

## *General Portfolio Instructions*

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

**NATIONAL BOARD**  

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*for Professional Teaching Standards®*

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# Preparing for the Assessment

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

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

For more information on the certification process, refer to the *Guide to National Board Certification* at [www.nbpts.org/certification/candidate-center/](http://www.nbpts.org/certification/candidate-center/).

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

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

## Getting Started

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

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

5. For instructions on submitting your materials, review the *Guide to Electronic Submission* at [www.nbpts.org/certification/candidate-center/](http://www.nbpts.org/certification/candidate-center/).

## Understanding the Portfolio Component General Submission Requirements

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

A complete portfolio of Components 2, 3, and 4 is designed to assess a teacher's performance in a wide range of instructional settings. The focus of the portfolios is on your practice and your ability to facilitate student learning, not on the level of student achievement. If you have multiple classes that meet the age and content requirements, take advantage of these different classes when completing Components 2, 3, and 4 to best demonstrate the broadest possible range of your teaching practice. However, if you have access to only one class that meets the age and content requirements for the certificate area, you may use a single class as the basis for the portfolio entries for Components 2, 3, and 4. Careful consideration should be given to the selection of evidence submitted for each component. For instance, the individual students whose work is featured and any assessments and/or examples of student work submitted for Component 2 must be different from those submitted for Component 4.

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

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

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

- **IEP/IFSP/gifted requirements.** Exceptional Needs Specialist candidates must feature students with exceptional needs who have an IEP, IFSP, and/or have been identified as gifted.
  - Featuring students ages birth to 3 years old: While the National Board Standards range from birth to 21+, when selecting your student(s), keep in mind that infants and toddlers may not offer the best opportunity to demonstrate evidence of accomplished teaching standards. Instructions require candidates to demonstrate teaching practice in a classroom or educational setting. To that end, it's permissible to work with a colleague to teach a lesson or unit in their classroom for Components 2, 3, and 4.
  - Candidates applying for certification in the Exceptional Needs Specialist certificate area must select a specialty area when applying. The following path descriptions may help you determine the specialty area that best fits your teaching situation, keeping in mind that submitted component materials must feature students within the designated age range for your selected specialty.
  - Note for teachers selecting Deaf/Hard of Hearing, Early Childhood, and Visual Impairments Specialties. While the National Board Standards range from birth to 21+, when selecting your featured student(s), keep in mind that infants and toddlers may not offer the best opportunity to demonstrate evidence of accomplished teaching standards. Instructions require candidates to demonstrate teaching practice in a classroom or educational setting. To that end, it's permissible to work with a colleague to guest teach a lesson or unit in their classroom for Components 2, 3, and 4.
- **ENS Specialties:**
  - **Deaf/Hard of Hearing (birth to 21+ years).** Teachers in this path work with students from birth to 21+ years of age with any degree of hearing loss, from mild unilateral to profound bilateral loss, in self-contained to home or generic education environments, and via multiple languages and communication modes.
  - **Early Childhood (birth to 8 years).** Teachers in this path work with students from birth to 8 years of age with special needs. These teachers may serve families with children who have special needs in a family-centered approach to early intervention, children who are at risk for special needs, and children with a wide range of special needs.
  - **Gifted and Talented (3 to 18+ years).** Teachers in this path work with students with gifts and talents from 3 to 18+ years of age.
  - **Mild/Moderate Disabilities (5 to 21+ years).** Teachers in this path work with students from 5 to 21+ years of age with mild to moderate cognitive disabilities. The students served by these teachers may have learning disabilities, mild to moderate intellectual disability, attention deficit disorders, developmental delays, autism, emotional disturbance, behavioral disorders, or health impairments.
  - **Severe and Multiple Disabilities (5 to 21+ years).** Teachers in this path work with students from 5 to 21+ years of age with a range of cognitive abilities, often accompanied by sensory, physical, emotional, and/or health impairments. The students served by these teachers may have severe or profound intellectual disability, traumatic brain injury, uncontrolled seizure disorders, dual sensory impairments, autism, neurological impairments, physical impairments, and/or health impairments.

- **Visual Impairments (birth to 21+ years).** Teachers in this path work with students from birth to 21+ years of age with visual impairment. The students served by these teachers may have low vision or severe to total visual impairment.
- **Time period.** Your evidence must fall within the allowable time frame specified in the component instructions. For Component 2 and Component 3, the period for evidence collection begins 12 months prior to the opening date of the ePortfolio submission window as described in the *Guide to National Board Certification*. If you submit a component featuring a class and/or students and evidence that date from more than 12 months before the opening of the ePortfolio submission window, your component **will not be scorable** and you will receive a code of NS on your score report instead of a numerical score.

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

- **Content.** The evidence submitted must feature content that falls within the scope of your selected certificate area. Otherwise, your component **will not be scorable** and you will receive a code of NS on your score report instead of a numerical score.
- **Variety of evidence.** The evidence submitted for Component 2 and Component 4 and one of the two video recordings submitted for Component 3 may be from the same unit of instruction, but must be from different lessons that have unique lesson goals and objectives—even if all evidence is drawn from a single instructional setting. The two videos for Component 3, however, must show different units of instruction (videos representing the same unit or lesson will limit the evidence that assessors will score). Likewise, the individual students whose work is featured and any assessments and/or examples of student work submitted for Component 2 must be different from those submitted for Component 4.
- **Formatting specifications.** Follow formatting requirements carefully. Formatting incorrectly can make all or part of submitted evidence unscorable. See the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component for complete information.
- **Video specifications.** Follow all video rules and guidelines carefully. Not adhering to the video rules and guidelines can make all or part of submitted evidence unscorable.
- **Retake portfolio components.** All retake portfolio submissions must adhere to the retake rules in addition to the submission requirements or the component **will not be scorable** and you will receive a code of NS on your score report instead of a numerical score.

- **Translations.** Where applicable, translations of evidence must be provided. The Written Commentary must be written in English. See "[Language Accommodations Policies](#)."

Whether working with your own or another teacher's students, you will be expected to submit authentic materials that represent your individual work (see "[Ethics and Collaboration](#)"). Your submission will be assessed in terms of the component tasks and the criteria defined by the rubrics.

## Retaking a Portfolio Component

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

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

Read the *Scoring Guide* to evaluate your retake options and learn how to use the National Board's online retake calculator at [www.nbpts.org/certification/candidate-center/scorecalculator/](http://www.nbpts.org/certification/candidate-center/scorecalculator/) to assist you in deciding which portfolio components and/or assessment center parts you should retake.

