

# Instructional Snapshot Based on T-TESS - Visual Arts

## Domain 1

1.1	<p>Multiple TEKs taught simultaneously Student choice should be integrated into projects. Cross curricular connections incorporated into projects. Art media technique modeling should be included in every unit.</p>
1.2	<p>Use of rubrics for project with a self assessment portion is encouraged. Teacher's active monitoring during art production is used as formative assessment and evaluation for reteaching.</p>
1.3	<p>Elements of Art (line, shape, texture, value, color, form, space) taught and reviewed K-12 - connecting to student's prior knowledge. Instruction presented in multiple ways (modeling, video, written instruction, oral instruction) to address student strengths. Artist included in the curriculum should include those who are of a similar demographic as the students.</p>
1.4	<p>Questions that encourage students to engage in complex, higher order thinking may be answered with an art project. Media (colored pencils, paint, clay, digital) or size may be adjusted to meet students varied levels. Collaborative projects and class critiques encouraged to help students understand their roles within instructional groups. Students should have accountability and some autonomy of their art making project. Social emotional learning incorporated into the lessons.</p>

## Domain 2

2.1	<p>Project deadline adjusted to ensure all students demonstrate mastery of concepts. Students given projects that allow for student creativity and choice. Mistakes addressed while teacher is actively monitoring during art production time.</p>
2.2	<p>Cross curricular connections incorporated into lessons. Instruction delivered in multiples ways. Art production consistently provides students with the opportunity to use different types of thinking. Project connections to contemporary artist and possible career applications encouraged to give real world connections.</p>
2.3	<p>Student communications may include communication through their art medium. Misunderstandings addressed with teacher is actively monitoring during art production time and array of teaching used to clarify concepts individually or with the whole class. Explanations clear and presenting in multiple ways. Classroom critiques and discussion of art works give students the opportunity to evaluate and analyse. Clarification may be presented with artistic examples as well as probing questions.</p>

## Domain 2 Continued

2.4	Art media, scale, and deadlines may be adjusted to meet individual student needs. Teachers' active monitoring during art production allows for assessment of quality, differentiated instructions individually or in small groups, response to confused, disengaged, or social/emotional needs of the students.
2.5	Lessons are adjusted based on student pace and mastery of the project. Students should be engaged in art making a large percentage of the class period. If students lose engagement, project set aside and return to them later or adjusted to keep students engaged. Teacher's active monitoring of art making is a check for understanding.

## Domain 3

3.1	Students should know how to and where to get supplies and have a routine for collecting them. Students should be cleaning up after themselves and there should be a routine in place for clean up. Classroom should be inviting, organized, labelled, and free from excessive clutter. Student artwork should be displayed. Artworks from multiple cultures and artists of multiple demographics should be on display. In small art rooms project storage may be an issue. Have grace for the art teacher if this is the case.
3.2	Campus behavior plan implemented.
3.3	Positive classroom culture where artistic achievement and creativity is cultivated. Students and teacher are respectful and helpful when giving feedback on student artwork during classroom critiques. Students encouraged to create art that reflects their interests. Students should not be producing artworks that all look the same.

## Domain 4

4.1	Teacher clothing may be adjusted when using media that stains clothing.
4.2	Growth of program can be an indication of improvement. Student success in contest and participation in art exhibits would be an indication of student improvement of performance.
4.3	Professional development should not be exclusively art media technique course.
4.4	Participation in the required art exhibits would be a minimum for a proficient rating. Participation in optional art exhibits would move teachers toward the distinguished rating.


## Domain 2 Continued

2.4	Differentiation can be implemented by student placement within the ensemble for peer support Individual score analysis that highlights symbols, performance practice, audiation, theory, individual parts, instrument techniques, and focus within the score that require more personal practice One-on-one lessons with peer teaching and/directors to support individual musical growth
2.5	The director constantly monitors individual student progress through immediate and constructive feedback, reteaching, and assessment The director carefully chooses repertoire that supports student ability, instrumental levels, cultural immersion, and opportunities to explore all musical genres Student progress and growth are collected through data including attendance, academic success, playing assessments, music literacy assessments, performance involvement, and informal and formal UIL assessments

