



# Early Adolescence through Young Adulthood

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## MUSIC

### Scoring Guide for Candidates

For retake candidates who began the Certification process in 2013-14 and earlier.

- **Part 1** provides you with the tools to understand and interpret your scores.
- **Part 2** provides the scoring rubrics for your certificate area, guiding you as you develop your portfolio entries and prepare for your assessment center exercises.

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

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## About This Scoring Guide

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The *Scoring Guide for Candidates* is a comprehensive overview of the National Board's scoring process. It is essential reading for anyone pursuing National Board Certification®. Together the two parts of the *Scoring Guide for Candidates* will help you on your path toward becoming a National Board Certified Teacher® (NBCT®).

### Part 1: Understanding and Interpreting Your Scores

**Part 1** guides you through the scoring process, providing you with the tools to understand and interpret your scores. Applicable to all certificate areas, **Part 1** includes crucial information about the role of the National Board Standards, which represent a professional consensus on the critical aspects of practice that distinguish accomplished teachers in the field and function as the foundation of each assessment.

Additionally, you will find information in **Part 1** about NBPTS® assessors—the qualified professionals who assign your scores. You will also find the score ranges, which will allow you to match your score to the appropriate level of performance. **Part 1** also discusses the National Board's retake policies, relevant to you if you do not meet the performance standard on your initial certification attempt. In **Part 1** you will learn how to interpret your individual scores and, if necessary, develop strategies to improve them.

### Part 2: Understanding and Applying the Scoring Criteria

**Part 2** provides the scoring rubrics for each portfolio entry and assessment center exercise in your certificate area, guiding you as you develop your portfolio entries and prepare for your assessment center exercises. The rubrics are presented here in a bulleted format to highlight the vital information contained in each. Reading the scoring rubrics will help you think about ways to strengthen your practice and best demonstrate your teaching expertise. The rubrics are the tool that assessors use to determine the appropriate scores for performance in your field.

The NBPTS Web site provides additional documents to assist you in the process of developing your portfolio entries and evaluating your performance. One such document is the [Evaluation of Evidence Guide](#). Each certificate-specific guide corresponds to an individual portfolio entry for your certificate area, and each includes questions that shape how assessors view the evidence you submit.

Other resources that will help you prepare for your assessment include the following certificate-specific documents, all of which are available online at [www.boardcertifiedteachers.org](http://www.boardcertifiedteachers.org):

- *Assessment at a Glance*
- Standards for Accomplished Teaching
- *Portfolio Instructions*



## Part 1:

# Understanding and Interpreting Your Scores

This resource is available as a PDF file. You may select the link below to view or print **Part 1**.

[Scoring Guide for Candidates, Part 1: Understanding and Interpreting Your Scores](#)



## Part 2:

# Understanding and Applying the Scoring Criteria

**Part 2: Understanding and Applying the Scoring Criteria** presents the scoring rubrics for your certificate area. You should read the rubrics while developing your portfolio entries and preparing for your assessment center exercises. These rubrics, which are derived from the Standards, define the levels of accomplished teaching that you must demonstrate. This reference information will help you understand how the rubrics guide assessors in evaluating your work.

Each rubric begins with an overarching statement that summarizes the quality of performance at each of the rubric levels. For example, the overarching statement for a Level 4 rubric might read: "The Level 4 performance provides *clear, consistent, and convincing* evidence of the teacher's knowledge and practice in his or her field." This precise language is used to distinguish between the four levels of the score scale. The body of the rubric consists of statements organized in a manner that reflects the order of tasks or questions within the entry or exercise. If you are asked to discuss your goals in the first response, for example, then the quality statement about goals will be stated at the beginning of the body of the rubric.

One way to understand the meaning of the entire rubric and how it relates to the quality of a performance is to read across the rubric. You can do this by reading the first sentence for Level 4, the first sentence for Level 3, and so on. This reveals the gradations of quality delineated for each feature of the response. A careful reading of the rubrics is an invaluable step in helping you successfully develop your portfolio entries and prepare for your assessment center exercises.

Your portfolio entries and assessment center exercises are scored holistically. To score holistically, an assessor must look at the entry and exercise for its overall quality and evaluate the work as a whole. The response may have characteristics of adjacent performance levels, but the assessor must assign the score that best describes the work as a whole. When scoring, an assessor reads completely, and views, when applicable, the entire entry and exercise before assigning a score. An assessor should read and review supportively, looking for and rewarding those things done well in the entry or exercise.

For more information about understanding and interpreting your scores, please refer to **Part 1**.

### Contents:

- Scoring Rubrics for Portfolio Entries
- Scoring Rubrics for Assessment Center Exercises

## Scoring Rubrics for Portfolio Entries

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### Entry 1: Planning

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**In this entry:** You provide a 6-minute video recording of student work to demonstrate your ability to implement an interrelated sequence of lessons or rehearsals (a unit) from your program of music instruction. Within the context of this sequence, you identify and implement instructional strategies and activities designed to meet selected students' needs in performance, participation, or skills. The students you select will be featured in two brief video segments that you submit with this entry. You submit a 1-page Unit Overview that represents the scope and sequence of your unit. You also submit a Written Commentary describing, analyzing, and evaluating how you promote and nurture student achievement within the context of your interrelated sequence of lessons or rehearsals.