## Reviewing Your Original Portfolio Component Submission

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

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

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

## Rules Governing Your Retake Submission

Keep in mind the following retake rules:

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

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



## Locating and Using Important Resources

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

### Downloading Essential Resources

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

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

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

### Studying the Five Core Propositions and the Standards

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

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

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

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

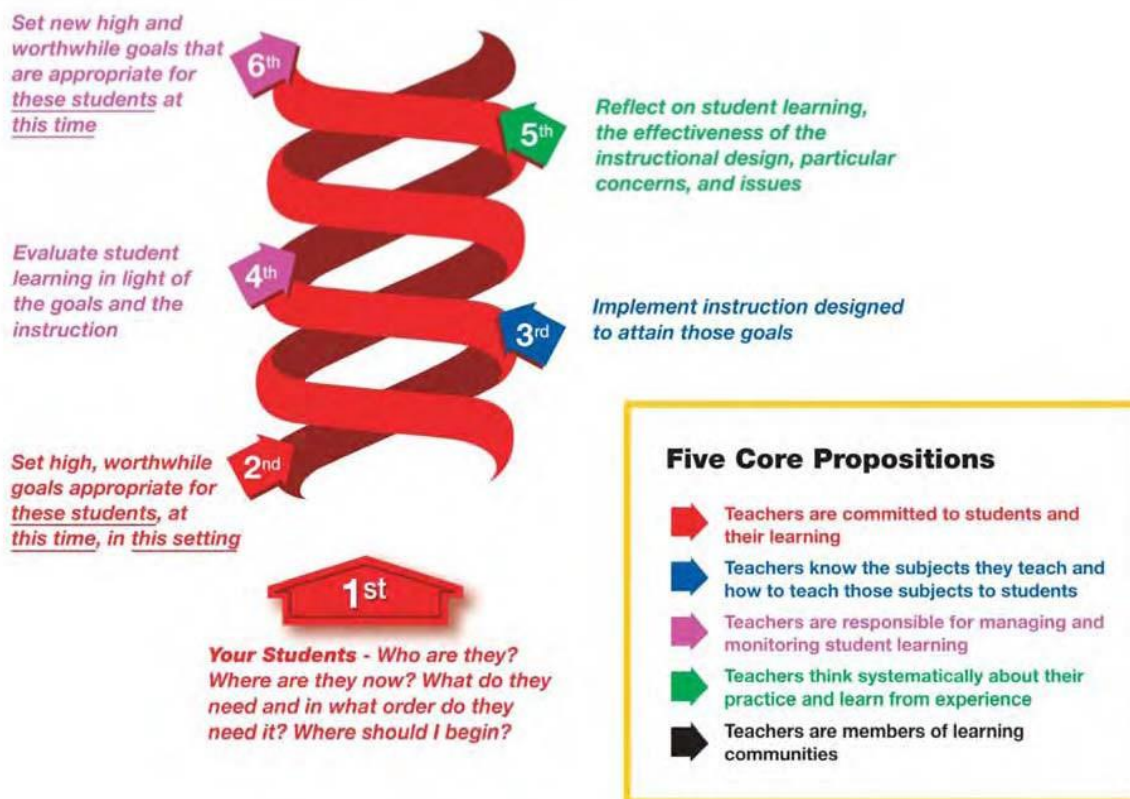
Sets of Standards are developed for each of the specific certificate areas, and each component of a certificate area is based on a subset of these Standards. When you begin to review each component of your certificate area, you will find that these groupings of Standards define and frame what will be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

### Gathering Evidence of Accomplished Teaching

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

### Architecture of Accomplished Teaching Helix

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



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

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

## Following Policies and Guidelines

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

## Ethics and Collaboration

Collaboration with colleagues is a valued part of the process: engage them in professional discussions about the National Board Standards; have them help you video record, watch, and analyze the video recordings; and have them read and comment on your analyses and on the student work you have chosen. **However, all of the work you submit as part of your response to each portfolio component must be yours and yours alone.** The written analyses and other evidence you submit must feature teaching that you did and work that you oversaw.

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

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

**If you submit materials and/or evidence which are in whole or in part substantially identical to those of another candidate, both of you could be disqualified from the certification process, and the organization or entity funding your certification assessment fee, if any, will be notified of this disqualification and the reason for it.**

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

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

## Release Forms

For each of the three portfolio components, you are required to seek and receive permission to use images and some of the materials you include in your portfolio. You collect permission in the form of National Board releases for students and adults whose images, work, self-assessments, and/or communications, such as notes and emails, appear in your materials; students and adults whose images are included in your photos and/or whose images are seen or voices are heard in videos; and all parents or guardians of such students. You may accept release forms via email and/or with electronic signature in the event hand-signed physical copies cannot be collected. If needed, you may create your own forms, but you must use the same language used on the National Board's release forms, located on the National Board website ([www.nbpts.org/certification/candidate-center/](http://www.nbpts.org/certification/candidate-center/)).

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

## Guidelines for Referring to People, Institutions, and Places

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

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

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

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

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

## Language Accommodations Policies

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

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

Student work samples and video evidence may include brief expressions or phrases in a language other than English. The inclusion of such expressions or phrases must be limited because assessors do not have fluency in languages other than English. If expressions or

phrases in a language other than English that are important for an assessor to understand are included, you must include brief explanations of these expressions or phrases in the Written Commentary that accompanies your portfolio submission.

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

If you are submitting a student work sample, video evidence, or other type of evidence (e.g., an assessment) in a language other than English, you must include a written English translation for the work sample, video evidence, or other type of evidence in the file with the artifact. For a translation of a video, include the translation at the end of the Written Commentary. Include any necessary student identifiers (but do *not* include students' last names). Note that the pages of your translation do not count toward your page totals.

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

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

#### **EXCEPTIONS:**

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

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

### ***Alternative Communication Modes***

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

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



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

- If you submit a video recording in which there are brief phrases of manual language, without voicing, you must provide a transcript of the conversation in which there was no voicing.
- If you submit a video recording in which a student's language is unintelligible, either because of technical problems or because of a speech/language impairment, you must provide a transcript of the student's comments.
- If you submit a video recording that is extensively or exclusively in manual language, with or without voicing, an interpreter will be provided at the scoring site to assist assessors in understanding the video recording. You must notify National Board in writing that your portfolio component requires interpreter services or your component **will not be scored**. Notify using the National Board [web form](#), located on the [Contact Us](#) page of the National Board website.
- If you submit instructional artifacts (e.g., assignments, handouts) or student work samples in Braille, you must provide translations of the materials.

