

K-12 Teacher Evaluation: Dance Strategies Report (2015)

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ABSTRACT

Dance educators across the nation find themselves being evaluated by school-wide measures that have no relation to teaching and learning in dance. The most widespread example of this is the use of student achievement data from state-level ELA and Math tests as part of the evaluation for dance educators. In an effort to provide information and formulate ways to advocate for and to begin developing a fair and balanced teacher evaluation for dance educators, the National Dance Education Organization (NDEO) convened a special topics conference on May 16-18, 2014 in Albuquerque, New Mexico on this most important issue: ***Charting the Course: Approaches to Teacher Evaluation for K-12 Dance Educators***. National, state and local perspectives, information, strategies, and resources that would address the issues and inequities of teacher evaluation in dance were shared and examined by participants representing states from across the nation. This report outlines some of the strategies, resources and information from the conference with additional resources and materials included.

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BACKGROUND

Since the announcement of the Race to the Top grant from the U.S. Department of Education in 2009, and its criteria that states must ensure teacher effectiveness, teacher evaluation has become a critical issue in education for all teachers. Twenty-eight states require annual teacher evaluations. Forty-one states require student achievement measures as a portion of the teacher evaluation. Check out [the state requirements](#) in Doherty and Jacobs, *State of the States 2013 Connect the Dots: Using Evaluations of Teacher Effectiveness to Inform Policy and Practice* (p. 7).

To be awarded a Race to the Top grant, states were required to develop guidelines and criteria for teacher evaluation for all teachers. “States, LEAs, or schools must include multiple measures, provided that teacher effectiveness is evaluated, in significant part, by student growth ...” (Race to the Top Program Executive Summary, 2009, p. 12). Teacher evaluation had to be linked to data on student achievement or student growth, and is required to be “rigorous and comparable across classrooms.” (Race to the Top Program Executive Summary, 2009, p. 14). While non-tested subject areas were addressed, “for non-tested grades and subjects: alternative measures of student learning and performance such as student scores on pre-tests and end-of-course tests” (Race to the Top Program Executive Summary, 2009, p. 14), one crucial question/issue became what achievement data is available and should be used for non-tested subjects that do not have a state-mandated test. Since most non-tested subjects, including dance, do not have alternative measures of student learning and performance that are deemed rigorous and comparable across classrooms, most states mandate that student test scores from state-level ELA and Math tests would be included in the student achievement data. Fine arts subject area educators and organizations voiced their concerns with this criterion. It certainly is not a valid and reliable measurement of student achievement in dance or any other non-tested subject.

Another motivation for this flurry of discussion and activity is the option for states to seek a waiver that provides flexibility in meeting some requirements of NCLB. To be granted a waiver, states

were required to demonstrate progress on improving their teacher evaluations and supporting teacher effectiveness (U.S. Department of Education, ESEA Flexibility – Review Guidance, 2012).

With these driving forces in play, the question became, what are dance educators doing, and what else can be done to ensure fair and balanced teacher evaluations for all dance educators that will promote teacher improvement and student learning? As this report demonstrates, there has been ample progress made. However, it is not universal. The hope is that the information here will further the goal of equitable evaluations for all dance educators.

POSITION STATEMENT: PRINCIPLES FOR TEACHER EVALUATION FOR DANCE

Every teacher needs support and feedback to ensure and increase the effectiveness of their teaching. Support is also important in preventing burnout and maintaining passion for teaching. Done constructively, evaluation can be a valuable tool for a teacher’s growth, and evaluation is part of any profession/job. The teaching profession should be no different. While there may be agreement with the overall components of the law and guidelines to better evaluate teachers, how those guidelines are applied is often less constructive (The National Association for Music Education, 2013). One of the reasons for this is because there are not separate frameworks/models for each individual subject area. A paraphrased quote from American writer and journalist H. L. Mencken summarizes the issue. “For every complex problem, there is a solution that is simple, neat, and wrong” (Mencken, 1917). This is certainly the case with how teacher evaluation is implemented for dance and any other non-tested area. This document serves to provide useful, practical and meaningful strategies and information for implementing teacher evaluation for dance while also meeting the federal mandates for teacher evaluation. Linda Darling-Hammond outlines the necessary components for systematic high quality teacher evaluations in “*One Piece of the Whole: Teacher Evaluation as Part of a Comprehensive System for Teaching and Learning*” for the [American Educator](#). In addition to student learning standards, and high quality curriculum and assessments, Hammond outlines five components.

- a. Common statewide standards for teaching related to student learning,

- b. Performance –based assessments for teachers based on the standards and that guide teacher preparation and licensing/certification,
- c. Local evaluations aligned to those standards and based on multiple measures,
- d. Properly trained evaluators, and support structures for teachers and for fair decisions concerning personnel, and,
- e. Professional development that supports teaching and learning. (Darling- Hammond, 2014)

Since dance is a non-tested subject area in regards to summative student assessment, dance educators must advocate for evaluations that make sense for dance, evaluations that evaluate what is taught and how it is taught in dance. What follows are principles/guidelines for teacher evaluation for dance that hopefully will guide and support the work in pursuit of fair and balanced evaluations for dance educators.

1. Dance educators must be held accountable for and **evaluated on a variety of evidences derived from the content of dance** that they teach and student learning that is directly related to the content, knowledge and skills that they teach and the context in which they teach dance. Megan Wolfe states in The Whole Child Blog: Teacher Evaluation for Effectiveness,

“Teachers should be evaluated based on their performance in their own subject areas, using a range of criteria, including observations, peer reviews, parental or student input, and analysis of agreed-on student learning evidence. Evaluations that use these criteria are more likely to produce results that are relevant to the improvement of teaching and can serve as a catalyst for continued growth and learning for both teachers and students.”
(Wolfe, 2012)

This is further affirmed in the State of the States 2013 Connect the Dots report.

“Measurement that varies by type of teacher — music- versus biology, or social studies versus vocational education — is a kind of “inconsistency” that we cannot only live with, but that also is appropriate in evaluating teachers and certainly is more appropriate than substituting school wide measures for teachers where rigorous and appropriate (if not comparable) classroom measures are available”. (Doherty, Jacobs, 2013. pp. 31-32)

2. As with any other subject content area, dance educators must be **evaluated with fair and balanced evaluations utilizing multiple measures of evaluations** such as valid and reliable dance assessments showing student achievement/growth, observation, collaboration with other teachers, continual learning in dance and leadership.
3. Evaluation must be linked to **improvement of teaching and learning**, and to Professional Teaching Standards. Dance educators must be provided with support for continual learning and specific professional development that is specific to dance content and pedagogy, and also

provided with additional training in identified areas. Annual teaching goals must reflect continual improvement in dance teaching and student growth.

