

Instructional Snapshot Based on T-TESS - Visual Arts

Domain 1

1.1	<ul style="list-style-type: none"><input type="checkbox"/> Multiple TEKs taught simultaneously<input type="checkbox"/> Student choice should be integrated into projects.<input type="checkbox"/> Cross curricular connections incorporated into projects.<input type="checkbox"/> Art media technique modeling should be included in every unit.
1.2	<ul style="list-style-type: none"><input type="checkbox"/> Use of rubrics for project with a self assessment portion is encouraged.<input type="checkbox"/> Teacher's active monitoring during art production is used as formative assessment and evaluation for reteaching.
1.3	<ul style="list-style-type: none"><input type="checkbox"/> Elements of Art (line, shape, texture, value, color, form, space) taught and reviewed K-12 - connecting to student's prior knowledge.<input type="checkbox"/> Instruction presented in multiple ways (modeling, video, written instruction, oral instruction) to address student strengths.<input type="checkbox"/> Artist included in the curriculum should include those who are of a similar demographic as the students.
1.4	<ul style="list-style-type: none"><input type="checkbox"/> Questions that encourage students to engage in complex, higher order thinking may be answered with an art project.<input type="checkbox"/> Media (colored pencils, paint, clay, digital) or size may be adjusted to meet students varied levels.<input type="checkbox"/> Collaborative projects and class critiques encouraged to help students understand their roles within instructional groups.<input type="checkbox"/> Students should have accountability and some autonomy of their art making project.<input type="checkbox"/> Social emotional learning incorporated into the lessons.

Domain 2

2.1	<ul style="list-style-type: none"><input type="checkbox"/> Project deadline adjusted to ensure all students demonstrate mastery of concepts.<input type="checkbox"/> Students given projects that allow for student creativity and choice.<input type="checkbox"/> Mistakes addressed while teacher is actively monitoring during art production time.
2.2	<ul style="list-style-type: none"><input type="checkbox"/> Cross curricular connections incorporated into lessons.<input type="checkbox"/> Instruction delivered in multiples ways.<input type="checkbox"/> Art production consistently provides students with the opportunity to use different types of thinking.<input type="checkbox"/> Project connections to contemporary artist and possible career applications encouraged to give real world connections.
2.3	<ul style="list-style-type: none"><input type="checkbox"/> Student communications may include communication through their art medium.<input type="checkbox"/> 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.<input type="checkbox"/> Explanations clear and presenting in multiple ways.<input type="checkbox"/> Classroom critiques and discussion of art works give students the opportunity to evaluate and analyse.<input type="checkbox"/> Clarification may be presented with artistic examples as well as probing questions.

Domain 2 Continued

2.4	<ul style="list-style-type: none"> <input type="checkbox"/> Art media, scale, and deadlines may be adjusted to meet individual student needs. <input type="checkbox"/> 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	<ul style="list-style-type: none"> <input type="checkbox"/> Lessons are adjusted based on student pace and mastery of the project. <input type="checkbox"/> 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. <input type="checkbox"/> Teacher's active monitoring of art making is a check for understanding.

Domain 3

3.1	<ul style="list-style-type: none"> <input type="checkbox"/> Students should know how to and where to get supplies and have a routine for collecting them. <input type="checkbox"/> Students should be cleaning up after themselves and there should be a routine in place for clean up. <input type="checkbox"/> Classroom should be inviting, organized, labelled, and free from excessive clutter. <input type="checkbox"/> Student artwork should be displayed. <input type="checkbox"/> Artworks from multiple cultures and artists of multiple demographics should be on display. <input type="checkbox"/> In small art rooms project storage may be an issue. Have grace for the art teacher if this is the case.
3.2	<ul style="list-style-type: none"> <input type="checkbox"/> Campus behavior plan implemented.
3.3	<ul style="list-style-type: none"> <input type="checkbox"/> Positive classroom culture where artistic achievement and creativity is cultivated. <input type="checkbox"/> Students and teacher are respectful and helpful when giving feedback on student artwork during classroom critiques. <input type="checkbox"/> Students encouraged to create art that reflects their interests. Students should not be producing artworks that all look the same.

