, or how writing a personal narrative can deepen students' appreciation for a historical memoir such as Booker T. Washington's *Up From Slavery* or Mary Chestnut's Civil War diaries. English language arts teachers might invite colleagues in other disciplines to instruct their students. A film teacher might teach language arts students how to create podcasts or short films, or a social studies or science teacher might illuminate the topics about which English language arts students are writing and producing texts. (See [Standard XI—Collaboration](#).)

Accomplished English language arts teachers recognize that students are more connected to peers, media, and the world at large than ever before. Youth converse across space and over time in a hyperproductive fashion. Regular engagement in textual conversations, media production, and participatory gameplay acculturates students toward meaningful production that invites feedback, immerses students in collaborative communities, and values student knowledge. Accomplished teachers

capitalize on these components of engagement when constructing and implementing in-class production.

Accomplished English language arts teachers instruct students in the etiquette of participating in online forums. Teachers contrast the tones and styles appropriate for academic versus social communication. They also teach students how to participate in such forums effectively, for example, by considering the potentially negative impact of overusing elements such as capital letters, excessively short sentences, and abbreviations. Students learn to temper a disagreement with an introductory phrase, and realize how their comments will appear online, for example, in the context of a previous discussion or in isolation. Accomplished teachers instruct students in the effective use of hyperlinks, showing them how to insert such links so that they do not interrupt the flow of the text in a jarring way.

Accomplished English language arts teachers recognize that technology tools, particularly social media sites and text messaging, have the potential for misuse by early adolescents and young adults, particularly through spreading rumors and in cyberbullying. Accomplished teachers actively teach students that not only do writers have ethical responsibility for their work, but also that there can be school sanctions and legal consequences for writing that is hurtful, slanderous, or hateful. (See [Standard II—Fairness, Equity, and Diversity](#).)

Instructing Students in Writing and Producing

Accomplished English language arts teachers design instruction to provide their students with varied opportunities for writing and producing texts. In the learning environments of accomplished teachers, writing instruction provides appropriate scaffolding, feedback from both teachers and peers, time for recursive revision, and varied writing and producing tasks to help students progress. Accomplished teachers design writing instruction so that students have the opportunity to demonstrate growth over time. For example, a teacher might have students return to a previous writing activity, either by revising a text written earlier in the year or by performing a new but similar writing task incorporating feedback from a previous assignment. Accomplished teachers recognize students' varying levels of proficiency and strive to differentiate their instruction so that all students are appropriately challenged and supported. Teachers prepare students to be independent writers and producers with a broad repertoire of skills, processes, and strategies.

Accomplished English language arts teachers help students understand that producing text is a complex, recursive thought process in which the writer makes choices as the result of careful reflection on what to express and how best to express it. Accomplished teachers help students understand that, as with anything of value, writing and producing a meaningful text requires planning and hard work. They help students set goals and determine relevant processes to achieve those goals.

Accomplished English language arts teachers know that successful writers and producers can articulate a clear understanding of function, form, and audience, and

that writing and producing require the use of cognitive skills, applied continuously and systematically throughout the development of a work. Therefore, accomplished teachers empower their students with the ability to choose among various forms and functions and then analyze the impact of those choices on achieving the writer's message and purposes for varied audiences. For example, an accomplished teacher would help students explore the different ways a poem and an essay convey a message.

Accomplished English language arts teachers explain that authentic writing and producing frame particular perspectives influenced by the students' personalities, prior experiences, cultures, ideas, and interactions with their audiences. Accomplished teachers give students many opportunities to work with their peers to help them develop, test, and refine ideas within a web of social interactions. Teachers help student writers achieve a careful balance between considering others' comments and retaining a strong individual voice that expresses their own knowledge and perspectives. Teachers remind students that expressing ideas is a social process; to communicate effectively, a writer must retain a keen awareness of the audience.

Accomplished English language arts teachers show students models of argumentative, informative, narrative, aesthetic, and creative texts and help students see that successful writers and producers integrate strategies significant to each genre, such as selecting the most persuasive visuals in a public service announcement or carefully structuring a logical organizational pattern in a research paper. Accomplished teachers discuss different types of model texts with students, depending upon whether they are struggling or experienced writers.

Accomplished English language arts teachers teach students to analyze the elements that go into making a product communicate its intended meaning. Accomplished teachers help their students understand that, although organizational structures vary from one genre to another, the parts of a text must always relate to the whole. In multigenre texts and in texts with hyperlinks, organizational structures may be varied and complex, but meaning still coheres around the writer's organizational decisions. Teachers explain that conventions are important because they help to convey information in a clear, systematic, and efficient manner, thereby maximizing the impact of a text on viewers or readers. Accomplished educators teach grammar, usage, punctuation, capitalization, and sentence formation in such a way that student writers can immediately put their knowledge to use in their own writing. When such an activity would further a learning goal, accomplished teachers may also instruct students in the mechanics of composing nonprint texts, such as films; for example, a teacher might help students manipulate technical elements such as lighting, camera angles, and framing to create meaning. Accomplished teachers help students understand how and when it can be effective to defy conventions, supplying models from great poets, programmers, and others who broke rules in creative and evocative ways.

Accomplished English language arts teachers teach the craft of writing in both isolated and integrated lessons and at many structural levels: diction, sentences,

paragraphs, and complete texts. For instance, a teacher might provide students with guidance about diction by pointing out instances of effective word choice in their writing and asking them to articulate why those particular words are so compelling. Teachers might teach sentence construction through sentence-combining activities or sentence study based on models. They might also have students revise their own sentences within various kinds of texts. A teacher might teach writing at the paragraph level by having students first write a simple paragraph with a main idea and a simple list of supporting details and then layer and connect details in a more mature and fluent way. At the holistic level, teachers help students gain skill in producing cohesive and coherent writing in extended texts. (See [Standard VIII—Language Study](#).)

Accomplished English language arts teachers encourage their students to share their own writing and producing. Teachers provide varied opportunities for students to assess, discuss, and publish the texts they are creating. In the learning environments of accomplished teachers, students learn to be intensely aware of their audiences. A teacher might assign students to write a movie review one way when casually reporting to their friends via social networking and then in a different way when constructing a formal review for the school newspaper or blog.

Accomplished English language arts teachers understand the critical role that publication plays in the teaching of writing and producing. The public context for writing and producing creates a need to draft, edit, and revise in disciplined ways to address the needs and expectations of varied audiences. Publishing also creates opportunities for authentic feedback for students. Accomplished teachers convey to their students that publishing can range from sharing a journal entry with classmates, to writing a proposal for a substantial change in the school, to publishing work on a publicly constructed and monitored site. In some cases, teachers who strive to publish their own work provide powerful models for students.

Accomplished English language arts teachers respond with genuine interest to the writing of all students, model the effect that writing has on an audience, and provide fair and constructive responses to improve the writing of every student. Accomplished teachers understand the personal nature of writing and producing, and they know that students reveal a great deal about their personalities, their imaginations, their dreams, their backgrounds, and their experiences through their work. Teachers understand that writing can give voice to every student, regardless of their level of fluency with language. Accomplished teachers know that the essence of an effective and meaningful writing style is an individual voice, so they support their students in developing a voice that reflects and values their individuality. Teachers respond to student writing with sensitivity and take advantage of opportunities to build students' sense of confidence and competence as communicators.

Accomplished English language arts teachers present writing and producing as means of connecting to texts, to diverse cultures, to our society, and to the meaning of our lives. They teach writing and producing in a way that promotes fairness, equity, and respect for diversity. Accomplished teachers infuse their learning environments with rich texts representing a broad range of cultures and socioeconomic backgrounds

to spark inquiry, enrich language study, build cultural awareness, and serve as models for writing. Teachers encourage students to produce texts that celebrate their knowledge, their cultural identity, and the meaning they find in their lives. (See [Standard II—Fairness, Equity, and Diversity](#).)

Accomplished English language arts teachers understand that writing and producing can help students explore the world beyond their immediate surroundings and become members of new communities. Accomplished teachers guide students toward the production of texts that address inequity, question power structures, and strive to promote a more just world. Accomplished English language arts teachers instill in their students the desire and the ability to use communication skills to participate in the democratic process through such activities as writing editorials, commenting on blogs, and creating letters to public officials. Teachers help students identify opportunities to explore, promote, or defend the causes with which they identify.

Accomplished English language arts teachers realize that their students need an awareness of the ethics governing the use of various media. Accomplished teachers help students understand the nature of intellectual property, as well as the value of research. Teachers guide students toward the responsible use of copyrighted information, including strategies for avoiding plagiarism and instruction in conventions for quoting text and for in-text citations and lists of sources. When students produce works that use images, music, movies, or other media created by others, accomplished teachers help them understand and apply the doctrine of fair use. Accomplished teachers value students' writing as intellectual property and impress a sense of ownership and their rights as creators in their students. When teachers use student work for their professional purposes, they honor student ownership by obtaining permission from the student.

Resources for Writing and Producing

Accomplished English language arts teachers provide models of writing for students to use in developing and reflecting on their own work. Teachers supply a range of models in terms of genres, purposes, audiences, and quality. Accomplished teachers strategically develop and select models of writing and producing in response to specific student needs and learning goals. For example, some models might provide positive exemplars whereas others might portray common challenges, such as how to craft sentences and paragraphs, select and sequence visual or digital media, and strengthen word choice or mechanics.

Accomplished English language arts teachers help students develop their own tools for writing, including composing and editing guides and scoring rubrics. Teachers understand that students need to learn how to locate and use model texts and reference materials, including print and electronic thesauruses, dictionaries, research journals, examples of literary criticism, and indices. Accomplished teachers explain how to employ resources that address issues such as word choice and the mechanics of writing. Teachers provide opportunities for working with a variety

of production tools, including digital tools when possible. Accomplished teachers consider students' access to technology when making assignments, and they help students use resources such as school computers, computers in public libraries, and Internet-enabled mobile media devices as pathways toward digital equity. (See [Standard II—Fairness, Equity, and Diversity](#).)

Assessment of Writing and Producing

Accomplished English language arts teachers align their assessments to what they teach about writing and producing. Accomplished teachers know that the primary purpose of assessment is to improve teaching and learning, so they design classroom assessments that allow each student to show what he or she knows and is able to do. The results of these assessments inform the teacher's future instruction. Teachers are also aware of large-scale assessments their students will be encountering, and they adjust and align their curriculum and instruction to prepare their students for these assessments. When possible, accomplished teachers advocate for assessment programs that are research-based and proven effective in the development of student writers and writing programs. (See [Standard XII—Advocacy](#).)

Accomplished English language arts teachers prepare their students for high-stakes writing tests by teaching them to produce high-quality text on demand and within a designated time frame. Accomplished teachers model prewriting strategies for quickly organizing ideas and making efficient choices of topics based on one's knowledge base. To improve on-demand writing skills, an accomplished teacher might assign a writing assessment for which only the students' content, organization, or style would be assessed and then provide students with targeted feedback.

Accomplished English language arts teachers know that multiple assessments are necessary for a rich portrait of students' current capabilities. Accomplished teachers know which kind of writing or producing prompts to present to assess what students know, how students engage in writing and producing for various purposes (e.g., persuading, informing, or storytelling), and how students write or produce for both personal and public audiences. For example, a student's response to a writing prompt might give insights into the student's facility with the formal structures of the English language. However, the same student's online composing might better reveal the student's ability to translate thought into compelling text. Accomplished teachers know that students might be better at communicating through certain formats; therefore, they give students opportunities to perform in various contexts. Ideally, writing and producing skills must be assessed by more than one product and in more than one genre to gain a more complete picture of patterns in student work over time.

Accomplished English language arts teachers know that students should be evaluated by many readers and viewers, including peers, as part of a substantial and sustained process of assessment. Accomplished teachers recognize that peer involvement can be powerful at many stages of the writing process; peers can be

valuable editors and critics, helping shape future drafts and suggesting new strategies and styles. Teachers understand that to realize their potential as critics and to avoid pitfalls such as hurting others' feelings or being overly directive, students need instruction in peer-assessment techniques. Therefore, teachers create structures for providing feedback on writing and have students practice using those structures with samples before engaging in peer review with one another. Accomplished teachers examine the feedback peers give one another, learning both from the comments students give and the comments they receive.

Accomplished English language arts teachers also encourage students to engage in self-assessment as they revise and edit their own work. Teachers provide students with many tools for self-assessment, such as rubrics or checklists, each tailored to the specific writing task and to the developmental level of the students. Accomplished teachers use the process of self-assessment to help students build metacognitive skills that support writing. A teacher might build a student's ability to self-assess by identifying an area of weakness but then having the student make decisions about how to ameliorate the problem. A student might then progress to the stage of independently evaluating a single piece of their writing in the light of clear criteria. Ultimately, students might build portfolios of work created over time and write final reflective pieces about what the portfolios reveal about their development as writers. In this way, accomplished teachers prepare students to engage in their own independent writing and producing.

Accomplished English language arts teachers assess the progress of their students and reflect on their instruction, considering ways in which they can help their students develop in their writing and producing skills, including enriching their voices and the scope of their writing, building on out-of-school experiences, and learning how to use writing and producing in multiple contexts for many purposes and audiences. (See [Standard X—Assessment](#).)

Reflection

Accomplished English language arts teachers reflect on their effectiveness in teaching writing and producing. They monitor their own expertise in writing and producing as well as assessing students' progress. They use assessments to reflect on how well their students grow in their control over writing and producing, including their engagement in the writing process, their word choices, and their attention to purpose and audience. Accomplished teachers recognize the value of high-quality work even if it is not written in accordance with their own stylistic preferences. They maintain elevated standards while remaining open-minded toward new genres, techniques, and content. Accomplished teachers reflect on the ways in which conceptions and methods of writing and producing are constantly changing, and they learn as much as they can about emerging modes and genres. Teachers consider the extent to which the learning environment is supportive of students sharing their work, and teachers seek to achieve growth in all their students as writers, producers, and successful communicators.

Accomplished English language arts teachers review available evidence to determine the effectiveness of their practices. Some teachers might be gratified to note that after they have provided instruction in the benefits and techniques of prewriting, students are voluntarily engaging in this step of the writing and producing process. Other teachers might notice that students are overly fixated on the scores they have received for texts they have produced instead of focusing on detailed revision feedback. In response to this observation, accomplished teachers would refine their feedback practices so that students are encouraged to perceive trends in their own writing. Teachers also focus on evidence that highlights the degree to which students understand and apply specific aspects of the writing process. For example, a teacher might notice that student comments on peers' texts show that they understand the concept the class is currently studying. A teacher would use this information as a signal that the class is ready to progress.

Accomplished English language arts teachers critically examine their practice on a regular basis to continually learn about the teaching and learning of writing and producing. For example, teachers experiment alongside their students with new and sometimes unfamiliar modes of writing and producing. They study their students' experiences—both their successes and challenges. They interact with colleagues to learn what works and does not work well, and they may participate in virtual or physical communities of writers and producers. When they feel uncomfortable in particular areas, accomplished teachers acknowledge their discomfort and seek out ways to improve their own skills and ways of applying their skills for the benefit of their students. Teachers are open to the dynamic ways their field is changing, and they relish the learning opportunities that these changes present.

Standard VII

Speaking and Listening

Accomplished English language arts teachers equip students to become effective communicators by strengthening their speaking and listening skills for various purposes within a broad range of contexts.

Accomplished English language arts teachers understand that speaking and listening are fundamental skills for language development and human interaction. Teachers know that speaking and listening are closely interrelated behaviors that enable students to make sense of their world as they absorb, analyze, and synthesize information and then reflect, develop, and express meaningful responses. Accomplished teachers engage students in speaking and listening for varied purposes, in wide-ranging contexts, and with specific strategies.

Accomplished English language arts teachers understand that speaking and listening involve literacy skills that require students to construct meaning in ways analogous to the ways they construct meaning through writing and reading. Therefore, accomplished teachers integrate speaking and listening with writing, producing, reading, and viewing. Accomplished English language arts teachers understand that some early adolescents and young adults are uncomfortable when asked to share their thoughts orally or converse with other individuals and groups, and therefore teachers scaffold speaking opportunities for such students. Teachers understand that a flexible approach to speaking and listening instruction creates fairness and equity by affording students with diverse strengths and temperaments alternative entry points into the curriculum.

Accomplished English language arts teachers are themselves adept at speaking and listening, and they consistently model these skills for students. Teachers establish high expectations for their students and provide a clear understanding of these expectations. Accomplished teachers facilitate and adapt to student needs with definite objectives in mind, using feedback and other assessment tools to help students navigate the complexities and challenges of speaking and active listening. Teachers understand that speaking and listening are used to establish social and emotional relationships, acquire practical skills, absorb and articulate academic content, conduct inquiry, advocate for oneself and others, practice citizenship, participate in civil and democratic dialogue, and function in the adult world. Therefore, teachers continuously reflect on the effectiveness of the speaking and listening opportunities within the learning environment.

Purposes and Contexts for Speaking and Listening

Accomplished English language arts teachers understand the many purposes of speaking and listening, and they realize that speaking and listening take place in a wealth of contexts. Teachers know that different contexts afford varying opportunities for applying speaking and listening skills, and they are aware that particular students flourish in some situations and need more practice in others. Therefore, accomplished teachers provide multiple contexts in which students can develop their speaking and listening skills.

Accomplished English language arts teachers structure activities to encourage students to listen with appreciation, critical awareness, and empathy. Teachers help students receive, comprehend, assess, and evaluate aural information; follow oral directions; respond appropriately to verbal and nonverbal cues and feedback; pick out main ideas and significant details; and appreciate the free expression of others. Accomplished teachers help students develop into purposeful listeners who process what they hear and are attentive, open-minded, and respectful. Opportunities for students to listen for different purposes and in various contexts include listening to an individual versus a group, listening quietly versus listening as part of a conversation, listening to a person who is physically present versus listening to recorded speech, listening to a speaker using an unfamiliar dialect versus listening to someone who uses the students' native dialect, and listening for important details versus listening for general ideas.

Accomplished English language arts teachers also provide their students with many contexts for speaking. Activities may include, but are not limited to, small-group or whole-class discussions of texts, debates, mock trials, oratorical advocacy, extemporaneous speaking, storytelling, podcasts, documentaries, and student broadcasts of morning announcements. Accomplished teachers explain to students the different purposes for speaking: to inform, to entertain, to inspire, to describe, to persuade, and to inquire.

Accomplished English language arts teachers acknowledge the speaking and listening skills that students bring to the learning environment. They tailor contexts that build on the abilities that students possess, teach skills that students lack, and continuously expand and refine students' capacities. For example, upon recognizing that a student who struggles with writing is an eloquent speaker, a teacher might have the student use audio recordings such as podcasts as a strategy for prewriting a formal essay. The student could convey ideas orally, and then listen to the podcast and convert the spoken word to a written product. (See [Standard 1—Knowledge of Students](#).)