“Two important aspects of driving improvement in teacher effectiveness are designing evaluation systems that provide teachers with regular, actionable feedback for their own growth and development and helping schools make meaningful, informed decisions about the performance of teachers.” (Doherty, Jacobs, State of the States 2013, 2013, p. 14).

To guide the improvement of teaching and learning, evaluations must be linked to Professional Teaching Standards (Darling-Hammond, 2014).

4. **Dance “learning data and evidence may develop larger understandings of what “student achievement” may actually encompass** and subsequently allow educational leaders’ and dance educators “new and different approaches to effective classroom instruction and student growth” (Benson & et al, 2011, Arizona Alliance for Arts Education, Measures of Effectiveness for Arizona’s Arts Educators).
5. **Evaluators must be trained in and have an adequate knowledge of their state and/or national dance standards, of the content, pedagogy and assessments for dance** and how they are implemented in the classroom. Evaluators need to be trained in the evaluation system and methods.
6. **School administration and dance educators must work together to develop a clear curriculum** that aligns with state and/or national standards. They should also work together to develop comprehensive dance assessments and cohesive reporting practices in dance. Quality dance assessments should address issues with current educational testing practices by going “beyond the bubble” of typical multiple choice tests. Well-designed dance assessments should address real-life student learning that utilizes higher order and creative thinking, and problem solving skills.

“These assessments should measure students’ knowledge and skills, but more importantly, how they apply knowledge and skills in new and creative ways. This practice may be one of many ways dance educators can contribute to testing and assessment reform.” (Benson & et al, 2011, Arizona Alliance for Arts Education, Measures of Effectiveness for Arizona’s Arts Educators).
7. There must be **equitable ways to dismiss ineffective teachers** after providing training, mentoring and other assistance that is identified as needed.
8. State departments of education must **develop a guiding framework for dance educator evaluation systems**. State departments of education should acknowledge districts with model programs and should foster opportunities for cross-district collaborations and professional

development for teachers (Benson & et al, 2011, Arizona Alliance for Arts Education, Measures of Effectiveness for Arizona’s Arts Educators).

The purpose and goal is to develop, implement, and advocate for a teacher evaluation system that promotes student learning and teacher effectiveness in dance. Great progress is being made but more work certainly needs to be done.

THE FOUNDATION FOR TEACHER EVALUATION

From the list of Linda Darling-Hammond’s components necessary for a high quality teacher evaluation system (outlined in the last section), three of them form a strong foundation for a teacher evaluation system: professional teaching standards, a performance-based assessment for teachers based on those standards, and student learning standards. Dance educators are very fortunate that NDEO has led the field in developing these foundational components for teacher evaluation for dance. In 2005, NDEO first published (with updates in 2007 and 2009) the [Professional Teaching Standards for Dance Arts](#). In June 2014, the [National Core Arts Standards for Dance](#) was released. NDEO is developing The Dance Entry Level Teacher Assessment known as [DELTA](#), an entry-level assessment for dance educators that will serve as a national certification test. Initial information about DELTA was shared at the K-12 Teacher Evaluation conference in May 2014.

In addition to the progress on the national level, progress at the state level has been made over the last few years in the development of these foundational components. Reviewing the state developed models included in this report (Teacher Evaluation Models section), they include professional teaching standards or teacher goals that are aligned with teaching standards. A number of states require certification in dance, but mandating a dance content knowledge test for certification varies. All but one state has student learning standards in dance. The Arts Education Partnership website tracks and compares state requirements for the arts, including certification requirements and student learning standards.

The Dance Entry Level Teacher Assessment (DELTA)

Darling-Hammond promotes that “support for teacher learning and evaluation needs to be part of an integrated whole that promotes effectiveness during every stage of a teachers’ career” (Darling-Hammond, 2014). From recruitment through preparation and throughout their career, teacher evaluation must be connected to all phases.

A certification test to assess baseline competencies of our entering dance educators and to evaluate their readiness is an essential component to build a foundation for a teacher evaluation system. As such, DELTA is a foundation for Teacher Evaluation and part of an integrated and well-designed teacher evaluation system that begins with preparing our teachers. The DELTA test is designed to evaluate the *knowledge* and baseline competencies of teachers preparing to enter the field of dance education. The DELTA is one tool among many (student teaching, portfolio, demo lesson etc.) to help ascertain a dance teacher's classroom readiness, and one tool to ensure that dance educators are highly qualified. This will help ensure that teachers will be better educated in the artistic processes of creating, performing, and critically analyzing works of art by self and others, and students will have greater access to quality teaching embedding artistic processes in dance curriculum.

DELTA is based on and reflects current educational research, learning expectations, and best practices for students in dance such as 1) addresses anatomy, kinesiology, and movement safety needs, 2) measures knowledge of developmentally appropriate instruction, Pre-K-12, and 3) assesses the knowledge and ability to implement a variety of applicable assessment measures for dance. For a full list of the DELTA Content Outline Buckets, click [here](#) under DELTA Content Outline Buckets.

DELTA is aligned with the National Core Arts Standards for Dance and the NDEO Professional Teaching Standards for Dance Arts, also necessary components of an equitable and comprehensive teacher evaluation system.

DELTA supports professional licensing and certification decisions. Darling-Hammond asserts, “we need clear professional standards against which teachers are assessed both for state licensing and for on-the-job evaluation” (Darling-Hammond, 2014). Aligned with the Professional Teaching Standards for

Dance Arts, the DELTA provides that link. In addition, it informs higher education dance programs as to what knowledge, concepts, and skills should be included in the training of our dance education students and as part of the pedagogical instruction.

Raising the quality of our entering teachers will also promote knowledge and the use of standards-based curriculum and assessments, strengthen opportunities-to-learn (curriculum, scheduling, facilities, safety, equipment), and impact teacher preparation programs, professional development, credentialing, and assessment for learning. A student's quality education begins with a highly qualified educator.

Professional Teaching Standards for Dance Arts:

Linda Darling-Hammond recommends that educators need a “conception of teacher evaluation as part of a *teaching and learning system* that supports continuous improvement, both for individual teachers and for the profession as a whole.”