## Learning Portfolio-Related Terms

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

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

### **assessor(s)**

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

### **assignment**

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

### **asynchronous vs. synchronous**

Asynchronous, as used in the context of a digitally accessed lesson, describes a lesson in which teachers and students are not interacting at the same time such as when students access on their own a video lesson prerecorded by the teacher. By contrast, in a synchronous setting, the lesson is simultaneous.

**bilingual**

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

**cite**

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

**class**

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

**class set**

A group of materials for an assignment that includes the student work samples of every student in a class. You must submit student work samples and materials according to the specific portfolio instructions. You must submit student work only for those students whose work is featured in your submission.

**content**

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

**data**

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

**disciplinary**

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

**elicit**

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

**evidence**

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



**evoke**

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

**evolution**

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

**formative assessment**

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

**insight**

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

**instructional materials**

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

**instructional sequence**

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

**interdisciplinary/cross-disciplinary**

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

**interpretation**

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

**lesson**

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

**manipulatives**

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

**nonprint text**

Includes instructional materials that are not part of a curriculum textbook with the exception of illustrations. Nonprint items include media such as a drawing, film, drama, photography,

speech, presentation, newscast, collage, graph, computer-generated product (graphic) or other appropriate technology, and any other visual or audio performances. Nonprint items may contain some text (e.g., a comic strip).

**pedagogy**

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

**print text**

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

**prompt**

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

**scaffolding**

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

**small-group discussions**

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

**stimulus**

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

**student assessment**

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

**student response**

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

**student self-assessment**

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

**student work**

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

**summative assessment**

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

**tangible products**

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

**unit**

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

**visual cues**

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

**visual literacy**

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

**whole-class discussions**

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

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

## Developing Your Materials

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

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

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

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

### Writing about Teaching

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

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

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

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

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

Although you are not submitting these practice activities to National Board, we encourage you to use these activities and the writing samples and suggestions provided to familiarize

yourself with the kinds of thought and writing that are required in the portfolio components. This can help you present to National Board assessors the clearest picture of your teaching practice.

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

### **Why Your Written Commentaries Are Important**

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

### **Description, Analysis, and Reflection**

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

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

### ***Descriptive Writing***

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

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

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

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

### ***Analytical and Reflective Writing***

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

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

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

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

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

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

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

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

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

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

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

### ***Written Commentary Examples***

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

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

## Component 2 Written Commentary Example

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*The major idea of this sequence of learning is the knowledge and application of Newton's laws of motion. My state uses the Next Generation Science Standards (NGSS). Based on the NGSS, the performance expectation (the overarching goal) is to analyze data to support a claim that Newton's second law of motion describes the mathematical relationship between the net force on a macroscopic object, its mass, and its acceleration. I wanted students to get familiar with the different laws of motion and how they apply to their everyday life as well as for them to understand the law of inertia, the mathematical relations that describe Newton's second law of motion, and the third law--the law of action-reaction. The students are expected to learn that no force exists in isolation and that the action-reaction pairs are equal and opposite, and act on different objects that are involved with the action-reaction pair of forces.*

For activity 1, Aiyonna correctly captured the readings on the scales for the tug-of-war challenge (station 1), and her answers for questions 2 and 3 were also correct. She also correctly identified that the equal readings on the two scales are due to Newton's 3rd law of motion which states that for every action there is an equal and opposite reaction. She uses the term "separate" which I assume she meant opposite directions. This is evidence that she understood the concept but will only need to use the proper terminology. For stations 4, 5 and 6 her observations were accurate, but she was a little confused about some of the analyses. For example, in station 4 (egg pizza), when the egg is replaced by the ping-pong ball, she had correctly stated that the mass of the object does not affect the speed of the falling object but went on to say that the ping-pong ball will travel farther. For station 5 (Toilet Paper Rolls) she made the correct



## Component 2 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

observations on the difference in pulling the full paper roll and the almost empty paper roll, but when it came to the explanation, she simply reiterated her observation instead of explaining what she observed, so her answer was incomplete. For station 6 (The Magic Tablecloth), her answers for questions 1 and 2 are correct but just like for station 5 her explanation was missing. Overall, for these activities, Aiyonna needs help in providing explanations of observed phenomena using the physics concepts that she has already proven to know. Aiyonna's work for activity 2 are that she made the correct reading of the forces used to pull the objects or hold them in place, she made a good drawing of what she observed as the experimental setup, but she fails to draw the free body diagram at each of the stations, which was the main focus of the activity.

**[Looking at her responses, I will need to review the free body diagram process with her.]** For activity 3, Aiyonna seemed to have the structure of the steps to solve the problems in her mind and she does execute but she does not follow the strategy that was taught in class in which we use symbols or variables to represent the quantities in the problems and only substitute with values at the end on the problem. *For example, in problem number 96 the problem-solving strategy requires that we should be able to trace or follow a variable at every step of the problem, but her equations had no variables making it difficult to read and analyze her work. This observation was addressed with the rest of the class to ensure an equitable learning environment.*

Problems 97 and 98 were completely misunderstood and the reason was due to the equations in problem 96 that were not written properly. Karen's work for activity 1

## Component 2 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

indicated that she is very detailed in describing her observations. However, her explanations did not match her observations. For example, in station 1, she said “No” instead of “Yes” to question 1 which was “Can you and your partner pull in a way that will produce a higher reading on one scale than the other?”, but then on the next question (question #3): “can you and your partner pull in a way that will produce a reading of zero on one scale but not on the other?”), she answered yes, which contradicts her response for question #2 which is similar to question #3. Her explanation of the next question was also not consistent with the observation in question #1. In station #3 her observations were mostly accurate, she just got a little confused with the circular motion part of the experiment. In station #4 (Egg Pizza) she gave a good explanation about why the egg will drop straight down and not move with the cardboard cylinder, she made reference to the law of inertia. But then she skipped a whole question about what happened. [Looking at Karen's work, I know that she still needs help in developing a logical explanation based on observed phenomena and using the physics concepts learned to support her claim just like Aiyonna.] Karen's work for activity 2 had mostly accurate readings, and she was able to draw the free body diagram correctly on some of the stations, but the arrows representing the forces were not labeled on all of them, and in some cases, not all the forces acting on the object were represented. In activity 3, Karen clearly identified what was “given” in the problem and wrote the equation that should be used to solve this problem, but she rounded the value given for the coefficient of kinetic friction, which was not necessary, she wrote and solved her equations