**THE LEVEL 4** performance provides *clear, consistent, and convincing* evidence of the ability to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

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

- of the ability to apply a thorough knowledge of human development and of individual students as the teacher plans on how best to deliver beneficial, sequential, high-quality music instruction to each student.
- of a comprehensive knowledge of music theory or music history; or highly specialized knowledge in general, choral, or instrumental music.
- that the teacher promotes an inclusive, nurturing, and challenging environment which encourages all students to participate, offers all students learning choices, and accommodates a wide variety of expression and response.
- of the application of a thorough knowledge of curriculum in the specialty area (general, instrumental, or choral music) as the teacher sequences learning experiences, demonstrates interdisciplinary connections, and identifies instructional strategies and resources, including media, technology, equipment, time, space, and budget that are appropriate to the instructional goals.
- of the ability to plan, implement, and interpret the data from a range of appropriate assessments, and use this data in planning subsequent instruction.
- of the ability to plan and implement instruction based on a music curriculum that is rich in musically diverse repertoire.
- that the teacher reflects on her or his teaching and the students' performances to improve her or his teaching.

Overall, there is *clear, consistent, and convincing* evidence of the ability to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

**THE LEVEL 3** performance provides *clear* evidence of the ability to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

**The Level 3 performance provides *clear* evidence:**

- of the ability to apply a thorough knowledge of human development and of individual students as the teacher plans on how best to deliver beneficial, sequential, high-quality music instruction to each student. However, the teacher’s knowledge may not be as consistently applied to planning and instruction as in a Level 4 performance.
- of a comprehensive knowledge of music theory or music history; or highly specialized knowledge in general, choral, or instrumental music.
- that the teacher promotes an inclusive, nurturing, and challenging environment which encourages all students to participate, offers all students learning choices, and accommodates a wide variety of expression and response, although the ability to differentiate for all students may not be as convincing as in a Level 4 performance.
- of the application of a thorough knowledge of curriculum in the specialty area (general, instrumental, or choral music) as the teacher sequences learning experiences, demonstrates interdisciplinary connections, and identifies instructional strategies and resources, including media, technology, equipment, time, space, and budget that are appropriate to the instructional goals.
- of the ability to plan, implement, and interpret the data from a range of appropriate assessments, and use this data in planning subsequent instruction. The range of assessments, however, may not be as broad as in a Level 4 performance.
- of the ability to plan and implement instruction based on a music curriculum that is rich in musically diverse repertoire.
- that the teacher reflects on her or his teaching and the students’ performances to improve her or his teaching.

One part of the performance may be more indicative of accomplished practice than the other, but viewed as a whole, there is *clear* evidence that the teacher is able to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

**THE LEVEL 2** performance provides *limited* evidence of the ability to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

**The Level 2 performance provides *limited* evidence:**

- of the ability to apply a thorough knowledge of human development and of individual students as the teacher plans on how best to deliver beneficial, sequential, high-quality music instruction to each student. There may be significant information presented about students, but the information appears only loosely connected to planning and instruction.
- of a comprehensive knowledge of music theory or music history; or highly specialized knowledge in general, choral, or instrumental music.
- that the teacher promotes an inclusive, nurturing, and challenging environment which encourages all students to participate, offers all students learning choices, and accommodates a wide variety of expression and response.
- of the application of a thorough knowledge of curriculum in the specialty area (general, instrumental, or choral music) as the teacher sequences learning experiences, demonstrates interdisciplinary connections, and identifies instructional strategies and resources, including media, technology, equipment, time, space, and budget that are appropriate to the instructional goals.
- of the ability to plan, implement, and interpret the data from a range of appropriate assessments, and use this data in planning subsequent instruction.
- of the ability to plan and implement instruction based on a music curriculum that is rich in musically diverse repertoire.
- that the teacher reflects on her or his teaching and the students' performances to improve her or his teaching. Although certain aspects of the response may hint at accomplishment, overall the evidence of accomplished teaching is limited.

The Level 2 performance may be characterized by evidence that hints at accomplished practice, but overall, there is *limited* evidence that the teacher is able to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.



**THE LEVEL 1** performance provides *little or no* evidence of the ability to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

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

- of the ability to apply a thorough knowledge of human development and of individual students as the teacher plans on how best to deliver beneficial, sequential, high-quality music instruction to each student. There may be minimal information presented about students, or the information may be disconnected from planning and instruction.
- of a comprehensive knowledge of music theory or music history; or highly specialized knowledge in general, choral, or instrumental music.
- that the teacher promotes an inclusive, nurturing, and challenging environment which encourages all students to participate, offers all students learning choices, and accommodates a wide variety of expression and response.
- of the application of a thorough knowledge of curriculum in the specialty area (general, instrumental, or choral music) as the teacher sequences learning experiences, demonstrates interdisciplinary connections, and identifies instructional strategies and resources, including media, technology, equipment, time, space, and budget that are appropriate to the instructional goals. Instructional activities may appear disconnected from stated goals.
- of the ability to plan, implement, and interpret the data from a range of appropriate assessments, and use this data in planning subsequent instruction. Assessment may be missing or presented simply as “observation.”
- of the ability to plan and implement instruction based on a music curriculum that is rich in musically diverse repertoire.
- that the teacher reflects on her or his teaching and the students’ performances to improve her or his teaching.