“At the center of such a system are professional teaching standards that are linked to student learning standards, curriculum, and assessment, thereby creating a seamless relationship between what teachers do in the classroom and how they are prepared and assessed.” (Darling-Hammond, 2014)

The Professional Teaching Standards for Dance Arts is another leg of the foundation for teacher evaluation in dance. They provide the established knowledge and skills that dance educators should have to provide quality teaching and learning. The Professional Teaching Standards for Dance Arts' eight categories were used as a basis for creating the categories (buckets) for the DELTA test. The buckets were a guide to creating the questions. These standards are aligned and similar to professional teaching standards in other disciplines but provide the specificity needed for dance.

National Core Arts Standards for Dance

Released in June of 2014, The National Core Arts Standards for Dance provide the student learning standards needed to round out the foundation for Teacher Evaluation in Dance. These standards provide the guide for what teachers present in the classroom. They include cornerstone assessments,

providing valid and reliable assessments examples to show student achievement and growth that can be used as one measure to evaluate dance educators.

Aligned to the DELTA and the Professional Teaching Standards for Dance Arts, the National Core Arts Standards link curriculum, assessment and student learning to how teachers entering the teaching field in dance are assessed for readiness and to the teaching standards that will guide them throughout their career.

Foundations

Supporting an aligned system.

- Professional Teaching Standards for Dance Arts
- National Core Arts Standards for Dance
- The Dance Entry Level Teacher Assessment (DELTA)

TEACHER EVALUATION MODELS

At NDEO's Special Topics Conference, *Charting the Course: Approaches to Teacher Evaluation for K-12 Dance Educators*, Stanley Rabinowitz, former Senior Program Director of WestEd's Assessment & Standards Development Services, presented a framework for teacher evaluation that is relevant for dance. He outlined the salient considerations and issues, and queries. He posed questions that asked about the characteristics of valid, defensible, and fair measures of educator effectiveness. In response, he clarified the characteristics that a model should have such as,

- a. identified desired outcomes,
- b. defined student outcomes and best practice for dance,
- c. technically sound, defensible, fair, and unbiased,
- d. teacher buy-in and involvement, and
- e. provide support before sanctions.

He asked about the possibility of having measures that address both accountability and improvement. He provided some recommendations to consider before creating a model.

- a. Take into account the context-the situation in which it will be used. No model will work for all situations and locales.
- b. Identify multiple measures to include.
- c. Consider the value versus the burden.
- d. Consider what student assessment data is available, and other measures to supplement those and are they trustworthy?

Rabinowitz also shared his definition of a best practice model: “Purposeful mix of reliable, valid, and fair outcome data and educational practices indicators.” Click [here](#) for his full presentation under Rabinowitz.

With the emphasis on teacher evaluation, comprehensive teacher evaluation frameworks/models have been developed that apply for any subject area teacher, and they have much to offer dance. Dance has drawn upon these models in developing ones that genuinely evaluate and reflect teaching and learning in dance. Charlotte Danielson’s [model](#) (can be downloaded for free) is one of the best known. Her model outlines four domains upon which teachers are evaluated: Planning and Preparation, Classroom Environment, Instruction, and Professional Responsibilities.

Robert Marzano’s teacher and instructional support evaluation [model](#) also focuses on the components that need to be assessed and are very similar to Danielson’s: Classroom Strategies and Behaviors, Planning and Preparing, Reflection, and Collegiality and Professionalism.

Both of these models align to Rabinowitz’s tenets of valid, defensible, and fair measures of educator effectiveness, and to the Professional Teaching Standards for Dance Arts.

There are also examples of Teacher Evaluation frameworks and models being developed and implemented at the state and local levels. Participants at the K-12 Teacher Evaluation conference were able to explore some of these models, and additional ones are included. The examples included below show evidence of alignment with Rabinowitz’s model characteristics and tenet of defining best practices. As these states and/or districts began developing their model, the educators involved grappled with

similar issues and questions which helped guide them, and they still have questions that need answers/strategies.

Colorado

Colorado's model framework identifies five priorities.

1. Data should inform decisions, but human judgment will always be an essential component of evaluations.
2. The implementation and evaluation of the system must embody continuous improvement.
3. The purpose of the system is to provide meaningful and credible feedback that improves performance.
4. The development and implementation of the evaluation systems must continue to involve stakeholders in a collaborative process.
5. Educator evaluations must take place within a larger system that is aligned and supportive.

Colorado's model includes quality standards for teacher evaluation for K-12 dance such as, teachers demonstrate mastery of and pedagogical expertise in the content they teach, and teachers establish a safe, inclusive, and respectful learning environment. The model defines the elements for each standard and how the teacher would show evidence in practice to meet those elements. These standards align with NDEO's Professional Teaching Standards for Dance Arts. For a full list, click [here](#) under Teacher Standards Crosswalk.

Colorado is still wrestling with these questions/issues.

- a. What suggestions could we make for teachers at multiple school placements?
- b. What suggestions could we make for teachers who are part-time?
- c. How do we weigh the aspects of a portfolio?

There were two presentations on Colorado's model at the K-12 Teacher Evaluation conference. One by Karol Gates, Content Specialist for the Arts for the Colorado Department of Education, and another by Judi Hofmeister, Chair of the Performing Arts Department at Douglas County High School. Click [here](#) under ColoradoNDEOPresents, and CO 3 and DE and AZ Dance.

Delaware

Delaware follows the Danielson model with the addition of Student Achievement. The student achievement portion comprises two elements: pre and post student tests developed by teachers and growth

goals. Delaware has managed to implement what is almost non-existent in teacher evaluation for dance. No state test scores in Math or ELA are used in evaluating teachers. Dance educators are evaluated in the content area in which they teach. Delaware dance educators were allowed to determine what is worthy of being taught and measured in dance classrooms, and developed content specific tests for the student assessment piece.

The questions Delaware is dealing with are:

- a. How do we extend programs beyond the secondary level down into elementary settings?
- b. How can we support meaningful alternate routes to certification?

Participants at the K-12 Teacher Evaluation conference learned about Delaware's model (under CO 3 and DE and AZ Dance) from Deb Hansen, Education Associate for Visual & Performing Arts and Gifted & Talented Programs at the Delaware Department of Education. More information about Delaware Department of Education's Performance Appraisal System can be found [here](#).