## Component 2 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

with substituted values which is not what the GUESS method of solving recommends. She solved problems 97 and 98 without regard for what was done in problem 96 even though the questions explicitly reference problem 96. If she had paid attention, she would have noticed that the acceleration of the player does not depend on the mass of the player, or his initial speed. Problems 99 and 100 are solved correctly but with minimal explanation. *All these comments were addressed to the student and the entire class because the mistakes that she made were also done by the other students...*

When I look at the solved problems 99 and 100 in activity 3 for both Karen and Aiyonna, I can clearly say that they are approaching mastery of using Newton's laws to solve problems. In activity 2, both Karen and Aiyonna are able to evaluate the forces involved and although they did not properly represent the free-body diagram for all the objects at the stations, they did represent a sketch of what they saw, which I strongly believe is a good step in the right direction to fully representing free-body diagrams for any system under the influence of external forces. With this level of success, I believe that the goal which was to have students use mathematical models to solve problems involving forces was reached to some degree. **[If I was given the opportunity to teach this lesson again to this very group of students, I would spend a little more time scaffolding and modeling the representation of forces using a free-body diagram, I think that if this process is mastered, the student can intuitively assess whether a net force is applied on an object or not and so be able to make better use of Newton's**

## Component 2 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

**second law of motion to solve physical quantities like the force, the mass, and the acceleration of even the coefficient of friction. I would also spend more time modeling and solving problems using the GUESS method in which numerical values are inserted in the equation only at the end of the problem resolution. I think this will help students improve on their mathematical manipulation of formulas and give them more confidence in using symbols and variables.]** *The culminating assessment for this instructional sequence was designed to evaluate the progressive understanding of the fundamentals of dynamics using simple expressions of Newton's laws that the students learned. Following are a sample of the questions included in this assessment: "In order to get an object moving, you must push harder on it than it pushes back on you"- This is a true or false question that is assessing whether the students were focused in learning the lessons' concepts. [I am elated that 90% of the students got this question correctly.] The assessment touches on all the major ideas covered throughout the sequence and each question is an opportunity for students to apply their knowledge.*

### Component 3 Written Commentary Example

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

#### **Aligning Pedagogy and Instruction to Planning**

*The pedagogical and instructional decisions I made during this lesson aligned with my planning. I planned for students to work in small groups using the jigsaw (included as material 1) strategy to solve problems. I planned to monitor and evaluate student learning, provide constructive feedback, and assess through observation and questioning, making instructional adjustments as necessary. This is evidenced in all interactions with students in this video as well as below.*

#### **Promoting Active Student Engagement**

*From 0:00 to 1:10, students worked independently during the first 5 minutes in their expert groups. This time was provided to students as quiet think and work time to read their problems and use their 4-block problem solving strategy (included as material 2) to identify what they knew and needed to know before collaborating. During this time, I monitored and evaluated student learning, providing individualized constructive feedback. In the remainder of the video, students collaborated in expert groups as part of a jigsaw activity (included as material 1) to solve problems like those most missed on the previous week's quarterly benchmark assessment. I continued to monitor, evaluate, and support learning while students collaborated in groups.*

#### **Establishing a Safe, Fair, Equitable and Challenging Learning Environment**

*At the beginning of the year (BOY), students reviewed school-wide expectations in our PBIS (Positive Behavioral Interventions and Supports) crosswalk and used these*

### Component 3 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*expectations to describe what a successful class looked and sounded like. All students agreed to hold themselves and each other accountable for demonstrating respect, accepting responsibility, being motivated to learn, and practicing safety and self-control. To increase collaboration and teamwork incorporated into our growth mindset, we implemented a pilot/co-pilot system in the fall. Students work to earn five leadership seats determined each month by progress monitoring, class participation, grades, and willingness to help others. The teamwork embedded in our co-pilot system empowers us to effectively maintain a fair, safe, equitable, and challenging learning environment for all students. Since groups change each month based on new co-pilot assignments, students are comfortable working with others throughout our learning community.*

#### **Monitoring and Assessing Student Progress to Influence Instruction**

*I monitored and assessed student progress during this lesson by observing students' writing and discussions, asking questions, motivating through positive, specific feedback, and suggesting resources. During the first minute of the video, I have a one-on-one conversation with G, female student in blue. This student has struggled recently maintaining her grades and playing on the school's soccer team and lacks confidence in math that many of her classmates have. I planned for this student to have a partner from her home group in her expert group, but that student was absent on the day of the activity. After making eye contact with her during independent work, I sensed she wanted to check-in before collaborating with her group. I reviewed her notes and provided specific positive feedback on using the formula to solve the problem. I asked her why she divided to assess her*

### Component 3 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*understanding of solving the algebraic equation and praised her for her reasoning and understanding. Feedback provided was specific and intended to build her confidence before sharing with her teammates.*

*From 3:53-10:30, I worked with the green table after Zuri, female in black t-shirt, told me she knew she needed to graph the parallelogram, but was not sure what to do next. I asked questions to understand what students in the group knew and directed their thinking to solve the problem. At 5:56, Kara, female with red hair, negotiated that to find the distance between 2 points with 1 coordinate in common, you find the difference between the other 2 coordinates. This prompted a review of coordinates  $(x, y)$  and absolute value. I asked probing “why” and “how do you know” questions to guide conversation. At 7:40, I had Carlos, male in white mask, and Janiyah, female in blue mask, find the distance between two points while I checked back in with Zuri. After each student found distance between two points, we built consensus on the answer.*

*From 10:36-11:12, as E, male student with glasses, explained they used their brain dump to know which direction to shade and the kind of circle to use, I observed they all had graphed the inequality wrong, the same mistake made on the similar question from the benchmark. I asked students to read the inequality, rephrased, and then asked if their graph matched what they read. At 12:05, I asked students to read the inequality with the variable first, guiding them to read the inequality in the way that using their brain dump the way they were explaining when I arrived at their table would work. At 13:00, I wrote the inequality as it was written in the problem and then with the variable first, as A, female student in purple shirt, read it. They seemed to have a solid understanding when the variable was on the left.*

### Component 3 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*I left them with the rewritten inequality to discuss with the remaining time in expert groups.*

#### **Achieving Lesson Goals**

Lesson goals were achieved. Students demonstrated increased understanding of these concepts through participation of each jigsaw activity: independent thinking, expert discussions, home group lessons, and whole group game and discussion. *The video concluded as I left my discussion with the blue table. After 15 minutes in expert groups, we returned to home groups where experts taught their peers. We concluded by playing a game with similar questions.*