Overall, there is *little or no* evidence of the ability to plan, implement, and guide a sequence of learning experiences that are based on a thorough knowledge of students, and that utilize a wide selection of instructional resources, strategies, and activities.

## Entry 2: Delivering Instruction

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**In this entry:** You provide evidence of your ability to sequence and deliver instruction, inspire and encourage students, and provide them with information regarding what they are expected to know and be able to do. You also analyze, evaluate, and reflect on your teaching practice. You provide a 15-minute video recording of a segment of an instructional sequence that provides specific evidence of your ability to deliver instruction. You also provide a Written Commentary describing, analyzing, and evaluating how you promote and nurture student achievement through the delivery of your instruction.

**THE LEVEL 4** performance provides *clear, consistent, and convincing* evidence of the ability to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

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

- that the teacher combines knowledge of human development, individual students, and of the music-learning process with effective classroom procedures to provide students with appropriate and challenging instruction.
- of a substantive knowledge of music or superior musicianship.
- that the teacher provides students with information regarding what they are expected to know and be able to do, how they are to be assessed, what criteria are to be used to judge their achievement, and how they can improve.
- of the ability to identify and correct, quickly and accurately, errors in student performances with respect to pitch, tempo, rhythm, timbre, dynamics, expression, style, and other technical and expressive characteristics.
- of enthusiasm for the subject and the ability both to inspire students and to encourage them to take risks in the music-learning process.
- of a well-planned sequence of learning activities, and of the ability to modify and extend instruction appropriately for individual learners while directing all students to meet high realistic goals.
- of the ability to provide a learning environment in which students are challenged by the curriculum, supported by their teacher, and constructively engaged in sustained activity.
- of the teacher's ability to reflect on her or his teaching and students' performances.

Overall, there is *clear, consistent, and convincing* evidence of the ability to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

**THE LEVEL 3** performance provides *clear* evidence of the ability to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

**The Level 3 performance provides *clear* evidence:**

- of the ability to combine knowledge of human development, individual students, and of the music-learning process with effective classroom procedures to provide students with appropriate and challenging instruction. The connection between the candidate's knowledge of individual students and the delivery of instruction may not be as convincing as in a Level 4 performance.
- of a substantive knowledge of music or superior musicianship.
- that the teacher provides students with information regarding what they are expected to know and be able to do, how they are to be assessed, what criteria are to be used to judge their achievement, and how they can improve, although not all of these may be as consistently applied as in a Level 4 performance.
- of the ability to identify and correct, quickly and accurately, errors in student performances with respect to pitch, tempo, rhythm, timbre, dynamics, expression, style, and other technical and expressive characteristics.
- of enthusiasm for the subject and the ability both to inspire students and to encourage them to take risks in the music-learning process.
- of a well-planned sequence of learning activities, and of the ability to modify and extend instruction appropriately for individual learners while directing all students to meet high realistic goals.
- of the ability to provide a learning environment in which students are challenged by the curriculum, supported by their teacher, and constructively engaged in sustained activity.
- of the teacher's ability to reflect on her or his teaching and students' performances.

One part of the performance may be more indicative of accomplished practice than the other, but viewed as a whole, there is *clear* evidence that the teacher is able to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

**THE LEVEL 2** performance provides *limited* evidence of the ability to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

**The Level 2 performance provides *limited* evidence:**

- of the ability to combine knowledge of human development, individual students, and of the music-learning process with effective classroom procedures to provide students with appropriate and challenging instruction.
- of a substantive knowledge of music or superior musicianship.
- that the teacher provides students with information regarding what they are expected to know and be able to do, how they are to be assessed, what criteria are to be used to judge their achievement, and how they can improve.
- of the ability to identify and correct, quickly and accurately, errors in student performances with respect to pitch, tempo, rhythm, timbre, dynamics, expression, style, and other technical and expressive characteristics.
- of enthusiasm for the subject and the ability both to inspire students and to encourage them to take risks in the music-learning process.
- of a well-planned sequence of learning activities, and of the ability to modify and extend instruction appropriately for individual learners while directing all students to meet high realistic goals.
- of the ability to provide a learning environment in which students are challenged by the curriculum, supported by their teacher, and constructively engaged in sustained activity.
- of the teacher's ability to reflect on her or his teaching and students' performances.