Accomplished English language arts teachers help students explore, understand, and appropriately use, or code-switch among, the different forms of language found in various home, school, and community settings. Teachers are aware that in informal situations, students speak for purposes different from those in class, often moving between Standard American English and more colloquial idioms. Teachers

celebrate the diversity of language in their learning environment and validate linguistic and dialectal variations within the learning community, such as the regional speech patterns of various ethnicities. However, teachers make it clear that a speaker must always consider audience and context and that Standard American English is essential in formal communication. (See [Standard VIII—Language Study](#).)

Accomplished English language arts teachers know that speech expectations vary across social, cultural, and familial contexts. Teachers are sensitive to factors that may cause some students to be reluctant to speak and others to be more loquacious. For example, cultural norms might make one student reserved, whereas a family's interactional style might make another child especially verbose. Accomplished teachers build on casual classroom conversations to develop skills that can be used to explore language arts content. Teachers respectfully elicit participation from all students and work to maintain a balance among speakers so that everyone's contributions are valued.

Pedagogy and Strategies for Teaching Speaking and Listening

Accomplished English language arts teachers provide relevant experiences to help students practice the full range of speaking and listening skills necessary for successful participation in the world. Teachers seek to advance students' abilities for a variety of purposes and audiences by creating rich conversations—in whole groups, small groups, and with a partner—that are built around significant content. Language arts teachers also realize the importance of engaging students in authentic conversation about their interests to establish a bridge for future learning.

Accomplished English language arts teachers establish a learning environment in which language is used in ways that show respect for others. Teachers help students understand the emotional power of language; for example, they may directly address the effect of using labels and name-calling. These teachers go beyond merely pointing out the potential hurtfulness of language; they analyze the countereffect of positive and respectful language. Accomplished teachers create a trust-filled learning environment in which all students will risk participation in oral activities; teachers know how to support students who sometimes struggle when asked to think out loud, speculate in front of others, and compose publicly. For example, a teacher might have students share ideas by rotating through several small groups before presenting to the class as a whole. The teacher could also ask students to prepare their thoughts in writing before class and then use these notes for in-class discussion.

Accomplished English language arts teachers support the development of students' listening skills and abilities in a variety of ways. Teachers model active listening in the day-to-day management and monitoring of the class. They show that by listening closely to students' ideas, they can raise the overall level of discussion. They demonstrate through their reactions that they notice and value skillful word choices and rich metaphors. Accomplished teachers also demonstrate how listeners should respond when they are confused by what they have heard, for example, by tactfully but persistently requesting clarification.

Accomplished English language arts teachers may use formal public speaking assignments to teach students to be members of an attentive audience. Students of accomplished teachers learn that attending to a formal speech involves appreciating how visual elements such as facial expression, gestures, and graphic aids can enhance or detract from a message. Teachers also explain how the auditory features of tone, volume, and speed can convey meaning and affect audience engagement. Accomplished teachers instruct their students in the skills of taking appropriate notes, summarizing key points, and drawing inferences.

Accomplished English language arts teachers use ideas generated during small-group and whole-class discussions as scaffolding for more formal public speaking assignments. Teachers make students aware of the need to follow the conventions of formal speech in formal oral presentations. Teachers encourage students to attend carefully to such elements as clarity, relevance, and organization; types of arguments used; and word choice and word order. Teachers explain that it is essential to avoid vocalized pauses, slang, colloquialisms, and mistakes in usage and to speak with adequate articulation and projection. Teachers emphasize the importance of audience awareness and model the appropriate style of presentation for different purposes. Teachers also instruct students in the use of visual aids that can help the audience understand the message and that enhance the speaker's credibility. For example, a student might build a model, develop a poster, or use digital presentation aids to more effectively convey an idea or support an argument.

Accomplished English language arts teachers have students practice speaking skills in academic discussions. Accomplished teachers help students develop their academic vocabulary so they can participate in such discussions, and teachers group students strategically. Teachers instruct students in the techniques of effective dialogue so that they stay on task, co-construct meaning, respectfully challenge ideas, negotiate conflict, and appreciate divergent viewpoints. Teachers might have students map their peers' participation in a discussion, analyze the flow of the discussion, and categorize the contributions. Teachers also provide the necessary support and conditions to ensure that all students can contribute to the discussion. Accomplished teachers explain to students how the skills acquired in classroom discussions and debates will be applicable to future academic and workplace settings.

Accomplished English language arts teachers recognize that some students have speaking and listening challenges that require specific teacher attention. A teacher might need to spend extra time on appropriate audience behavior in a class where students interrupt, are blatantly inattentive, or are rude. There might be students in the class who are English language learners, others who have auditory processing difficulties or hearing impairments, or some who communicate via sign language. Accomplished teachers work closely with appropriate specialists to implement strategies within the classroom structure to ensure that these students participate successfully in the oral and aural discourse of the classroom. Teachers also build community by sensitizing classmates to the challenges of their peers and suggesting ways to empathetically support their efforts.

Accomplished English language arts teachers realize that technological tools are available in many learning environments; therefore, they adopt appropriate digital tools to enhance students' speaking and listening skills. Teachers may record students' own speech to help students identify patterns such as fluency, pacing, and articulation, or teachers may provide video models of effective speaking techniques.

Accomplished English language arts teachers are themselves fluent and adept users of the spoken word; they read aloud to their students and are familiar with speech and debate. Teachers demonstrate effective speaking in their day-to-day leadership of the class by conveying directions and information clearly and cogently and by sharing stories and accounts with a style and vividness that students might want to emulate. For example, an accomplished teacher might orally retell a myth or legend with verve, changing vocal pitch and accent to bring dialogue to life. Accomplished teachers model for students how the spoken word can clarify writing, and how debate can help formulate opinions that can be conveyed in writing.

Integration

Accomplished English language arts teachers acknowledge that fluent readers and writers are not necessarily active listeners or effective speakers. Alternatively, fluent speakers and attentive listeners may not be effective writers or readers. Accomplished teachers assess each student's skills within all the strands of language arts and then build on strengths and remedy challenges across the entire discipline. For example, in the case of a student who consistently gives one-word spoken answers, an accomplished teacher might see if the student could answer more expansively via writing and then transfer those more articulate answers to the act of speaking. In the case of a student who is more comfortable with speech than writing, the teacher might have the student voice-record the response to a prompt and then use the recorded response to compose an essay. Other techniques for integrating oral and written language might include using a fishbowl discussion to spark ideas as part of a prewriting exercise, having students read their work out loud as a strategy to catch errors, and conducting a turn-and-talk activity to help students understand a text they are reading.

Accomplished English language arts teachers instruct students in the development of their inquiry skills through a combination of speaking and listening. For example, a teacher might use literature circles to help students make a variety of important connections between texts and ideas. Teachers design tasks and ask questions that inspire students to look beyond their own cultural, gender, and personal perspectives. Teachers help students consider the quality of literary selections from contrasting critical viewpoints and speculate on what criteria might have been used to select award-winning texts. Teachers support English language learners, for example, by encouraging them to provide examples of key concepts from their own lives and their native literature or to use graphic representations to illustrate thoughts they cannot yet express in English. Teachers recognize that all students benefit from strategically planned integrated instruction on speaking and listening skills in the overall curriculum. Given clear examples and explicit instruction, students of accomplished

teachers learn to pay attention to one another's comments about texts, ask pertinent questions, work collaboratively toward consensus or appreciation of divergent ideas, and ultimately realize that speaking and listening are key skills for self-discovery as well as for strengthening interpersonal relationships.

Accomplished English language arts teachers provide opportunities for students to write about what they have heard in order to retain information and reinforce the connection between listening and writing. Teachers modify the pace, duration, and scope of their lectures, including appropriate wait-time to comply with research that states that students are not able to pay close attention and write at the same time. Accomplished teachers also know when and how to have their students employ tools such as graphic organizers and note-taking strategies in order to better process and retain oral information.

Accomplished English language arts teachers focus on the interpersonal power of language and its use in conflict resolution. Accomplished teachers model and instruct students in speaking and listening skills that lead to solving problems, debating important issues, and persuading public entities to consider important issues. Such skills lead to acceptance of divergent viewpoints and enhance the quality of the learning environment, as well as foster the development of leadership skills for civic involvement. Activities that foster these skills might include discussions related to classroom-level issues such as materials usage or the responsible use of language; school-level issues such as the dress code or antibullying messages; and local, state, national, and global issues such as hunger or disaster relief efforts.

Accomplished English language arts teachers understand that digital tools can help students build relationships outside their school and immediate community. Teachers realize that digital tools affect the connections among the modalities of speaking, listening, reading, and writing in important ways. By teaching students digital etiquette and then facilitating digital conversations that span cultures and borders, accomplished teachers help to open up new worlds for their students.

Assessment of Speaking and Listening

Accomplished English language arts teachers recognize that there are multiple purposes for assessing speaking and listening, including to check their students' listening comprehension, reading comprehension, articulation, fluency, presentation skills, organizational skills, and ability to converse and co-construct meaning. To achieve these purposes, accomplished teachers use a variety of formal and informal assessment tools including, but not limited to, monitoring classroom conversations and using checklists, rubrics, and probing questions. A teacher might ask students to summarize what they have learned from a peer's oral presentation, apply what they have heard to a new setting, or adapt it for a different audience. Teachers focus on behaviors that signal attentiveness, such as eye contact, nodding, note taking and facial expressions, and use these behaviors to judge the overall quality of each student's listening. Accomplished teachers encourage students to self-assess their processes and performances in speaking and listening. For example, prior to a

discussion, the student might set a performance goal and then reflect on the goal after the discussion. (See [Standard X—Assessment](#).)

Accomplished English language arts teachers comprehend that assessing a student's oral language may help gauge that student's overall literacy development and diagnose particular needs. For example, a student who uses the same words repeatedly may need to be taught synonyms. A student who always speaks in short, simple sentences may benefit from practice in combining ideas to create more complex structures. If a student exhibits the need for intensive intervention, an accomplished teacher would solicit the necessary support from specialists. Accomplished English language arts teachers pay special attention to assessing any student whose speaking and listening skills are emerging, including, but not limited to, English language learners and students with exceptionalities. (See [Standard II—Fairness, Equity, and Diversity](#).)

Reflection

Accomplished English language arts teachers reflect on the fundamental role that speaking and listening play in human interaction, and they reflect on the effectiveness of their instruction of these essential skills. They continually observe, analyze, and seek to improve the quality of their teaching of the skills of speaking and listening. They understand their role in creating conditions for speaking and listening, including encouraging students' respect for one another and ensuring that students have the skills to engage successfully in oral language activities. Accomplished teachers seek out ways to improve speaking and listening instruction for their students by reflecting on the ways their students engage in speaking and listening.

Accomplished English language arts teachers reflect on their effectiveness in promoting speaking and listening. When reflecting on student participation in speaking and listening, accomplished teachers rely heavily on their knowledge about students. For example, an accomplished teacher would explore whether a particular student's reticence resulted from a lack of preparation, a lack of understanding, or shyness. Through this type of reflection, accomplished teachers work with students to more effectively engage them in speaking and listening.

Accomplished English language arts teachers continually consider new ideas and express a willingness to try new methods to achieve success in the instruction of speaking and listening. Accomplished teachers reflect on the ways they conference with students to set goals. They determine the best methods for assessing speaking and listening, interpret the results of assessment, and set new goals based on assessment results. Accomplished teachers solicit feedback from peers, students, colleagues, parents, and administrators on the effectiveness of their speaking and listening instruction and how they can create an environment that supports learning through speaking and listening. Teachers may also model self-reflection for students and use peer-to-peer or teacher-student feedback to assess student progress.

Accomplished English language arts teachers critically examine their practice on a regular basis to improve their instruction. They reflect on new forms and possibilities for students with speaking and listening. They interact with other colleagues and other professionals to explore new ways to support student learning. They read, research, and participate in professional learning related to these strands of the language arts; for example, they might participate in digital conferencing and distance learning seminars about speaking and listening. Accomplished teachers engage in speaking and listening experiences, such as debates and other forms of public speaking, to improve their instruction.

Standard VIII

Language Study

Accomplished English language arts teachers develop their students' appreciation of the functional and aesthetic aspects of language and expand their students' capacity to use language effectively.

Accomplished English language arts teachers are well versed in the basic underpinning of their discipline: language. They recognize the flexible, shifting nature of language, understanding that languages have evolved over time in relationship with one another and in response to significant cultural, social, and economic forces. Accomplished teachers are well informed about the history of the English language and how it continues to develop in terms of pronunciation, word choice, idiomatic usage, degree of formality, speed of delivery, intonation, and grammatical structure. They understand that English is both a tremendously empowering communicative tool and an artifact of human ingenuity with a fascinating history, a vigorous present, and an expansive future. They are aware that language use is closely related to context and that varied modes of English language usage have different effects on listeners and readers.

Accomplished English language arts teachers encourage their students to approach the study of the English language with objectivity, open-mindedness, curiosity, and an alertness to the many stories and nuances of meaning embodied in our language and its rich dialectal variations. Accomplished teachers understand that certain language forms provide greater access to the economic, political, and academic advantages of society than do other forms; therefore, teachers promote language study as a means of equitable access to social benefits for all students. Because language study is integrated across reading, writing, speaking, and listening, accomplished teachers usually evaluate language skills as a part of a larger whole rather than in isolation.

The Evolving Nature of the English Language

Accomplished English language arts teachers acquaint students with the development of the English language. For example, they might discuss major influences from the Greeks and the Romans to the Anglo-Saxons and the Normans. In addition, accomplished teachers guide students to discover the infusions of vocabulary that came into English from other sources, such as the Native American words absorbed by English colonists and the Arabic words introduced into English by travelers on the trade routes between England and the Middle East during medieval

times. Accomplished teachers demonstrate that language is an evolving human invention, and they capitalize on the language diversity in a learning environment to examine the words that constantly enter English from other languages.

Accomplished English language arts teachers understand how historical events have influenced the growth of the English language. For example, they help students explore how advancements in the field of technology have changed the language, from the printing press to modern technology, or how words from specialized fields can become part of everyday usage. Teachers might have students identify words such as “mouse” that have acquired new definitions as new technologies have been invented. Furthermore, accomplished teachers show students how English came to have abundant synonyms and how some words became taboo words while others were accepted as formal and proper. An accomplished teacher might help students understand the concept of how language changes by asking students to predict which of their own slang terms and casual expressions will find their way into the mainstream language and perhaps into the dictionary.

Accomplished English language arts teachers accept that language use and language contexts are always evolving. New words enter the language, old words develop new meanings, and grammatical structures are modified. Accomplished teachers understand that rapidly developing technology has not only resulted in the introduction of new words, but also has affected the speed with which these words become widely used in everyday language. Teachers realize that the language of youth and popular culture is rapidly spreading to the world at large. Accomplished teachers are aware of changes not only in vocabulary, but also about the alterations taking place in the use of grammar and punctuation and in what constitutes acceptable usage. For example, teachers are aware of the increasing tendency to use as verbs certain words that were once used only as nouns. Accomplished teachers welcome alterations in language as tools for teaching and deepening students’ appreciation for language’s role in communication.

Accomplished English language arts teachers use the study of literature as a natural opportunity to survey the history of the English language. By reading novels and plays, students can notice how language has shifted over time and across locations. Accomplished teachers help students learn how to read earlier forms of language and understand their social and historical contexts. For example, a teacher might have students compare the language in different translations of *Beowulf*.

Language in Context

Accomplished English language arts teachers recognize and value the diversity of language forms in the United States and know that dialects are richly expressive communicative tools. Teachers realize that each student speaks with a dialect that reflects a particular regional upbringing, ethnicity, occupation, age, and socioeconomic class, and teachers continually affirm their students’ entitlement to and pride in the variations of English that they and their communities employ. At the same time, accomplished teachers know that effective use of Standard English not

only facilitates oral and written communication, but also creates greater access to the economic, political, and academic advantages of society. Therefore, teachers strategically integrate the rules of grammar and usage in the language arts curriculum by showing students how to apply conventions in formal writing and speaking.

Accomplished English language arts teachers recognize that early adolescents and young adults who use a nondominant dialect frequently experience anxiety when asked to speak and write according to the more broadly accepted language conventions; students may view complying with this request as a relinquishment of their cultural identity. Teachers therefore proceed sensitively, respecting the integrity and value of their students' home or group languages while modeling and teaching the formal conventions of English. Accomplished teachers may initially focus more on written rather than spoken language when teaching standard conventions. They know when and when not to emphasize error correction to encourage risk taking, promote a positive attitude toward learning, and facilitate students' engagement in classroom discussions. In essence, accomplished English language arts teachers do not try to eradicate dialectal variation from their learning environments; rather, they seek to expand their students' range of communicative competencies. (See [Standard VII—Speaking and Listening](#).)

Accomplished English language arts teachers explain the necessity of reading the situation in which one is communicating, and they model how to select the language that suits the context. For example, a teacher might explain that it would be appropriate to employ formal language when receiving an award from a community group, persuading the school board to change the dress code, or emailing an authority figure. However, it would be acceptable to use less formal English when writing or speaking to family and friends.

Accomplished English language arts teachers expose students to many regional and global variations of English. They seek out texts that demonstrate variations in vocabulary and dialect and analyze how these differences lend authenticity and local color to the text. For example, a teacher might have students explore the way that the language used in the works of Sharon Draper, Junot Díaz, or Willa Cather conveys a sense of place and culture. Accomplished teachers may also explore fictional dialects such as those created for *The Hobbit* or *Star Trek* to examine the stereotypes and character traits that variations in speech can suggest.

Accomplished English language arts teachers discuss the emotional impact of language. For example, teachers help students see how words can cause harm to others, sometimes unintentionally. Accomplished teachers urge students to use language carefully across all contexts, from formal papers to text messages. Teachers help students understand the results, including legal consequences, of the careless or immature use of language. Teachers model for students the use of unbiased language such as gender-neutral terminology and demonstrate how to harness the power of language to effect positive change in the world. Students of accomplished teachers see language as a tool, one that can help them not only communicate fairly,

but also advocate for themselves, for others, and for their beliefs. (See [Standard II—Fairness, Equity, and Diversity](#) and [Standard XII—Advocacy](#).)

Accomplished English language arts teachers deliberately point out examples of how and why authors use formal, informal, and inflammatory language, discussing the reasons behind these choices. For example, the characters in *The Outsiders* speak in language that some audiences find objectionable, but an accomplished teacher would sensitively point out that this language is used in the novel to convey character.

