

Components 2 and 3: All Certificate Areas

General Portfolio Instructions

FOR INITIAL CANDIDATES AND FIELD TEST PARTICIPANTS

These General Portfolio Instructions are valid for use from October 2014 through October 2015 by initial candidates submitting Component 2 operational materials and by field test participants submitting Component 3 materials.

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Preparing for the Assessment

These General Portfolio Instructions are valid for use from October 2014 through October 2015 by initial candidates submitting Component 2 operational materials and by field test participants submitting Component 3 materials.

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 both a computer-based assessment and portfolio entries; the portfolio entries provide the opportunity to demonstrate actual classroom practice.

- 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

For more information on the certification process, refer to the *Guide to National Board Certification* at **www.boardcertifiedteachers.org**.

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"
- "Understanding the Portfolio Entry General Requirements" (see page 2)
- "Locating and Using Important Resources" (see page 3)
- "Following Policies and Guidelines" (see page 5)
- "Learning Portfolio-Related Terms" (see page 8)

Getting Started

To get started in preparing for the assessment, you will need this document as well as the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component that contain

- directions for developing and submitting your evidence of accomplished teaching.
- forms required for each entry. As you prepare your portfolio, keep in mind some forms contain directions or prompts for information 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. Use this chart to complete and submit the appropriate materials to ensure proper scoring of your portfolio entry.
- the scoring rubric to assist you in understanding how your portfolio materials will be assessed. For more information about understanding and interpreting your scores, refer to the *Scoring Guide*.

As a first-time candidate, you should follow these steps in preparing for and completing the portfolio entry development and submission process:

1. Read *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 how to use each rubric as you develop your portfolio for each component.
5. For more information about submitting your portfolio entry, refer to the *Guide to Electronic Submission*.

Understanding the Portfolio Entry 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 is designed to assess a teacher's performance in a wide range of classroom settings. You may wish to use more than one class in your portfolio entries to best demonstrate the broadest possible range of your teaching practice. If you have multiple classes that meet the age and content requirements, take advantage of these different classes when completing Components 2 and 3. 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 and 3.

When planning the student work you will collect and the lessons you will video record, keep in mind the following requirements for the portfolio entries for Components 2 and 3:

- **Class composition.** 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 entries must be within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. **The students featured must be from a rostered class during the regular school day and year, not after-school classes or summer school** (Music candidates are allowed to use after-school classes due to budget constraints). You may not include students from other classes to supplement your class. If you do not have a class of your own, you may borrow a class that falls within the age range of the certificate in which you are pursuing certification.
- **Time period.** The period for evidence collection is the 12 months prior to the opening of the portfolio submission window as described in the *Guide to National Board Certification*.

- **Variety of evidence.** 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—even if all evidence is drawn from a single classroom.

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.

Finding Up-to-Date External Resources

Visit the National Board website (**www.boardcertifiedteachers.org**) for all up-to-date program 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 email at NBPTSCandidateSupport@Pearson.com.

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 entries 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 first National Board policy statement (*What Teachers Should Know and Be Able to Do*), issued in 1989 and published on the National Board website. The characteristics described in The 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.