#### **Past Influences**

*My approach to teaching this content to the students in this video was influenced by past experiences using jigsaw with students. I knew this activity would give all students opportunities to learn and lead. I know the personalities of my students. I was intentional in grouping to create environments to encourage the richest discussions.*

#### **In the Future**

**[If I were to teach this lesson again to a similar group of students next year, I would assign students to 4 expert groups instead of 5, using the 5<sup>th</sup> problem set of multiple choice questions as a challenge for students to work on as they finished their first two problems.]** As evidenced in minutes 6-10 in the video while I was working with the green table, students at the blue table behind me were off task. **[Assigning the 5<sup>th</sup> problem set as a challenge set would have increased engagement in the lesson goal with all students during the entire 15 minutes in expert groups.**



### Component 3 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

**In the future, I would include a copy of the teacher’s notes and lessons for each problem set in table materials.]** During the game, all home groups got the question like problem A incorrect. *I did a whole group mini lesson, reteaching inequalities using the graphic organizer from our notes on inequalities, connecting the language “no more than,” “at most,” and “maximum” to the inequality  $-5 \geq p$  before moving on to the next problem in the game.* **[Connecting these phrases to the inequality provided context to the meaning of the inequality instead of relying solely on the way the symbol is pointing.]** *I worked on this with the blue table in the video, 10:36-13:46.* Review of this expert group’s notes and the work of their home groups showed limited understanding. **[Having a copy of the notes for the lesson on inequalities would have given this homegroup access to this graphic organizer and practice problems with the variable on the right as resources in their discussions.**

**There are a couple of things I would do differently in my interaction with the green table.]** *I required they prove the parallelogram was a square, but I accepted that it was a rectangle with no proof.* **[In the future, I would expect proof of the parallelogram being a rectangle and not a rhombus or trapezoid.]** *I reviewed the green table’s expert group notes on problem C (material 2), the one I worked with them on in the video, 3:53-10:30.* There is limited understanding of the expressions used to find the distance between two points. **[If I were to do this differently, I would explicitly teach (for example) that to find the distance from (-2, 3) to (-4, 3), you solve the subtraction expression  $-2 - -4$  by  $-2 + 4 = 2$ .]** Although all students in the expert and home groups correctly identified 8 units as the perimeter of this parallelogram, none showed how they found the distance of each

### Component 3 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

line segment. **[A deeper understanding of this concept would serve them better as they build on it in future grade levels.]**

## Component 4 Written Commentary Example

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

My analysis of the formative assessment revealed that students progressed with the goal to participate in a collaborative debate using rhetorical strategies, research, and public speaking skills. *I designed the formative assessment to give students experience with debate, which was a new persuasive speaking structure that built off of their 9th grade mock-trial. While the formative assessment debate topic was unrelated to Frankenstein, I designed it to be a "dress rehearsal" for the summative assessment, so students could test out different roles, and experience public speaking with a debate lens.* In my notes from the formative assessment, I noticed that students, despite a lack of formal instruction, incorporated researched evidence (facts and statistics) into the debate (e.g. "487.9 mil\$ box office" and "HP #1 same year/time as *Shrek*). **[Upon reflection, I realized that by presenting the formative assessment to students as a "persuasive speech" it connected the debate to the persuasive writing from previous units.]** Students transferred knowledge from the previous unit to this speaking assignment, using concepts like *logos* effectively in their speeches. In the formative assessment results, I noticed that ½ of the students chose a non-speaking role (note-taker or speech writer), and ½ of students chose one of the 4 speaking roles. This evidence aligned with my knowledge of students with social anxiety, who I anticipated would prefer a non-speaking role and my knowledge that many students are outgoing and talkative. Rubric-wise, 40% of students scored "excelling," the highest category on the rubric, while 50% of students scored a step down, "developing." Notably, 9.1% of students (2 students) scored "beginning," which concerned me. When analyzing this outlier, I took into account that both students were virtual for all of 9th grade and have previously expressed feelings of isolation and struggled with

### Component 4 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

socialization. *Considering both academic performance and social factors, I worked discreetly with these students in their groups to find them a partner to write speeches with in order to bolster engagement and clearly establish their role.* I chose this intervention in order to increase feelings of belonging and facilitate peer relationships to improve their academic performance. Based on the formative assessment results, I adjusted my instruction to include a formal review of research skills and taught students how to verbally cite their sources with fluidity in a debate after I noticed that students were providing facts without citations, thus undermining their credibility. **[I chose to vertically collaborate with my students' 9th grade English teacher in order to bridge the gap between their previous experiences and my summative assessment.]** I noticed that students struggled to develop high-quality questions for rebuttals and cross-examination during the debate. *Noticing this, I collaborated with their former teacher to evaluate the resources she used with them during their mock-trial.* **[I noticed that her "Trial Preparation Document" addressed some of the areas of concern from my formative assessment (e.g., it included a section for planning questions, anticipating questions, and planning the team's answers—the rebuttal). After reviewing this resource and conversing with the teacher about student performances in last year's mock-trial, I modified and modeled my materials for the summative assessment after what they used last year. After reflection, redesigning my materials to ask targeted questions promoted critical thinking with the rebuttals and cross examination.]** *To promote vertical collaboration, I*

### Component 4 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*invited the 9th grade students and the former teacher to be judges at the summative assessment. [Upon reflection, this decision piqued the interest of my future students, while promoting community engagement between the grades.] I helped students find more appropriate roles, and encouraged students to take a speaking role, based on their formative assessment, and their experience in the mock trial. My analysis of the summative assessment revealed that students made progress towards all of the unit objectives, except the Romantic/Gothic qualities, since this was unrelated to the debate topic. I designed the summative assessment topic ("Victor Frankenstein is morally and ethically obligated to create a companion for the Creature") in order to promote higher order thinking of the thematic concepts of the unit. In order to effectively participate in the debate, students needed to define and understand ethics/medical ethics and their nuances, make Humanities and STEM interdisciplinary connections, and evaluate the text as a whole—all of which were tied to our goals. These successful connections can be seen in my teacher notes from the debate. Students used evidence including: the psychological phenomena of the "Hedonic Treadmill"; "Stanford's pillars of medical ethics"; nature v. nurture with research about "orphan children" and connected all of this researched evidence to their analysis of the protagonist's ethical and moral dilemma. Students demonstrated progress with the goal of refining persuasive speaking skills and collaborating with others as seen through the increase in rubric results: 77.3% of students were "excelling"; 18.1% remained "developing"; and the beginning results decreased to 4.5% (1 student). [Upon reflection, these results indicate that students took into account the targeted feedback that I provided post-formative assessment and applied it to the summative assessment.]*

### Component 4 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

Notably, there was also an increase in the number of speaking-role participants by 10%.