Instructional Approaches

Accomplished English language arts teachers make strategic decisions about which elements of language study to emphasize and how to teach them based on the backgrounds and needs of their students. Teachers possess a repertoire of instructional strategies to engage students with language—including its grammar, meaning, and conventions. Accomplished teachers guide students in the exploration of language both through planned units of study and through teachable moments that arise in all the strands of language arts.

Accomplished English language arts teachers know how to convey to students that conventions are the underlying rules of language. Teachers understand that, while isolated lessons on particular aspects of grammar and usage may occasionally be useful, the rules of grammar can most effectively be elucidated and applied in context. Accomplished teachers use formal and informal assessment methods to identify the areas where their students struggle with grammar, usage, and mechanics, and then they create planned interventions to make improvements. Teachers draw on both students' writing and published texts that can serve as models for how to effectively use the conventions being studied. (See [Standard IV—Instructional Design and Implementation](#) and [Standard X—Assessment](#).)

Accomplished English language arts teachers use multiple strategies for teaching vocabulary. For the most part, they approach vocabulary within the context of speech and written texts, pointing out how authors' and speakers' choices of words affect meaning. Teachers present a range of vocabulary strategies to help students access challenging texts and to develop precision in using English. For example, when preparing students to read an informational text, a teacher might provide students with instruction on how to use their knowledge of Latin roots and affixes to interpret technical terms. Similarly, by using literary texts as models, students can see how word choice affects meaning as well as style and tone.

Accomplished English language arts teachers incorporate resources such as newspaper reports, song lyrics, commercials, and political speeches to study the power of language. They may point out how a writer's or speaker's control of denotation and connotation can influence the reader or listener. For example, accomplished teachers might help students uncover examples of denotation and connotation that enhanced national propaganda in times of war, shaped nations'

perceptions of distant peoples and lands, and alternatively elevated or debased certain occupations depending on a society's values. Teachers might also make transparent to students how novelists use connotation to develop characters and create mood. Accomplished teachers demonstrate how to effectively use a thesaurus to deploy more varied vocabulary when writing or making a formal speech. To help students understand the importance of selecting the appropriate synonym or antonym, a teacher might compare drafts of a manuscript to the published text, noting how the meaning and tone has changed through each phase of the process.

Although most vocabulary instruction is incorporated into reading, writing, speaking, and listening activities, accomplished English language arts teachers may, in certain circumstances, teach with a primary focus on vocabulary skills and strategies. They might give students practice distinguishing among commonly confused or misused words, or provide students with sets of related words, such as lists of shades of the same basic color, and have them play with the examples to create different effects. Teachers might teach the strategy of using context clues to determine the meaning of an unfamiliar word or give all students practice writing metaphors and similes.

Accomplished English language arts teachers know that one of the pleasures of language study is experimenting with words, and they appreciate the enjoyment as well as the cognitive challenge that puns, rhymes, oxymorons, malapropisms, idioms, and forms of figurative language provide to early adolescents and young adults. Teachers might have students compile their own illustrated dictionaries or have students create dramatic performances of idioms to deepen their understandings of the language. Teachers might develop students' responsiveness and attentiveness to language use by providing opportunities for students to produce poems, speeches, songs, and digital media. Accomplished teachers encourage students to use language as a vehicle for humor, vivid description, the exploration of emotion, the creation of drama, and precise explanation. Teachers understand that such language exercises not only enliven language, but also reinforce the understanding of literary devices.

Accomplished English language arts teachers know that although all students acquire English language skills differently, English language learners and students with exceptional needs often face especially complex challenges. In interacting with these students, accomplished teachers are particularly sensitive in their use of language. Teachers may adjust their speaking rate, provide explicit instruction in academic vocabulary, clarify idioms, avoid confusing terms, or restate rather than merely repeat important ideas. Teachers make use of visual supports as well as performance strategies, such as selecting photos to illustrate adjectives describing character traits or acting out a series of synonyms such as skip, hop, lope, walk, stroll, and amble to clarify nuances. When appropriate and possible, accomplished teachers seek the expertise of language and reading specialists to make the curriculum accessible to all students. Accomplished teachers periodically make use of small, homogeneous groups to create safe havens in which English language learners can converse and gain the confidence to speak in larger, mixed-group settings. However, teachers

monitor such small-group discussions and use strategies such as reflecting English language learners' ideas back to them as a means of elevating the group's oral language skills.

Reflection

Accomplished English language arts teachers reflect on their effectiveness in language study. They monitor their own use of language and the ways they incorporate language study throughout the language arts with appropriate balance and attention. Accomplished teachers recognize their aesthetic, social, and political preferences regarding language, considering biases they have about language and how those biases affect their perceptions of and relationships with students. Accomplished teachers recognize that students' language practices are reflections of their identity. Accomplished English language arts teachers understand the challenges involved in being knowledgeable and responsible in their practices related to language study, including the vast landscape of choices about vocabulary, word choice, conventions, and ways of getting students to know the power and beauty of language.

Accomplished English language arts teachers review available evidence to determine the effectiveness of their practice, consciously reviewing their curriculum and activities to ensure they are offering students a sufficient variety of relevant and significant experiences in which to apply and improve their skills with language. For example, a teacher might discover that the bulk of their vocabulary instruction has revolved around word choice during writing, but that they have been missing opportunities for building vocabulary during reading. Upon this discovery, an accomplished teacher would most likely integrate vocabulary instruction into the next novel study. Accomplished teachers also look to their students to identify ways in which students can improve their use of language through language study. Teachers look for methods through which students can increase their awareness of bias and their appreciation for the English language, its history, and its various uses.

Accomplished English language arts teachers critically examine their practice on a regular basis to expand their knowledge, improve their skills, and develop new strategies regarding language study. Teachers read widely about changes in language, looking for trends and patterns and expanding their experiences and understandings about language. Accomplished teachers are attuned to their students' use of language, and they understand what language reveals about culture.

Standard IX

Inquiry

Through inquiry, accomplished English language arts teachers foster dispositions in students to examine multiple perspectives; promote a process that prompts students to ask critical questions; encourage students to act on what they have learned; and equip students with the tools needed to examine, organize, manage, and analyze information.

Accomplished English language arts teachers are adept at teaching inquiry within the context of language arts. They realize that one goal of inquiry is to instill in students a sense of wonder and the disposition to look for answers that go beyond the simple and obvious; another is to provide students with a sense of ownership over what they have researched and learned. Accomplished teachers realize that the critical nature of inquiry encourages global citizenship because inquiry inspires students to question the larger world and their place within it.

Accomplished teachers look for opportune moments to pose “What if . . . ?” and “I wonder . . . ?” types of questions. Teachers help students see that inquiry requires extended thought, debate, or conversation and that inquiry seldom concludes after one investigation. Accomplished teachers understand that reflection is an essential part of the inquiry process because it helps students identify questions that need further exploration.

The Nature of Inquiry and Learning

Accomplished English language arts teachers understand that inquiry can be perceived as a disposition, a process, an action, and a tool. Teachers realize that inquiry allows students to use the skills of reading, writing, speaking, listening, and viewing to more fully understand complex ideas in varying contexts. A well-designed inquiry requires students to develop, understand, and express multiple perspectives on texts, topics, and central questions. Although inquiry is ultimately self-guided, accomplished teachers initially facilitate student learning. Teachers delineate possible pathways for investigation and model the inquiry process. They challenge students to probe deeper and uncover multiple viewpoints about an issue.

Accomplished English language arts teachers are aware of the many ways in which inquiry supports student learning in English and the language arts. Teachers know that engaging in inquiry strengthens students’ academic dispositions, the tools they

use to drive their learning, their process of learning, and their ability to take action as a result of learning. Activities that can promote inquiry include Socratic discussions, online searches, and double-entry journals. These activities by themselves do not ensure inquiry; however, accomplished teachers know how to use practices such as these to develop students' capacity to engage in inquiry.

Accomplished English language arts teachers understand that the inquiry process begins with students analyzing their background knowledge about a subject. Students then ask questions that trigger the need to know and subsequently seek out reliable and relevant sources of information that address those questions. Students explore the sources; recognize assorted viewpoints, problems, and issues; and then synthesize the information. Accomplished teachers convey to their students that inquiry is complex, open-ended, and recursive in nature, and that the results of inquiry should provoke action or shifts in thinking. Accomplished teachers understand that profound inquiry can take time, and within the constraints on instructional time, teachers maximize the opportunities for this endeavor.

Knowledge of Students and Inquiry

Accomplished English language arts teachers realize that teaching inquiry starts with knowing students. The level and type of inquiry in a classroom will differ according to the characteristics of particular students and of the classroom and community. Accomplished teachers prepare for inquiry by asking themselves three key questions: What do students know? What are the reasons behind their knowledge? What can they currently do or not do with their knowledge? Once accomplished teachers have the answers to these questions, they perceive where to begin and how to scaffold students' inquiry. When structuring an inquiry project, an accomplished teacher gathers a variety of resources so that students can begin their investigations successfully and are excited at the prospect of pursuing them. Accomplished teachers understand the necessity of teaching inquiry to all students. (See [Standard I—Knowledge of Students](#).)

Knowledge of students allows accomplished English language arts teachers to structure activities in ways that enable students to be successful in a variety of inquiry approaches. Students might compare two or more pieces of literature from a similar time period, about a similar topic, or by the same author. For some students, the starting point of inquiry might be simply understanding that there are multiple viewpoints on a topic. For other students, a point of entry might be taking ownership of a problem in which they have a personal interest and researching possible solutions. Teachers understand that students who know a great deal about a topic may be able to engage in deeper levels of inquiry than students who know less. Accomplished teachers are able to transform what they know about their students into meaningful inquiry experiences.

Accomplished English language arts teachers use their knowledge of students to address fairness, diversity, and equity in inquiry. Teachers use inquiry as a tool to ensure that students consider diverse texts and experience a variety of reading, writing,

producing, viewing, speaking, and listening tasks. Teachers also promote fairness and equity in inquiry by favoring students' multiple ways of knowing and expressing. Teachers understand that inquiry validates students, their diverse experiences, and the unique expertise that each individual provides. Whenever possible, accomplished teachers attempt to co-construct inquiry problem statements with students, parents, and other community members. Accomplished teachers support students in using inquiry to make thoughtful and well-informed decisions and become agents of change on issues important to them. For example, if a younger sibling lacks access to a playground, a student might explore ways to solve this problem.

Purposes of Inquiry

Accomplished English language arts teachers believe that inquiry serves many purposes. Accomplished teachers use inquiry to instill intellectual passion and cultivate curiosity within students, and to develop the dispositions that lead to lifelong learning. Teachers know that inquiry can serve personal purposes, such as building a student's self-awareness or leading to individual accomplishment, as well as public purposes, such as solving problems within the community. Inquiry can even serve purposes that are simultaneously personal and public, such as discovering connections between oneself and the world. Accomplished teachers recognize that inquiry allows students to meaningfully question the world, creatively investigate and challenge their assumptions, examine issues in terms of their relation to larger systems of thought, and reflect on the way that thinking can help young people emerge into a global society. Inquiry can be deeply personal and individual or collaborative. (See [Standard XI—Collaboration](#).)

Accomplished English language arts teachers understand that inquiry builds the disposition to evaluate different viewpoints through critical eyes and ears and to see the big picture. Teachers help students use the results of their inquiry to empathize and to find value in what others might find odd, alien, or implausible. An accomplished teacher might lead students through questions that explore the tension between individuality and conformity. For younger students, this exploration might mean discussing the value of being oneself versus following the crowd, whereas for older students, it might involve developing a clearer sense of self and pondering how to contribute to the world. Ultimately, students of accomplished teachers use inquiry to develop self-knowledge, perceiving the personal styles, prejudices, projections, and dispositions that both shape and impede their understanding. Inquiry also helps students develop persistence in trying to clarify confusion and comfort with certain types of ambiguity.

Accomplished English language arts teachers know that teaching inquiry is critical to guiding students to manage multiple viewpoints and sources of information in academic settings. Accomplished teachers show students how to ask questions that lead to various perspectives on a topic. Throughout the inquiry process, teachers engage students in various cognitive processes related to their research, beginning with basic explanations and extending to self-knowledge. Accomplished teachers also use inquiry to lead students to many avenues of expression; students select

from multiple modes within language arts to represent their new understandings. However, the ultimate goal of inquiry is always to help students to learn how to ask and answer their own questions.

Accomplished English language arts teachers are aware that inquiry helps students learn to take action. In the classrooms of accomplished teachers, students develop the capacity to explain what they have learned and how they have learned it. Students take a stand on an issue, piece of information, or viewpoint, or frame an explanation, providing thorough support and evidence. Students learn to interpret and convey the results of their thinking, for example, by telling meaningful stories and offering apt translations. They reveal significant historical or personal dimensions of ideas and events and make their research results accessible to their audiences through well-chosen images, anecdotes, analogies, and models. Students learn to adapt and apply the inquiry process to new situations.

Accomplished English language arts teachers realize that inquiry is a tool that helps students examine, organize, manage, and analyze information. They teach students to look for errors and inconsistencies while evaluating sources. They provide ground rules for inquiry and model rigorous habits of mind. They ask students to have open minds; consider other viewpoints; evaluate assumptions; draw conclusions; test hypotheses; determine the validity, reliability, and credibility of sources; and read critically. Accomplished teachers show students that inquiry is a tool that will help them become lifelong learners and critical problem solvers.

Teaching Inquiry

Accomplished English language arts teachers possess current knowledge about theories and instructional strategies related to inquiry. They understand how to pose significant questions, guide students through the inquiry process, and assess inquiry.

Posing Questions and Problems

Accomplished English language arts teachers believe that all learning begins with a question, and that probing questions result in layered learning. Accomplished teachers know that questions that effectively guide inquiry have a number of characteristics: they have no one obvious right answer, they raise other important questions and often address the philosophical or conceptual foundations of one or more disciplines, and they recur organically through the study of a discipline.

Accomplished English language arts teachers frame questions in a way that provokes and sustains student interest. For example, a far-reaching question such as “How do people experience disaster?” would provide a much better basis for sustained inquiry than “What was it like to be on the sinking Titanic?” Students with less experience with inquiry may start with questions developed by the teacher, whereas students with more experience may develop their own questions.

Guiding Students through Inquiry

Accomplished English language arts teachers use inquiry to help students articulate answers to questions and assess the quality of their answers. Teachers do not guide students in studies that end with purely summative reports of information; rather, teachers use inquiry to identify gaps in knowledge, promote action, and encourage future inquiry within a field. Teachers help students perceive that inquiry is a recursive process that does not end with a single answer; instead, initial conclusions prompt further questions. Teachers ensure that students are comfortable changing their paths of inquiry, and teachers shift their instruction accordingly. By developing students' disposition to ask and answer deep questions, accomplished teachers guide them toward taking the initiative to engage in future inquiry, even when no teacher has required them to.

Accomplished English language arts teachers use inquiry to develop their students' sense of civic responsibility. For example, a teacher might guide students in inquiry about a local or global issue and challenge them to generate solutions, an exercise that could lead to advocacy. Teachers create instructional opportunities to encourage other teachers, business leaders, and community members in an ongoing process of inquiry alongside students. For example, student in-school inquiry focused on perils to the environment might inspire others both within and outside the school to engage in related inquiry and advocacy. (See [Standard XII—Advocacy](#).)

Accomplished English language arts teachers use inquiry to link English language arts to other content areas and opportunities, recognizing and fostering divergent thinking to make connections. Even when students are engaging with canonical literature or primarily literary themes, inquiry may inspire them to look into related paths and strands. For example, in a unit that uses Shelley's *Frankenstein* or Westerfield's *The Uglies* as a central text, a teacher may help students seek scientific articles about cloning or human behavior to better understand the contemporary, real-world implications of the novels.

Assessing Inquiry

Accomplished English language arts teachers assess and support students throughout the inquiry process and provide evaluations at its conclusion. Accomplished teachers expect and guide students to create meaningful descriptions of their thinking and robust products that represent their inquiry. For example, students investigating air quality in their community might draft a policy recommendation and submit it to a local city council; such a document would be written in Standard English and a formal style. Alternatively, a video created to inform students' peers would be produced in a way that would engage young people and might not adhere to formal conventions.

When assessing inquiry, accomplished English language arts teachers acknowledge the difficulty of evaluating a process that may not always result in a definitive conclusion. Accomplished teachers know that measuring student understanding derived through inquiry is a greater challenge than identifying right and wrong answers on a multiple-choice test. This difficulty, however, does not

deter accomplished teachers from assessing the process of inquiry. They know that understanding must be inferred, not seen directly, and they realize that they can infer understanding from evidence that the student knows *why* (it works), *so what* (why it matters), and *how* (to apply it). (See [Standard X—Assessment](#).)

Reflection

Accomplished English language arts teachers understand that reflection itself is an act of inquiry. Teachers reflect on their effectiveness in teaching inquiry and using inquiry to teach English and the language arts. They monitor ways in which they attempt to deepen knowledge about inquiry, expand their repertoire of inquiry skills, and incorporate new findings into their practice. Accomplished teachers recognize ways in which they use inquiry to help students personalize large and global questions to develop personal identity and make meaning. Teachers reflect on how and why inquiry needs to be integrated in various ways across topics, contexts, and the different language arts. Teachers use reflection to make sure that students become proficient with inquiry, thus helping them become independent, active problem solvers who are able to enact change in the world.

Accomplished English language arts teachers review available evidence to determine the extent to which their inquiry practices are impacting students in desired ways. For example, a teacher might notice that students are asking shallow or superficial questions. The teacher might then create instructional opportunities that help students learn to ask questions that focus on multiple layers, perspectives, concepts, and principles. Alternatively, an accomplished teacher might notice that students are asking questions more frequently than they did at the beginning of the school year. The teacher would point out this encouraging development so that the class could jointly reflect on the factors that led to the improvement. The teacher might continue to discuss with students ways in which they are using questions successfully, and ways in which students more productively engage with their questions for a particular topic or purpose. By observing students' journal writing, teachers might discover that students do not understand the historical context of *Their Eyes are Watching God* or *No Promises in the Wind*; the teacher would then guide students in an inquiry project about how the time period and the novels are connected.

Accomplished English language arts teachers critically examine their teaching on a regular basis to improve their inquiry practices. Accomplished teachers recognize that inquiry is integral to the process of reflection. They practice inquiry themselves, developing questions to guide their instruction and learning, and they consult with other colleagues and share inquiry practices. For example, English language arts teachers might partner with science teachers to better understand inquiry from a scientific perspective. Accomplished teachers who grow in their knowledge of inquiry build their capacity to help students become the change they hope to see in their world.

Standard X

Assessment

Accomplished English language arts teachers create and select valid assessment tools as part of an ongoing process of monitoring and evaluating student learning. Teachers use assessment results to provide meaningful feedback to students, engage students in self-assessment, shape instructional decisions, and communicate to various stakeholders.