Arizona

Arizona supports local control. Therefore, the state Teacher Evaluation framework outlines general guidelines and categories of teachers. Content area teachers that do not have valid and reliable student achievement data are classified as Group B teachers. The districts must develop specifics for their own teacher evaluation models and determine what student achievement data to use for non-tested areas. Variation exists. Many districts solely use reading and math scores. There are a few districts that have developed or have begun the process of developing a pre and post CRT test for dance. The next step must be to gain approval for these tests to be the measure of student achievement instead of reading and math scores. Lynn Tuttle, Director of Arts Education for the Arizona Department of Education, reported at the K-12 Teacher Evaluation conference that some positives of this climate is that it has fostered "beginning cross-district and cross-state dialogue on assessment, and building new partnerships and strengthening ties (at times) to higher education and national organizations" (Tuttle, L., Hansen, D., & Gates, K., 2014). This strategy of collaboration is needed in this climate to move teacher evaluation forward for dance. On

the negative, it has created “deep angst about teaching” (Tuttle, L., Hansen, D., & Gates, K., 2014). In Arizona, it will be paramount for districts, schools and teachers to share information and resources. Collaboration is happening. The Maricopa County School District brought together a group of dance teachers representing different districts to develop a dance test to measure student achievement in dance. It is developed and ready for use, and Maricopa is willing to share the test with other districts. Click [here](#) for further information.

Questions with which Arizona struggles:

- a. How do we prepare administrators for this additional work of evaluating teachers outside their comfort zones?
- b. How do we give teachers the tools to effectively assess their students and promote this work within schools/districts?

Lynn Tuttle’s presentation on Arizona’s model can be accessed by clicking [here](#) under CO 3 and DE and AZ Dance.

South Carolina

“ADEPT is South Carolina's system for assisting, developing, and evaluating professional teaching” (South Carolina Department of Education, 2011). The ADEPT Performance Standards for teachers are aligned with nationally recognized professional standards, and are linked to student performance standards. South Carolina’s model includes observation with multiple trained evaluators, reflection and self-assessment, and professional growth. Teachers are very involved in the evaluation process such as assessing their teaching and setting goals.

Stephanie Milling, Assistant Dean at Winthrop University, shared some insights on South Carolina’s model at the K-12 Teacher Evaluation conference. Click [here](#) for full presentation under Teacher Evaluation Building Consensus.

Milling shared that through their work on teacher evaluation, South Carolina has learned valuable lessons.

- a. Release time/stipend to work on models for teacher evaluation
- b. Understanding of long-term impact before developing models

- c. The need for diverse voices around the table
- d. Understanding of the “big picture” and the role of teacher evaluation within it
- e. Don’t exclude educators from the work
- f. Don’t go it alone
- g. Don’t make principals do all the work
- h. Connect the dots
- i. Couple teacher evaluation with professional learning

Milling also asked the following questions.

- a. What is a valid and reliable tool for teacher effectiveness?
- b. How will new models of teacher evaluation impact teacher preparation programs?
- c. How do new models of teacher evaluation provide an opportunity for creating or reviving state-level professional networks?

In developing student assessments, South Carolina is asking and seeking answers to the following questions.

- d. What is the nature of what we do?
- e. What should one see in the dance classroom?
- f. How do we measure student growth in our discipline?

The state outlined the following principles for comprehensive student assessments.

- a. Capable of validation
- b. Capable of state-wide application and dissemination
- c. Equivalent in rigor and across sub-disciplines and grade levels
- d. Comparable to measures used in other disciplines

The next steps for South Carolina are to develop a Student Learning Objective Template, and an Observation Form. For more information on South Carolina’s model, click [here](#).

Tennessee

Tennessee has developed an extensive model and grappled with many of the questions others have or are still struggling to answer. The state created a Fine Arts Growth Measures Committee (GMC) which recommended a system by which the Tennessee Department of Education (TDOE) establishes Measurement Instruments (rubrics based on State Standards) and a training protocol for Local Blind Peer Review Teams (Davison, n.d.).

Their model includes a self-assessment tool, rubrics, and a portfolio requirement. Tennessee teachers create and submit a portfolio to demonstrate student achievement and growth. The state

developed guidelines for the portfolio, a scoring guide, and a teachers' guide (Tennessee Department of Education, n.d. and 2011, Tennessee FTTT, 2011). This is a model well worth reviewing for ideas in developing a model for your locale. It promotes teacher buy-in, collaboration, and professional growth.

Briarcliff Manor School District

The Briarcliff Manor School District in New York follows the Danielson Model and has developed an [Annual Professional Personnel Review](#). It includes overarching goals including promoting professional growth and improvement, improving student learning, and teacher goals to provide fair tenure appointments and career increments. It includes teacher standards, and the criteria upon which teachers are evaluated. The criteria includes content knowledge, instructional delivery, classroom environment, and assessment. The model outlines performance level ratings, observation guidelines, and a list of sample artifacts that can be provided as evidence (Briarcliff Teachers' Association, 2009). This model is a good example of what is being accomplished and what is possible at the local level.

Summary of Questions

As indicated in the individual models above, the educators that worked on developing these models grappled with a myriad of questions that they endeavored to answer, and identified more that they are still working to determine. Below are some of those questions posed by the individual states, and additional questions posed by participants at the K-12 Teacher Evaluation conference. Click [here](#) for a full list of queries/thoughts (under Questions from Teacher Evaluation K-12) from the K-12 Teacher Evaluation conference participants. They are pertinent for every state and/or district embarking on developing a teacher evaluation model for dance, and can be a starting point for developing the strategies for teacher evaluation.

- a. What is the nature of what we do?
- b. What is the purpose of dance education at your district/school?
- c. What should one see in the dance classroom?
- d. How do we measure student growth in our discipline?
- e. What is a valid and reliable tool for teacher effectiveness?
- f. How do we gather authentic data? How do we help teachers understand the process of transforming the classroom experience into reportable data/evidence?

- g. How do we separate student testing and what the evaluator is going to evaluate? How is that measured?
- h. How do we incorporate student performance data into teacher evaluation?
- i. What are the intersections between content and pedagogy, and how do we examine that?
- j. How do we deal with student and parent surveys that are directly attached to evaluation?
- k. What suggestions could we make for teachers at multiple school placements?
- l. What suggestions could we make for teachers who are part-time?
- m. How do we weight the aspects of a portfolio?
- n. How do we prepare administrators for this additional work of evaluating teachers outside their comfort zones?
- o. How do we give teachers the tools to effectively assess their students and promote this work within schools/districts?
- p. How do we assist teachers who need more support?
- q. How do we leverage resources for effective professional development for all teachers?
- r. How do we make more time to work together, especially when you may be the lone dance teacher? Cross district? How can dance associations foster collaboration?
- s. How do we extend programs beyond the secondary level down into elementary settings?
- t. How will new models of teacher evaluation impact teacher preparation programs? How can we help to align higher education programs with state requirements? How can we support meaningful alternate routes to certification?
- u. How do new models of teacher evaluation provide an opportunity for creating or reviving state-level professional networks?