## Domain 3

3.1	The instrument room is clean, organized, and inviting All student procedures for rehearsals and performances are clearly outlined and followed by all The director fosters a safe space for students which includes support with homework, individual organizational help, SEL support, peer-to-peer interactions, additional practice on skill-building, auditions, etc
3.2	Student participation in all rehearsals are established and encouraged Student participation in all performance opportunities established and encouraged Student ownership in social contracts for setting goals and behavior expectations for the department Implementing SEL with embedded activities that address the five competencies
3.3	The director works to create a collaborative and inclusive atmosphere for each ensemble The director introduces and explores music and performance practices from a rich resource of global music, composers, and ensembles. All students should see themselves in examples and performance opportunities Students should be encouraged to create and promote a mutually respectful atmosphere for creative expression and peer support

## Domain 4

4.1	Instrumental directors will dress appropriately for rehearsals, performances, and competitions Instrumental directors will emulate professional behavior with students, parents, and colleagues
4.2	Instrumental directors will set long-term and short-term goals for program and student growth Instrumental directors will set personal and professional goals that continue their connection with current best practices, pedagogy, and repertoire Instrumental directors will prepare students for district, region, state, and national audition opportunities
4.3	Instrumental directors will be members of the organizations that promote music education and choral music such as TMEA, TODA, TBA, TAME, ASTA, PASIC, and NBA Instrumental directors will continue to develop and attend local, state, and national professional development that increases knowledge of student growth in pedagogy and performance, as well as SEL and classroom culture
4.4	Instrumental directors will collaborate with campus and district colleagues to improve campus culture Instrumental directors will collaborate with community organizations to foster relationships for students in performance and community service opportunities


## Domain 2 Continued

2.4	Differentiation can be implemented by student placement within the class for peer support One-on-one lessons/instruction with peer teaching and/directors to support individual growth
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2.5	The director constantly monitors individual student progress through immediate and constructive feedback, reteaching, and assessment
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# Instructional Snapshot Based on T-TESS - Theatre

## Domain 1

1.1	Multiple TEKS taught simultaneously Lessons are thoughtfully and intentionally planned and align with TEKS Activities and exercises tie into lesson and content
1.2	

## Domain 2 Continued

2.4 Differentiation can be implemented by student placement within the class for peer support  
One-on-one lessons/instruction with peer teaching and/directors to support individual musical growth

2.5 The director constantly monitors individual student progress through immediate and constructive feedback, reteaching, and assessment  
The director carefully chooses material that supports student ability, levels, cultural immersion, and opportunities to explore all aspects of the theatre industry  
Student progress and growth are collected through data including attendance, academic success, assessments, theatre vocabulary and terminology assessments, performance involvement, and informal and formal assessments

## Domain 3

3.1 The theatres, black box studios, storage, and dressing rooms are clean, organized, and inviting  
All student procedures for rehearsals and performances are clearly outlined and followed by all, and demonstrated by student leadership  
The director fosters a safe space for students which includes support with homework, individual organizational help, SEL support, peer-to-peer interactions, additional practice on individual and group skill-building, and direction for practice and improvement

3.2 Student participation in all rehearsals is expected and established  
Student participation in all performance opportunities is expected and established  
Students take responsibility and ownership in social contracts for setting goals and behavior expectations for the department  
Implementing SEL with embedded activities that address the five competencies

3.3 The director works to create a collaborative and inclusive atmosphere for all classes, rehearsals, and companies  
The director introduces and explores a vast array of theatre forms and performance practices from a rich resource of global plays, authors, teachers, and industry professionals.. All students should see themselves in examples and theatre industry opportunities  
Students should be encouraged to create and promote a mutually respectful atmosphere for creative expression and peer support

## Domain 4

4.1 Theatre directors will dress appropriately for rehearsals, performances, and competitions  
On movement, dance and/or work days, directors will dress in a professional and appropriate attire  
Theatre directors will emulate professional behavior with students, parents, and colleagues

4.2 Theatre directors will set long-term and short-term goals for program and student growth  
Theatre directors will set personal and professional goals that continue their connection with current best practices, pedagogy, and on the pulse of contemporary theatre  
Theatre directors will prepare students for performances and UIL OAP




## Domain 2 Continued

2.4

Differentiation can be implemented by student placement within the ensemble for peer support  
Individual Score analysis that highlights symbols, performance practice, solfege, theory, voice parts, diction,