Accomplished English language arts teachers firmly believe that the ultimate goal of assessment is to improve student learning, and they expertly use assessment results to guide instruction. Teachers know that assessment can take many forms and serve multiple purposes, and they are skilled at creating, selecting, and analyzing appropriate assessments as well as sensitively communicating the results to students, parents, and other stakeholders. Teachers understand that valid, high-quality assessments are a powerful resource for teachers to use when reflecting on student progress in order to improve instruction and student learning.

Accomplished English language arts teachers use a variety of assessment tools to identify the strengths and needs of individual students as well as the overall range of abilities and background knowledge of all the students in a class. Accomplished teachers continuously monitor what students know and are able to do. They understand that assessment is never simply something that is done at the end of a unit of teaching, but rather a method of determining what students know at any given moment, what students are ready to learn next, and how teachers need to differentiate instruction for small groups and individuals.

Accomplished English language arts teachers empower students to use assessment as a tool that they can use to take responsibility for their own learning. Accomplished teachers also help students perceive how assessment functions in real life, in both physical and digital environments. They help students see that the number of hits or postings on a website can be interpreted as an evaluation of the success of that site, and that a job interview is a type of assessment.

Types and Purposes of Assessment

Accomplished English language arts teachers understand that although assessment is often associated primarily with high-stakes tests, assessment actually incorporates a broad range of formative and summative tools that are applied

and interpreted over time. Accomplished teachers realize that both basic types of assessment are necessary for sound instructional decision making. Accomplished teachers recognize that assessment is a recursive process that involves identifying initial learning goals, matching assessments to those goals, administering assessments, analyzing results, and setting new learning goals. (See [Standard IV—Instructional Design and Implementation](#).)

Accomplished English language arts teachers know that formative assessment takes place during student learning and that it may include such tools as teacher observations, questioning for understanding, exit slips, journal entries, quizzes, checklists, homework assignments, and student self-assessments. The primary purposes of this type of assessment are to gather information to make instructional adjustments and provide regular feedback to students.

Accomplished English language arts teachers understand that summative assessments generally come at the end of a unit, term, or year. These assessments can include products such as tests, portfolios, polished essays, formal speeches, and multimedia projects as well as district benchmark tests. Accomplished teachers understand that the purpose of summative assessment is to determine student proficiency in achieving established learning goals to correct misunderstandings and extend learning.

Accomplished English language arts teachers understand that the purpose of local, state, and national assessments is to measure students' acquisition of knowledge and skills in relation to established standards and norms. Teachers realize that these tests often have high stakes; they may be used to rate teacher and school performance or rank students in terms of college eligibility, and may even determine whether students can graduate from high school.

Selecting and Administering Assessments

Accomplished English language arts teachers make fairness a high priority in assessment. They realize that fairness in assessment is based on the clarity and consistency of learning goals, the validity of assessment techniques, the soundness of feedback and evaluation criteria, and the clarity of communication about assessment. Fairness also involves matching assessment tools to students and conducting assessments over a period of time to obtain an accurate determination of students' knowledge and skills. (See [Standard II—Fairness, Equity, and Diversity](#).)

Accomplished English language arts teachers translate curriculum standards and expectations into clear student learning progressions because they know that students thrive when directed by comprehensible learning goals and assessment criteria. Accomplished teachers begin the assessment cycle by identifying expected student learning outcomes and by considering how students will demonstrate mastery of those goals. Accomplished teachers initiate the assessment cycle at the beginning of a course, unit, or area of study to determine where students are as individual learners. A teacher might, for instance, ask students to complete reading

or writing surveys to determine their interests and attitudes. Additionally, teachers may administer diagnostic tests or examine national or state test scores as ways of gauging the range of student ability within a particular class. If data is available, teachers might look at expected growth models for students to set individual student goals.

Once desired learning outcomes have been identified, accomplished English language arts teachers design or select valid formative and summative assessments and determine when and how to administer these assessments. Teachers understand that assessments inform deliberate planning, ensuring that all the activities and instructional strategies lead to the desired goals. Accomplished teachers understand that teacher-designed assessments, student self-assessments, and mandated, external assessments together provide a clear picture of student learning; therefore, teachers do not rely on only one form but rather balance various types of assessments. Accomplished teachers consistently collaborate with students and colleagues to design and select valid assessments for specific purposes and needs.

Because they command a wide range of assessment instruments, accomplished English language arts teachers know how to align appropriate assessment tools with the goals of the English language arts curriculum. For example, a teacher may use selected-response items to determine whether students can identify literary devices, but extended-response items to determine whether students can interpret the way the devices are used in a particular poem or novel. Accomplished teachers also use their knowledge of assessment tools to give students choice in how they exhibit their learning. For example, to demonstrate proficiency in argument, a student might be given the choice of creating a public service announcement, writing a letter to the editor, or delivering a speech. Accomplished teachers offer strategic choices based on their knowledge of their students' needs and the diverse ways of meeting those needs. (See [Standard II—Fairness, Equity, and Diversity](#).)

Accomplished English language arts teachers apply clear criteria for success to both individual and group performance. Assessment criteria such as rubrics, models, and checklists can be used to monitor progress toward a goal and evaluate whether a student has reached that goal. Whether they are assessing skills or products, accomplished teachers develop criteria that lucidly and concisely communicate to students the expectations for quality and proficiency. To familiarize students with the nature and use of assessment criteria, teachers might provide samples that represent a range of performance levels and ask students to develop and apply appropriate criteria to score and then rank the products or performances. For example, teachers could provide sample essays for students to score in order to calibrate their understanding of the scoring criteria. Accomplished teachers understand the special issues of fairness related to assessing student performances or products that have been created collaboratively, and teachers balance the need for individual assessment against the performance of the group.

Accomplished teachers assess student engagement in the midst of a lesson, gauging student learning and looking out for teachable moments. Teachers phrase questions that uncover student understanding or confusion, then build on

understanding and clarify confusion, and subsequently follow up with more questions. Teachers monitor group work by listening to conversations and posing questions to help students clarify their thinking. Teachers use evidence from their observations to modify instruction in the moment and plan for the future.

Accomplished English language arts teachers understand that students, teachers, and schools are accountable for student performance on districtwide and statewide tests, and accomplished teachers meet this responsibility in creative and innovative ways. They understand the formats of all mandated tests, and they ensure that the process of preparing students for external assessments provides opportunities for significant learning. Accomplished teachers analyze released tests for the skills that are being assessed and ensure that those skills are addressed in a variety of learning contexts. Accomplished teachers know how to prepare students for mandated assessments. They integrate test preparation with their regular instruction and learning goals by teaching important content and skills along with testing strategies. For instance, teachers may have students work in pairs or groups to analyze and then respond to a test prompt for an on-demand writing assessment, thus incorporating listening, speaking, and critical-thinking skills with writing skills. Students might read, discuss, and score model essays and compare their scores with the scored benchmark. Students might then draft their own responses to the same prompts and compare their essays with the models. Accomplished teachers are sensitive to the effects that high-stakes testing can have on early adolescents and young adults. Teachers work to keep testing anxiety at a healthy level by helping students understand that the pressure to perform tasks is a part of life beyond middle and high schools and by teaching them ways to control and use stress productively. Teachers realize that their students need to perform proficiently on high-stakes assessments, but accomplished teachers seek to provide enriched instruction that goes beyond mandated requirements and that promotes the growth of the whole student. (See [Standard XI—Collaboration](#) and [Standard XII—Advocacy](#).)

Interpreting and Using the Results of Assessment

Accomplished English language arts teachers communicate explicitly to students and parents about the ways in which students will be assessed, including the expectations for proficiency. Clear feedback and evaluation then help teachers and students adjust their approaches to improve student learning. Accomplished teachers understand and help others see that assessment is an important step in building a solid foundation for learning.

Accomplished English language arts teachers realize that an assessment provides insight into student performance at a given moment; therefore, they collect, analyze, and compare data over time, looking for significant patterns and trends. Teachers also know that assessment of student learning takes many forms, and they do not make judgments about students on the basis of any single assessment. Rather, teachers analyze data from many different assessments to build a comprehensive, multidimensional picture of each student's abilities, achievements, and needs. Teachers frequently compare their assessment findings, employing the results of one method to cross-check the accuracy and validity of another. Accomplished teachers

analyze data across the class to determine whether individual students and the class as a whole mastered the skills and knowledge being assessed. Accomplished teachers realize the importance of engaging in continuous reflection, alone and with colleagues, about the data collected from assessment. (See [Standard XI—Collaboration](#).)

Accomplished English language arts teachers know how to analyze and interpret data from standardized testing programs, and they know how to use that information to design, evaluate, and modify their English language instruction. When possible, teachers work with specialists outside the classroom to ensure that mandated evaluations are consistent with the vision that frames instruction and assessment in the classroom.

Accomplished teachers communicate regularly with students about assessments and their results. They may discuss how to interpret a variety of assessment results and how to understand rubrics, checklists, scores on standardized tests, and other assessment tools. Accomplished teachers provide clear, descriptive feedback to students about their performance. They understand the motivational benefits of acknowledging students' strengths, and they ask thoughtful questions to prompt students' thinking about how to improve or expand their work. When appropriate, teachers allow students to respond to feedback by revising, retesting, or rethinking. Teachers allow students structured opportunities to reflect on their work, such as writing letters explaining what they accomplished on an assignment and identifying areas for growth.

Accomplished English language arts teachers understand that the process of converting formal and informal assessment data into grades involves complex judgments. They have sound and consistent rationales for their grading systems, which they can clearly convey to students, parents, and other stakeholders. To create a more nuanced picture of student achievement than a single grade can convey, accomplished English language arts teachers prepare reports of their evaluations that clearly communicate to students, parents, other teachers, and administrators the kind and quality of progress that students are making. Teachers use a range of communications technologies to provide parents with meaningful feedback about students' English language arts progress. This feedback includes showcasing and examining student work in light of clearly defined performance standards. Accomplished teachers can articulate to students, parents, and community members the meanings of standardized tests results, and teachers assist students and parents in seeing academic growth from year to year.

Reflection

Accomplished English language arts teachers reflect on their effectiveness in assessing students because it is key to understanding what their students know and can do. They understand the need for consistency in the goals and forms of assessment and the need for varied assessments for different purposes, and they recognize when their assessments do or do not match their instructional goals.

Teachers make sure that their assessments effectively communicate student understanding and performance to multiple audiences. Teachers seek out different avenues to keep various stakeholders well informed about the purposes, methods, and results of assessment.

Accomplished English language arts teachers question whether an assessment was appropriate for a given purpose. They systematically reflect on their ability to design appropriate spontaneous and preplanned assessments and collect assessment data. Accomplished teachers reflect on the instincts they rely on to notice and capitalize on a teachable moment. They might use data collected from videotaped lessons, peer observations, teacher or student logs, or quick checks for student understanding, such as head nods, individual whiteboards, or student-response systems, to evaluate the extent to which in-the-moment decisions positively impact student learning. Accomplished teachers also scrutinize their summative assessments to make sure they measure intended outcomes and accurately portray what students know and can do.

Accomplished English language arts teachers review available evidence to determine the extent to which assessments are appropriate, fair, and able to yield rich information about students. For example, if most of the students in a class missed a particular question on a test or scored poorly on a given domain in a rubric, an accomplished teacher would examine the problematic item or domain for clarity and validity. If the teacher determined that the problem lay in the assessment, the teacher would revise or replace it. If the assessment was clear, the teacher would consider how best to address the related skill or knowledge in instruction so that students could be successful in the future. In some cases, an accomplished English language arts teacher might notice that a subgroup of students did not perform as well as the rest of the class. The group might not have completed a part of an essay or might have completed it with poor or mediocre results. An accomplished teacher might respond to this situation by pulling students together in a small group for additional instruction or by tailoring the assignment directions to the group of students who experienced difficulty to help them do better on the next assessment.

Accomplished English language arts teachers do not just reflect about negative assessment results. When assessment shows that students are successful, teachers reflect on how to celebrate and build on this success. Teachers ponder whether to stay the course, increase the pace of instruction, or raise the level of challenges posed by instruction.

Accomplished English language arts teachers critically examine their practice on a regular basis to evaluate how their assessment practices can be improved. They participate in professional development and other educational experiences to improve their understanding of assessment. They seek out ways to organize and interpret data from a variety of assessments, at the state and national levels and in the classroom. Accomplished teachers reflect on ways to improve assessment practices, such as engaging in discussions and advocacy to promote effective assessments.

Standard XI

Collaboration

Accomplished English language arts teachers collaborate to improve instruction and student learning, advance the knowledge and practice of the field, enhance their professional identities, and foster collaboration in their classrooms and beyond.

Accomplished English language arts teachers understand that collaboration is a disposition, a process, and a tool that allows teachers to positively impact student learning by drawing on the talents and energy of a wide array of individuals committed to a common goal. Accomplished teachers understand that collaboration involves inquiry, compromise, collective reflection, problem solving, community building, and pulse taking. They realize that, although meetings and social gatherings are an important part of the daily life of a teacher, these interactions do not in themselves usually constitute collaboration. Collaboration transcends the merely social; it is purposeful. Accomplished teachers collaborate with students; with colleagues within English language arts and other disciplines; and with the community by forging and reinforcing relationships with community partners and businesses. For accomplished teachers, collaboration is a disciplined, reflective endeavor that is designed to improve student learning.

Accomplished English language arts teachers recognize that their attitude toward collaboration helps to determine the spirit with which each collaborative endeavor is undertaken. Therefore, they cultivate their own disposition toward collaboration and approach opportunities to engage with others with openness and enthusiasm. They also foster a collaborative culture among their students, colleagues, and the community.

Whether a given effort is mandated, initiated by the accomplished teacher, or suggested by a colleague, an accomplished English language arts teacher embraces the opportunity to collaborate. Accomplished teachers understand and influence the ways in which collaboration takes place, engaging in the most productive methods to improve learning outcomes for students and to further their own personal, academic, and professional growth.

Purposes of Collaboration

Accomplished English language arts teachers inspire and engender collaboration in order to achieve many goals. One is to further their own and their colleagues' growth in pedagogical and disciplinary knowledge to enhance student learning. A

group might address a gap in knowledge, or it might challenge and extend a solid base of understanding. Accomplished teachers know that collaboration with a wide range of professionals puts more information at their fingertips, enabling them to meet the needs of an increasingly diverse student population.

Accomplished English language arts teachers are intentional in identifying goals for collaborative efforts; they recognize when to focus on discrete objectives and when systemic change is in order. They assess the factors, be they possibilities or constraints, that influence the collaborative process. Rather than passively accepting impediments to collaboration, such as negative dispositions or a lack of common planning time, accomplished teachers strive to find possibilities for group endeavors. Accomplished teachers collaborate effectively, taking into consideration competing claims on their time and resources and skillfully setting priorities.

Forms of Collaboration

Accomplished English language arts teachers choose the form of collaboration that is most appropriate for a given purpose or situation. Their knowledge of students, mastery of the content of English language arts, and skill in the process of collaboration allow teachers to strategically address a specific need. Accomplished teachers systematically investigate and evaluate the ever-expanding forms of collaboration available in many dimensions: physical and virtual, synchronous and asynchronous. Accomplished teachers understand that collaboration occurs on different scales; it can take place between individuals or within small or large groups, and it can be short term or unfold over long periods of time. Whether accomplished teachers are creating lessons to help students who are reading below grade level, organizing the schedules of teachers who want to observe one another's classes, taking advantage of technology to connect their learning environment to one in another country, or supporting a student initiative to address a school or community need, accomplished teachers foster positive educational change through intentional collaboration. (See [Standard XII—Advocacy](#).)

Collaboration with Different Groups

Accomplished English language arts teachers consistently engage in collaboration with three main groups: students, colleagues, and the community. Collaboration looks slightly different with each group, but the distinctions are porous, and a given effort may cross the borders between groups. For example, collaboration with other teachers for interdisciplinary teaching about voter registration would yield collaborative opportunities between teachers and students and might, in turn, encourage student engagement with local business and community organizations. Accomplished teachers have a deep and abiding belief that when all stakeholders, including students, educators, and communities, work in concert, there is the greatest chance of propelling student achievement. Teachers also realize that in times of limited resources and increased demands, collaboration is a powerful tool for meeting instructional needs in fair and equitable ways. (See [Standard II—Fairness, Equity, and Diversity](#).)

Accomplished English language arts teachers realize that collaborative efforts should be structured and publicized in a way that provides access for and encouragement of colleagues and interested stakeholders. Teachers also understand that collaboration by diverse stakeholders can improve fairness and equity in language arts education. Accomplished teachers acknowledge that students should be a part of the process of enriching and intervening in their education; therefore, teachers empower student representation, student voices, and student decision making.

Collaborating with Students

Accomplished English language arts teachers regularly engage in collaboration with students, model collaboration for students, and facilitate collaboration among students. Accomplished teachers recognize that collaboration is a key strategy for instilling a lifelong passion for English language arts and for helping students become more self-aware through interaction with others. Teachers guide students to become increasingly able to initiate and to participate in collaboration effectively. Teachers explain to students that collaboration refers to more than simply working in a group; it means partnering in their own education and other meaningful endeavors.

Accomplished English language arts teachers recognize the right of students to gain an increasing measure of control over their learning on the path to independence. Students are encouraged to work with the teacher to set goals, monitor their own learning, and reflect on results. Accomplished teachers may also collaborate with students as co-learners; for example, a teacher and a group of students might explore the use of an unfamiliar technology to advance learning.

Accomplished English language arts teachers are skilled at engendering collaboration among students. By establishing and reinforcing norms and by developing purposeful tasks that foster positive interdependence and reflection, teachers create the conditions in which students learn to collaborate effectively. Teachers know when to allow students to select their partners and when to assign groups. In assigning groups, teachers are guided by general considerations of fairness, equity, and diversity and by their detailed knowledge of particular students. Accomplished teachers do not assume that merely placing students in groups or opening the floor for a whole-class discussion will ensure that collaboration will occur. Teachers realize that they must equip students with skills that support collaboration, such as the ability to ask thoughtful questions, respond respectfully to others' ideas, build consensus, compromise, negotiate, and accept ambiguity.

Accomplished teachers provide opportunities for students to collaborate not only face-to-face, but also in online environments if possible. Through an online literature discussion or inquiry project or through electronic penpals, students might work with peers from other classes in their school or in distant schools across the nation or world. Accomplished teachers skillfully manage student collaborations to ensure fairness and equity. Teachers make sure that each student has a voice, including finding comfortable roles for less assertive students. (See [Standard II—Fairness, Equity, and Diversity](#) and [Standard III—Learning Environment](#).)