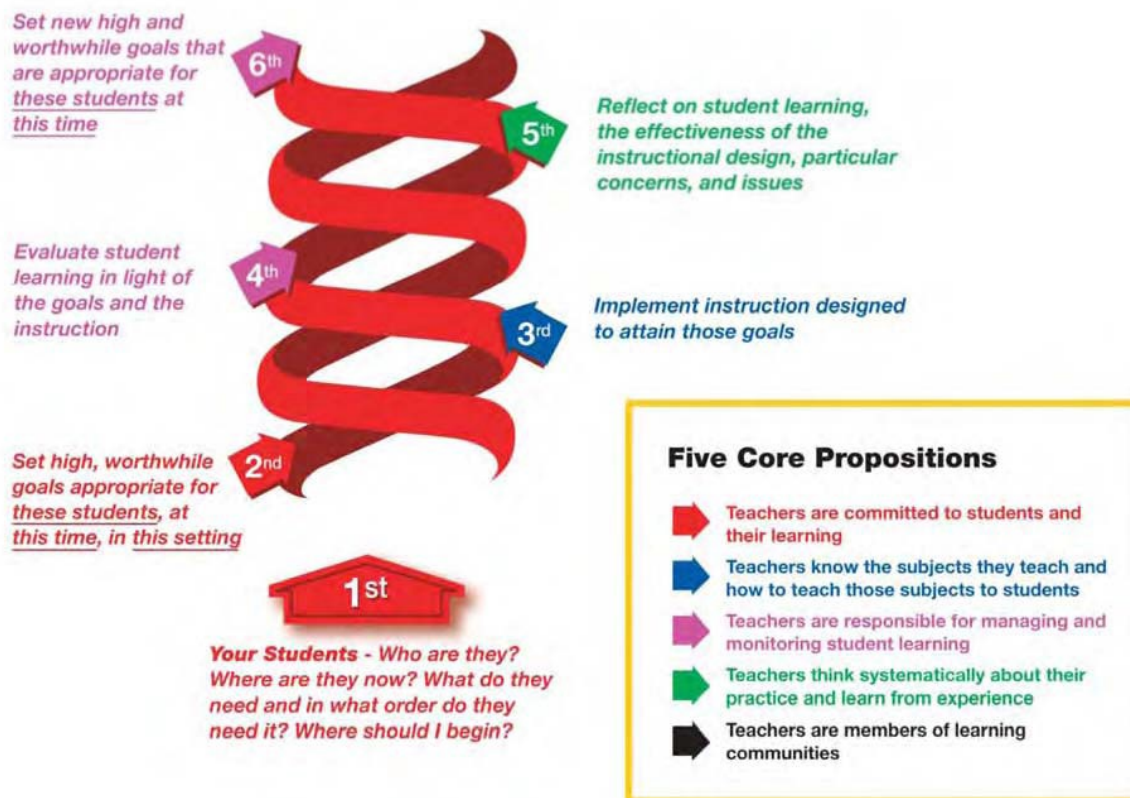
Sets of Standards are developed for each of the specific certificate areas, and each component of a certificate area is based on a subset of these Standards. When you begin to review each component of your certificate area, you will find that these groupings of Standards define and frame what will be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

Gathering Evidence of Accomplished Teaching

Through your portfolio entries, 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.



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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 entries 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* 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 segment 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 this entry 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 your responses all feature teaching that you did and work that you oversaw.

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

If you submit materials identical to those of another candidate, 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 Guidelines for Ethical Candidate Support*.

Guidelines for Referring to People, Institutions, and Places

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 whose images and/or work appears 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), you must attest to National Board that you have obtained releases for individuals whose images and/or work appears in your entry materials. You must keep National Board Student and Adult Release forms with your records; do not submit them to National Board.

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 entries, *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 (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.

Language Accommodations Policies

National Board recognizes 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 that accompanies each portfolio response.

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

If you are submitting a student work sample or video in a language other than English, you must provide a written English translation for the work sample or video. Label the translation "Translation of Work Sample X/Video X" and include your candidate ID number, the component number, and any necessary student identifiers (but do *not* include students' names). For a translation of a student work sample, include the translation in the file with the sample. For a translation of a video, include the translation at the end of the Written Commentary. Note that the pages of your translation do not count toward your page totals.

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, 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 entry requires interpreter services or your entry will not be scored. Send an email with your requirements to NBPTSCandidateSupport@Pearson.com.
- 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. To be an assessor, a person must possess a baccalaureate degree, have had three years of teaching employment, be currently teaching in the certificate area he or she will score, 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 classroom 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 the portfolio asks.

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 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.

disciplinary

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

elicit

To bring or draw out (e.g., some of the Adolescence and Young Adulthood/Mathematics portfolio entries require that an assessment/prompt “elicit mathematical thinking and reasoning from students”).

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 entries, 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 your classroom or in your teaching practice.

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 entry, 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" (page 13) 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; teaching; an experience, example, or observation that imparts new knowledge or wisdom.

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 entries 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 work

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

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 focusing on a selected theme or concept. A unit may also correspond to a chapter in a curriculum text.

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 entries. 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 entries, including the following:

- “Writing about Teaching” (see page 13)
- “Recording Videos for Component 3” (see page 28)
- “Analyzing Student Work” (see page 37)

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 your Written Commentary, a key component of each portfolio entry.

Writing about Teaching

The portfolio instructions for each certificate area require you to describe, analyze, and reflect on your teaching practice. This process involves these practices:

- **describing** what happened in a classroom 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 classroom, but the rationale for those events and processes. You make these evaluations in individual analyses—the Written Commentary—that you submit with each entry.

Thinking analytically about teaching is a complex process that benefits from both practice and teaching experience. Since evaluation of 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 Commentary or other written materials of the portfolio entry. 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 entries. This can help you present to National Board assessors the clearest picture of your teaching practice.

Your Written Commentary about your teaching 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 Commentary Is Important

Remember that the only information available to National Board assessors is what you provide in these portfolio entries—your video recordings, student work samples, instructional materials, and Written Commentary. Regardless of the strength of the evidence you present in each portfolio entry, your analysis of your featured teaching is a crucial element conveyed solely by your Written Commentary. 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 entries is designed to elicit.