The Level 2 performance may be characterized by evidence that hints at accomplished practice, but overall, there is *limited* evidence that the teacher is able to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

**THE LEVEL 1** performance provides *little or no* evidence of the ability to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

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

- of the ability to combine knowledge of human development, individual students, and of the music-learning process with effective classroom procedures to provide students with appropriate and challenging instruction. Knowledge of individual students may be missing, or it may be disconnected from the delivery of instruction.
- of a substantive knowledge of music or superior musicianship.
- that the teacher provides students with information regarding what they are expected to know and be able to do, how they are to be assessed, what criteria are to be used to judge their achievement, and how they can improve.
- of the ability to identify and correct, quickly and accurately, errors in student performances with respect to pitch, tempo, rhythm, timbre, dynamics, expression, style, and other technical and expressive characteristics.
- of enthusiasm for the subject and the ability both to inspire students and to encourage them to take risks in the music-learning process. Teacher and/or most students may appear unengaged in the lesson.
- of a well-planned sequence of learning activities, and of the ability to modify and extend instruction appropriately for individual learners while directing all students to meet high realistic goals.
- of the ability to provide a learning environment in which students are challenged by the curriculum, supported by their teacher, and constructively engaged in sustained activity.
- of the teacher's ability to reflect on her or his teaching and students' performances.

Overall, there is *little or no* evidence of the ability to draw on a knowledge of students' needs, to deliver instruction through which the teacher facilitates and assesses her or his students' music learning, and to reflect effectively on her or his teaching.

### Entry 3: Demonstrating and Developing Musicianship

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**In this entry:** You demonstrate how you use your musicianship within the teaching and learning environment while developing musicianship in your students. You also show your ability to use assessment as a means for informing your future teaching. You provide a 15-minute video recording that provides evidence of your ability to use your musicianship to demonstrate and develop a specific music concept and skill. You also provide a Written Commentary analyzing your video-recorded instruction and reflecting on the lesson.

**THE LEVEL 4** performance provides *clear, consistent, and convincing* evidence of the ability to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

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

- that the teacher applies knowledge of human development and of her or his individual students' developing musical abilities.
- that the teacher models expert musicianship through singing, playing, or conducting within the context of the lesson.
- of the ability to integrate appropriate assessments as a continuing aspect of instruction.
- of the ability to establish a learning environment characterized by high expectations for behavior, quality, and performance, and which is accepting of individual differences.
- that the teacher values the diverse backgrounds, abilities, and perspectives of students, and employs appropriate and responsive instructional strategies that meet the needs of all learners.
- of the ability to seek improvement in one's teaching through the process of reflection.

Overall, there is *clear, consistent, and convincing* evidence of the ability to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

**THE LEVEL 3** performance provides *clear* evidence of the ability to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

**The Level 3 performance provides *clear* evidence:**

- that the teacher applies knowledge of human development and of her or his individual students' developing musical abilities, although the knowledge of students' developing musical abilities may not be applied as consistently as in a Level 4 performance.
- that the teacher models expert musicianship through singing, playing, or conducting within the context of the lesson. This expert musicianship may not be as convincing as in a Level 4 performance.
- of the ability to integrate appropriate assessments as a continuing aspect of instruction.
- of the ability to establish a learning environment characterized by high expectations for behavior, quality, and performance, and which is accepting of individual differences, although the expectations and acceptances may not be as consistent as in a Level 4 performance.
- that the teacher values the diverse backgrounds, abilities, and perspectives of students, and employs appropriate and responsive instructional strategies that meet the needs of all learners.
- of the ability to seek improvement in one's teaching through the process of reflection.

One part of the performance may be more indicative of accomplished practice than the other, but viewed as a whole, there is *clear* evidence that the teacher is able to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

**THE LEVEL 2** performance provides *limited* evidence of the ability to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

**The Level 2 performance provides *limited* evidence:**

- that the teacher applies knowledge of human development and of her or his individual students' developing musical abilities.
- that the teacher models expert musicianship through singing, playing, or conducting within the context of the lesson.
- of the ability to integrate appropriate assessments as a continuing aspect of instruction.
- of the ability to establish a learning environment characterized by high expectations for behavior, quality, and performance, and which is accepting of individual differences.
- that the teacher values the diverse backgrounds, abilities, and perspectives of students, and employs appropriate and responsive instructional strategies that meet the needs of all learners.
- of the ability to seek improvement in one's teaching through the process of reflection.

The Level 2 performance may be characterized by evidence that hints at accomplished practice, but overall, there is *limited* evidence that the teacher is able to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.



**THE LEVEL 1** performance provides *little or no* evidence of the ability to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

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

- that the teacher applies knowledge of human development and of her or his individual students' developing musical abilities. Knowledge of students may be missing, or it may be disconnected from instruction.
- that the teacher models expert musicianship through singing, playing, or conducting within the context of the lesson. The teacher's musicianship may be ineffective or detrimental to the lesson.
- of the ability to integrate appropriate assessments as a continuing aspect of instruction. Assessments may be stated only as "observation," or may be missing entirely.
- of the ability to establish a learning environment characterized by high expectations for behavior, quality, and performance, and which is accepting of individual differences.
- that the teacher values the diverse backgrounds, abilities, and perspectives of students, and employs appropriate and responsive instructional strategies that meet the needs of all learners.
- of the ability to seek improvement in one's teaching through the process of reflection.