Collaborating with Colleagues

Accomplished English language arts teachers understand that ongoing collaboration with colleagues is an essential means of fostering professional growth. Accomplished teachers acknowledge that collaborating with colleagues promotes advances in content knowledge, pedagogical skills, and knowledge of students, and they realize that continual development in these areas positively impacts student learning. Accomplished teachers understand that listening to other voices and other perspectives allows teachers to broaden their understandings and develop as educators. Therefore, teachers collaborate with their colleagues, including other language arts teachers, teachers of other content areas, administrators, coaches, members of their professional networks and associations, higher-education partners, and educational support personnel such as classroom aides and custodians. Whether in self-selected or assigned groups, accomplished teachers make the most of the opportunities within the educational community, focusing on ways to positively affect student learning, school climate, and teacher efficacy.

Accomplished English language arts teachers recognize the interdependence necessary for effective instruction to take place in their classrooms, and they are willing to advance the knowledge and practice of colleagues. They are also willing to learn from other teachers, including those teachers who specialize in working with students with exceptional needs. Accomplished teachers share the knowledge and insights they have accumulated to strengthen the professional practice of others. For example, they collaborate with less experienced language arts teachers or preservice teachers to help them enter and succeed at the profession. An accomplished teacher faced with an educational dilemma may invite colleagues with relevant expertise into the classroom or may visit others' classrooms to observe their practices. Accomplished teachers share materials. They do not do so casually; rather, they engage in critical conversation about the scope and purpose of the materials and their potential for advancing learning. Accomplished teachers are skillful at initiating and facilitating collaborative experiences with their peers. They honor the consensus of the group, and they also craft variations that meet the needs of their students.

Accomplished English language arts teachers use conversations with colleagues, in both the physical and virtual realms, to develop, discuss, and refine strategies to improve the teaching of English language arts and enhance the achievement of students. For example, English language arts teachers might join together to search for new strategies and materials to achieve a specific goal, such as how to construct an inquiry project. An English language arts teacher might collaborate with a special education teacher to plan units of instruction to meet the specific needs of diverse populations. Accomplished teachers may participate in online conversations with colleagues across the district, state, nation, or world.

Whenever possible, accomplished English language arts teachers use collaboration to promote interdisciplinary teaching. They share in the planning of integrated curricula, team-teach with members of disciplines other than language arts, promote reading and writing across the curriculum, and act as resources for colleagues in other disciplines. Accomplished teachers recognize that opportunities

for collaboration can emerge from conversations, whether those conversations arise naturally or are intentionally crafted. For example, a group of teachers from different content areas might realize through casual conversation that environmentalism is a common content thread; they could then collaborate to design interdisciplinary units of study related to this theme.

Accomplished English language arts teachers realize that collaboration does not occur in a vacuum; it is affected by the school climate. Therefore, teachers cultivate a culture that fosters collaboration. Whether they create, sustain, or reinvigorate a collaborative effort, accomplished teachers understand that within their sphere of influence, their participation is vital. They work with others to identify and build on areas of commonality. For example, an accomplished English language arts teacher might invite other English teachers to view a film to determine whether it can be used by their department or team. Alternatively, an accomplished teacher might participate in an ongoing analysis of student assessments by bringing in a range of student work, asking thoughtful questions, and inviting the suggestions of others. An accomplished teacher might reinvigorate a collaborative community by identifying a new purpose, challenging existing assumptions, or bringing in a new voice or perspective.

Collaborating with the Community

Accomplished English language arts teachers regularly collaborate with members of the wider community because they know that a school reflects the communities represented by its student population. Teachers understand that a community is not just a place; it is the interaction that occurs among people in families, towns, nations, and throughout the world. Working within this larger definition, accomplished teachers are able to collaborate effectively with all types of communities. The fundamental purpose of these collaborations, however, is always the same: to improve student learning.

Accomplished English language arts teachers actively seek and build partnerships with the community to establish goals that promote understanding, foster authentic communication, and provide information on school or community-based initiatives. Accomplished teachers seek opportunities within the community to expand students' experiences, especially those related to possible future careers. Teachers may partner with businesses, industries, and community agencies to hold career days or to secure internships, funding, or resources that provide students with firsthand knowledge of the world of work, especially of the value of English language arts in that world.

Accomplished English language arts teachers are aware of the useful roles that community members can play regarding students' English language arts education, and teachers reach out to the community by inviting individuals and groups to participate in the learning environment. When possible, teachers establish ongoing, supportive relationships between students and community members. Often, teachers design assignments with an eye toward involving the whole family in discussions of the learning activity, and they invite caregivers into the learning environment as

observers, presenters, or volunteers. Community members may act as mentors, role models, or tutors; participate in mock job or college interviews; or review student portfolios or presentations. Teachers may even rely on community members' subject-matter expertise to enrich the curriculum and make student learning more authentic. Teachers may organize collaborative book talks with students and members of the community or hold a writing night during which parents, students, and teachers can write together.

Accomplished English language arts teachers use their content knowledge and expressive skills to craft innovative and effective ways to communicate with all parents and engage them in the work of the school. For example, a teacher might enlist the help of colleagues who can write in other languages to translate invitations to academic enrichment programs or college preparation workshops for parents who are not fluent in English. Accomplished teachers are tactful and creative about collaborating with parents and other community members who may have limited free time or who may at first feel uncomfortable about helping in the learning environment.

Accomplished English language arts teachers realize that students come from diverse home and community settings and family structures. Teachers recognize that schools can benefit from the varied cultural, linguistic, social, and educational experiences that shape students' lives and responses to schooling, so they collaborate with families, caregivers, and communities to take advantage of these sources of knowledge. All in all, accomplished teachers help families, caregivers, and the community understand how to help students become knowledgeable, responsible, literate, and articulate adults who can make important contributions to our democratic society. (See [Standard I—Knowledge of Students](#) and [Standard II—Fairness, Equity, and Diversity](#).)

Reflection

Accomplished English language arts teachers reflect on their effectiveness in collaborating to positively impact practice and improve student learning. Teachers monitor how they collaborate with students, colleagues, and community members, and they recognize that reflection should occur before, during, and after collaboration to achieve and maintain consensus about the goals and the process. Teachers understand that deliberate choices about where, when, how, and with whom collaboration should occur must be made jointly, and accomplished teachers consider the implications of their choices. Accomplished teachers reflect on ways to encourage all interested individuals to have equitable access to collaborative efforts. As collaboration unfolds, accomplished teachers use reflection to effectively negotiate relationships in accordance with group dynamics. Teachers identify ways to improve in future cooperative efforts, sometimes exploring alternative face-to-face and digital contexts for collaboration.

Accomplished English language arts teachers review available evidence to determine the extent to which collaboration is or is not working. For example, a teacher might notice that a small group of students engaged in a task is floundering.

In response, the accomplished teacher might question whether students were well prepared for the collaborative activity. If the teacher determines that the students were insufficiently prepared, the teacher might educate students about the individual roles they could take on the next time they work within the group. In contrast, after interacting with colleagues in a highly successful collaborative experience, an accomplished teacher would reflect on why the collaboration worked so well. Ingredients could include a common goal, shared commitment among participants, and persistence and mutual respect. After identifying the elements of successful collaboration, an accomplished teacher would reflect on ways to reproduce them with another group. In another situation, students might be uninterested in considering future careers or writing resumes. Upon reflection, the teacher might realize that a way to improve student motivation would be to illustrate the need for this practical skill. The teacher might then collaborate with a community member, such as the person responsible for hiring in a local business, to co-teach students about how to conduct a successful job search—including writing a resume.

Accomplished English language arts teachers continuously reflect on and evaluate their practice and experiences with collaboration. They analyze their own collaborative efforts. They consult with other colleagues about new uses for and methods of collaboration. Whenever possible, accomplished teachers participate in professional development to learn more about collaboration, and collaborate on the planning and presenting of professional development. Accomplished teachers seek out other individuals experienced with collaboration in education, business, and other contexts, and when feasible, they collaborate on local, regional, national, and global levels.

Standard XII

Advocacy

Accomplished English language arts teachers advocate for their students, for the content of English language arts, and for their profession.

For accomplished English language arts teachers, advocacy is a deliberate, ongoing effort to elicit active, broad-based support for the effective teaching of language arts. Accomplished English language arts teachers engage in advocacy with students, families, the professional community, and the community at large, forming partnerships to foster student achievement. Accomplished teachers advocate for student growth and for literacy as well as for their profession. These teachers also serve as role models for their students, encouraging students to become advocates for themselves. Accomplished teachers are advocates for high-quality educational experiences for all students. Teachers direct their advocacy as appropriate to local, state, and national educational policy makers, skillfully adjusting the style and tone of their efforts with respect to their audience and purpose. Teachers are active and persistent in outreach activities, and they share information without waiting for moments of crisis.

Accomplished English language arts teachers know that advocacy is an essential facet of adult responsibility. They use advocacy to build civic participation and a sense of global citizenship among their early adolescent and young adult students. By modeling advocacy, accomplished teachers expand their students' world and empower students to become agents on their own behalf. Accomplished teachers regularly take time to reflect on their advocacy, and as their knowledge of their profession grows, they modify or increase their efforts.

Advocating for Students

Accomplished English language arts teachers advocate for their students in many ways. Teachers carefully assess their students' strengths and weaknesses and then develop plans and goals to meet identified needs. Teachers advocate for the resources required to move students toward established goals, such as furniture to improve the learning environment or field trips to enhance a unit of study. Advocating for students might also include lobbying district administration for innovative curricula and instruction to meet the needs of struggling readers, allocating space and promoting the publication of student work, gaining funding to provide more rigorous coursework for gifted and talented programs, or encouraging colleagues to integrate more innovative uses of technology to teach English and language arts.

Accomplished English language arts teachers help students understand the range of ways in which they can apply good communication skills to meet needs related to the field of language arts. For example, teachers might encourage students to use the techniques of persuasive speech and writing to advocate for increased access to educational opportunities and age-appropriate materials. Teachers advocate for students to have the opportunity to form groups and then help students voice their opinions within these groups.

Accomplished English language arts teachers view all their students as capable of learning at high levels, regardless of their backgrounds. Teachers are aware of impediments to student learning, such as physical, social, language, economic, academic, and environmental barriers, and they advocate for solutions to these impediments. Accomplished teachers are aware that the physical needs of their students have an enormous impact on the quality of learning. In the case of a student with a physical disability, a teacher might ask the district to supply a duplicate set of textbooks for the student to keep at home to prevent further stress on the student's condition. Advocacy could involve locating resources for a student whose family has encountered financial difficulties; such a student might need clothes, shoes, or toiletries to feel comfortable coming to school. Accomplished teachers inform students about resources within the community and help students access these resources when necessary. Teachers also recognize their responsibility as reporting agents in situations where students must be protected from harm. In such cases, teachers engage in appropriate interventions, often acting as student advocates.

Accomplished English language arts teachers strive to ensure that students have equitable opportunities to engage with materials related to their learning needs; teachers provide age-appropriate printed texts and access to online resources to enhance individual achievement. Accomplished teachers measure student growth and integrate instruction in ways that address the needs of all students. A teacher may have to research literature from various cultural backgrounds, speak with a student's other current or former teachers, or investigate extracurricular programs that can meet the individual needs and interests of students. (See [Standard II—Fairness, Equity, and Diversity](#).)

The goal of accomplished English language arts teachers is to maximize and celebrate the success of all their students and create a learning atmosphere that promotes lifelong learning of English language arts. In order to do so, accomplished teachers may nominate students for programs such as leadership seminars, essay contests, and showcases for student work, including anthologies of student writing. Whenever possible and appropriate, accomplished teachers promote the recognition of student achievement.

Accomplished English language arts teachers seek like-minded individuals to help them co-advocate for their students through both informal and formal means. Teachers work with colleagues to meet the needs of all students, including students with exceptionalities, students in need of additional academic challenges, English language learners, and students who have been overlooked. Accomplished English

language arts teachers serve on student intervention teams or as mentors for specific students. They work with their colleagues to maintain and protect programs and resources that positively impact students, improve conditions, and ultimately advance student learning. Cooperative advocacy may include efforts targeted to the needs of specific students or broad-based initiatives such as school building programs, school scheduling, school budgets, implementation of innovative instruction, and professional development.

Accomplished English language arts teachers advocate to ensure that all students are assessed appropriately. They advocate for assessments that are bias-free and focused on student learning. Accomplished teachers advocate for policies and practices that ensure that the results of classroom and mandated assessments are used to drive instruction, monitor student learning, and inform curricular revision. Accomplished teachers are aware of the confidential nature of individual assessment results, and they guard against the inappropriate use of testing data. (See [Standard X—Assessment](#) and [Standard II—Fairness, Equity, and Diversity](#).)

Student Self-Advocacy

Accomplished English language arts teachers model for students how to use the power of language to advocate for themselves. Teachers help students understand that self-advocacy can be as simple as asking the teacher to clarify instruction. A teacher might also write alongside students, demonstrating effective techniques for informing and persuading audiences. Accomplished teachers provide venues in which students can practice using their voices appropriately and effectively when advocating for issues important to their learning and future lives. For example, a teacher might assign students to write letters to the editor or letters to the principal or to participate in a blog on a topic that interests them.

Accomplished teachers show students how to effectively voice their positions to enact change. For example, a teacher might model how a student could speak with an authority figure with a concern or an appeal. Accomplished teachers support students in developing their ability to self-advocate for educational equity and for fair treatment by peers and adults. An accomplished teacher might encourage students to advocate for accurate depictions in the media of their culture, age group, gender, or other groups with which they identify. Accomplished teachers encourage and support students to take on new advocacy roles, including serving on a student council, attending school board and government meetings, and using digital mechanisms for advocacy, such as social media and the Internet. Accomplished teachers help students understand issues of context, risk, and responsibility related to various forms of advocacy. Teachers also introduce students to alternative models of advocates, such as politicians, community activists, journalists, novelists, and musicians. Ideally, accomplished teachers' efforts for advocacy should encourage lifelong advocacy in their students. (See [Standard XI—Collaboration](#).)

Advocating for English Language Arts

Accomplished English language arts teachers advocate for English language arts because they realize the essential role that this discipline plays in the lives of their students, in the classrooms of other teachers, and in the world at large. Accomplished teachers promote the study of language arts in all its forms. Because sophisticated communication skills are vital for participating in a global society, teachers advocate for rich, rigorous, and relevant language arts subject matter.

Accomplished English language arts teachers help students find new and rewarding ways to interact with the content. For example, teachers might help students find opportunities outside the classroom in which they can develop as readers, writers, listeners, speakers, and viewers. Teachers might encourage students to write for the school newspaper and the yearbook or to engage in poetry festivals and slams, digital storytelling festivals, drama, and debate.

When possible, accomplished English language arts teachers advocate for texts and forms of literacy that represent diverse subjects and cultures and that are produced by a broad array of individuals. Teachers may advocate for a specific curriculum or piece of literature in a department meeting, present innovative work at national conferences, or broadcast work through online sites. (See [Standard II—Fairness, Equity, and Diversity](#).)

Accomplished English language arts teachers work to foster interdisciplinary learning. They expose their students to informational texts in the sciences and social studies in order to teach the skills essential to reading in different content areas and to expand overall reading comprehension ability. English language arts teachers also work with colleagues in other content areas to help students use reading, writing, producing, speaking, listening, and viewing to improve cross-curricular learning. Accomplished English language arts teachers might participate in other subject area meetings to advocate for the use of language arts skills in their curricula. For example, an accomplished teacher might explain how persuasive writing can provide a vehicle for engaging in deep thinking about scientific concepts: as students strive to support scientific hypotheses, they apply skills such as argumentation and exposition that they have acquired in English language arts. In math, students might analyze their dream houses, comparing their plans with budget estimates to better understand practical applications of the concept of area. In making written and oral comparisons between plans and budgets, students apply thinking, speaking, and viewing skills acquired in English language arts. (See [Standard XI—Collaboration](#).)

Accomplished English language arts teachers advocate for the resources necessary to support their curriculum. They do so by serving on budget committees, seeking out grants, serving on textbook adoption committees, participating in curriculum development committees, and forming partnerships with the business community. Because they are aware of guidelines and issues related to freedom of speech and the appropriateness of materials for particular audiences, accomplished teachers may engage in advocacy related to censorship. They may serve on media

committees or other committees that develop policies and procedures related to the removal of texts or the limiting of student access to various media. Not only are accomplished teachers aware of obvious censorship, but they are also conscious of more covert forms of censorship, such as search-engine filters that prevent access to broad categories of websites.

Accomplished English language arts teachers advocate for the content of their profession by modeling communications skills with students, parents, colleagues, and the community. They might serve as speakers for outside groups, explain English language arts content to the public, establish community book-discussion groups, or use electronic media for social outreach. Accomplished teachers build understanding of language arts and respect for the importance of language arts skills in many arenas.

Advocating for the Profession

Accomplished English language arts teachers advocate for their profession. In this area, as in all aspects of their advocacy work, their ultimate goal is to benefit their students. In the process of advocating for the profession, accomplished teachers create networks that improve practice, thereby improving student access to educational resources and learning. Accomplished English language arts teachers demonstrate a willingness to serve in leadership roles in professional organizations, such as the National Council of Teachers of English, Learning Forward, the International Reading Association, the Association for Supervision and Curriculum Development, and other local, state, and national organizations. Accomplished teachers seek support for their profession from various stakeholders, such as the business community, policy makers, and community leaders at the local, state, and federal levels. When possible, accomplished teachers take more ownership of policy development related to education by serving on committees involved with this type of work, such as Department of Education Task Forces, the Chamber of Commerce, advisory councils, and state standards committees.

Accomplished English language arts teachers use the power of language to advance their profession. For example, they might work with other professionals on instructional policy, curriculum development, and staff development. Teachers might meet with legislators and policy makers, write for professional journals, contribute articles for publication in the local paper, maintain websites, produce educational materials, sponsor and participate in book discussions or poetry groups (online or in person), or use electronic media in other ways to advance the profession. Accomplished teachers advocate for the responsible use of electronic media for the expression of ideas and opinions impacting the profession.

When possible and appropriate, accomplished English language arts teachers advocate for conditions that will optimize teaching and learning throughout the profession. Accomplished teachers seek support for teachers to engage in professional experiences, such as attending and presenting at professional development forums and national conferences and participating on state, national,

and international advisory boards. Accomplished teachers advance the profession through professional writing, including articles for professional journals, books, and research monographs, and they respond to competitive grant proposal requests to solicit funding for programs that support instruction. Accomplished teachers advocate for evidence-based practices to impact student learning.

Accomplished English language arts teachers work to ensure the future of their profession. When possible, accomplished English language arts teachers recruit teacher candidates and assist them as they seek entry into the profession. Accomplished teachers also work to retain members of the profession through such activities as initiating contact with new teachers and mentoring and supporting colleagues. Accomplished teachers might seek opportunities to collaborate with colleagues in institutions of higher learning. An accomplished teacher might advocate for rigorous standards for preservice teachers or serve on an advisory panel in a school of education. Accomplished teachers may also advocate for their profession by serving as advisors for career-oriented student extracurricular activities.