Keep the essential differences among descriptive, analytical, and reflective writing in mind as you prepare your Written Commentary. The certificate-specific *Portfolio Instructions and Scoring Rubric* for each component call 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 a classroom 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 classroom 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 Written Commentary 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 this Written Commentary, 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, making your points clearly 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 entry 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 in the Written Commentary 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 entry. 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. In addition, they may not reflect the actual requirements and Standards for your certificate area. They also represent only limited activities and teaching practices that may be submitted in your portfolio entries.

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 extra-curricular 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 instructional and assessment practices to increase student comprehension. For example, I noticed this class had many visual/spatial learners, so I used a

Example 1 (Continued)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

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.

Planning

Throughout the course of this activity, students were to actively participate in a scientific discussion and use the cognitive and manipulative

Example 1 (*Continued*)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

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 instruction as I helped students

Example 1 (Continued)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

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 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

Example 2 (Continued)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

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).

...

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.

Example 2 (Continued)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

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, 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.

Example 3 (Continued)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

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 chang-*

Example 3 (Continued)

Key:

Description shown in **bold**

Analysis shown in underline

Reflection shown in *italic*

ing the orientation of the figure. As a 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 or if a transition is missing or if something is unclear.

To ensure that your Written Commentary meets stated goals, 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 this Written Commentary accompanying your evidence is 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 entry 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 one Written Commentary 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 Commentary is a key part of your portfolio entry. Since you must provide your writing with your portfolio entries to National Board by the deadline for portfolio submission, you may want to give yourself an earlier deadline for finishing your Written Commentary. 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 evidence and analysis of your teaching possible.

Recording Videos for Component 3

Why Your Video Is 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, a video recording is 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 the classroom
- 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 an Adult Release Form are available as PDF downloads from **www.boardcertifiedteachers.org**. 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 make a video suitable for submission even if you are only intending to practice.

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 in the event a question arises regarding these permissions. In addition, National Board may request a copy of these forms as documentation for your entry.

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” on page 32.)
- 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” (page 32) 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 the classroom, 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 classroom 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 classroom 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.

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 classroom. Record several classes 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 certificate-specific requirements documented in the *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 ones that are important for the students at their level of learning and on a topic that likely engages them.
2. 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" on page 36 for more information on acceptable and unacceptable editing).
3. 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.
4. 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
5. 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" below. 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 classroom 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, colearner) 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 classroom 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 classroom work with students. Professional quality is *not* expected. The following technical tips are provided to help you provide the best quality in your portfolio entries.

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.
- 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 for 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 classroom 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 classroom, 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 classroom video recording. 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.

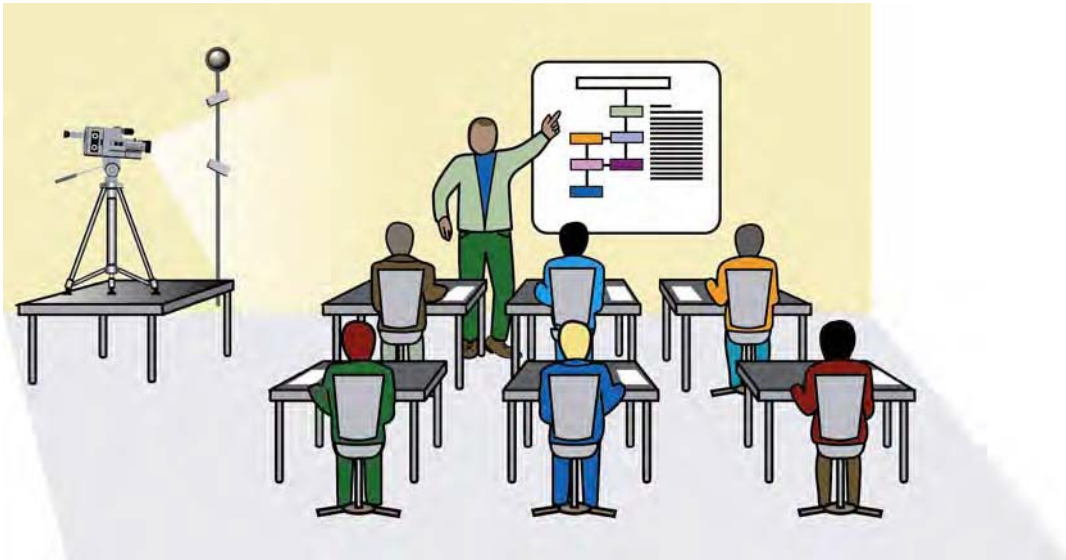
Equipment Needed	Setup
One omnidirectional boundary microphone One heavy-duty extension cable One adapter	<p>Plug one end of the adapter into the external-MIC opening on the video camera.</p> <p>Plug the extension cable into the other end of the adapter. Plug the external microphone cable into the extension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

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 classroom 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 classroom. It is meant to capture a particular kind of classroom structure: 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

Note that while submitting each video segment in a continuous and unedited format may provide the most authentic representation of your teaching practice, you may make edits to the video to reduce the impact of the following breaks in your selected recording:

- classroom transitions (moving from whole class to small group, from one small group setting to another, from classroom to lab, etc.)
- non-instructional events (fire drill, lunch break, classroom announcement, etc.)
- technical difficulties (loss of power, camera malfunction, etc.)