Domain 4

4.1	<ul style="list-style-type: none"> <input type="checkbox"/> Teacher clothing may be adjusted when using media that stains clothing.
4.2	<ul style="list-style-type: none"> <input type="checkbox"/> Growth of program can be an indication of improvement. <input type="checkbox"/> Student success in contest and participation in art exhibits would be an indication of student improvement of performance.
4.3	<ul style="list-style-type: none"> <input type="checkbox"/> Professional development should not be exclusively art media technique course.
4.4	<ul style="list-style-type: none"> <input type="checkbox"/> Participation in the required art exhibits would be a minimum for a proficient rating. <input type="checkbox"/> Participation in optional art exhibits would move teachers toward the distinguished rating.

Instructional Snapshot Based on T-TESS - Instrumental Music

Domain 1

1.1	<ul style="list-style-type: none">□ Multiple TEKs taught simultaneously□ Sequential lessons that include a variety of repertoire sources□ Sequential lessons that include breathing, specific hand positions, various embouchures, posture, Playing position, tonal skills, pitch match, rhythmic reading skills, sight reading music skills, technical performance skills, audiation skills, and rehearsal etiquette skills
1.2	<ul style="list-style-type: none">□ Assessing student understanding of music literacy using tonal, melodic tests, tonal tests, matching pitch tests, rhythmic tests and procedures□ Assessing student understanding of repertoire using playing tests, assigned repertoire, sectionals, one on one help, and solo opportunities to demonstrate mastery□ Adjusting teaching for individual student needs in pedagogy and literacy understanding
1.3	<ul style="list-style-type: none">□ Appropriate levels of exercises and repertoire will be selected with the needs and abilities of each student in the ensemble□ Each student will be tested multiple times each unit and semester for individual skills, techniques, UIL music preparedness and appropriate individual needs for optimum growth and maturation.□ Social and emotional learning will be embedded in each lesson that promotes peer-to-peer and individual awareness and implementation of the five CASEL competencies
1.4	<ul style="list-style-type: none">□ Students will be engaged and challenged in music learning that includes rhythm and melodic exercises□ Students will be engaged in rehearsals that include repertoire introduction and immersion, individual pedagogical understanding, individual analysis, sectionals, and individual coaching□ Students will work together to create ensemble cohesion and inclusion in a supportive atmosphere of learning

Domain 2

2.1	<ul style="list-style-type: none">□ Lesson objectives should be clearly visible and sequential for student understanding and skill development□ Achieving clear expectations that include rehearsal etiquette, attendance in daily rehearsals, each performance opportunity, ensemble support, and individual preparation through practice□ Differentiated instruction to increase the mastery level of students regardless of prior learning and skill set
2.2	<ul style="list-style-type: none">□ Student pedagogical and music literacy needs are focused in each rehearsal and unit□ Rehearsals will include kinesthetic, physical, mental, and auditory activities that address differentiated learning styles and capabilities□ Students will be given opportunities to demonstrate music knowledge through district and region assessments, individual and ensemble performances, and focused master classes/clinics
2.3	<ul style="list-style-type: none">□ The instrumental director should foster and support an environment that encourages creativity, community, respect for others and self□ The instrumental director should create opportunities to explore greater understanding of all musical concepts taught□ The instrumental director should support student-led learning activities such as one-to-one, group sectional work, sight reading, student-led performance analysis, and multiple opportunities for individual creativity and self-expression through performance opportunities

Domain 2 Continued

2.4	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ Instrumental directors will dress appropriately for rehearsals, performances, and competitions □ Instrumental directors will emulate professional behavior with students, parents, and colleagues
4.2	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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

Instructional Snapshot Based on T-TESS - Dance

Domain 1

1.1	<ul style="list-style-type: none">□ Multiple TEKs taught simultaneously□ Sequential lessons that include a variety of repertoire sources□ Content incorporates multiple forms/genres of dance styles and techniques
1.2	<ul style="list-style-type: none">□ Assessing student understanding dance vocabulary, skills, terminology□ Assessing student understanding of terms and vocabulary using tests, demonstrations, auditions, one on one help, and solo opportunities to demonstrate mastery□ Adjusting teaching for individual student needs in pedagogy and literacy understanding
1.3	<ul style="list-style-type: none">□ Age and ability appropriate repertoire will be selected with the needs and abilities of each student in the class or ensemble□ Each student will be tested a multiple times each semester for individual skills, level techniques, individual challenges, and maturation□ Social and emotional learning will be embedded in each lesson that promotes peer-to-peer and individual awareness
1.4	<ul style="list-style-type: none">□ Students are engaged in dance learning that includes rhythm, tempo, beat, melodic, and lyric exercises that deepen skills and challenge learning□ Students will be engaged in rehearsals that include repertoire introduction and immersion, group and individual pedagogical understanding, group and individual analysis, and coaching□ Students will work together to create ensemble cohesion and inclusion in a supportive atmosphere of learning