Accomplished English language arts teachers advocate for recognition for outstanding teachers. They use their own practice, their work with colleagues, and their knowledge of current research to identify what accomplished teaching in the language arts looks like, and they also solicit student and parent input into the official recognition process. Accomplished teachers seek new roles for teachers as they shape the future of the profession and the schools in which they work. Accomplished teachers advocate for and participate in multiple paths to teaching excellence, including, but not limited to, advanced certification, graduate studies, independent research, and professional learning activities. Teachers advocate for a variety of high-quality professional learning opportunities to ensure that students will be guided by accomplished teachers.

Reflection

Accomplished English language arts teachers reflect on their effectiveness in advocacy. They monitor themselves to ensure that they are being true to their own convictions and serving the needs of their students. Teachers recognize that their skill in using English language arts affords a particular vantage point when it comes to advocacy. They understand ways in which their advocacy advances the profession, and they also recognize the ways in which complacency can hinder professional growth. Accomplished teachers make sure that their students are provided with the best opportunities for learning and that students learn to advocate for themselves. Accomplished teachers use reflection to ensure that when they engage in advocacy, they remain aware of the value of other viewpoints.

Accomplished English language arts teachers reflect on the effectiveness of their advocacy. They might consider the content of a given appeal, such as whether they used appropriate evidence and whether their proposed solutions addressed the pertinent problem. Teachers might also evaluate issues related to their approach,

such as their timing, whether they contacted the right persons, and whether their appeal was presented with the proper tone.

Accomplished English language arts teachers also reflect on their students' willingness and ability to advocate for themselves. For example, a teacher might notice that a student who has never before asked questions has recently started to stay after school to seek assistance. The teacher would then help the student become aware that this action is a form of self-advocacy and would encourage the student to continue to self-advocate in other forums. In another situation, a student might interrupt a classroom discussion to request a grade change. An accomplished teacher would most likely take the time to explain why this behavior is counterproductive and why making the request at a more appropriate time would be more effective form of self-advocacy.

Accomplished English language arts teachers critically examine their advocacy practices on a continual basis to build their knowledge and application of advocacy. Teachers might engage with their students to understand ways in which they can engender self-advocacy in their students. They might consult colleagues to learn from others' experiences. Teachers might reflect on how they advocate in education, business, and legal circles to learn more about advocacy and its practice in various contexts. Ideally, teacher reflection about advocacy advances student learning. As teachers gain more professional knowledge, they continue to hone their skills and gain an increased appreciation of the importance of advocacy for their students and their profession.

Standards Committees

Standards Committee, Third Edition

Doretha Allen, NBCT

Reading Teacher
Dallas Independent School District
Dallas, TX

Mark Conley—Co-Chair

Professor of Instruction and Curriculum
Leadership
University of Memphis
Memphis, TN

Carl Fratz

English Teacher
Penns Grove High School
Carneys Point, NJ

Antero Garcia

English Teacher
Freshman Preparatory Academy
Manual Arts High School
Los Angeles, CA

Yvette Gittens, NBCT

Language Arts Teacher
Dr. Michael M. Krop Senior High School
Miami, FL

Kristin Hamilton, NBCT—Co-Chair

English Teacher
Prince William County Public Schools
Haymarket, VA

Sandy Hayes, NBCT

English Teacher
Becker Middle School
Becker, MN

Lynne Murray, NBCT

English Language Arts Curriculum Specialist
Guilford County Schools
Greensboro, NC

Lynne Olmos, NBCT

English and Drama Teacher
Mossyrock School District
Mossyrock, WA

Jason Raymond, NBCT

English Teacher and Instructional Coach
Williamsburg Preparatory High School
New York, NY

Cheryl Redfield, NBCT

English Language Arts Teacher
Highland Junior High School
Gilbert, AZ

Robyn Seglem, NBCT

Assistant Professor of Secondary Content
Literacy
Illinois State University
Normal, IL

Emily Sims, NBCT

Adjunct Professor of Secondary Education
Jacksonville State University
Jacksonville, AL

Barbara Williams, NBCT

English Teacher and AVID Elective Teacher
Olathe Northwest High School
Olathe, KS

Standards Committee, Second Edition***Early Adolescence/English Language Arts Standards Committee***

Richard Beach

Joan F. Kaywell

Gerrit W. Bleeker

Alfredo Lujan

Lilian Brannon

Velvet McReynolds, NBCT—Vice Chair

Nelda Reynolds Cockman

Norma Mota-Altman

Deborah Durgadeen

P. David Pearson

Barbara M. Forshag, NBCT

Sandra L. Robertson—Chair

Linda S. Gleason, NBCT

Ann Wilson Sayas, NBCT

Irene Goetze, NBCT

Fanny Sandberg

Helen Hirsch, NBCT

Josephine Peyton Young

Adolescence through Young Adulthood/English Language Arts Standards Committee

Mary Bozik

Jacqueline Marino—Chair

Jim Burke

Patti McWhorter, NBCT

Mary T. Christel

Michael Duane Pitts, NBCT

Charles R. Duke

Stevi Quate

Evelyn Jenkins Gunn, NBCT

Marjorie Roemer

Kathy Gonzalez, NBCT—Vice Chair

Rosa Sailles

Greg Hirst

Rebecca Sanchez

Jane Koszoru, NBCT

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Ofelia B. Miramontes

Terry E. Cranford

P. David Pearson

Judith Davidson

Linda Rief—Chair

Janice B. Haynes

Sandra L. Robertson

Mary Hennigan

Joseph I. Tsujimoto

Patricia Fitzsimmons-Hunter

Adolescence through Young Adulthood/English Language Arts Standards Committee

Donna E. Alvermann

Steve Gardiner

Tom Bernagozzi

Edward E. Paradis

Joyce Briscoe

Loretta A. Quigley

Tommy Delaney

Diane Stephens

Deborah S. Delisle

Johnny E. Tolliver

Doris Dillon—Vice Chair

Dennis Palmer Wolf

Silvia Madrid Edgerton

Brooke Workman—Chair

Cora Lee Five

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English Language Arts Standards, Third Edition, derives its power to describe accomplished teaching from an amazing degree of collaboration and consensus among educators from the field. Through the expertise and input of five standards committees; numerous reviews by the National Board for Professional Teaching Standards Board of Directors; and five periods of public comment by educators, policy makers, parents, and the like, as well as through the intense study of candidates for National Board Certification who have immersed themselves in the preceding editions, these third-edition standards emerge as a living testament to what accomplished teachers should know and be able to do. *English Language Arts Standards, Third Edition*, represents the best thinking by teachers and for teachers about advanced teaching practice in the field.

The National Board for Professional Teaching Standards (NBPTS) is deeply grateful to all those who contributed their time, wisdom, and professional vision to *English Language Arts Standards, Third Edition*. Any field grows, shifts, and evolves over time. Standards, too, must remain dynamic and therefore are subject to revision. In 2011, NBPTS convened a fifth English Language Arts Standards Committee. This committee was charged with achieving both continuity and change, using the previous editions of the standards as the foundation for its work but modifying the standards to reflect best practices of the early twenty-first century. The English Language Arts Standards Committee exemplified the collegiality, expertise, and dedication to the improvement of student learning that are hallmarks of accomplished teachers. Special thanks go to committee co-chairs Kristin Hamilton, NBCT, and Mark Conley for their invaluable leadership in making the third edition a reality.

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In presenting these standards for accomplished English language arts teachers, NBPTS recognizes that this publication would not have evolved without the considerable contributions of many unnamed institutions and individuals, including the hundreds of people who responded to public comment. On behalf of NBPTS, we extend our thanks to all of them.

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Component I

***Adolescence and Young
Adulthood/English
Language Arts***

**Component 1:
Content Knowledge**

**SAMPLE ITEMS
AND SCORING RUBRICS**

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Overview

This document provides information about the Adolescence and Young Adulthood/English Language Arts (AYA/English Language Arts) 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.

AYA/English Language Arts Component 1 Computer-Based Assessment

In the AYA/English Language Arts Component 1 computer-based assessment, content knowledge is assessed through the completion of approximately 45 selected response items and three constructed response exercises.

AYA/English Language Arts Standards Measured by Selected Response Items

The AYA/English Language Arts selected response items focus on the following Standards:

Standards Content	Approximate Percentage of Selected Response Item Section*
<p>Reading and Viewing (Standard V)</p> <ul style="list-style-type: none"> • The purposes of reading • Genres • Instructional strategies for reading and viewing 	40%
<p>Writing and Producing (Standard VI)</p> <ul style="list-style-type: none"> • Knowledge about writing and producing • Instructing students in writing and producing • Resources for writing and producing • Assessment of writing and producing 	40%
<p>Speaking and Listening; Language Study (Standards VII and VIII)</p> <ul style="list-style-type: none"> • Pedagogy and strategies for teaching speaking and listening • Integration of speaking and listening with other strands of English language arts • The evolving nature of the English language • Language in context • Instructional approaches in the study of the English language 	20%

* These percentages are an approximation only.

For the complete AYA/English Language Arts Standards, refer to www.nbpts.org/national-board-certification/candidate-center/.

AYA/English Language Arts Constructed Response Exercises

The AYA/English Language Arts constructed response exercises assess the following:

- **Exercise 1: Literary Genres**

In this exercise, you will use your knowledge of English language arts to identify literary genres and to analyze the connection between an author's choices and use of literary devices or techniques and meaning. You will discuss the genre, its purpose, and the theme and how the author's choices and use of literary devices or techniques affect the meaning of the text. You will be asked to respond to one prompt.

- **Exercise 2: Teaching Reading**

In this exercise, you will use your knowledge of English language arts to analyze one student's response to a text and discuss strategies that the student could use to correct a misconception in the reading. You will be asked to respond to one prompt.

- **Exercise 3: Teaching Writing**

In this exercise, you will use your knowledge of English language arts to analyze student writing and discuss strategies to improve writing skills. You will be asked to respond to one prompt.

Each constructed response exercise will be assessed using a scoring rubric. Each AYA/English Language Arts Component 1 scoring rubric is derived from the AYA/English Language Arts 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 AYA/English Language Arts Component 1” and “Sample Constructed Response Exercises and Scoring Rubrics for AYA/English Language Arts 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 AYA/English Language Arts 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 V. Reading and Viewing

1. Which of the following pre-reading activities would best help students set a purpose for reading an informational text?
 - A. performing an initial cold reading of the text
 - B. skimming to identify challenging vocabulary
 - C. developing questions based on headings and subheadings in the text
 - D. learning about the author's academic and professional credentials

Standard V. Reading and Viewing

2. A twelfth-grade teacher wants students to understand the characteristics of villanelles. Which of the following instructional approaches would be most appropriate for this purpose?
 - A. Each student reads a villanelle assigned by the teacher. Students then read a brief biographical sketch of the poet and recite the poem for the class.
 - B. The teacher defines the form, and students then write original villanelles that exemplify the form. After revising and proofreading their poems, students publish them on the class Web site.
 - C. The teacher provides students with examples of villanelles, and students work in pairs to find similarities among the examples. Students then share their findings with the class and the whole class constructs a description of the form.
 - D. After the teacher gives a mini-lecture on villanelles, students read aloud and discuss one example of this form of poetry. The whole class then discusses how the poems adhere to and differ from strict definitions of the form.

Standard VI. Writing and Producing

3. A twelfth-grade teacher wants to develop a stronger sense of voice in students' writing. Which of the following strategies would an accomplished teacher select as the best way to help develop voice?
 - A. providing a series of minilessons that each provide a different step-by-step formula for writing engaging introduction paragraphs
 - B. having students rewrite a paper from a variety of different points of view and share these rewrites with a peer writing group
 - C. giving students a weekly list of "power verbs" to study in order to strengthen their writing by developing a larger vocabulary
 - D. providing models of expository papers and asking students to highlight features of the writing that are especially interesting to read

Standard VI. Writing and Producing

4. In preparation for a research paper, which of the following assigned activities would be most appropriate to develop students' skills in informational literacy?
 - A. writing summaries of newspaper articles selected by the teacher for their individual topics
 - B. finding an article related to their topic and then paraphrasing and selecting an important quote for possible citation
 - C. locating five online sources related to their topic, and turning in the printed text for the teacher to verify the reliability of each source
 - D. reviewing and using the MLA format to write citations for at least five sources related to the research topic

Standard VIII. Language Study

5. Words such as *chipmunk*, *moose*, *squash*, and *toboggan* entered the English language as a result of interaction between speakers of English and speakers of:
- A. Romance languages.
 - B. Native American languages.
 - C. Slavic languages.
 - D. West African languages.

Standard VIII. Language Study

6. Which of the following strategies would most likely help students fully understand the meaning of unfamiliar words and incorporate them into their vocabulary?
- A. reading the words in different contexts and use them in writing activities
 - B. using flashcards with a word on one side and its meaning on the other
 - C. including the words in original stories that are later shared with the class
 - D. finding dictionary definitions for the words and copying them into a notebook

Answer Key to Sample Selected Response Items

Item Number	Correct Response
1	C
2	C
3	D
4	B
5	B
6	A

Sample Constructed Response Exercises and Scoring Rubrics for AYA/English Language Arts 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 V. Reading and Viewing

Exercise 1: Literary Genres - Candidate Name		⌚ Time Remaining 29:31
Literary Genres <u>Introduction</u>		
<p>In this exercise, you will use your knowledge of English language arts to identify literary genres and to analyze the connection between an author's choices and use of literary devices, techniques, and meaning. You will discuss the genre, its purpose, and the theme and how the author's choices and use of literary devices or techniques affect the meaning of the text. 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 identification of genre and purpose (written or implied);• an insightful interpretation and description of the theme and the author's choices and use of literary devices or techniques with thorough support, using examples from the text; and• a thorough and cohesive explanation of the relationship between the author's choices and use of literary devices, techniques, and the meaning of the text.		
<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: Literary Genres - Candidate Name		 Time Remaining 29:31
<p>“Hope” By Emily Dickinson</p> <p>Hope is the thing with feathers That perches in the soul, And sings the tune without the words, And never stops at all,</p> <p>And sweetest in the gale is heard; And sore must be the storm That could abash the little bird That kept so many warm.</p> <p>I’ve heard it in the chillest land, And on the strangest sea; Yet, never, in extremity, It asked a crumb of me.</p>		
<p>You must address each of the following in your response.</p> <ul style="list-style-type: none">• Provide an identification (either written or implied) of the genre and its purpose.• Provide your interpretation of the text’s theme and the author’s choices and use of literary devices or techniques that affect the meaning.• Explain the relationship between the text’s meaning and the author’s choices and use of literary devices or techniques in the text.		
? Help	⦿ Navigator	Next →

Scoring Rubric for Exercise 1

The **LEVEL 4** response shows *clear, consistent, and convincing* evidence that the candidate is able to identify specific literary genres and to analyze the connection between an author's choices and use of literary devices or techniques and meaning using purpose and text features and to provide an insightful analysis of the meaning of the text.

Characteristics:

- Identification of genre and purpose (written or implied) is accurate and well defined.
- Interpretation of and description of the theme is insightful.
- Support for theme and purpose, using examples from text, is thorough.
- Identification of author's choices and use of literary devices or techniques is accurate.
- Explanation of the effect of author choices and use of devices or techniques on the meaning of the text is thorough and cohesive.

The **LEVEL 3** response shows *clear* evidence that the candidate is able to identify specific literary genres and to analyze the connection between an author's choices and use of literary devices or techniques and meaning using purpose and text features and to provide an insightful analysis of the meaning of the text.

Characteristics:

- Identification of genre and purpose (written or implied) is correct.
- Interpretation and description of theme is complete and appropriate.
- Support for theme and purpose, using examples from text, is complete.
- Identification of author's choices and use of literary devices or techniques is sufficient.
- Explanation of the effect of author choices and use of devices or techniques on the meaning of the text is accurate.

The **LEVEL 2** response shows *limited* evidence that the candidate is able to identify specific literary genres and to analyze the connection between an author's choices and use of literary devices or techniques and meaning using purpose and text features and to provide an insightful analysis of the meaning of the text.

Characteristics:

- Identification of genre is given, but no purpose is available.
- Interpretation and description of theme is simplistic and possibly confusing.
- Support for theme and purpose, using examples from text, is limited.
- Identification of author's choices and use of literary devices or techniques is given but description may be inaccurate and omissions of an important device are made.
- Explanation of the effect of author choices and use of devices or techniques on the meaning of the text is minimal and loosely connected.

The **LEVEL 1** response shows *little or no* evidence that the candidate is able to identify specific literary genres and to analyze the connection between an author's choices and use of literary devices or techniques and meaning using purpose and text features and to provide an insightful analysis of the meaning of the text.

Characteristics:

- Identification of genre and purpose (written or implied) is inaccurate or missing entirely.
- Interpretation and description of theme is superficial or incomplete.
- Support for theme and purpose, using examples from text, is missing.
- Identification of author's choices and use of literary devices or techniques is ambiguous or missing altogether (general overarching statements may be given with no textual evidence).
- Explanation of the effect of author choices and use of devices or techniques on the meaning of the text is minimal if there at all.

Sample Exercise 2 and Scoring Rubric

Sample Exercise 2

Standard V. Reading and Viewing

Exercise 2: Teaching Reading - Candidate Name		⌚ Time Remaining 29:31
Teaching Reading		
<u>Introduction</u>		
In this exercise, you will use your knowledge of English language arts to analyze one student's response to a text and discuss strategies that the student could use to correct a misconception in the reading. 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 accurate and informed identification of a student reader's misconception in the reading process, supported with details from the student's response to a given text; and• an in-depth description of two substantive strategies that the student reader could use to correct the misconception, with rationales that connect the strategies to the misconception.		
<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 2: Teaching Reading - Candidate Name

 Time Remaining
29:31

Carefully read the following passage, student prompt, and student response.

From *Obedience to Authority*

By Stanley Milgram

The problem of obedience, therefore, is not wholly psychological. The form and shape of society and the way it is developing have much to do with it. There was a time, perhaps, when men were able to give a fully human response to any situation because they were fully absorbed in it as human beings. But as soon as there was a division of labor among men, things changed. Beyond a certain point, the breaking up of society into people carrying out narrow and very special jobs takes away from the human quality of work and life. A person does not get to see the whole situation but only a small part of it, and is thus unable to act without some kind of over-all direction. He yields to authority but in doing so is alienated from his own actions.