These models highlight important elements that should be included when developing exemplary teacher evaluations for dance.

- a. Goals or principles to guide them
- b. Use of student assessment data that is aligned to pedagogical practice and dance specific content
- c. Multiple measures such as observation, portfolio, surveys
- d. Teacher support and buy-in
- e. Defining the relationship between student outcomes and teacher performance or effectiveness

Cautions

As dance educators move forward in developing and implementing teacher evaluation models, there are cautions to keep in mind. Angela Minnici outlines 10 common missteps to avoid in her article appearing in the *American Educator* in 2014 (Minnici, 2014).

1. Thinking teacher evaluation alone is the silver bullet
2. Excluding educators from the work
3. Dismissing the importance of building trust
4. Failing to communicate frequently

5. Relying on principals to do all the work
6. Inadvertently decoupling teacher evaluation from professional learning
7. Underestimating time and resources
8. Communicating the wrong message
9. Not connecting the dots
10. Going it alone

She also indicates two major challenges states and districts face: the inability to stay the course and that new ideas and processes require system change. Click [here](#) for full article.

COMPONENTS OF TEACHER EVALUATION MODELS FOR DANCE

One characteristic that is paramount for a balanced evaluation system is having multiple measures, and the federal guidelines mandate multiple measures (U.S. Department of Education (2009). These measures become important components to a teacher evaluation model. Another important component is meaningful professional development to support teacher growth and effectiveness. Teacher buy-in is also identified. This can be done by including teachers in the development of the evaluation mechanisms and procedures, as seen in the models outlined here, and with surveys. Outlined below are some of these components that compose a balanced evaluation system.

STUDENTS ASSESSMENTS

One of the major cornerstones of a comprehensive teacher evaluation system is valid and reliable assessments of student achievement/growth for the subject area in question. One of the major issues for dance is that dance is a non-tested subject. There are a few states and districts that have developed dance assessments that are used in teacher evaluations. But, in the majority of cases, dance does not have what is considered valid and reliable student assessments to demonstrate student achievement and growth, and that can be used to meet the student achievement/growth requirement for teacher evaluation. That is beginning to change. It is imperative that states, districts, and schools create and implement comprehensive student assessments (including performance-based) that will be deemed valid and reliable, and that meet the federal requirement of comparing two points in time, and “rigorous and comparable

across classrooms” (Race to the Top Program Executive Summary, 2009, p. 14). Dance has a very good start both nationally and locally. Dance educators do not have to go it alone.

To develop meaningful student assessments, there needs to be a common understanding of what is valued as evidence of student achievement in dance. The evidence must be linked to standards, must demonstrate higher order thinking, artistic literacy, and understanding of dance as an art form. The [National Core Arts Standards](#) for Dance well define and describe what is valued by the dance field as evidence of student learning and certainly addresses higher order thinking, artistic literacy, and understanding dance as an art form - The Artistic Processes of Creating, Performing/Presenting/Producing, Relating, and Connecting and the major concepts and enduring understandings that comprise those processes.

National Core Arts Standards for Dance

The new National Core Arts Standards for Dance include Model Cornerstone Assessments. These assessments are modeled on the "Cornerstone Tasks" of Grant Wiggins and Jay McTighe. These assessments are curriculum embedded, establish authentic contexts for performance, assess understanding, integrate 21st Century skills, and evaluate performance with established rubrics and engage students in meaningful learning while encouraging the best teaching. Assessment procedures, resources, strategies for inclusion, and benchmarked student work are outlined. How the assessment correlates to and addresses Common Core standards, Depth of Knowledge, and Blooms Taxonomy are included. They serve as a model for any state, district, or school developing valid and reliable assessments. At the K-12 Teacher Evaluation conference, Lynn Tuttle guided participants through an in-depth, interactive review of the tasks, identifying how they provide evidence of students meeting the standards, how they can be used to provide evidence of student growth and growth in what areas, and how they support growth measures in teacher evaluation. Click [here](#) for full presentation under NDEOMCAP.

State Wide Assessment Development

In addition to the Cornerstone Assessments, there are states that have developed comprehensive assessments while others are in the process of developing them. At the K-12 Teacher evaluation conference, participants learned about assessments from Washington State, Colorado, Delaware, and Florida. Tennessee is also included here.

Washington State

At the K-12 Teacher Evaluation conference, AnnRené Joseph presented the assessment work Washington has done. As former Arts Program Supervisor for Teaching, Learning, and Assessment at Washington State Department of Education, she led their assessment work. Click [here](#) for her presentation under Dr. AnnRené Joseph Teacher Evaluation. Washington State has developed performance-based assessments for all the arts. State law defines the arts, including dance, as a core, academic, and basic subject. As such, students in dance are assessed annually by Arts Classroom-Based Performance Based Assessments. Access some of their sample assessments on the State of Washington, Office of Superintendent of Public Instruction's website.

Colorado

While Colorado does not have a state mandated test in dance, the state does support districts and schools in developing their own assessments. The Colorado Department of Education created The Colorado Content Collaboratives - P-12 educators from across the state who come together to review, identify and create high-quality assessments aligned to the Colorado Academic Standards and may be used for educator evaluation purposes (Colorado Department of Education, 2012). Assessments created by the dance collaborative were available to districts during the 2012-13 school year as part of the Colorado State Model Evaluation System. Assessments are housed in the [CDE Resource Bank](#) and are available to districts and schools (Colorado Department of Education, n.d.).

Delaware

Delaware's Educator Growth Goals were developed by teachers and outline the student growth goals. They are based on the Delaware state content standards for dance. The model outlines the content

standards for dance, the indicators for meeting that standard, the data sample (target group of students), measure (demonstrated proficiency), baseline data and date, and target data and date. It provides sample assessments strategies that can be used to demonstrate student achievement. Click [here](#) for Delaware's 2012 Educator Growth Goals for Dance. As stated in the previous section, Delaware dance teachers developed content specific tests for the student assessment piece.

Florida

The Florida Department of Education, as part of the Race-to-the-Top state initiative, provided grants for districts to design and develop high quality assessments for item banks in, what the state determined were, hard-to-measure areas, including dance. This item bank includes formative and summative assessments which can be used by districts as End-of-Course exams for the highest enrolled courses. The item bank will be available to school districts and teachers. Participation in the assessment program is mandatory for all students attending public school. Click [here](#) for more information.