Each video segment may include **up to two edits** to remove such transitional or non-instructional time. If your video includes one or two edits during the segment, you must note the reason for each 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.

You may NOT make edits to your video recording such as creating an introduction, adding captions, or using features such as fade in/fade out that detract from an authentic presentation of your classroom environment.

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 guidelines described above.

Submitting Your Video Recordings

Be sure to do the following before you submit your entries:

- Play back your video recording to ensure it can be viewed by the assessors.
- Check the audio quality of your video recording and make sure it is audible.
- Make sure that you are present and recognizable in the video recording.
- Make sure your video recordings do not exceed the time limits stated in the certificate-specific *Portfolio Instructions and Scoring Rubric* for Component 3. While submitting a video recording that exceeds the time limit does not disqualify your portfolio entry, assessors view only the video footage that is within the stated time limit.
- Remember that you are to submit only the segment that is to be used for scoring unless you are directed to do something different in the certificate-specific *Portfolio Instructions and Scoring Rubric* for Component 3.

To score your video entries, assessors must be able to see and hear what is going on in the classroom, and verify that you are identifiable in the recording. Failure to meet these requirements will make your entry 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” (see page 13), 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” (see page 30).

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 entries, you should reflect on ways to improve your responses by asking yourself these questions:

- Does the portfolio entry, taken as a whole, accurately represent my teaching?
- Are there important aspects of my teaching that the portfolio entry 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 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 entry?

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 entries in electronic format to the electronic portfolio management system. 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.boardcertifiedteachers.org** or as scannable pages in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component. 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. When preparing written materials for your portfolio entries, 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.
- **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.

A signed release form is required for each student whose work samples are included and for each student or adult who appears and/or speaks in the video recordings.

These release forms are available as PDF downloads from **www.boardcertifiedteachers.org**. Retain completed student and adult release forms for your records; do not submit them with your evidence.

For instructional documents and helpful tips for formatting your materials, visit the National Board website (**www.boardcertifiedteachers.org**).

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.boardcertifiedteachers.org**, 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.

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 entry are included after the Electronic Submission at a Glance.

Organizing

Prior to uploading your entries 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 entry.

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.

Component	Review Guideline	IMPORTANT!
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.
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 entry.
Video recordings	Review the content of your video recordings to ensure that classroom activity can be seen and heard. Verify that the lesson you described in the Written Commentary is the same lesson that you included in your video evidence.	If you include the wrong Written Commentary with a video entry, that Written Commentary will be used to score your entry.
Completeness of portfolio entry	<p>Missing materials: It is your responsibility to make sure that your portfolio entry 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 entry submission.</p>	<p>You will not receive a score for any entry 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 entry after it has been submitted for scoring.</p> <p>Candidates with incomplete score profiles will not achieve National Board Certification.</p>
Important forms	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 has given their permission for use of their image and/or work. Keep these completed release forms—copies and originals—with your records.	It is your responsibility to keep all release forms on file 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 entry. Do not submit release forms with your portfolio.
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 your candidate ID number, the component number, and 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>	Failure to provide a translation or to properly label your submission will mean that your response will not be scored.

Uploading and Submitting Your Evidence of Accomplished Teaching

After formatting and organizing materials for your portfolio entries, 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 instruction on uploading and submitting your entries for scoring.

Avoiding the 4 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 four most common errors that can make your portfolio unscorable. 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	
Is your evidence complete and formatted correctly?	<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>
Did you play back your video to test the recording quality?	<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>
Did you answer the guiding questions and prompts in your commentaries?	<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>
Does your classroom meet the age and content requirements for the certificate area?	<p>At least 51% of the students in the class or classes that you use to complete your portfolio entries must be within the stated age range for the certificate area during the period in which you collect evidence for your portfolio. Failure to use an appropriate class will make your entry unscorable. If possible, use different classes when completing the portfolio entries for Component 2 and Component 3. However, if you have access to only one class that meets the age and content requirements for the certificate area, use a single class for the portfolio entries for both Component 2 and Component 3.</p>

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