**[After considering student self-evaluations, this increase reveals that students felt comfortable and confident to participate in the summative assessment debate after the practice formative assessment. These results inform my future instructional plans to include more debate and persuasive speaking and writing in my curriculum prior to the summative assessment. Student feedback and my observations inform my understanding that this was an engaging activity that promoted multiple literacy skills—reading, research, writing, speaking, and collaborating. Because I designed the debate to apply modern, relevant concepts to an older, canonical text, upon reflection I realized that debate was a highly appropriate format to achieve the goal of evaluating canonical texts. In the future, I would build up to the formative and summative assessment debates by holding "pop-up" debates throughout the year about lower-stakes, "fun" topics (e.g., *Netflix v. Hulu?*) in order to organically foster their debate skills prior to formal instruction; this approach could promote more student participation to a point where we have more students in speaking roles in the formal debates.]** *When analyzing the results, I took student absences, student workload, and the timing of debate into account. Several students were absent in the days leading up to the debate; I evaluated their contributions and their participation knowing that they had fewer opportunities to engage with their groups. Because of my collaboration with other grade level teachers, I knew that students had several other major projects due days after the debate, including a major interdisciplinary group project called "Dinner Party."*

### Component 4 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*Because most of that project was completed outside of class, these students had strenuous workloads at home, making in-person preparation time for our summative assessment highly valuable. Also, the debate was scheduled to be held the Tuesday before Spring Break. Around this time, students were eager for their first break after 2.5 months, but this also led to varying degrees of engagement. Some students reported feeling burned out or distracted.* **[Upon reflection and considering my observations and the self-evaluations, all of these factors impacted the students who did not move from "developing" to "excelling." In the future, I would schedule the summative assessment debate to take place earlier in the month to avoid compressing several summative assessments in a short period of time.]** *I supported students' use of self-evaluations during the unit to achieve the objectives by requiring self-assessment after the formative assessment and the summative assessment.* **[The self-assessments after the formative informed my instructional plan, leading me to reteach certain debate elements, review parts of persuasive writing, and to work with groups to find the best roles for students.]** *I chose to take the formative self-evaluations into account when constructing my individualized feedback in order to affirm students' reflections, address any potential concerns, and provide encouragement (my feedback of "GREAT work with closing statement..." connected to student 1's "I think I did well delivering the closing statement, but wasn't clear on all debate rules—hence the closing statement looking more like an opening statement").* **[After reading student 1's self-evaluation, I included a mini-lesson on opening and closing statements into our preparation days to address her confusion over the debate rules.]** *The self-evaluations were significant for the unit goal*

### Component 4 Written Commentary Example (continued)

**KEY:** Descriptive = *Italics*; Analysis = Underline; Reflection = **Brackets/Bold**

*"students will be able participate in a collaborative debate by using rhetorical strategies, research, and public speaking skills"* as most students self-evaluated their public speaking skills. **[In the future, I would include self-evaluation questions to specifically promote student reflection on the content of their speeches, thematic connections, and the quality of their arguments.]**



## Reviewing Your Writing

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

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

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

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

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

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

## Recording Videos for Component 3

### Why Your Videos Are Important

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

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

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

### Before You Get Started

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

#### *Permission*

The National Board Student Release Form and Adult Release Form are available as PDF downloads from [www.nbpts.org/certification/candidate-center/](http://www.nbpts.org/certification/candidate-center/). These forms are used to collect and document the signed permission given for all individuals who appear in your submitted photographs or are seen or heard in video recordings. You must either use **National Board release forms** or create your own form with the same language used on the National Board release forms; district or school release forms will not be accepted.

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

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

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

## **Equipment**

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

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

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

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

## **Video Recording Your Class**

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

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

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

If you choose to make practice video recordings, place the camera on a tripod or in a good vantage point (for example, on top of a file cabinet) where the camera view takes in the

entire room. Record several sessions and watch these recordings alone so that you can become accustomed to how you look and sound. You will also begin to notice what your students are doing and how their learning could be improved.

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

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

1. Decide on the sessions you plan to video record. Your practice exercises will be most beneficial if you record multiple sessions with as wide a variety of lessons and/or students as your teaching assignment permits. The classes you choose need not be the most advanced, but the topics of the lessons you record should be important for the students at their level of learning and likely to engage them.
2. You and your students must be seen and heard in both videos. Your submission **will not be scorable** and will receive an NS if you are not seen and heard in both videos, and none of your students are seen and heard. For example, if one or both videos show only icons of students or an asynchronous lesson, your submission **will not be scorable**.  
**Note:** It is important to show interaction between you and the students as well as among the students. If interactions are not clearly seen in the videos, the result will be more limited evidence for assessors to evaluate and could have a negative impact on your score.
3. Arrange for another teacher or a student to operate the video equipment at several practice sessions. Review video recording procedures with that individual, including the need to avoid stopping the camera or using the "fade in/out" feature of the camera (see "[Video Editing and Audio Enhancement Rules for Component 3](#)" for more information on acceptable and unacceptable editing).
4. 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.
5. 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
6. Name the video recording file(s) to correspond with any notes you take on the lesson so that you can quickly and correctly match them.

### **Analyzing Your Video Recordings**

To select which video recording you wish to submit, review all of your video recordings, keeping in mind the “[Video Analysis Questions](#)” below and the time requirements specified in the certificate-specific *Portfolio Instructions and Scoring Rubric* for Component 3. You may want to watch your videos several times. In fact, you may wish to initially watch each recording with the sound turned off to provide greater awareness of your and your students’ nonverbal behavior (for example, facial expressions and body language).

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

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

### **Video Analysis Questions**

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

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

anticipation and handling of student misconceptions, unexpected questions from students, unanticipated opportunities for learning that you captured, or your planned strategy and its outcomes in the lesson.)