Overall, there is *little or no* evidence of the ability to apply a thorough knowledge of students and content in the design, delivery, and evaluation of a lesson in which, through the demonstration of specific aspects of musicianship, the teacher fosters the development of those aspects among the students.

## Entry 4: Documented Accomplishments: Contributions to Student Learning

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**In this entry:** You illustrate your partnerships with students' families and community, and your development as a learner and collaborator with other professionals by submitting descriptions and documentation of your activities and accomplishments in those areas. Your description must make the connection between each accomplishment and its impact on student learning.

**THE LEVEL 4** performance provides *clear, consistent, and convincing* evidence of the teacher's ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

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

- that the teacher treats parents and other interested adults as valued partners in the child's education, and uses thoughtfully chosen, appropriate strategies for reaching out to the families of his or her students. The selected strategies may or may not be original to the teacher, but they are implemented with skill and enthusiasm and are effective in engaging parents and other interested adults in communication that is highly interactive, fostering extensive two-way dialogue focused primarily on substantive teaching and learning issues and individual student progress.
- that the teacher facilitates ongoing, mutually beneficial communications between students and the wider community in a way that enhances teaching and learning.
- that the teacher has strengthened his or her own teaching practice through conscious and deliberate professional development to strengthen knowledge, skills, and abilities in areas that are relevant to his or her teaching and learning context for the purpose of impacting student learning.
- that the teacher has worked collaboratively with colleagues to improve teaching and learning, either within the school or in the wider professional community.
- that the teacher has shared his or her expertise in a leadership role with other educators through facilitating the professional development of other teachers, improving instructional practices, or advocating for positive change in educational policy.
- that the teacher's work outside the classroom has been driven by a conscious and deliberate focus on improving teaching and learning, as opposed to merely fulfilling job requirements. The descriptions and documentation provide a rich, detailed, coherent view of a teacher who has made an impact on student learning through work with other colleagues, professionals, families, and the community, and as a learner.
- that the teacher accurately analyzes and thoughtfully reflects on the significance of all accomplishments taken together, and can appropriately plan for future opportunities to impact student learning.

Overall, there is *clear, consistent, and convincing* evidence of the teacher's ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

**THE LEVEL 3** performance provides *clear* evidence of the teacher’s ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

**The Level 3 performance provides *clear* evidence:**

- that the teacher treats parents and other interested adults as valued partners in the child’s education, and uses appropriate strategies for reaching out to the families of his or her students. The selected strategies may or may not be original to the teacher, but they are effective in engaging parents and other interested adults in communication that is interactive, fostering two-way dialogue focused primarily on substantive teaching and learning issues and individual student progress.
- that the teacher facilitates ongoing, mutually beneficial communications between students and the wider community in a way that enhances teaching and learning, although the communications may not be as effective as those in a Level 4 performance.
- that the teacher has strengthened his or her own teaching practice through conscious and deliberate professional development to strengthen knowledge, skills, and abilities in areas that are relevant to his or her teaching and learning context.
- that the teacher has worked with colleagues as a partner or collaborator to improve teaching and learning, either within the school or in a larger professional context, such as within a professional organization.
- that the teacher has shared his or her expertise in a leadership role with other educators through facilitating the professional development of other teachers, improving instructional practices, or advocating for positive changes in educational policy.
- that the teacher’s work outside the classroom has been driven by a conscious focus on improving teaching and learning, as opposed to merely fulfilling job requirements. The descriptions and evidence provide a coherent view of a teacher who has made an impact on student learning through work with other colleagues, professionals, families, and the community, and as a learner.
- that the teacher accurately analyzes and thoughtfully reflects on the significance of all accomplishments taken together, and can appropriately plan for future opportunities to impact student learning.

Overall, there is *clear* evidence of the teacher’s ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

**THE LEVEL 2** performance provides *limited* evidence of the teacher’s ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

**The Level 2 performance provides *limited* evidence:**

- that the teacher treats parents and other interested adults as valued partners in the child’s education, and uses appropriate strategies for reaching out to the families of his or her students. The rationale for the selected strategies may be a bit vague and/or there may be limited evidence that the strategies are effective in engaging parents and other interested adults. There may be evidence that though the strategies work with many families, some families are not being fully engaged.
- that the communications with families are focused on substantive teaching and learning issues. Instead, many of the communications may be dominated by procedural issues, behavior, or disciplinary matters, or the communications may not show much differentiation between individual students, with the same communication going to all families.
- that the communications with families are interactive. There may be frequent communications home but these may rely primarily on one-way media, such as notes home or newsletters. The evidence may suggest that parents are well informed about what is going on in the classroom, but there is limited evidence of two-way dialogue with families.
- regarding meaningful communications between the students and the wider community for the purpose of enhancing teaching and learning.
- that the teacher has strengthened his or her own teaching practice through professional development; even if the teacher has engaged in extensive professional development activities, it may be unclear how these activities relate to the knowledge, skills, and abilities that are relevant to his or her teaching and learning context.
- that the teacher has shared what she or he has learned with colleagues by working with them in a role as a partner, collaborator, or leader.

