



TN

Department of
Education

Fine Arts Student Growth Portfolio Model

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This document provides fine arts educators with content specific resources for implementing the student growth portfolio model. It should be used in conjunction with the TEAM Portfolio Guidebook for Administrators and Teachers found on the [TEAM website](#).

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Introduction

The fine arts student growth portfolio and this guidance document reflect the fine arts standards adopted in 2018. The latest fine arts standards information can be found on the [department website](#). Additional information about fine arts in Tennessee schools and the State of the Arts initiative can be found [on the department website's art education page](#).

As teachers, leaders, instructional coaches, principals, and district personnel explore and implement the contents of this resource guide, it is recommended that they do so within a professional learning community (PLC) or other collaborative group that focuses on long-term and short-term planning, ongoing formative assessment, standards-based instruction, differentiated and targeted instructional practices, and student work. The art of analyzing student work when grounded in collaborative thinking, self-reflection, and differentiated instruction can have a profound impact on student growth. Teachers should consider which standards, instructional strategies, and supports are needed to ensure that all students meet grade-level expectations.

Fine Arts Portfolio Alignment to Standards

Domains

All fine arts disciplines share four overarching domains:

- **P** – *Perform* (Music, Dance, Theatre); *Present* (Visual Arts); *Produce* (Media Arts)
- **Cr** – *Create*
- **R** – *Respond*
- **Cn** – *Connect*

Foundations

Each domain has two or three **foundations** shared among all fine arts disciplines, totaling eleven overarching statements of requisite behaviors for artistic growth, process, and literacy. All foundations (or domains) are not weighted equally. Weighting changes depending on the grade and course expectations for the specific fine arts disciplines (see *Major Work of the Grade* in the [fine arts standards](#)).

P – Perform (Music, Dance, Theatre); Present (Visual Arts); Produce (Media Arts)

1. Select, analyze, and interpret artistic work for performance/presentation/ production.
2. Develop and refine artistic techniques and work for performance/presentation/ production.
3. Convey and express meaning through the performance/presentation/production of artistic work.

Cr – Create

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

R – Respond

1. Perceive and analyze artistic work.
2. Interpret intent and meaning in artistic work.
3. Apply criteria to evaluate artistic work.

Cn – Connect

1. Synthesize and relate knowledge and personal experiences to artistic endeavors.
2. Relate artistic ideas and works with societal, cultural, and historical context.

Structure of the Fine Arts Portfolio

Selecting a Model

In cases wherein a fine arts teacher teaches multiple disciplines, the portfolio model submitted should represent student growth from the courses in which the teacher spends the majority of their time. If this distinction is unclear, teachers should work with their evaluator, building principal, and/or district portfolio leads to best determine the appropriate model to submit.

Number of Collections

The fine arts portfolio contains four evidence collections (student work artifacts). It is highly recommended that evidence collections represent at least two of the four domains (perform/present/produce, create, respond, and connect). **Each collection can only be scored for one of the domains.**

Each evidence collection must contain evidence from two points in time. The point A sample represents a pre-assessment skill/performance task while the point B sample represents the post-assessment skill/performance task.

Point A: Student Work Artifacts

As part of regular instructional planning, a teacher should determine the best point in time to administer a standards-aligned task from which point A student work artifacts will be collected. The task-specific expectations, along with the scoring rubrics, will inform scoring and differentiated grouping.

Point B: Student Work Artifacts

As part of regular instructional planning, a teacher should determine the point in time best to administer the portfolio standards-aligned task from which point B student work artifacts will be collected. After developing or identifying the task, teachers should create task-specific expectations aligned to the scoring rubrics to assist in scoring point B student work artifacts.

Context Narrative

Context narratives allow teachers to provide peer reviewers critical contextual or instructional information which helps ensure accurate scoring.

In the **fine arts model**, teachers must complete a context narrative form in the platform.

Context narratives should contain objective information only.

Scoring

Point A and point B student work artifacts should be scored in terms of a preponderance of evidence for **each standard** based on the scoring rubrics. Point A and point B must measure the **same** standard. Point A and point B scores are compared to determine the overall growth score for the standards-based collection.

Purposeful Sampling in Fine Arts

Teachers choose a purposeful sampling of students to represent their class. Sampling should reflect the primary teaching assignment and demonstrate evidence of the teacher's impact on the learning of students from varying populations.

Purposeful sampling is the process of selecting student work for inclusion in the portfolio collections after artifacts of student work for points A and B are collected. When reviewing the scored student work sample pairs (point A and point B) for each student, the teacher selects one sample (point A and point B) from each of the three differentiated groups (emerging, proficient, advanced) which is representative of the growth demonstrated in that differentiated group.