George Orwell caught the essence of the situation when he wrote:

As I write, highly civilized human beings are flying overhead, trying to kill me. They do not feel any enmity against me as an individual, nor I against them. They are only “doing their duty,” as the saying goes. Most of them, I have no doubt, are kind-hearted law abiding men who would never dream of committing murder in private life. On the other hand, if one of them succeeds in blowing me to pieces with a well-placed bomb, he will never sleep any worse for it.

A **twelfth grader** responded to the following prompt.

Student Prompt

Why does Milgram quote Orwell? Summarize the Orwell quotation and connect it to Milgram's theory on the “problem of obedience.” Cite the text to show your understanding of the connection between Orwell's words and Milgram's theory about obedience.

Student Response

Milgram quotes Orwell because it contrasts with his own ideas. Orwell brings to light the harsh reality and effect that obedience and the assumption of responsibility can hold. Men are capable of horrible and unthinkable things when it is their responsibility to do so. Some commit robberies; some kill; some fight in wars. Their actions do not define their characters. Obedience does not cause people to feel guilt or shame. They drop bombs where they are told. It doesn't take a certain person to act so terrible, it just takes a reassured push in the right direction. Milgram, however, thinks that obedience deprives people of feelings.

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Exercise 2: Teaching Reading - Candidate Name ⓘ Time Remaining
29:31

You must address each of the following in your response.

- In your assessment of the student's response to the passage, identify **one** misconception. Provide details from the student's response to support your assessment of the student's misconception.
- Identify and describe **two** strategies that the student reader could use to address the misconception. Provide a rationale for **each** strategy that connects the strategy to the misconception.

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Scoring Rubric for Exercise 2

The **LEVEL 4** response shows *clear, consistent, and convincing* evidence that the candidate is able to provide a thorough explanation of a reader's misunderstanding in the reading process and an in-depth description of strategies used to correct the misconception.

Characteristics:

- Identification of the misconception is accurate and informed.
- Support for the identification of the misconception is thorough.
- The two strategies are substantive and targeted to address the misconception.
- The rationale for each strategy is tightly connected to the misconception.

The **LEVEL 3** response shows *clear* evidence that the candidate is able to provide a thorough explanation of a reader's misunderstanding in the reading process and an in-depth description of strategies used to correct the misconception.

Characteristics:

- Identification of the misconception is accurate and informed.
- Support for the identification of the misconception is appropriate.
- The two strategies are effective and targeted to address the misconception.
- The rationale for each strategy is connected to the misconception.

The **LEVEL 2** response shows *limited* evidence that the candidate is able to provide a thorough explanation of a reader's misunderstanding in the reading process and an in-depth description of strategies used to correct the misconception.

Characteristics:

- Identification of the misconception is over-broad or unclear.
- Support for the identification of the misconception is minimal.
- The two strategies are vague and loosely related to the misconception.
- The rationale for each strategy is partially connected to the misconception.

The **LEVEL 1** response shows *little or no* evidence that the candidate is able to provide a thorough explanation of a reader's misunderstanding in the reading process and an in-depth description of strategies used to correct the misconception.

Characteristics:

- Identification of the misconception is inaccurate or misinformed.
- Support for the identification of the misconception is ambiguous or missing.
- The two strategies are either inappropriate or misinformed.
- The rationale for each strategy is missing or disconnected from the misconception.

Sample Exercise 3 and Scoring Rubric

Sample Exercise 3

Standard VI. Writing and Producing

Exercise 3: Teaching Writing - Candidate Name		⌚ Time Remaining 29:31
Teaching Writing		
<u>Introduction</u>		
In this exercise, you will use your knowledge of English language arts to analyze student writing and discuss strategies to improve writing skills. 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 accurate identification of one significant weakness and one significant strength in the writing conventions in a student's response;• an informed and substantive identification and a thorough explanation of one significant weakness in organization or content in the student's response;• a thorough understanding of the recursive nature of the writing process as demonstrated through identification of two significant strategies that are tightly connected to the identified weakness in organization or content; and• an informed choice of the appropriate stage in the writing process for application of each strategy and a thorough rationale for the choice of each strategy.		
<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: Teaching Writing - Candidate Name		 Time Remaining 29:31
Scenario		
A tenth-grade class was asked to write a compare and contrast essay using the text and the movie of <i>Romeo and Juliet</i> .		
Student Prompt		
We have read <i>Romeo and Juliet</i> and watched the film directed by Baz Luhrmann. In an essay, compare and contrast the two using examples from both works.		
Student Response		
<p>I liked Romeo and Juliet, but I liked the movie much better then the play. When the movie's setting was changed to today, the meaning becomes much more clearer.</p> <p>When we read the play, the words are very hard to understand. When Romeo talked to Mercutio and he gives his speech about the queen and everything, it was hard to understand what he's talking about. In the movie, it was easy to see that Mercutio is really cool and crazy and fun and the party was wild and Juliet's parents don't really love themselves.</p> <p>The guys really like the girl who plays Juliet. She was pretty and enthusiastic and you could tell she really loved Romeo because she fought with her father, her mother fights with her too, Paris is just a creep.</p> <p>So you can see, I liked the movie. We spend so much time on the book and they're hard to understand. So the movie is so much better. It's easier to understand when you can see the people talking and hear what they say. I like seeing it in today's world even if we really don't know where it is.</p>		
You must address each of the following in your response.		
<ul style="list-style-type: none">• Identify one significant weakness and one significant strength in the writing conventions in the student's response.• Identify and analyze one significant weakness in either organization or content in the student's response. Provide examples from the student's response to support your analysis.• To assist this student when writing a similar piece, identify two strategies you would use to address the weakness in either organization or content you identified above. Indicate at what stage in the writing process you would apply each of your strategies.		
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Scoring Rubric for Exercise 3

The **LEVEL 4** response shows *clear, consistent, and convincing* evidence that the candidate is able to provide an in-depth description of strengths and weaknesses in a student's use of writing conventions and patterns of writing, and has a thorough understanding of the recursive nature of the writing process, including the identification and appropriate application of writing strategies and a rationale for the choice of strategies.

Characteristics:

- Identification of one significant weakness and one significant strength in the writing conventions in a student's response is accurate.
- Identification of one significant weakness in organization or content in a student's response is informed and substantive. Explanation of the weakness in organization or content is thorough.
- Two identified strategies are significant and tightly connected to the weakness in organization or content.
- Choice of the appropriate stage for application of the strategy is informed and aligned with the strategy and the identified weakness in organization or content.
- Rationale for choice of strategies is thorough.

The **LEVEL 3** response shows *clear* evidence that the candidate is able to provide an in-depth description of strengths and weaknesses in a student's use of writing conventions and patterns of writing, and has a thorough understanding of the recursive nature of the writing process, including the identification and appropriate application of writing strategies and a rationale for the choice of strategies.

Characteristics:

- Identification of one significant weakness and one significant strength in the writing conventions in a student's response is accurate.
- Identification of one significant weakness in organization or content in a student's response is accurate.
- Explanation of the weakness in organization or content is appropriate.
- Two identified strategies are worthwhile and connected to the weakness in organization or content.
- Choice of the appropriate stage for application of the strategy is appropriate and aligned with the strategy and the identified weakness in organization or content.
- Rationale for choice of strategies is appropriate.

The **LEVEL 2** response shows *limited* evidence that the candidate is able to provide an in-depth description of strengths and weaknesses in a student's use of writing conventions and patterns of writing, and has a thorough understanding of the recursive nature of the writing process, including the identification and appropriate application of writing strategies and a rationale for the choice of strategies.

Characteristics:

- Identification of one significant weakness and one significant strength in the writing conventions in a student's response is weak or confusing.
- Identification of one significant weakness in organization or content in a student's response is vague.
- Explanation of the weakness in organization or content is confused.
- Two identified strategies are simplistic and loosely connected to the weakness in organization or content.
- Choice of the appropriate stage for application of the strategy is unclear and loosely connected with the strategy and the identified weakness in organization or content.
- Rationale for choice of strategies is weak.

The **LEVEL 1** response shows *little or no* evidence that the candidate is able to provide an in-depth description of strengths and weaknesses in a student's use of writing conventions and patterns of writing, and has a thorough understanding of the recursive nature of the writing process, including the identification and appropriate application of writing strategies and a rationale for the choice of strategies.

Characteristics:

- Identification of one significant weakness and one significant strength in the writing conventions in a student's response is inaccurate.
- Identification of one significant weakness in organization or content in a student's response is inappropriate or inaccurate.
- Explanation of the weakness in organization or content is weak or missing.
- Two identified strategies are weak and loosely connected to the weakness in organization or content.
- Choice of the appropriate stage for application of the strategy is misinformed and disconnected from the strategy and the identified weakness in organization or content.
- Rationale for choice of strategies is weak or missing.

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Component 2

*Adolescence and Young
Adulthood/English Language
Arts*

**Component 2:
Differentiation
in Instruction**

**PORTFOLIO INSTRUCTIONS
AND SCORING RUBRIC**

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Overview

This document provides information about the Adolescence and Young Adulthood/English Language Arts (AYA/English Language Arts) 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.

AYA/English Language Arts Component 2 Portfolio Entry

In the AYA/English Language Arts Component 2 portfolio entry:

- You select four student work samples from two students. Two samples are responses to print and nonprint text, and two samples are responses to writing prompts.
- You provide the assignments/prompts as well as the rubrics or scoring criteria you used to evaluate the student work.
- You submit a Written Commentary with your analysis of the submitted student responses that shows how you support and analyze students' growth and development as readers/interpreters of text and as writers.

AYA/English Language Arts 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 AYA/English Language Arts Standards, and your submission will be evaluated based on these standards through the scoring rubric:

- I. Knowledge of Students
- II. Fairness, Equity, and Diversity
- IV. Instructional Design and Implementation
- V. Reading and Viewing
- VI. Writing and Producing
- X. Assessment

For the complete AYA/English Language Arts Standards, refer to **www.nbpts.org/national-board-certification/candidate-center**.

The AYA/English Language Arts 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 AYA/English Language Arts Component 2](#)," which describes how to develop and submit your evidence, and "[Scoring Rubric for AYA/English Language Arts Component 2](#)," which provides the scoring rubric used to assess your work.

Portfolio Instructions

The AYA/English Language Arts 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 AYA/English Language Arts 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 AYA/English Language Arts Component 2

This section contains the directions for developing and submitting the Component 2 AYA/English Language Arts 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?

Although accomplished English language arts teachers integrate reading and writing, this entry separates the two (reading, then writing) for the purpose of discussion and analysis, to give assessors a clear picture of your approach to both reading and writing.

In this entry, you

- demonstrate how you use differentiated, individualized instruction when teaching your students to read, to respond to various kinds of texts, and to write;
- describe the goals for your teaching, the teaching context or assignment (prompt) that led to your students' responses, and your analysis of your students' growth and development as individuals who can interact with texts and effectively communicate in writing;
- explain how the entire entry, taken together, is indicative of your ability to use specific knowledge about students' individual, intellectual, and social development to advance student achievement and to support students' growth both as interpreters of text and as writers.

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 13 pages)** that analyzes four responses from two students. These students might be members of the same class or might be drawn from two different classes that you teach.
- **Student work samples** (two packets—one for each of two students, each packet totaling **no more than 20 pages**). Each packet contains
 - one student's responses to four assignments/prompts—two reading assignments and two writing assignments (no more than 3 pages each for a total of no more than 12 pages combined);
 - four assignments/prompts (no more than 1 page each for a total of no more than 4 pages combined);
 - four rubrics or scoring criteria you used to score the student's responses (no more than 1 page each for a total of no more than 4 pages combined).

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.

Selecting Student Work Samples

In this entry, you choose two students' responses to texts and writing prompts. There are two texts (one print and one nonprint) and two writing prompts.

Selecting Two Students

Select two students to feature. These students should represent different instructional challenges to you as a teacher. It is important to choose students whose responses give you an opportunity to discuss your practice. Remember, the focus of this entry is on your ability to provide students with instruction that supports their growth and development both as readers/interpreters of texts and as writers. For this reason, the best-performing students in the class may not be the best choices for this entry. The focus is on your practice, not on the level of student performance.

To prepare for this entry, you may want to select several students as potential cases and collect or keep copies of their work over a period of time. As you collect the work, you may want to record your reasons for selecting that particular student and his or her work, and the details that might be helpful in completing your analysis. For example, you may want to take notes on your learning goals, what came before and after the assignment, and how you assessed the assignment and responded to the student.

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.

Selecting the Texts and the Writing Prompts

Text is defined as any media that can be interpreted, analyzed, and evaluated. For the **Reading Component**, select a print text and a nonprint text that will prompt the student responses you choose to feature in this entry. One text must be a printed literary text, such as a book, short story, or poem. The other text must be presented to students through a nonprint medium, such as a film, work of art, photograph, recording, or staged production. **The two texts must be different from each other**, regardless of the medium in which they are presented. For example, submitting a student's response to the film version of a text

along with a response to the print version of the same text would not meet this requirement. The texts that you select, however, may be related to each other in an instructional sequence.

It is important to select texts that provide students with opportunities to demonstrate their abilities to read, think critically about, and interpret text. As such, the selected text should be appropriately engaging and challenging for your students.

You may submit responses to the same two texts for both students, or you may submit responses to up to four different texts for both students. **Note:** One response from each student must be in nonprint mode (e.g., a drawing, film, speech, presentation, newscast, collage, graph, computer-generated product, or other appropriate technology). Students' nonprint responses can be to the print or nonprint text.

You will be scored on your strategies for teaching students to read and respond to a variety of texts. Selecting two different texts for each student may give you a good opportunity to show your range of teaching strategies to foster students' development as readers and interpreters of text. However, one or more of the texts may be used for both students if doing so allows you to demonstrate how you use differentiated, individualized instruction. Either approach meets the requirements of this entry.

For the **Writing Component**, writing prompts should provide students with opportunities to communicate their ideas effectively for multiple purposes and audiences.

You may submit responses to the same two writing prompts for both students, or you may submit responses to up to four different writing prompts for both students. You will be scored on your strategies for teaching students to communicate their ideas effectively in writing. Selecting two different kinds of prompts for each student may give you a good opportunity to show the range of teaching strategies you use to foster students' development as writers. However, one or more of the prompts may be used for both students if doing so allows you to demonstrate how you use differentiated, individualized instruction. Either approach meets the requirements of this entry.

For both the **Reading** and **Writing Components**, each student response must be accompanied by its assignment/prompt. Each assignment/prompt must be no more than **1 page**.

Selecting Four Responses for Each Student

Choose **two responses to texts and two writing samples for each student**. Each student response must be **no more than 3 pages**.

For the **Reading Component**, one of the two texts must be a print-based literary text, and the other text must be of any genre in a nonprint medium. One student response must be written and the other in nonprint mode (e.g., a drawing, film, speech, collage, graph, computer-generated product, or other appropriate technology). Remember, the focus for the Reading Component is on the student's analysis and interpretation of text, **not** on the quality of the work sample.

For the **Writing Component**, choose samples that allow you to show the range of writing instruction in your classroom. Remember, the focus for the Writing Component is on the decisions you make regarding the student's growth as an effective writer and communicator.

Select samples that demonstrate your understanding of the writing process and your ability to convey that understanding to students. The samples you choose should illustrate different challenges, problems, or topics in the teaching and learning of writing. Be certain to select samples, both literature and prompts, that are substantial enough to support the level of analysis required in the Written Commentary.

You do not need to include multiple drafts for each response. Carefully selected pages from each draft or writer-response forms—such as peer conference and self-editing forms—can provide effective evidence.

For both the **Reading** and **Writing Components**, each student response must be accompanied by the rubric or scoring criteria you used to evaluate it. Each rubric or scoring criteria must be **no more than 1 page**.

How to Format and Submit Your Student Responses and Work Samples

- For the Reading Component, complete a new Student Response Form for each student response. For the Writing Component, complete a new Student Writing Sample Form for each writing sample. (For the necessary forms, refer to the "[Component 2 Forms](#)" section of this document.) Include the associated assignment/prompt, student response/writing sample, and rubric after each form in your file for submission.
- Submit no more than **20 pages total** of responses/student work samples, assignments/prompts, and rubrics for each student. Additional pages will not be scored. Forms do not count toward this total.
- Each student response/work sample must
 - represent a student's original work. The original electronic file or scanned image of student work is acceptable.
 - come from students who are in the class that is the basis for your Written Commentary.
 - be from two different students, responding to the four activities that you are featuring in this entry.
- Be sure that your student responses/work samples 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.
- Place your candidate ID number in the upper right corner of the first page of each electronic file you submit. Clearly label evidence as "Student A" or "Student B."
- Format your student responses/work samples to fit onto an 8.5" × 11" page. If student responses/work samples 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 student responses/work samples 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** submit video or audio recordings. If a student creates such a product or a three-dimensional product, have **the student** write a **1-page** description of the assignment and what the student made. You may include photograph(s) or student-made drawings to accompany the description, if appropriate. The **1-page** description counts toward your page total.

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 Student A and Student B packets for submission.

Composing Written Commentary

In this entry, you submit a Written Commentary with your analysis of the submitted student responses that shows how you support and analyze students' growth and development as readers/interpreters of text and as writers/producers.

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. **Analysis of Student Work**
 3. **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 13 pages**. If you submit a longer document, only the first 13 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. Instructional Context (Suggested length: 1 page)

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 or classes:

- *What are the number, ages, and grades of the students in the class featured in this entry and the subject matter of the class?* (Example: 21 students in grades 9 and 10, ages 14 through 16, American literature)
- *What are the relevant characteristics of this class that influenced your instructional strategies for this lesson: ethnic, cultural, and linguistic diversity; the range of abilities of the students; the personality of the class? What are the strengths and instructional challenges represented by these particular students?*
- *What are the relevant characteristics of the students with exceptional needs and abilities that influenced your planning for this instruction (for example, the range of abilities and the cognitive, social/behavioral, attentional, sensory, and/or physical challenges of your students)?* Give any other information that might help the assessor “see” this class.
- *What are the relevant features of your teaching context that influenced the selection of this instruction?* This might include other realities of the social and physical teaching context (e.g., available resources such as technology, scheduling of classes, room allocation—own classroom or shared space) that are relevant to your response.

2. Analysis of Student Work (Suggested length: 10 pages; 5 pages for each of 2 students)

Answer the following questions in separate sections labeled **The Student as Reader** and **The Student as Writer**. Within each of these sections, be sure to identify the students as Student A or Student B as you write about them. Cite specific examples from the students’ responses to illustrate points in your analysis.

The Student as Reader. In this section, address the following questions as they relate to the student responses to your reading assignments. Be sure to address the questions for each student.