At the K-12 Teacher Evaluation conference, participants were able to see another assessment model, Beyond the Test, Mentoring for Artistic Engagement presented by Albena Arnaudova, Ballet Director at Blake Magnet High School, and Kelly Rayl, Modern Dance Director at Blake Magnet High School. This assessment was developed by The Florida Dance Performance Assessment (FDPA). The Florida Dance Performance Assessment is a summative assessment that evaluates students in three categories: technical proficiency, movement acquisition, and ensemble performance, and provides measurable data. The assessment gives validation to the dance programs in accordance with the Next Generation Sunshine State Standards. Beyond the Test provides students with the opportunity to practice performance, critical thinking, problem solving, and reflective skills that are transferable to other academic areas. Click [here](#) for full presentation under Additional Links.

Tennessee

The Memphis City Schools looked for an alternative to standardized assessment systems and piloted (2011-12) a portfolio system where teachers gathered evidence of student progress. The state approved the assessment system and additional districts implemented it in the 2012-13 school year (Hunt, 2013).

In Tennessee, subject area teachers who do not have individual student scores from the state test (TVAAS) are now able to use the Tennessee State Board of Education's approved Fine Arts Student Growth Assessment. The Fine Arts Student Growth Assessment measures authentic student growth using a portfolio of student work. The portfolio contains a representative cross section of teacher-collected student work samples, which are collected using a purposeful sampling process. Teachers pre-score their own artifacts, measure them against Tennessee's Standards Based Curriculum, and then submit them to a blind peer review committee. The committee for dance is comprised of dance educators. The peer review committee scores the artifacts and determines student growth using pre-approved scoring guides that were designed for each subject (Tennessee Department of Education, n.d.); (Tennessee Department of Education, 2011); (Tennessee FTTT, 2011).

Local Assessment Development

In states that did not or will not develop state-mandated assessments for dance, the design and implementation is in the hands of districts, schools, and teachers. Dance educators who teach in a state without a state mandated assessment must take the lead and develop those assessments. Participants at the K-12 Teacher Evaluation conference, representing states from across the nation (Texas, California, Utah, Arizona, New Mexico, Illinois) witnessed samples of some district and school assessments.

The Peoria district in Arizona is one example. The Peoria district, led by its former District Arts Coordinator, Robert Benson, has developed a curriculum framework based on the Arizona State Dance Standards in Dance, first identifying the enduring understandings and essential questions. Included are learning targets, criteria for success, formative and summative assessments, and alignment to district outcomes such as apply problem-solving strategies in real-world situations, apply appropriate

communication skills in a variety of situations, and think critically, creatively, independently, and originally. It includes student and teacher resources, sample lesson plans and rubrics. They have field-tested these assessments, and collected data to show student achievement across the district. Having the assessments is the first step. The next step is the quantitative data that demonstrates student achievement as the Peoria district has demonstrated. Click [here](#) for Benson's presentation at the K-12 Teacher Evaluation conference, under District Wide Arts Assessments.

The Maricopa County School District in Arizona organized a cadre of arts teachers from all arts disciplines to create multiple choice questions for valid and reliable tests in each arts discipline. They defined which content areas could be tested with paper/pencil test and which needed to be tested with performance based tasks. They are aligned to the Arizona State Arts Standards, and the Maricopa District is willing to share them with other districts. Click [here](#) for further information.

Links to Common Core

At the K-12 Teacher Evaluation Conference, Typhani Harris, former teacher at Diamond Ranch High School in California, addressed another assessment piece in her presentation; that of integrating Dance and Common Core. She presented a session on how to develop performance based assessments integrating ELA and Math common core standards based on the Smarter Balance Assessment Consortium (SBAC) model. The model includes a step-by-step guide including the theory, performance task parts, and scoring information. While not negating assessments for dance that only address dance, demonstrating the natural links between dance and other subject areas may be one key to legitimizing dance in education. Harris titled her presentation, Speaking Their Language, to emphasize that dance educators must help others understand what dance involves and how it connects to learning and life. Dance is not just fluff. Click [here](#) for the sample forms Harris shared for developing these assessments, under T. Harris.

To assist arts educators in educating others about the natural links between dance and language and math, the College Board released two reports on the links between the arts and common core: [The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and](#)

the National Core Arts Standards Conceptual Framework, and [The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards](#). As the reports confirm, the connections are abundant, and the findings are very helpful in the work to demonstrate the depth, rigor, and importance of dance to education.

Summary

What these assessments all have in common is that they are aligned to standards and assess not only knowledge and skills in dance but a deep understanding of concepts through higher order thinking. These are just some of the assessments that have been developed thus far. It's a good beginning, but additional development needs to continue, and to share what is already available. In addition, further advocacy efforts must be undertaken to encourage and ensure that dance assessments are the student achievement measure for teacher evaluation. As Megan Wolfe states in her article for The Whole Child Blog, Teacher Evaluation for Effectiveness, "student test scores can be a valuable component of teacher evaluation, but care must be given to ensure that this metric produces results that truly benefit students, schools, and educators" (Wolfe, 2012).

Every dance educator must have valid and reliable assessments for dance that can be used as the portion that addresses student achievement in a teacher evaluation system. This is a crucial component.

Value Added and Student Learning Objectives

In measuring student growth for teacher evaluation, value added measures have been widely used. Research is mixed on the effectiveness of using value-added measures.

"... to be fair and to provide trustworthy estimates of teacher effectiveness, value-added measures require complicated formulas that take into account as many influences on student achievement as possible." (David, 2010)

Another measure utilized as a measure of student growth is the Student Learning Objective (SLO). SLOs are defined as

“a participatory method of setting measurable goals, or objectives, based on the specific assignment or class, such as the students taught, the subject matter taught, the baseline performance of the students, and the measurable gain in student performance during the course of instruction” (Race to the Top Technical Assistance Network, 2010).

According to the U.S Department of Education, twenty-five states include definitions of SLOs as part of their teacher evaluation systems (How states use student learning objectives in teacher evaluation systems: a review of state websites, 2014). Click [here](#) to find out if your state requires SLOs and how they are defined. To learn more about SLOs, click [here](#).

Dance educators need to be informed about which student growth model is being used and the pros and cons of the model.