For example:

- Five students are in the emerging group at point A.
- Three students grow two performance levels from point A to point B
- Two students grow one performance level from point A to point B.
- The teacher selects a sample to submit in which the students grow two performance levels.

This process is repeated for the proficient and advanced groups. The paired samples of point A and point B for each of the students in the differentiated groups are submitted via the online platform. The platform calculates the growth for each collection.

Types of Samples

Differentiated Sample

A fine arts differentiated sample collection demonstrates growth for multiple learning levels (i.e., emerging, proficient, and advanced). To achieve this, it is recommended that at least two of the four collections contain evidence of growth for three levels of learners. Teachers will identify students representing three various learning levels (emerging, proficient, and advanced) and document how those students have grown in the same skills/performance tasks.

Group Sample

A fine arts group sample collection is a sampling option available to **music, theatre, media arts, and dance** teachers and represents growth from ensembles or groups of students without specific regard to individual learning levels. Groups are specifically defined as more than one student performing the same piece of art at the same time.

When considering purposeful sampling, it is important to show how **all** students have grown, not just the high or low achievers. **Group sampling is not available for visual arts.**

The following chart shows an example of how purposeful sampling can be approached with specific examples for a music teacher who teaches elementary/general music K–5.

Purposeful Sampling Requirements	Evidence Collection 1	Evidence Collection 2	Evidence Collection 3	Evidence Collection 4
Evidence from varying populations (recommended: at least two collections containing differentiated samples)	Large ensemble (group sample)	Authentic performance task with data from two points in time from emerging, proficient, and advanced student work samples (differentiated sample)	Full class (group sample)	Authentic performance task with data from two points in time from emerging, proficient, and advanced student work samples (differentiated sample)
Domain (recommended: at least two of the four domains represented)	Perform	Create	Perform	Respond
Grade level/course	Fifth grade recorder ensemble	Second grade	Kindergarten	Fourth grade
Time span between Point A and Point B	Span of two weeks (or 6 instructional sessions as this class meets 3 times per week)	Span of six weeks (or six instructional sessions)	Beginning of the first semester until February	Span of three months (or 11 instructional sessions)

The following chart shows an example of how purposeful sampling can be approached with specific examples for a visual arts teacher who teaches 6–8.

Purposeful Sampling Requirements	Evidence Collection 1	Evidence Collection 2	Evidence Collection 3	Evidence Collection 4
Evidence from varying populations (recommended: at least two collections containing differentiated samples)	Authentic performance task with data from two points in time from emerging, proficient, and advanced student work samples (differentiated sample)	Authentic performance task with data from two points in time from emerging, proficient, and advanced student readiness levels (differentiated sample)	Authentic performance task with data from two points in time from emerging, proficient, and advanced student readiness levels (differentiated sample)	Authentic performance task with data from two points in time from emerging, proficient, and advanced student readiness levels (differentiated sample)
Domain (recommended: at least two of the four domains represented)	Present	Create	Create	Respond
Grade level/course	Sixth grade rotation	Seventh grade yearlong	Eighth grade yearlong	Eighth grade rotation
Time span between Point A and Point B	Span of two weeks (or 10 instructional sessions as this class meets daily)	Span of 10 weeks	Beginning of the first semester until February	Span of six weeks (or 30 instructional sessions)

District Flexibility for Domain Selection and Sample Type

It is highly recommended that portfolios represent at least **two of the four domains**. Additionally, it is recommended that at least two of the four collections contain evidence of growth for three levels of learners (differentiated samples).

However, individual districts may have additional guidelines or set expectations for the number of domains represented or types of samples (differentiated vs. grouped) in a fine arts teacher's portfolio. Teachers should reach out to the district portfolio lead for additional guidance.

Fine Arts Portfolio Scoring

The scoring rubrics are available for download from the [TEAM website](#). Fine arts discipline-specific scoring rubrics are available for the following content strands:

- Dance K-12
- Media Arts K-12
- Instrumental Music 6-12
- General Music K-12
- Vocal Music 6-12
- Music Theory 9-12
- Theatre K-12
- Visual Arts K-12

The scoring guides are aligned with the fine arts standards and contain separate tabs for each domain. Standards are vertically aligned and grouped by foundation.

Indicators

The indicators in the scoring rubrics are meant to serve as a guide, rather than a formula, for rating evidence. It is not necessary or expected that each evidence collection meet all indicators within each performance level. Always consult the scoring rubrics for clarity on which domain lessons are targeting to avoid submitting evidence that is self-scored using an incorrect domain.

