

## PPAT<sup>®</sup> Assessment

### Library of Examples – Music

#### Task 1, Step 1, Textbox 1.1.1: Understanding the Contextual Factors Influencing Instruction and Student Learning

Below are two examples of written responses to Textbox 1.1.1 as excerpted from the portfolios of two different candidates. The candidate responses were not corrected or changed from what was submitted. One response was scored at the Met/Exceeded Standards Level and the other response was scored at the Does Not Meet/Partially Met Standards Level. This information is being provided for illustrative purposes only. These excerpts are not templates for you to use to guarantee a successful score. Rather, they are examples that you can use for comparison purposes to see the kinds of evidence that you may need to add to your own work.

**The work you submit as part of your response to each task must be yours and yours alone.** Your written commentaries, the student work and other artifacts you submit, and your video recordings must all feature teaching that you did and work that you supervised.

#### Guiding Prompt for Task 1, Textbox 1.1.1

- a. Identify your chosen community factor. Based on your chosen community factor, identify and describe one possible instructional strategy **and** one learning activity that you could use in your classroom to further student learning. Provide a rationale that explains how the identified strategy and activity connect to the chosen factor.
- b. Identify your chosen school/district factor. Based on your chosen school/district factor, identify and describe one possible instructional strategy **and** one learning activity that you could use in your classroom to further student learning. Provide a rationale that explains how the identified strategy and activity connect to the chosen factor.

#### Example 1: Met/Exceeded Standards Level

- a. Community Factor: The largest racial/ethnic groups in [city] are white (79.8%), Hispanic (17%) and Islander (1%).  
Choir - Level 2  
Strand: Connect (L2.MC.CO.)

Students will synthesize and relate knowledge from personal and collaborative experience to make and receive art. They will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding (Standards L2.Mc.CO.1-4).

Standard: Standard L2.MC.CO.3: Experience how music connects us to history, culture, heritage, community, and to other academic subjects.

There is some, but not much, diversity in the Utah town where the high school is located). I have chosen to use an instructional strategy under the "Connect" state of [state] musical standard that allows students to experience how music connects to history, culture, heritage, community, and other academic disciplines. With the chosen piece of music, Kyrie by Glenn McClure, we will discuss the importance of the religious text known as the kyrie mass, and the interesting pairing of the religious text with the samba musical style. We will discuss the elements of this Caribbean Mass, what musical elements create samba, what musical instruments are typically used in samba (like steel drums, shakers, and percussive drums), and the historical significance of the kyrie mass in choral music. After the discussion, we will listen to or watch different variations of the piece so the students can hear all of those musical instruments and styles together and begin to understand our end performance goal for the piece. After the discussions and the listening's, we will begin to learn the piece starting with mastering the correct rhythms and pitches for the four voice parts. Repeating this activity will help the students improve their understanding in the musical style of samba and deepen their understanding of the meaning behind the kyrie mass, while giving them the experience of learning and performing cultural and historical music they may not have the opportunity to experience elsewhere.

- b. School Factor: 3rd Desired result of student learning; Character: Student will learn how to work with others in a variety of situations, take responsibility for personal decisions, show respect, and understand the importance of our global society.

Choir - Level 3

Strand: Perform (L3.MC.P.)

Students will analyze, interpret, and select artistic work for performance. They will develop techniques and concepts to refine artistic work, and express meaning through the presentation of musical works (Standards L2.MC.P.1-7).

Standard L3.MC.P.6: Demonstrate productive rehearsal habits, both as an individual and as an ensemble member.

One of the desired results of student learning at the high school is character. Character education teaches students how to work with others in a variety of situations, take responsibility for personal decisions, show respect, and understand the importance of our global society. One of the most important things that a choir can learn is how to work together, while understanding that the group can only improve if each individual is also improving. As a choir, we will discuss productive rehearsal habits as an individual. A few topics we will cover are active listening, proper posture and breathing, vocal health and the importance of staying hydrated, and the importance of balance and blend. After we discuss these topics, we will do a series of warm - ups that allow the students to practice these habits individually. The warm - ups will consist of exploring the voice, noticing proper posture and breath, listening to the people around them and keeping that balance and blend. After we warm up and implement the individual rehearsal techniques we talked about, we will then discuss how those individual rehearsal habits relate to proper ensemble rehearsal habits. Ensemble rehearsal habits we would discuss are similar to individual rehearsal habits. Active listening, balance and blend, not only how to breathe but where to breathe, and the importance of vowel shaping. After our discussion of proper

ensemble rehearsal habits, we will implement them into the music that we are singing as the activity. After singing and focusing on the rehearsal techniques, we will come together and discuss how successful individual rehearsal techniques tie into successful ensemble techniques, which then leads to successful performances and musical creation.

**Refer to the [Task 1 Rubric](#) for Textbox 1.1.1 and ask yourself:**

In the candidate's response, where is there evidence of the following?

- Does the candidate connect one chosen community factor to an instructional strategy and a learning strategy in order to further student learning?
- Does the candidate connect one chosen school/district factor to an instructional strategy and a learning strategy in order to further student learning?
- Where does the candidate explain how each instructional strategy furthers student learning?
- Where does the candidate explain how each learning activity furthers student learning?

**Example 2: Did Not Meet/Partially Met Standards Level**

- a. One community factor that is severe in this area is the economic standings of the families in these communities. Using the contextual factors chart you can tell this is a school placed in a low economic area by the high numbers of free or reduced lunch. An instructional strategy I use in my choir is a modified grading system, in which I take into consideration each student's ability and access to the arts. It is modified by being more lenient for submissions of work or practice videos. An activity that is used in my choir is fundraising. Fundraising shows students the value of work and gives them a target to work for. We raise funds in this class for classroom necessities such as concert attire and performance appropriate music folders.
- b. The high school is considered a small rural school with 844 students on their roster. The student to teacher ratio of the school is approximately 15:1, with these numbers it makes it easier to have one on one learning with our students. An instructional strategy for this is being able to have small groups and one on one experiences with the students. This along with private lessons is used to meet the needs of each student's individual music needs. An example of how we differentiate for class size is that we work with chamber music that is meant for smaller groups. With the smaller groups it enforces the groups to fine tune their sound.

**Refer to the [Task 1 Rubric](#) for Textbox 1.1.1 and ask yourself:**

In the candidate's response, where is there evidence of the following?

- Does the candidate connect one chosen community factor to an instructional strategy and a learning strategy in order to further student learning?
- Does the candidate connect one chosen school/district factor to an instructional strategy and a learning strategy in order to further student learning?
- Where does the candidate explain how each instructional strategy furthers student learning?
- Where does the candidate explain how each learning activity furthers student learning?

## **Suggestions for Using These Examples**

After writing your own rough draft response to the guiding prompts, ask the question, “Which parts of these examples are closest to what I have written?” Then read the 4 levels of the matching rubric (labeled with the textbox number) and decide which best matches your response. Use this information as you revise your own written commentary.

Lastly, using your work and/or these examples as reference, consider what you believe would be appropriate artifacts for this textbox.

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