The evidence in a Level 2 performance may indicate that the teacher is an accomplished practitioner within his or her own classroom, but that she or he has not shared his or her expertise with others in a significant way through professional development of other teachers, improving instructional practices, or advocating for positive change in educational policy.

The evidence may suggest that the preponderance of the teacher’s activities outside of the classroom has been to fulfill job requirements, as opposed to being a conscious and deliberate effort to impact student learning and improve teaching and learning.

- that the teacher analyzes and reflects on the significance of all accomplishments taken together, and can appropriately plan for future opportunities to impact student learning.

The Level 2 performance may be characterized by evidence that occasionally hints at accomplished practice, but overall, there is *limited* evidence of the teacher’s ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

**THE LEVEL 1** performance provides *little or no* evidence of the teacher’s ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

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

- that the teacher treats parents and other interested adults as partners in the child’s education, and uses appropriate strategies for reaching out to the families of his or her students. The rationale for the selected strategies may be very vague, unclear, or absent.
- that the strategies are effective in engaging parents and other interested adults. There may be evidence that some families are overlooked or ignored.
- that the communications with families are focused on substantive teaching and learning issues. Instead, the communications are taken up almost exclusively by procedural issues, behavior, or disciplinary matters.
- that the communications with families are interactive. Communications with families are entirely one-way and/or infrequent. Parents may not be kept informed about what is going on in the classroom. If evidence regarding outreach to the wider community is present, the connections may promote trivial interactions with little impact on student learning.

The Level 1 performance may contain negative or disparaging comments about parents, community, or professionals with little or no evidence of the teacher’s efforts to improve the situation.

- that the teacher has strengthened his or her own teaching practice through professional development. If professional development activities are cited, they may be very sketchy or weak or of little or no relevance to the teacher’s context.
- that the teacher has worked with colleagues as a partner, collaborator, or leader. If school projects are cited, there may be little or no evidence of their impact on teaching and learning, or the teacher’s role in the project may be very unclear or very passive.

There may be evidence that the teacher is an accomplished practitioner within his or her own classroom, but there is little or no evidence that she or he has shared her or his expertise with others.

The evidence may suggest that the teacher’s work outside of the classroom has been carried out solely to fulfill job requirements, as opposed to being a conscious and deliberate effort to improve teaching and learning.

- that the teacher analyzes and reflects on the significance of all accomplishments taken together, and can appropriately plan for future opportunities to impact student learning.

Overall, there is *little or no* evidence of the teacher’s ability to impact student learning through work with colleagues, professionals, families, and the community, and as a learner.

## Scoring Rubrics for Assessment Center Exercises

### Exercise 1: Diagnostic Skills

**In this exercise:** You demonstrate your ability to hear, analyze, and anticipate performance problems in student performances. Given a recorded student performance, you identify performance problems and cite potential causes and solutions for each. Given a second musical score, you anticipate and explain performance challenges for a given group of students.

**THE LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and interpretive challenges; and to logically support the rationale for such difficulties.

**Characteristics:**

- Identification of three different performance problems is accurate and described in detail.
- Description of each of the different performance problems' causes and solutions is thorough.
- Identification and description of specific technical and interpretive challenges is accurate, insightful, and well defined.
- Explanations of causes for the anticipated student challenges are insightful, logical and appropriate.

**THE LEVEL 3** response offers *clear* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and interpretive challenges; and to logically support the rationale for such difficulties.

**Characteristics:**

- Identification of three different performance problems is accurate and described.
- Description of each of the different performance problems' causes and solutions is appropriate.
- Identification and description of specific technical and interpretive challenges is accurate.
- Explanations of causes for the anticipated student challenges are logical and appropriate.

**THE LEVEL 2** response offers *limited* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and interpretive challenges; and to logically support the rationale for such difficulties.

**Characteristics:**

- Identification of three different performance problems is incomplete/inaccurate and description is general.
- Description of the different performance problems' causes and solutions is incomplete and/or contains inaccuracies.
- Identification and description of specific technical and interpretive challenges are general and/or inaccurate.
- Explanations of causes for the anticipated student challenges are general and/or inappropriate.

**THE LEVEL 1** response offers *little or no* evidence of the ability to thoroughly and thoughtfully identify and describe different types of student performance problems and their causes; to insightfully diagnose the areas in a musical score where students may experience technical and interpretive challenges; and to logically support the rationale for such difficulties.

**Characteristics:**

- Identification of three different performance problems is incomplete, inaccurate, vague, or missing.
- Description of the different performance problems' causes and solutions is incomplete, global, or missing.
- Identification and description of specific technical and interpretive challenges includes misconceptions, are vague, or missing.
- Explanations of causes for the anticipated student challenges are misinformed or absent.