The following indicator definitions may be helpful in scoring student work using the measurement criteria:

- **Level 1: Insufficiently (or Below Expectations)** – Student/Group is unable to demonstrate expectations of the standard at grade/development level.
- **Level 2: Inconsistently** – Student/Group demonstrates part - but not all - of the expectations of the standard at grade/development level.
- **Level 3: Sufficiently (or At Expectations)** – Student/Group demonstrates expectations of the standard at grade/development level.
- **Level 4: Exceptionally** – Student/Group meets or exceeds expectations of the standard at grade/development level with few inconsistencies and/or errors.
- **Level 5: Masterfully (or Above Expectations)** – Student/Group exceeds expectations of the standard at grade/development level with no inconsistencies or errors.

Rubric Indicators for Levels 6 and 7

For work samples from students starting at or above grade-level expectations, the following indicator levels may be used to demonstrate growth:

- **Level 6:** Demonstrates one level of growth from the Level 5 criteria descriptor for this particular grade- or course-level expectation.
- **Level 7:** Demonstrates two levels of growth from the Level 5 criteria descriptor for this particular grade- or course-level expectation.

Fine Arts Portfolio Planning Template and Other Resources

A fine arts portfolio planning template is available for teachers to use when planning and implementing the collection of student work samples. The planning template, content-specific scoring guides, and additional resources are available for download from the [TEAM fine arts webpage](#).

Peer Reviewers:

Peer Reviewers determine the performance level (1-7) of student work artifacts at both point A and point B using the same rubrics as teachers that are provided in the [Fine Arts Rubrics](#). When scoring student work samples Peer Reviewers may need to mark student samples as "not scorable". If student work is unable to be scored at either point A or point B, both samples will be marked as "not scorable." The differentiated sample will show 0 growth from point A and point B.

Reasons student work may be marked not scorable:

1. There is no evidence that the assessment is aligned to the standard
2. No video of oral assessment
 - A video of audio only
3. Required answer key is missing
 - The teacher submits a document that is not an answer key. Answer Key guidelines can be found in the [portfolio resource guide](#).
4. The student is not the same at both Point A and Point B.
 - The student's face is hidden in the video, and reviewer is unable to determine if it is the same student at point A and B
5. The same student is used in multiple samples within the collection
 - The same student was used in multiple differentiated samples (emerging, proficient, advanced)
6. The student work is blank
 - There is nothing on the paper or video
 - Poor video or sound quality hindered the ability to score student work
 - Student work is not legible
 - Uploaded a file type that is not supported
 - Student sample was not uploaded
7. Did not follow assessment guidance
 - Required evidence stated in [portfolio resource guide](#) was not submitted
 - Evidence assessments for point A and B are given on the same day

Portfolio Scoring Process

Scoring of Collections

After the submission deadline, collections are scored by certified peer reviewers who determine the performance level of each student work artifact. Both teachers and peer reviewers use the same scoring rubric at points A and B.

- If a discrepancy of more than one performance level exists between the teacher's score and peer reviewer's score for the average of a collection, a second peer reviewer scores the collection.
- If the second peer reviewer's score is in consensus with either the teacher or the peer reviewer, the score in consensus stands.
- If there is no consensus of scores between the teacher, the first peer reviewer, or the second peer reviewer, then an expert reviewer conducts the final scoring.

A growth score for each collection is calculated by finding the difference between point A and point B scores for each student work sample in the collection (e.g., emerging, proficient, and advanced differentiated groups) and determining an average level of student growth for that collection. The average level of student growth for the evidence collection is then applied to the scaled Student Growth Indicator values to determine the evidence collection score.

Student Growth Indicator Chart

Level 5 Significantly Above Expectations	Students demonstrate, on average, three or more levels of student growth.
Level 4 Above Expectations	Students demonstrate, on average, two levels of student growth, but less than three levels of student growth.
Level 3 At Expectations	Students demonstrate, on average, one, but less than two levels of student growth.
Level 2 Below Expectations	Students demonstrate, on average, less than one level of student growth.
Level 1 Significantly Below Expectations	Students demonstrated, on average, no growth or negative growth.

Calculating the Final Portfolio Score

The teacher effectiveness indicator, or the overall portfolio score, is calculated by averaging the four evidence collection growth scores (as described above), and then applying the average to the scaled value of levels 1-5 as outlined below. This becomes the educator's growth score that serves as 35 percent of the Level of Overall Effectiveness (LOE) score.

Teacher Effectiveness Indicator	Student Growth Indicator Scores
Level 1	1.00 – 1.79
Level 2	1.80 – 2.59
Level 3	2.60 – 3.39
Level 4	3.40 – 4.19
Level 5	4.20 – 5.00

A portfolio will be assigned an *Incomplete (I)* and the teacher’s LOE score will **NOT** generate for the school year if **any** of the four collections are not completed **and** submitted by the deadline.

Contact Information

With additional questions about TEAM student growth portfolios, please reach out to Portfolio.Questions@tn.gov.