Domain 2

2.1	<ul style="list-style-type: none">□ Lesson objectives should be clearly visible and sequential for student understanding and skill development□ Achieving clear expectations that include rehearsal etiquette, attendance in daily rehearsals and in performance opportunities, ensemble support, and individual preparation and practice□ Differentiation of instruction to increase the mastery level of students regardless of prior learning and skill set
2.2	<ul style="list-style-type: none">□ Student pedagogical and dance literacy needs drives each rehearsal and unit□ Rehearsals will include kinesthetic, physical, mental, and auditory activities that address differentiated learning styles□ Students are given opportunities to demonstrate dance knowledge through individual and group performances, and focused master classes and clinics
2.3	<ul style="list-style-type: none">□ The director fosters and support an environment that encourages creativity, community, respect for others and self□ The director creates opportunities to explore greater understanding of all dance concepts taught□ The director supports student-led learning activities such as group projects, rehearsal leadership, student-led projects/performance, and evaluation/analysis, and opportunities for individual self-expression through multiple performance opportunities

Domain 2 Continued

2.4	<ul style="list-style-type: none"> <input type="checkbox"/> Differentiation can be implemented by student placement within the class for peer support <input type="checkbox"/> One-on-one lessons/instruction with peer teaching and/directors to support individual growth
2.5	<ul style="list-style-type: none"> <input type="checkbox"/> The director constantly monitors individual student progress through immediate and constructive feedback, reteaching, and assessment <input type="checkbox"/> The director carefully chooses material that supports student ability, levels, cultural immersion, and opportunities to explore all dance genres <input type="checkbox"/> Student progress and growth are collected through data including attendance, academic success, assessments, dance vocabulary and terminology assessments, performance involvement, and informal and formal assessments

Domain 3

3.1	<ul style="list-style-type: none"> <input type="checkbox"/> The studios, storage, and dressing rooms are clean, organized, and inviting <input type="checkbox"/> All student procedures for rehearsals and performances are clearly outlined and followed by all, and demonstrated by student leadership <input type="checkbox"/> 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	<ul style="list-style-type: none"> <input type="checkbox"/> Student participation in all rehearsals is expected and established <input type="checkbox"/> Student participation in all performance opportunities is expected and established <input type="checkbox"/> Students take responsibility and ownership in social contracts for setting goals and behavior expectations for the department <input type="checkbox"/> Implementing SEL with embedded activities that address the five competencies
3.3	<ul style="list-style-type: none"> <input type="checkbox"/> The director creates a collaborative and inclusive atmosphere for all classes and ensembles <input type="checkbox"/> The director introduces and explores all dance forms and performance practices from a rich resource of global music, composers, teachers, dancers, and choreographers. All students should see themselves in examples and performance opportunities <input type="checkbox"/> Students should be encouraged to create and promote a mutually respectful atmosphere for creative expression and peer support

Domain 4

4.1	<ul style="list-style-type: none"> <input type="checkbox"/> Dance directors dress appropriately for rehearsals, performances, and competitions <input type="checkbox"/> Dance directors emulate professional behavior with students, parents, and colleagues
4.2	<ul style="list-style-type: none"> <input type="checkbox"/> Dance directors set long-term and short-term goals for program and student growth <input type="checkbox"/> Dance directors set personal and professional goals that continue their connection with current best practices, pedagogy, and repertoire <input type="checkbox"/> Dance directors prepare students for concerts and competitions on a local and national level
4.3	<ul style="list-style-type: none"> <input type="checkbox"/> Dance directors are encouraged to be members of NDEO and other dance education organizations <input type="checkbox"/> Dance directors 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	<ul style="list-style-type: none"> <input type="checkbox"/> Dance directors collaborate with campus and district colleagues to improve campus culture <input type="checkbox"/> Dance directors collaborate with community organizations to foster relationships for students in performance and community service opportunities