Other Components in Model Evaluations

In addition to student achievement/growth measures and in line with the tenet of multiple measures, other components of a comprehensive teacher evaluation system might include:

1. **Surveys:** In the Aspen Institute and The Parthenon Group’s article *Evaluating Evaluations: Using Teacher Surveys to Strengthen Implementation* by Ross Wiener and Kasia Lundy, the authors promote that surveys can be a powerful tool in improving a teacher evaluation process and increasing buy-in from participants. Their key points are: Surveys capture stakeholder feedback, gives teachers a voice in assessing the quality of feedback, guidance and support they receive, thereby is likely to deepen teachers’ acceptance of evaluations, and can increase teacher engagement in the evaluation process (Wiener & Lundy, 2013). Surveys could be something to request in developing a teacher evaluation model.
2. **Professional Development:** “*NCLB* makes professional development a key strategy for improving teachers' knowledge and skills.” (U.S. Department of Education, 2009, p. 89). Characteristics of high-quality professional development include a focus on teachers’ content knowledge of the subject they teach; allows for active learning and classroom focused; correlates to other learning activities; and occurs over a span of time (U.S. Department of Education, 2009, p. 90). Doherty and Jacobs, in the *State of the States* report, propose that professional development should also be tailored to specific needs based on student learning data and classroom observations. Very often this connection is made only for teachers receiving low evaluation ratings.

“This is a missed opportunity to help good teachers become great ones. . . . it is a mistake to assume that our most effective teachers aren’t also hungry for feedback and professional development that can help them continue to advance and sharpen their skills.” (Doherty and Jacobs, 2013, p. 22).

Dance educators must advocate for professional development that is relevant to dance and increases their knowledge and effectiveness. As Stanley Rabinowitz shared, provide support before sanctions for less effective teachers, and as Doherty and Jacobs suggest, help good teachers become great.

3. Observation: Reported in the State of the States 2013 report (Doherty and Jacobs, 2013, p.14), 44 states require classroom observations as part of teacher evaluations. Observation is a powerful tool if done correctly, and an assessment tool that is natural for dance educators. Dance educators utilize observation in every dance class to assess how students are doing. To be done correctly, observations for teacher evaluation must be done more than once a year, the evaluator must be trained, and clear guidelines must be in place. The Race to the Top at a Glance: Evaluations of Teacher Effectiveness: State Requirements for Classroom Observations outlines the following considerations that states have instituted when developing guidelines for classroom observations (Reform Support Network, n.d.).
 - a. Number of times teachers must be observed each year, and length of observations
 - b. Whether observations will be announced or unannounced
 - c. Requirements for feedback, such as conducting pre- and –post –observation conferences; meetings with supervisor or mentor.
 - d. Requirements for specific classroom observation instruments, such as rubrics, to be used for teacher evaluations,
 - e. Designated person to perform the observation
 - f. Procedures for the observation

There are tools to assist in developing classroom observation protocols that will provide reliable data on teacher effectiveness.

1. Marzano has developed an Observation and Feedback Protocol that identifies 41 key instructional strategies that can be observed in a classroom. You do have to sign up to view the protocol. Click [here](#).
2. Karen Hahne’s Effective Dance Teachers document outlines 18 objectives (criteria), evidence for the objective (what to look for), and how to measure it. Click [here](#) under

Effective Dance Teachers Hahne. Karen is employed in the Los Angeles Unified School District.

3. Teacher observation rubric by Barbara Blackburn, (2008) summarized in The Main Idea (2011).

R = Raise Level of Content

(Value depth; increase difficulty; make connections; review, not repeat; evaluate)

I = Increase Complexity

G = Give appropriate Support and Guidance

(Scaffolding; modeling; clear expectations; sequencing; diverse pedagogy)

O = Open your focus

(open ended tasks, projects, student choices)

R = Raise Expectations

(Expect best; expand vision; learning required; progress and feedback; culture and collaboration)

Nationally, states vary on the observation process and protocols. It is important that dance educators understand their state's and district's policies. The Race to the Top at a Glance:

Evaluations of Teacher Effectiveness: State Requirements for Classroom Observations lists state policies regarding observations. Click [here](#).

Determine Principles, Framework, and Components

- Evidence derived from dance content and pedagogy.
- Multiple measures: Student Assessments, Observations, Surveys. Technically sound, defensible, fair.
- Defined student outcomes & best practices.
- Improvement of teaching and learning. Professional Development.
- Trained Evaluators.
- Equitable ways to dismiss ineffective teachers.

EDUCATING ADMINISTRATORS/EVALUATORS

What training does an evaluator need and should have?

At the K-12 Teacher Evaluation conference, Kori Wakamatsu, Assistant Professor at Brigham Young University and former K-12 Dance educator, summarized the issues for dance in regard to teacher evaluation. Among the issues she highlighted were very little exposure to and experience in dance amongst those most likely to evaluate dance educators, a poor understanding of dance core curriculum

and National Standards, and that this can ultimately affect the kind of professional development and support the dance educator will receive.

This lack of knowledge that administrators and those that will be evaluating dance educators have about dance concepts, content, and pedagogy is a major issue and concern. An issue addressed at the K-12 Teacher Evaluation conference was, what do administrators and evaluators need to know to do a fair evaluation? To institute a fair evaluation, administrators/evaluators must be trained and knowledgeable about:

- a. dance content: concepts and knowledge,
- b. dance pedagogy,
- c. national and/or state dance standards,
- d. assessments for dance,
- e. connections of dance to Higher order thinking, 21st Century Skills and other disciplines, and
- f. what an effective dance teacher looks like in the classroom.

This is also an advocacy issue. Dance educators need to position and keep dance on administrators' radar at all times. It is paramount that dance educators take the lead and educate our administrators about dance. Dance educators must advocate for training for the people who will be evaluating them, and insist that only trained personnel evaluate dance. Dance educators need to discuss with their administrators what they do in the classroom, the dance standards they address, and how the concepts they are teaching align with those standards. They need to show administrators how the knowledge and skills they are teaching address higher order thinking skills. They need to help administrators understand how their assessments link to teaching and learning. Educating administrators and/or evaluators can help ensure that when an administrator/evaluator walks into a dance classroom, they better understand what is happening and what they are seeing.

At the Teacher Evaluation conference, Kori also shared useful strategies for educating administrators/evaluators.

- a. Find out your principal's perception of dance

- b. Invite administrators, legislators, board members to classes, performances, conferences, auditions, and field trips
- c. Kori went one step further. She invited the administrators and all the teachers at her school to perform in the end of year concert. This is not only informing them about dance, but having them experiencing it which helps develop a better understanding of it.
- d. Correlate dance with the 4 C's of the 21st Century Skills: Creativity, Collaboration, Communication and Critical Thinking: Help administrators especially see how dance can address critical thinking.
- e. Utilize experts— our colleagues and friends in the arts will be crucial for dance
- f. Provide explicit instruction: explain what they see and what they should be looking for
- g. Speak their language: how the arts can be integrated and collaboration opportunities
- h. Be proactive, be visible, share the positive, and be a team player
- i. Be constant: be the squeaky that is friendly, polite, and inviting. Click [here](#) for information Kori's shared under Dance Literacy.