## Exercise 2: Historical Repertoire

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**In this exercise:** You demonstrate knowledge of music history. Given three identified musical excerpts, you discuss the compositions from a formal perspective, and discuss how each is representative of its style or genre and its historical or cultural context.

**THE LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to describe and analyze musical works according to their use of the elements of music, their form or their genre, and to place these works within their historical and/or cultural context.

### Characteristics:

- The explanation of how the highlighted portion functions within the composition is accurate and well defined.
- Discussion of the salient elements (melody, form, rhythm, harmony, or texture) of the excerpt that make it representative of its style or genre is accurate and well defined.
- The discussion of the work is accurately and deeply connected to its historical period and/or cultural context.

**THE LEVEL 3** response offers *clear* evidence of the ability to describe and analyze musical works according to their use of the elements of music, their form or their genre, and to place these works within their historical and/or cultural context.

### Characteristics:

- The explanation of how the highlighted portion functions within the composition is accurate.
- Discussion of the salient elements (melody, form, rhythm, harmony, or texture) of the excerpt that make it representative of its style or genre is accurate.
- The discussion of the work is accurately connected to its historical period and/or cultural context.



**THE LEVEL 2** response offers *limited* evidence of the ability to describe and analyze musical works according to their use of the elements of music, their form or their genre, and to place these works within their historical and/or cultural context.

**Characteristics:**

- The explanation of how the highlighted portion functions within the composition is weak or inaccurate.
- Discussion of the salient elements (melody, form, rhythm, harmony, or texture) of the excerpt that make it representative of its style or genre includes inaccuracies and is missing significant detail.
- The discussion of the work includes inaccuracies and is weakly connected to its historical period and/or cultural context.

**THE LEVEL 1** response offers *little or no* evidence of the ability to describe and analyze musical works according to their use of the elements of music, their form or their genre, and to place these works within their historical and/or cultural context.

**Characteristics:**

- The explanation of how the highlighted portion functions within the composition is inaccurate or missing.
- Discussion of the salient elements (melody, form, rhythm, harmony, or texture) of the excerpt that make it representative of its style or genre includes significant inaccuracies or is missing.
- The discussion of the work includes significant inaccuracies and is unconnected to its historical period and/or cultural context.

### Exercise 3: Applied Theory/Composition

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**In this exercise:** You demonstrate knowledge of music theory and composition. Given a school function which calls for music, as well as specified compositional parameters, you compose a brief composition intended for student performance.

**THE LEVEL 4** response offers *clear, consistent, and convincing* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

**Characteristics:**

- The composition includes accurate key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is consistently grade-level appropriate.
- The composition is thoroughly well crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately and effectively included.

**THE LEVEL 3** response offers *clear* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

**Characteristics:**

- The composition includes accurate key signature, time signature, signs and symbols, and dynamic and expressive markings, and the composition includes eight complete measures.
- The writing for all instruments and/or voices is mostly grade-level appropriate.
- The composition is mostly well crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is accurately included.

**THE LEVEL 2** response offers *limited* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

**Characteristics:**

- The composition includes some inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings; the composition may include eight measures, though some may be incomplete.
- The writing for all instruments and/or voices is somewhat appropriate for the grade level.
- The composition is weakly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic is present, though it may be inaccurately used.

**THE LEVEL 1** response offers *little or no* evidence of the ability to compose music in response to curricular demands and which presents appropriate challenges for the intended ensemble.

**Characteristics:**

- The composition includes significant inaccuracies in key signature, time signature, signs and symbols, and musically appropriate dynamics and expressive markings and the composition is missing measures or individual parts.
- The writing for instruments and/or voices is inappropriate for the grade level.
- The composition is poorly crafted in its musically expressive use of form, texture, rhythm, melody, and harmony.
- The required characteristic may be inaccurate or missing.

## Exercise 4: Instructional Strategies

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**In this exercise:** You demonstrate your depth of knowledge of instructional strategies designed to support student learning of a given music concept. Given a musical concept, you identify and explain six ways of teaching the concept.

**THE LEVEL 4** response provides *clear, consistent, and convincing* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

**Characteristics:**

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described in detail, with students' roles explicitly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities thoroughly support student learning of the concept.
- The rationale provided for each activity is tightly connected to the concept.

**THE LEVEL 3** response provides *clear* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

**Characteristics:**

- The type of music class/ensemble and grade is identified, and all activities refer to the same class/ensemble and grade.
- Six distinct activities are identified and described, with students' roles clearly described.
- The activities include auditory, visual, and kinesthetic learning examples.
- The activities support student learning of the concept.
- The rationale provided for each activity is logically connected to the concept.

**THE LEVEL 2** response provides *limited* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

**Characteristics:**

- The type of music class/ensemble and grade is identified, though some activities refer to different classes/ensembles and/or grades.
- Several activities are identified, though they may not be distinct from one another, and the description may be incomplete, with students' roles not clearly described.
- The activities do not include auditory, visual, and/or kinesthetic learning examples.
- Some activities may not support student learning of the concept.
- The rationale provided for each activity is loosely or vaguely connected to the concept.