Instructional Snapshot Based on T-TESS - Theatre

Domain 1

1.1	<ul style="list-style-type: none">□ Multiple TEKs taught simultaneously□ Lessons are thoughtfully and intentionally planned and align with TEKS□ Activities and exercises tie into lesson and content
1.2	<ul style="list-style-type: none">□ Students are assessed through a variety of informal and formal evaluation including tests, auditions, and performances□ Assessing student understanding theatre vocabulary and terminology□ Appropriate and positive feedback is continually given to guide and improve student performance□ The use of rubrics, self evaluation, and peer evaluation are implemented□ Lessons and instruction aligns with school and district instructional strategies and initiatives to meet student needs□ Adjusting teaching for individual student needs in pedagogy and literacy understanding
1.3	<ul style="list-style-type: none">□ Student's prior knowledge is taken into consideration and adjusts to student needs□ Provides opportunities for diverse learning for strengths and gaps□ Age and ability appropriate material will be selected with the needs and abilities of each student in the class or ensemble□ Social and emotional learning will be embedded in each lesson that promotes peer-to-peer and individual awareness
1.4	<ul style="list-style-type: none">□ Provides opportunities for students to ask questions, research, present knowledge, and teach other students□ Uses a variety of group forming methods, and should see diverse groupings□ Effective student leadership should be evident through activities, exercises, and rehearsals□ Student responsibility and ownership should be evident□ Students should be active and participating in warm ups (vocal, physical, mental), community building activities, theatre exercises, group projects, and/or rehearsals

Domain 2

2.1	<ul style="list-style-type: none">□ Lesson objectives should be clearly visible and sequential for student understanding and skill development□ Achieving clear expectations that include rehearsal etiquette, attendance in daily rehearsals and in performance opportunities, ensemble support, and individual preparation and practice□ Differentiation of instruction to increase the mastery level of students regardless of prior learning and skill set
2.2	<ul style="list-style-type: none">□ Student theatre knowledge and literacy needs drives each lesson, unit, and rehearsal□ Rehearsals will include physical, mental, and auditory activities that address differentiated learning styles□ Students are given opportunities to demonstrate theatre/acting knowledge through individual and group performances, and focused master classes and clinics□ Content and lessons are tied to other academic areas such as history, literature, humanities, social studies, etc.
2.3	<ul style="list-style-type: none">□ The director should foster and support an environment that encourages creativity, community, respect for others and self□ The director should create opportunities to explore greater understanding of all aspects of theatre industry□ The director should support student-led learning activities such as group projects, rehearsal leadership, student-led projects and performances and analysis, and opportunities for individual self-expression through multiple performance opportunities.

Domain 2 Continued

2.4	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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	<ul style="list-style-type: none"> □ 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
4.3	<ul style="list-style-type: none"> □ Theatre directors are encouraged to be members of TxETA, ITS, and other theatre education organizations □ Theatre 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	<ul style="list-style-type: none"> □ Theatre directors will collaborate with campus and district colleagues to improve campus culture □ Theatre directors will collaborate with community organizations to foster relationships for students in performance and community service opportunities

Instructional Snapshot Based on T-TESS - Vocal/Elementary Music

Domain 1

1.1	<ul style="list-style-type: none">□ Multiple TEKs taught simultaneously□ Sequential lessons that include a variety of repertoire sources□ Sequential lessons that include rhythmic reading skills, sight reading music skills, performance skills, audition skills, and rehearsal etiquette skills□ Cross-curricular inclusion (history, math, language, reading, problem solving)□ Elementary Music will include a variety of activities such as, but not limited to, games, songs, using manipulatives, exploring instruments, songs and dances from many cultures
1.2	<ul style="list-style-type: none">□ Assessing student understanding of music literacy using melodic and rhythmic tests and procedures□ Assessing student understanding of repertoire using sectionals, quartets, and solo opportunities to demonstrate mastery□ Adjusting teaching for individual student needs in pedagogy and literacy understanding□ Keeping up with student academic progress□ Elementary Music assesses understanding using echo singing, call and response, rhythmic processes, following instructions in playing instruments and in participating in games and dances
1.3	<ul style="list-style-type: none">□ Age and ability appropriate repertoire will be selected with the needs and abilities of each student in the ensemble□ Each student will be voiced at least once each semester for range, tessitura, vocal challenges, and maturation□ Social and emotional learning will be embedded in each lesson that promotes peer-to-peer and individual awareness and implementation of the five CASEL competencies
1.4	<ul style="list-style-type: none">□ Students will be engaged in music learning that includes rhythm and melodic exercises that deepen skills and challenge learning□ Students will be engaged in choral rehearsals that include repertoire introduction and immersion, score and text analysis, sectionals, and individual coaching□ Students work together to create ensemble cohesion and inclusion in a supportive atmosphere of learning□ Elementary music students should not be sitting and should be actively engaged