A critical component for “effective implementation and sustainability of teacher evaluation systems” is to define and agree on what constitutes good teaching practice (Minnici, 2012). Teachers and administrators need to articulate the features of effective teaching. “This common understanding is the basis for high-quality evaluation systems that can drive professional growth” (Minnici, 2012). At the K-12 Teacher Evaluation Conference, Shana Habel, K-12 Dance Adviser for the Los Angeles Unified School District, in her presentation on Expectations in Dance Education, posed pertinent questions pertaining to teacher effectiveness and what that looks like. Click [here](#) for her presentation under NDEO K-12 Teach Eval Shana Habel. To be able to inform and educate administrators, dance educators need to formulate answers to these questions.

- a. What are the attributes of an effective dance educator? What does a good dance educator “look like?”
- b. What are the criteria for measuring the effectiveness of dance educators in the schools K-12?
- c. How do you know when someone is a good dance teacher?

Shana proposed that an effective dance educator would possess a deep content knowledge, strong discipline specific pedagogical skills, and a grasp of effective general teaching methodologies.

Shana included the Five Core Ideals for Teacher Competency in Dance (Hanna, 1999, Adapted from National Board for Professional Teaching Standards, 1994, p. 8).

- a. Show commitment to students and their learning
- b. Know the subject of dance in all its aspects and how to teach it to students
- c. Manage and monitor student learning
- d. Think systematically about their teaching and assessment practices and learn from their experiences
- e. Participate in learning communities

Other features of an exemplary teacher might include passion, positive inter-personal relationships with student and colleagues, positive classroom culture, and exhibiting the qualities of a dance artist (displaying artistic and technical qualities).

Another resource for defining a dance teacher's effectiveness is Karen Hahne's Effective Dance Teachers. Karen is employed in the Los Angeles Unified School District. The document outlines 18 objectives (criteria), evidence for the objective (what to look for), and how to measure it. This is another tool that can be used to train and educate administrators and evaluators. Click [here](#) under Effective Dance Teachers Hahne.

All of these characteristics exemplify a skilled and highly effective dance educator and are characteristics that are applicable to any teacher.

INFORMING AND ADVOCATING FOR POLICY CHANGE

Only educating administrators and evaluators may not be enough. Dance educators must utilize their collective knowledge, resources, and strategies to inform and advocate for policy change. Megan Wolfe writes in her article, Teacher Evaluation for Effectiveness, for The Whole Child Blog, that ASCD worked with a coalition of organizations on a set of recommendations for federal policymakers on Teacher Evaluation (Wolfe, 2012). They recommended that teacher evaluations systems should:

- a. "Include student achievement measures that are directly attributable to the individual teacher's subject area in a manner that clearly reflects the teacher's contributions to students' learning.
- b. Rely on evaluation instruments that accurately reflect the achievements being measured. These instruments should be used by individuals with sufficient expertise to accurately observe and interpret the outcomes under measurement.
- c. Be based on curricula that are taught under model national, state, or local standards using clear criteria made available to the teacher in advance.
- d. Take into account the number of students taught and the instruction time available.

- e. Capture all levels of achievement from the beginning level of knowledge, skill, and ability, from which growth is expected to take place, to the very highest levels of mastery.
- f. Be organized on a multiyear cycle to allow for appropriate professional development and growth.
- g. Inform instructional improvement and professional growth to help teachers improve their service to students.
- h. Policymakers and others who influence policy on teacher effectiveness and teacher evaluations must ensure that teachers are evaluated fairly, in the subjects they teach, and using multiple measures to get a broad picture of educator skill and practice.” (Wolfe, 2012)

These recommendations are aligned with the components of a fair and balanced teacher evaluation system. They are useful to employ as talking points to advocate for a fair and balanced system, and to change policy for teacher evaluations for dance educators.

The National Association for Music Education also has recommendations to advocate for and impact teacher evaluation. In their Recommendations for Music Teacher Evaluation (2011), they highlight four recommendations.

1. Educate yourself. Find out if the evaluation is a state mandate district or local decision. Talk to other arts and non-arts teachers to find out what they know and how they feel. If your state is a union state, see if the union has a position or can give some guidance.
2. Align with allies. Other arts teachers and non-tested teachers are in the same boat. You can work together to understand the evaluation process and possibly affect it.
3. Ask your principal or supervisor questions and present possible solutions. The recommendation document provides sample questions that you can ask to help you learn more about the process.
4. Offer suggestions, solutions, information, and assistance. Remember to do this respectfully. Provide data and other concrete approaches to teacher evaluation for dance. Help administrators and evaluators understand the what and how you teach and that it is different from other disciplines. Be part of the solution.

Advocacy needs to be at all levels- to school administrators, school board, legislators, and parents.

Parents can be your greatest ally. Ban together with other arts and non-tested subject area teachers.

As the work continues to better teacher evaluation for dance, keep in mind Linda Darling-Hammond’s recommendation that a

“conception of teacher evaluation as part of a *teaching and learning system* that supports continuous improvement, both for individual teachers and for the profession as a whole” (Darling-Hammond, 2014).

Educate and Advocate

- Educate yourself
- Align with allies
- Inform administrators
- Be proactive. Offer solutions.

BENEFITS/OUTCOMES

By working together and across disciplines, staying informed and involved, dance educators can affect teacher evaluation policy. One can discern the outcomes and benefits in the descriptions of and information about the systems and models highlighted throughout this document. To summarize, the outcomes and benefits dance educators hope to reap include:

- a. teacher evaluation systems for dance will be equitable, balanced and comprehensive, thereby supporting teacher growth and student learning,
- b. valid and reliable assessments that show student achievement/growth,
- c. fair teacher evaluations that are comparable to other disciplines but respect the distinctiveness and value of dance as a discipline,
- d. increased support for professional growth and professional standing,
- e. increased understanding by administrators, parents and legislators, and
- f. a tool for advocacy and changing policy that demonstrates the rigor and importance of dance to a comprehensive education.

While substantial progress has been made across the country, a great deal more work needs to be done. Dance educators must continue to work, fight, and advocate for teacher evaluation systems that truly assess teacher effectiveness for student learning in dance. It is imperative that all dance educators accept this call to action in this high-stakes policy development.

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