**THE LEVEL 1** response provides *little or no* evidence of a broad knowledge of auditory, visual, and kinesthetic instructional strategies, and of the ability to appropriately and thoughtfully connect these strategies to the teaching of specific music concepts to a specific grade level of students.

**Characteristics:**

- The type of music class/ensemble and grade is not identified, or all activities do not refer to the same class/ensemble and grade.
- Some activities are identified, though without description, and without a description of students' roles.
- The activities do not include auditory, visual, and kinesthetic learning examples.
- There is no connection between the activities and student learning of the concept.
- The rationale provided for each activity is unrelated to the concept, or is not provided.

## Exercise 5: Music from a World Sample

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**In this exercise:** You demonstrate knowledge of music from diverse cultures. Given four recorded samples of music chosen from a world sample, you identify the styles or genres of the samples, and explain these styles or genres through a discussion of the relevant instrumentation, vocal styles, theoretical system, uses of music within the culture, or elements of music.

**THE LEVEL 4** response provides *clear, consistent, and convincing* evidence of the ability to describe music according to its cultural context, its use of the elements of music, expressive devices, or unique features, and of the knowledge of the differences between the music of various genres, styles, cultures, and media.

**Characteristics:**

- The style or genre of the selections, as well as the cultures from which the styles or genres originate, are all accurately identified.
- Discussion of the examples' instrumentation, vocal style, theoretical system, use of music in the culture, or elements of music is thorough and accurate.

**THE LEVEL 3** response provides *clear* evidence of the ability to describe music according to its cultural context, its use of the elements of music, expressive devices, or unique features, and of the knowledge of the differences between the music of various genres, styles, cultures, and media.

**Characteristics:**

- The style or genre of the selections, as well as the cultures from which the styles or genres originate, are all accurately identified, though with some minor errors.
- Discussion of the examples' instrumentation, vocal style, theoretical system, use of music in the culture, or elements of music is accurate.

**THE LEVEL 2** response provides *limited* evidence of the ability to describe music according to its cultural context, its use of the elements of music, expressive devices, or unique features, and of the knowledge of the differences between the music of various genres, styles, cultures, and media.

**Characteristics:**

- The style or genre of the selections, as well as the cultures from which the styles or genres originate, are all identified, though with some errors.
- Discussion of the examples' instrumentation, vocal style, theoretical system, use of music in the culture, or elements of music is narrow in scope and accuracy.

**THE LEVEL 1** response provides *little or no* evidence of the ability to describe music according to its cultural context, its use of the elements of music, expressive devices, or unique features, and of the knowledge of the differences between the music of various genres, styles, cultures, and media.

**Characteristics:**

- The style or genre of the selections, as well as the cultures from which the styles or genres originate, are not all identified, or are identified inaccurately.
- Discussion of the examples' instrumentation, vocal style, theoretical system, use of music in the culture, or elements of music is sparse and inaccurate.

## Exercise 6: Curricular Applications

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**In this exercise:** You demonstrate knowledge of curriculum. Given the score of a well-known song, you identify and describe the uses of the song as an instructional resource to address four given student content standards.

**THE LEVEL 4** response provides *clear, consistent, and convincing* evidence of an understanding of the connection between student content standards and the music curriculum, and of the ability to connect a given instructional resource with student standards.

**Characteristics:**

- Response makes explicit and detailed reference to the given work.
- Response includes an accurate and detailed discussion of the work's melody, harmony, rhythm, texture, lyrics, and/or form; and its relationship to the other arts and disciplines outside the arts.
- Response fully supports the given student standards.

**THE LEVEL 3** response provides *clear* evidence of an understanding of the connection between student content standards and the music curriculum, and of the ability to connect given instructional materials with student standards.

**Characteristics:**

- Response makes specific reference to the given work.
- Response includes a discussion of the work's melody, harmony, rhythm, texture, lyrics, and/or form; and its relationship to the other arts and disciplines outside the arts.
- Response supports the given student standards.



**THE LEVEL 2** response provides *limited* evidence of an understanding of the connection between student content standards and the music curriculum, and of the ability to connect given instructional materials with student standards.

**Characteristics:**

- Response makes a loosely-related reference to the given work and is not specifically tied to it.
- Discussion of the work’s melody, harmony, rhythm, texture, lyrics, and/or form lacks detail; and its explanation of the relationship between music and the other arts and disciplines outside the arts lacks detail.
- Response is loosely related to the given student standards.

**THE LEVEL 1** response provides *little or no* evidence of an understanding of the connection between student content standards and the music curriculum, and of the ability to connect given instructional materials with student standards.

**Characteristics:**

- Response is only indirectly tied to the given work, or the reference is missing.
- Response includes minimal discussion of the work’s melody, harmony, rhythm, texture, lyrics, and/or form, and the relationship between music and the other arts and disciplines outside the arts.
- Response does not support the given student standards.

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