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

### **Video Recording Tips**

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

#### ***Improving Video Quality***

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

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

#### ***Improving Audio Quality***

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

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

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

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

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

### ***Whole-Class Video Recording***

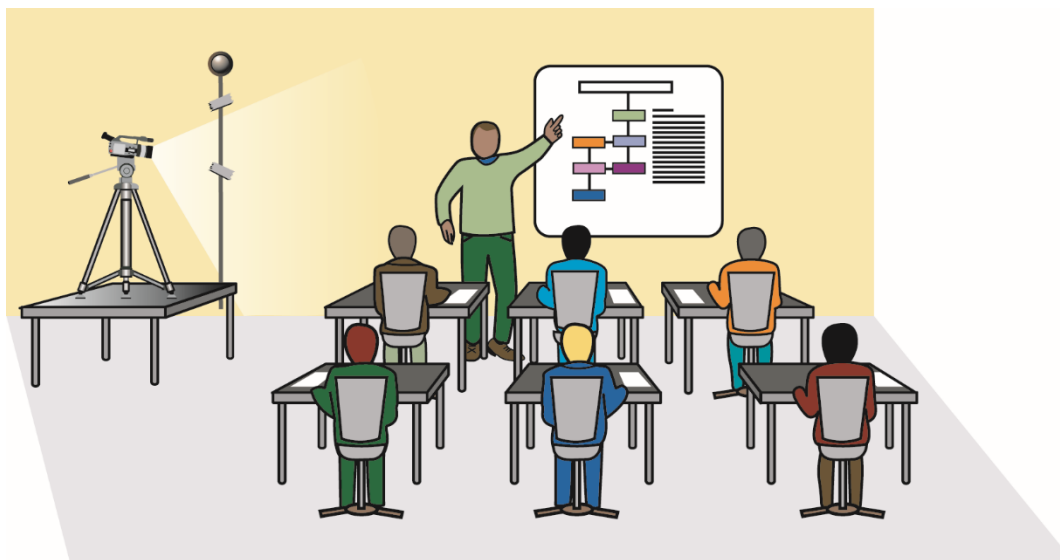
Whole-class video recording in National Board assessments is intended to show that you are effectively engaging the entire class, as a group, and that the entire class is involved in a discussion, again as a group. The video recording should show some interaction with specific students, but it is not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

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

- **Determine optimal camera placement.** It is optimal to place the camera on a tripod at the side of the room and, if possible, set it up high on a counter or table.



- **Set the lens to a wide angle.** It is important for assessors to be able to see you and your students together, your students' reactions to what you are doing, and their engagement in learning.
- **Avoid trying to follow a conversation back and forth between different people.** The camera always arrives late to the action.
- **Determine optimal microphone placement.** With masking tape, firmly attach the external microphone high on the front wall or on any other flat surface that faces toward the majority of speakers.



View of whole room showing best camera placement

### ***Small-Group Video Recording***

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

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

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



- **Determine optimal microphone placement.** Carry the external microphone so that it is always closest to you and to the group with whom you are interacting. It is essential for assessors to clearly hear the participants' conversations.



View of a small group showing best camera and microphone placement

### ***Video Recordings of Virtual Classrooms***

Videos of virtual classrooms are permitted. In general, a video of a virtual classroom showing a split screen recording is most likely to be suitable for providing the required evidence. You may choose other methods, such as using a camera to capture yourself at the computer conducting a class with students on the screen, but in this format, you must ensure that classroom interactions are visible to assessors. You may choose which tool to use to record virtual lessons, including tools that switch views based on the speaker.

Regardless of the way you choose to film a virtual classroom, it is important that your video shows interaction between yourself and the students, as well as interactions among the students, in order to fulfill component requirements. If your video does not show these interactions, you should consider borrowing a class in order to provide enough evidence for assessors to score. It is your responsibility to understand the Standards and to study the portfolio instructions and scoring rubrics carefully before you make decisions about whether to submit a video of a virtual classroom. See instructions and tips on recording and analyzing video recordings herein and in the certificate-specific *Portfolio Instructions and Scoring Rubric* for Component 3.

### **Video Editing and Audio Enhancement Rules for Component 3**

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

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

**EXCEPTION:**

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

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

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

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

### Submitting Your Video Recordings

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

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

in both videos or your portfolio component **will not be scored**, and your component will receive an NS.

## Analyzing Student Work

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

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

### Why Analysis of Student Work Is Important

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

Because this kind of analysis and writing may be unfamiliar to teachers, some practice is likely to be both helpful and reassuring. You may learn about the depth and breadth of your perceptions about student work once you begin to focus analytically, and, in turn, student work can become an even more interesting and critical resource for pedagogical information.

### About Analysis

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

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

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

### Practice Activities

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

### **Activity 1: Observation and Description**

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

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

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

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

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

### **Activity 2: Interpretation: What Does Each Student's Response Tell You?**

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

Ask yourself these questions:

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

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

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

### ***Activity 3: How Does Each Student's Response Illuminate Your Practice?***

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

- For each of the three students, write a brief but very specific diagnosis of the degree to which this student work shows that your goals for the assignment were met. (Student 1, 2, 3)
- Explain briefly how your instruction prior to the assignment was designed to prepare these students to complete this assignment successfully.
- For each of the three students, give your best diagnosis of the performance they have exhibited on this assignment. What parts of your instruction and/or preparation for this assignment do you think need reteaching or reinforcement for each student? (Student 1, 2, 3)
- Given each student's performance on this assignment, what goals should you set for each of these students in the immediate future and, also, in the more distant future? (Student 1, 2, 3)
- What was your feedback strategy for each of these students? (Student 1, 2, 3)
- Why did you choose that strategy for these particular students? (Student 1, 2, 3)

### ***Activity 4: Reflection***

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

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

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

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

### **Reviewing Your Work**

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

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

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

# Formatting, Organizing, and Submitting Your Portfolio

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It is essential that all submissions be organized and assembled as required by National Board. Specification and formatting requirements 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. All component materials must be uploaded and submitted in electronic format to the electronic portfolio management system in order for the component to be scored.

## Formatting Your Evidence for Electronic Submission

You will develop evidence using the submission and formatting requirements in this document and in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component. See "[Understanding the Portfolio Component Submission Requirements](#)." **If your submission does not meet all the submission and formatting requirements, your component may be unscorable.**

The following reminders can help you avoid common errors that can affect your portfolio score.