Domain 2

2.1	<ul style="list-style-type: none">□ Lesson objectives should be clearly visible and sequential for student understanding and skill development□ Achieving clear expectations that include rehearsal etiquette, attendance in daily rehearsals and in performance opportunities, ensemble support, and individual preparation and practice□ Differentiation of instruction to increase the mastery level of students regardless of prior learning and skill set
2.2	<ul style="list-style-type: none">□ Student pedagogical and music literacy needs drives each rehearsal and unit□ Rehearsals will include kinesthetic, physical, mental, and auditory activities that address differentiated learning styles□ Students will be given opportunities to demonstrate music knowledge through district and region assessments, performances, and focused master classes/clinics□ Elementary Music classes will include kinesthetic, physical, mental, and auditory activities that address differentiated learning styles□ Elementary Music students will be given opportunities to demonstrate music knowledge through songs, games, instrumentation, and performances
2.3	<ul style="list-style-type: none">□ The teacher should foster and support an environment that encourages creativity, community, respect for others and self□ The teacher should create opportunities to explore greater understanding of all musical concepts taught□ The teacher should support student-led learning activities such as sectional work, sight reading leadership, student-led performance analysis, and opportunities for individual self-expression through performance opportunities

Domain 2 Continued

2.4	<ul style="list-style-type: none"> <input type="checkbox"/> Differentiation can be implemented by student placement within the ensemble for peer support <input type="checkbox"/> Individual Score analysis that highlights symbols, performance practice, solfege, theory, voice parts, diction, and places within the score that require personal practice <input type="checkbox"/> One-on-one lessons with peer teaching and/or choir directors to support individual musical growth
2.5	<ul style="list-style-type: none"> <input type="checkbox"/> The teacher constantly monitors individual student progress through immediate and constructive feedback, reteaching, and assessment <input type="checkbox"/> The teacher carefully chooses repertoire that supports student ability, vocal range, cultural immersion, and opportunities to explore all musical genres <input type="checkbox"/> Student progress and growth are collected through data including attendance, academic success, vocal assessments, music literacy assessments, performance involvement, and formal UIL assessments

Domain 3

3.1	<ul style="list-style-type: none"> <input type="checkbox"/> The music room is clean, organized, and inviting <input type="checkbox"/> All student procedures for rehearsals and performances are clearly outlined and followed by all <input type="checkbox"/> The teacher fosters a safe space for students which includes support with homework, individual organizational help, SEL support, peer-to-peer interactions, additional practice on musical/vocal skill-building, auditions, etc
3.2	<ul style="list-style-type: none"> <input type="checkbox"/> Student participation in all rehearsals and class activities are established and encouraged <input type="checkbox"/> Student participation in all performance opportunities are established and encouraged <input type="checkbox"/> Student ownership in social contracts for setting goals and behavior expectations for the department <input type="checkbox"/> Implementing SEL with embedded activities that address the five competencies
3.3	<ul style="list-style-type: none"> <input type="checkbox"/> The teacher works to create a collaborative and inclusive atmosphere for each ensemble <input type="checkbox"/> The teacher introduces and explores music and performance practices from a rich resource of global music, composers, and choirs. All students should see themselves in examples and performance opportunities <input type="checkbox"/> Students should be encouraged to create and promote a mutually respectful atmosphere for creative expression and peer support <input type="checkbox"/> Elementary music students should be introduced to and explore all aspects of music and varied kinds of ensembles from choral to instrumental

Domain 4

4.1	<ul style="list-style-type: none"> <input type="checkbox"/> Teachers will dress appropriately for rehearsals, performances, and competitions <input type="checkbox"/> Teachers will emulate professional behavior with students, parents, and colleagues
4.2	<ul style="list-style-type: none"> <input type="checkbox"/> Teachers will set long-term and short-term goals for program and student growth <input type="checkbox"/> Teachers will set personal and professional goals that continue their connection with current best practices, pedagogy, and repertoire <input type="checkbox"/> Teachers will prepare students for district, region, state, and national audition opportunities <input type="checkbox"/> Elementary Music teachers will prepare students for middle school auditions and ensemble opportunities
4.3	<ul style="list-style-type: none"> <input type="checkbox"/> Teachers will be members of the organizations that promote music education and choral music such as TMEA, TCDA, ACDA, SWACDA, NATS, OAKE, AOSA <input type="checkbox"/> Teachers 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	<ul style="list-style-type: none"> <input type="checkbox"/> Teachers will collaborate with campus and district colleagues to improve campus culture <input type="checkbox"/> Teachers will collaborate with community organizations to foster relationships for students in performance and community service opportunities