- *What about the student as an individual (experiences, skills, interests) provides insight into his or her work samples and your analysis of them?*
- *What are your instructional goals to promote growth for this student as a reader and interpreter of text in a variety of media? What texts, assignments, and strategies did you use to accomplish these goals?*
- *What characteristics of the selected work samples demonstrate the student’s ability to understand and interpret text in a variety of media?*
- *How did your assessment and feedback to the student promote growth as a reader and interpreter of text in a variety of media? Explain how your assessment approach(es) and any related feedback connect with your instructional goals.*

- *Given this student's responses, what will you do as a teacher to build on what the student has already accomplished as a reader/interpreter of text in a variety of media?*

The Student as Writer. In this section, address the following questions as they relate to the student responses to your writing assignments. Be sure to address the questions for each student.

- *What about the student as an individual (experiences, skills, interests) provides insight into his or her writing samples and your analysis of them?*
- *What are your instructional goals to promote growth for the student as a writer/producer? What assignments and strategies did you use to accomplish these goals?*
- *What characteristics of these writing samples demonstrate the student's growth and development as a writer/producer?*
- *How did your assessment and feedback to the student promote growth as a writer? Explain how your assessment approach(es) and any related feedback connect with your instructional goals.*
- *Given this student's responses, what will you do as a teacher to build on what the student has already accomplished as a writer/producer?*

3. Reflection (Suggested length: 2 pages)

Using the four student responses you have submitted to illustrate your discussion, address the following questions:

- *To what extent did you achieve the goals you set?*
- *Taken in total, what do all of these student responses say about your ability to use specific knowledge about students' individual, intellectual, and social development to advance their achievement and to support their growth as both interpreters of text and as writers? Consider the four student responses together with the teaching context that shaped them.*

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.

Adolescence and Young Adulthood/English Language Arts 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 13 pages	<ul style="list-style-type: none"> • Use 11-point Arial font • Double space with 1" margins on all sides
Student Packets (forms provided)	doc, docx, odt, or pdf	2	<p>No more than 20 pages combined for each packet—forms do not count in page totals</p> <p>Page totals for each piece of evidence within a packet:</p> <ul style="list-style-type: none"> • Assignments/Prompts: No more than 1 page each for a total of up to 4 pages maximum combined • Student responses/writing samples: No more than 3 pages each for a total of up to 12 pages maximum combined • Rubrics: No more than 1 page each for a total of up to 4 pages maximum combined 	<p>Submit 1 packet each for 2 students:</p> <ul style="list-style-type: none"> • Student A Packet <ul style="list-style-type: none"> • Student Response Form with associated prompt, student response to print-based text, and rubric • Student Response Form with associated prompt, student response to nonprint-based text, and rubric • Student Writing Sample Form with associated prompt, writing sample #1, and rubric • Student Writing Sample Form with associated prompt, writing sample #2, and rubric • Student B Packet <ul style="list-style-type: none"> • Student Response Form with associated prompt, student response to print-based text, and rubric • Student Response Form with associated prompt, student response to nonprint-based text, and rubric • Student Writing Sample Form with associated prompt, writing sample #1, and rubric • Student Writing Sample with associated prompt, writing sample #2, and rubric

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 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 on the following pages, 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.

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**.

AYA/English Language Arts 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.

[]

AYA/English Language Arts Student Response Form

Directions: Use a new form for each student response.

Indicate your Candidate ID, the student (A or B), and the type of response (print-based or nonprint-based) below.

Include the associated assignment/prompt (no more than 1 page), student response (no more than 3 pages), and rubric (no more than 1 page) after this completed form in your file for submission. Label the evidence as "Student A" or "Student B."

Candidate ID#: []

Student: A [] B []

Response: Print-based Text [] Nonprint-based Text []

AYA/English Language Arts Student Writing Sample Form

Directions: Use a new form for each student writing sample.

Indicate the student (A or B) and the writing sample (1 or 2) below.

Include the associated assignment/prompt (no more than 1 page), student writing sample (no more than 3 pages), and rubric (no more than 1 page) after this completed form in your file for submission. Label the evidence as "Student A" or "Student B."

Candidate ID#: []

Student: A [] B []

Writing Sample: 1 [] 2 []

Scoring Rubric for AYA/English Language Arts Component 2

Level 4

The **LEVEL 4** performance provides *clear, consistent, and convincing* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

The Level 4 performance provides *clear, consistent, and convincing* evidence:

- that the teacher has a thorough knowledge of students as individual learners and sets high, worthwhile, and attainable goals for growth.
- that the teacher encourages active exploration and critical interpretation of print and nonprint text and recognizes multiple interpretations while requiring them to be grounded in the text.
- that the teacher understands the complex, recursive, individual nature of the writing process and provides a context that encourages students' active exploration of their own writing processes.
- that students engage in writing for multiple purposes and audiences.
- that the teacher employs varied, rich, and appropriate instructional resources, including print and nonprint media formats.
- that the teacher supports students' growth as interpreters of text and as writers and encourages students' self-assessment and self-reflection upon how their work can be improved.
- that the teacher is able to accurately and thoughtfully describe and analyze student work in ways that recognize students' progress and offers means for students to build on their accomplishments.
- that the teacher uses appropriate assessment methods (formal or informal) on an ongoing basis to monitor student progress.
- that the teacher engages in detailed and effective communication with students that directs their attention to the salient features of their work and encourages them to reflect upon how their work can be improved.
- that the teacher is able to describe his or her practice fully and accurately and reflect insightfully on its effectiveness in meeting the challenges of teaching texts and writing.

Overall, there is *clear, consistent, and convincing* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

Level 3

The **LEVEL 3** performance provides *clear* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

The Level 3 performance provides *clear* evidence:

- that the teacher has a knowledge of students as individual learners and sets appropriate goals for growth.
- that the teacher encourages active exploration and critical interpretation of print and nonprint text and recognizes multiple interpretations while requiring them to be grounded in text.
- that the teacher understands the complex, recursive, individual nature of the writing process and provides a context that encourages students' exploration of their own writing processes though the evidence may not be fully developed.
- that students engage in writing for multiple purposes and audiences.
- that the teacher employs appropriate instructional resources, including print and nonprint media formats.
- that the teacher supports students' growth as interpreters of text and as writers and encourages students' self-assessment and self-reflection upon how their work can be improved.
- that the teacher is able to accurately describe and analyze student work in ways that recognize students' progress and offers means for students to build on their accomplishments.
- that the teacher uses appropriate assessment methods (formal or informal) on an ongoing basis to monitor student progress.
- that the teacher engages in effective communication with students that directs their attention to the salient features of their work and encourages them to reflect upon how their work can be improved.
- that the teacher is able to describe his or her practice and reflect on its effectiveness in meeting the challenges of teaching texts and writing.

One part of the response may be more indicative of accomplished practice than another, but overall, there is *clear* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

Level 2

The **LEVEL 2** performance provides *limited* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

The Level 2 response provides *limited* evidence:

- that the teacher has a knowledge of students as individual learners and sets appropriate goals for growth. The goals may be general, of limited significance, or only loosely related to the instruction.
- that the teacher encourages active and critical interpretation of texts. The students' work may be only loosely grounded in the text, with little or no comment on this by the teacher.
- that the teacher understands the complex, recursive, individual nature of the writing process.
- that students engage in writing for multiple purposes and audiences.
- that the teacher employs appropriate instructional resources, including print and nonprint media formats. Instructional resources and activities may be formulaic, lacking a convincing rationale, or restricted to a single media format.
- that the teacher supports students' growth as interpreters of text and as writers and encourages students' self-assessment and self-reflection upon how their work can be improved. Support and encouragement may be infrequent and inconsistent.
- that the teacher is able to describe and analyze student work. The analysis may recognize students' progress but may not offer students ways to build on their accomplishment.
- that the teacher uses appropriate assessment methods to monitor student progress. Assessment may not be ongoing or may not be used by the teacher to plan future instruction.
- that the teacher communicates effectively with students about their work. Feedback may be too general to offer students ways to improve their work or may not promote student self-reflection.
- that the teacher is able to describe and analyze his or her practice; the reflection may be vague, general, or focused solely on the procedural aspects of teaching. The Level 2 performance may be characterized by evidence that hints at accomplished practice, but is too fragmented or uneven.

Overall, there is *limited* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

Level 1

The **LEVEL 1** performance provides *little or no* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement and uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

The Level 1 performance provides *little or no* evidence:

- that the teacher has a knowledge of students as individual learners and sets appropriate goals for growth in student learning. The goals for student learning may not be goals at all, but rather activities. When stated, the goals may be confused, trivial, inappropriate, or not connected to the instruction.
- that the teacher encourages active and critical interpretation of texts in different media; instead, students may be expected to simply recall elements of the text.
- that the teacher understands the complex, recursive, individual nature of the writing process and may even contain misconceptions about the writing process.
- that students engage in writing for multiple purposes and audiences.
- that the teacher employs appropriate instructional resources. Instructional resources, including print and nonprint media formats, may be inappropriate and/or completely unengaging to these students. Questions and/or prompts may be entirely closed-ended with "right" and "wrong" answers. There may be no recognition of nonprint media as text.
- that the teacher supports students' growth as interpreters of text and as writers and encourages students' self-assessment and self-reflection upon how their work can be improved.
- that the teacher is able to describe and analyze student work. The analysis may fail to recognize students' progress and instead focus on students' mistakes, or it may be so superficial that it misses important elements of the work that merit attention. There may be an exclusive emphasis on the grammar and mechanics of students' writing, as opposed to addressing students' thinking.
- that the teacher uses appropriate assessment methods to monitor student progress. Assessment methods may be infrequent and methods may be inappropriate.
- that the teacher communicates effectively with students about their work. Feedback may be superficial, infrequent, and may actually discourage students from reflecting about their work.
- that the teacher is able to describe and analyze his or her practice. The reflection may be missing or disconnected from the instructional evidence.

Overall, there is *little or no* evidence that the teacher successfully uses specific knowledge about students' individual, intellectual, and social development to advance student achievement or that the teacher uses analysis and assessment of student responses to a variety of texts and student writing to support students' growth as both interpreters of text and as writers and producers.

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AYA/English Language Arts Student Writing Sample Form

Directions: Use a new form for each student writing sample.

Indicate the student (A or B) and the writing sample (1 or 2) below.

Include the associated assignment/prompt (no more than 1 page), student writing sample (no more than 3 pages), and rubric (no more than 1 page) after this completed form in your file for submission. Label the evidence as "Student A" or "Student B."

Candidate ID#: []

Student: A [] B []

Writing Sample: 1 [] 2 []

AYA/English Language Arts Student Response Form

Directions: Use a new form for each student response.

Indicate your Candidate ID, the student (A or B), and the type of response (print-based or nonprint-based) below.

Include the associated assignment/prompt (no more than 1 page), student response (no more than 3 pages), and rubric (no more than 1 page) after this completed form in your file for submission. Label the evidence as "Student A" or "Student B."

Candidate ID#: []

Student: A [] B []

Response: Print-based Text [] Nonprint-based Text []

AYA/English Language Arts 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.

[]



Component 3

*Early Adolescence –
Adolescence and Young
Adulthood/English Language
Arts*

**Component 3:
Teaching Practice
and Learning
Environment**

**PORTFOLIO INSTRUCTIONS
AND SCORING RUBRIC**

NATIONAL BOARD
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Overview

This document provides information about the Early Adolescence–Adolescence and Young Adulthood/English Language Arts (EA-AYA/English Language Arts) 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.

EA-AYA/English Language Arts Component 3 Portfolio Entry

In the EA-AYA/English Language Arts 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.

EA-AYA/English Language Arts 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 English Language Arts Standards, and your submission will be evaluated based on these standards through the scoring rubric.

- I. Knowledge of Students
- II. Fairness, Equity, and Diversity
- III. Learning Environment
- IV. Instructional Design and Implementation
- V. Reading and Viewing

- VI. Writing and Producing
- VII. Speaking and Listening
- IX. Inquiry
- X. Assessment
- XI. Collaboration

For the complete English Language Arts Standards, refer to **www.nbpts.org/national-board-certification/candidate-center**.

The EA-AYA/English Language Arts 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 EA-AYA/English Language Arts Component 3](#)," which describes how to develop and submit your evidence, and "[Scoring Rubric for EA-AYA/English Language Arts Component 3](#)," which provides the scoring rubric used to assess your work.

Portfolio Instructions

The EA-AYA/English Language Arts 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 EA-AYA/English Language Arts 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 EA–AYA/English Language Arts Component 3

This section contains the directions for developing and submitting the Component 3 EA–AYA/English Language Arts 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 integrate the domains of English language arts and your development of students' abilities to engage with you and with each other in meaningful English language arts discourse. Each of the two videos you submit should show you and your students engaged in a topic, concept, or text 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 English language arts, 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 English language arts;
- 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 interact with texts and/or media, effectively communicate through writing or other modes of production, and apply speaking and listening skills to engage in meaningful conversations.

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 classes 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. For English Language Arts, you must submit videos, evidence, forms, and the Written Commentary in English. Language other than English (except brief non-English terms or phrases commonly used by English speakers) will not be considered in the scoring of your submission. Your submission will be scored based on the portions in English. It will be scored as zero if the scorable portions do not merit a score of 1 or higher.

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 English language arts 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 and any thematic connections (during the school year) for this class, and why are these goals and any themes appropriate for these students?*
- *How do the instructional goals for this particular lesson fit into your long-term goals and any thematic connections?*
- *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 integration of domains of English language arts 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 English language arts 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 English language arts discourse. The lesson should show how you integrate reading, viewing, writing, producing, speaking, and/or listening opportunities. 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 discourse.

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 English Language Arts 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 English language arts instruction.
 - Create a student-centered learning environment based on trust and mutual respect.
 - Equip students with skills that support collaboration, such as the ability to ask thoughtful questions, respond respectfully to others' ideas, build consensus, compromise, negotiate, and accept ambiguity.
- 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 English language arts topics.
 - Design and implement opportunities for students to engage in self-directed learning and to engage in meaningful expression.
- Instruction
 - Integrate reading, viewing, writing, producing, speaking, and listening 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 comprehending, analyzing, evaluating, and appreciating text; making a product communicate its intended meaning; and advancing students' speaking and listening abilities so that they engage in meaningful conversations with a variety of audiences and purposes.

- 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 English language arts 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.

- 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.

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 “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 EA–AYA/English Language Arts 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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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 creates a student-centered learning environment based on trust and mutual respect, facilitates the inquiry process, and equips students with skills that support collaboration, such as the ability to ask thoughtful questions, respond respectfully to others' ideas, build consensus, compromise, negotiate, and accept ambiguity.
- 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 all students in developing the dispositions and proficiencies necessary for comprehending, analyzing, evaluating, and appreciating text; making a product communicate its intended meaning; and effectively advancing students' speaking and listening abilities so that students engage in meaningful conversations with a variety of audiences and purposes.
- that the teacher integrates reading, viewing, writing, producing, speaking, and listening 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 English language arts 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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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, and equips students with skills that support collaboration, such as the ability to ask thoughtful questions, respond respectfully to others' ideas, build consensus, compromise, negotiate, and accept ambiguity.
- 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 comprehending, analyzing, evaluating, and appreciating text; making a product communicate its intended meaning; and advancing students' speaking and listening abilities so that students engage in meaningful conversations with a variety of audiences and purposes.
- that the teacher integrates reading, viewing, writing, producing, speaking, and listening 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 English language arts 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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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 of substance.
- that the teacher creates a student-centered learning environment, facilitates the inquiry process, and equips students with skills that support collaboration, such as the ability to ask thoughtful questions, respond respectfully to others' ideas, build consensus, compromise, negotiate, and accept ambiguity.
- 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 sufficiently supports students in developing the dispositions and proficiencies necessary for comprehending, analyzing, evaluating, and appreciating text; making a product communicate its intended meaning; and advancing students' speaking and listening abilities so that students engage in meaningful conversations.
- that the teacher integrates reading, viewing, writing, producing, speaking, and listening 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 English language arts 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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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 the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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, and equips students with skills that support collaboration, such as the ability to ask thoughtful questions, respond respectfully to others' ideas, build consensus, compromise, negotiate, and accept ambiguity.
- 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 sufficiently supports students in developing the dispositions and proficiencies necessary for comprehending, analyzing, evaluating, and appreciating text; making a product communicate its intended meaning; and advancing students' speaking and listening abilities so that students engage in meaningful conversations.
- that the teacher integrates reading, viewing, writing, producing, speaking, and listening 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 English language arts in selecting goals and in selecting appropriate instructional resources or 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 *little or no* evidence of establishing a safe, fair, equitable, and challenging environment that fosters the active engagement of students with the teacher and with each other in sharing ideas and in exploring significant English language arts topics, effectively integrating reading, viewing, writing, producing, speaking, and/or listening.

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NATIONAL BOARD

for Professional Teaching Standards®

by



Pearson

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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 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.

[]

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).
[]



Component 4

*Early Adolescence–Adolescence
and Young Adulthood/English
Language Arts*

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–Adolescence and Young Adulthood/English Language Arts (EA–AYA/English Language Arts) 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 your subject area 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 your certificate area.

EA–AYA/English Language Arts Component 4 Portfolio Entry

In the EA–AYA/English Language Arts 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 English Language Arts, 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.

EA–AYA/English Language Arts 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 EA–AYA/English Language Arts Standards, and your submission will be evaluated based on these standards through the scoring rubric.

- I. Knowledge of Students
- II. Fairness, Equity, and Diversity
- III. Learning Environment
- IV. Instructional Design and Implementation
- IX. Inquiry
- X. Assessment
- XI. Collaboration
- XII. Advocacy

For the complete English Language Arts Standards, refer to **www.nbpts.org/national-board-certification/candidate-center**.

The EA–AYA/English Language Arts 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 EA–AYA/English Language Arts Component 4](#)," which describes how to develop and submit your evidence, and "[Scoring Rubric for EA–AYA/English Language Arts Component 4](#)," which provides the scoring rubric used to assess your work.

Portfolio Instructions

The EA–AYA/English Language Arts 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 EA–AYA/English Language Arts 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 EA–AYA/English Language Arts Component 4

This section contains the directions for developing and submitting the Component 4 EA–AYA/English Language Arts 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. For English Language Arts, you must submit assessments, students’ self-assessments, other evidence, forms, and the Written Commentary in English. Language other than English (except brief non-English terms or phrases commonly used by English speakers) will not be considered in the scoring of your submission. Your submission will be scored based on the portions in English. It will be scored as zero if the scorable portions do not merit a score of 1 or higher.

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 educator
- While 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? With whom did you work 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.

EA–AYA/English Language Arts 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 EA–AYA/English Language Arts 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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. 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. 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.
- 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. 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. 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.
- 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.

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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.

[]

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.

[]

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.

[]

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.

[]

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.
[]

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.

[]

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.

[]



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.

Signature	Date You Applied for Candidacy
Name (Print)	Last 4 Digits of Your Social Security Number
Previous Last/Maiden Name	Year of Graduation
Years of Attendance	Degree

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>
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