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



<p><b>Formatting and specifications</b></p>	<p>Follow formatting requirements carefully. See the certificate-specific <i>Portfolio Instructions and Scoring Rubric</i> for each component for complete format and submission requirements.</p>	<p>Formatting incorrectly can make all or part of submitted evidence unscorable.</p>
<p><b>Video specifications</b></p>	<p>Review the content of your video recordings to ensure that you and your students can be seen and heard. Be sure your video recordings include no more than two allowable edits for the reasons specified in the “<a href="#">Video Editing and Audio Enhancement Rules for Component 3</a>” section. If either of your video recordings includes one or two allowable edits, you must note the reason for each edit on the Instructional Planning Form.</p> <p><b>For Music Component 2 only</b></p>	<p>If you submit a video in which you cannot be seen and heard and/or none of your students can be seen and heard, your component <b>will not be scorable</b> and you will receive a code of NS on your score report. If you submit a video with more than two edits, only the portion prior to the third edit will be viewed and scored. If you submit a video that has an edit other than the two allowable edits specified in the “<a href="#">Video Editing and Audio Enhancement Rules for Component 3</a>” section, only the portion prior to the non-allowed edit will be viewed and scored. If you choose to submit a video recording with a non-allowed edit, you will limit the evidence that assessors will score.</p> <p>If you submit a video for Component 2 with <b>any</b> edits, only the portion prior to the first edit will be viewed and scored.</p>
<p><b>English translation</b></p>	<p>Your Written Commentary must be written entirely in English in order to be considered for scoring.</p> <p>If you are submitting student work samples or videos in a language other than English, you must provide a written English translation for that evidence.</p> <p>The translation must include any necessary student identifiers (but do not include students’ names). Note that the pages of your translation do not count toward your page totals.</p> <p><b>Note:</b> This guideline does not apply to World Languages. For English Language Arts, submitted student work samples and videos must be in English only.</p>	<p>Failure to write your Written Commentary in English, provide a translation of evidence in a language other than English or to properly label your translated evidence will mean that your component <b>will be scored as zero</b>.</p>
<p><b>Completeness of portfolio component</b></p>	<p><b>Missing materials:</b> It is your responsibility to make sure that your portfolio component materials are complete when they are submitted. You will not be notified of any missing critical materials.</p> <p><b>Electronic Submission at a Glance:</b> This checklist for each component details the required</p>	<p>Any component that is missing in its entirety or lacking critical materials (e.g., a Written Commentary, video recording, or student work sample) <b>will not be scorable</b></p>

	<p>submissions for your certificate area and can help you check the completeness of your submission.</p> <p><b>Extraneous material:</b> Do not include materials that are not required as part of a component as this may impede the assessors' ability to identify your actual component submission.</p>	<p>and will receive an NS or zero, respectively.</p> <p>You will not be able to add to or edit a portfolio component after it has been submitted for scoring.</p> <p>Candidates with an NS score designation profiles <b>will not</b> achieve National Board Certification.</p>
<b>Preserve anonymity and follow copyright rules</b>	<p>Remember, all last names on any documents you submit must be redacted. Do not leave personally identifiable information on any documents you submit. You may not include any copyrighted materials with your submission.</p>	<p>While failure to follow these guidelines will not make your portfolio unscorable, there are potential confidentiality and legal implications for not adhering to these guidelines.</p>
<b>Important forms</b>	<p>Make sure you have completed and retained Student and Adult Release forms for anyone who appears or is heard in a video recording or seen in a photograph or any student whose work is part of your student work samples, giving you their permission to use their image, voice, and/or work. Keep these completed release forms—copies and originals—with your records.</p>	<p>It is your responsibility to keep all release forms on file indefinitely in the event a question arises regarding these permissions. In addition, National Board may request a copy of these forms as documentation for your portfolio component. Do not submit release forms with your portfolio.</p>

The following are general formatting requirements:

- **Forms.** All forms required for submitting materials are available as word-processing files that you can download from [www.nbpts.org/certification/candidate-center/](http://www.nbpts.org/certification/candidate-center/) or as scannable pages in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component. Follow these requirements when using the forms for submission:

  - Do not delete or alter any original text (including the header, footer, title, directions, and prompts) to gain more space to write your responses. Both the original text and your responses are included in the total page count allowed. Assessors **will not** read any content after the allowable page limit.
  - Follow the format specifications for font and line spacing provided in the directions of each form. Do not use a smaller font or narrower margins in an attempt to fit in more information. Assessors **will not** view any content after the point equivalent to the specified maximum length.
  - Submit your forms as 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 PDF files. Follow the format specifications for font, line spacing, margins, and page count provided in the certificate-specific *Portfolio Instructions and Scoring Rubric* for each component. Do not use a smaller font, single spacing, or narrower margins in an attempt to fit in more information. Your Written Commentary and

other written materials will be scored based on its content; however, you should proofread your writing for spelling, mechanics, and usage.

- **Videos.** Your videos must be submitted as mp4 files. You must compress large video files before submission. Refer to the *Guide to Electronic Submission* for complete video submission requirements, including acceptable file sizes.

Each video **must not** exceed the time limit or include non-allowed edits as described in the certificate-specific *Portfolio Instructions and Scoring Rubric* and the "[Video Editing and Audio Enhancement Rules for Component 3](#)" section of this document. **Assessors will view the video only up to the maximum time limit or non-allowed edit.** In instances where a video is too long or contains a non-allowed edit, assessors will still read the corresponding Written Commentary. However, they will be unable to corroborate with video evidence any part of your Written Commentary that touches on events that occurred beyond the time limit or non-allowed edit.

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

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

## Organizing and Describing Your Evidence Using Forms

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

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

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

### OR

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

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

## Confirming Forms

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

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

## Organizing

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

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

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

## Uploading and Submitting Your Evidence of Accomplished Teaching

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

### Avoiding the Most Common Submission Errors

**Review your uploaded materials carefully before submitting it for scoring.** If you fail to submit your materials, your component **will not be scorable** and you will receive a code of NS on your score report. You **will not** be able to change any of your work once it has been submitted. Read the following chart to avoid submission errors that can affect your portfolio score. Receiving an NS for your submission will result in retake fees and a delay of your consideration for certification.

Questions to Review Before Submitting Your Portfolio	
<p><b>Is your evidence complete and formatted correctly?</b></p>	<p>If material is missing from your submission, the component <b>will not be scorable</b> and will receive an NS. This includes Written Commentary, student work, video recording, documentation, and so on.</p> <p>Avoid this error by using the Electronic Submission at a Glance in the certificate-specific <i>Portfolio Instructions and Scoring Rubric</i> for each component to verify the format and content of your evidence prior to uploading your files to the electronic portfolio management system.</p>
<p><b>Does your Written Commentary match the student work samples and/or video?</b></p>	<p>In each Written Commentary, confirm that student work samples are the samples that that lesson elicited, and/or that the lesson you described is the same lesson that you included in your video evidence. If you include the wrong Written Commentary with your student work samples or video, your component <b>will be scored as zero</b>.</p>
<p><b>Did you play back your video to test the recording quality?</b></p>	<p>After uploading your video file to the electronic portfolio management system, and before submitting for scoring, play the video recording. Ensure the picture and sound are clear and to verify that you are identifiable in the video. You and your students must be seen and heard in both videos or the component <b>will not be scorable</b>.</p>

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