**Setting and Context**

Webber is a 25-year-old school, fairly new in the grand scheme of things, located in Fort Collins, CO. Servicing 6th, 7th, and 8th grade students of the Poudre Valley School District, Webber is a standards based grading school. After reading their mission statement and spending some time in the school, I have noticed they believe in the whole child approach to learning, as evidenced by the availability of diverse elective courses, multi-staff counseling department, and plentiful extra curricular activities and events. When looking into the demographics of Webber middle school, I found that *public-schools.startclass.com* had some interesting things to say. Webber, via *start class.com* has a student-teacher ratio of 19:1 This may be true as an average for the whole school, but my classes are overfilled by at least 10 students. There are approximately 800 students at Webber middle school. Just above 75% of the students at Webber identify as Caucasian. There is a roughly even distribution of students identifying as female or male. There did not seem to be any information on students identifying as other. Webber has a higher percentage of females than some other Colorado schools. The population of Webber that is enrolled in gifted and talented (13%)classes is very close in percentage to the amount of learning disabled students (11%). The average rate of absenteeism is rather higher for both student and staff than most schools in Colorado. Socioeconomic status at Webber shows a % free and reduced lunch statistic.

“Webber Middle School will support and challenge all students to learn and grow to their highest potential,” is the mission statement, posted on their website, by which they measure everything they do.

The culture and climate overall at Webber seems to have a comfortable (almost laid back) feel with a palatable sense of structure and routine just beneath the surface. Routines are highly visible throughout the school, from the way students are dropped off in the morning, how they enter the school and from which entrance, to how they enter and leave the individual classrooms. There is an elevated amount of expectations and respect for one another woven into the fibers of everyday life at Webber. Teachers are quick to call out undesirable behavior, incorporating the best strategy for the situation then reminding the student of positive behavior and interaction expectations. Inspirational posters line the hallways, as well as a few posters of their 6P’s and 3E’s. The 6P’s are: Prompt, Prepared, PMA, Polite, Participate, and Produce. The 3E’s are: Excellence, Everyone, Everyday. It makes the expectations of interaction and integrity very visible. The halls are consistently clean and free of debris, even after passing period. The staff is visible and engaged in the activities of the students throughout the day. Parents often volunteer to help with extra curricular activities, classroom trips and events, as well as classroom helpers and tutors. Webber has a grey hour in which students can engage in extra coursework help, learn a skill or engage in an exploratory class. This grey hour is on a rotating schedule. There are many extra curricular clubs and sporting opportunities available for Webber students.

The classroom culture and climate reflects that of the whole, by maintaining the practices of management and engagement each classroom can have the consistency of action. The art rooms particularly have potential to get out of hand, but with great consistent techniques in place and expectations clear it is less chaos and more productive and busy. Demographics of this classroom are mostly white, more females than males, and socio-economically diversified. The physical environment of the classroom speaks directly to the intellectual artist. There are plenty of art related posters on the walls as well as student works. There are also many posters reminding the students of classroom expectations and procedures. Emergency information is posted near the classroom phone as well as an entire board of operational texts describing different equipment and safety procedures for particular techniques used in the classroom. Dominating the center of the room and the largest wall is the White board and projector surface. This is where all lessons are introduced. From this experience I have gathered that lessons often overlap. A new lesson is introduced when a majority of students show completion of the current lesson’s work. Individual students have something different to bring to the classroom environment, each one contributing in their own way. One of the classrooms (art 1) has 30 students including two special needs students plus one paraprofessional, and the other classroom (pottery) has 35 students several of these requiring scaffold teaching. These are exceptionally large numbers for the amount of space given to these classrooms. Most of the tables are over-crowded workspaces, particularly in the pottery class. A majority of students in these art classes are eighth grade students. Through short interviews and daily activity with the students a connection has occurred. Each connection is as unique as the student. In the Art 1 room there seemed to be a more diverse set of students in interest and developmental stages. Speaking strictly on an artistic/self expression level. Very few were extremely talented and working above the suggested developmental stage (DS). Most of the students were producing work and talking about their work at DS, and some of the students were below DS. There was one student in particular that another of my peers made a connection with immediately that seemed to be having adjustment or other outside school issues. I felt it imperative that I at least try to connect with him. He did not seem interested in making art or talking to anyone, at one point one of his pieces was very dark. When I asked him about it his response was coated with depression. It did not seem that there would be a connection with this student. I interacted with this student at a Webber night out event and afterward he was more responsive to me and even asked for help. So I feel it is important that the students see their teachers as people, people who care. This student just needed to see that I was truly invested in what he was doing both inside and outside of class.

The learning environment of the art rooms is teacher 40%, Content 40% Student 20%. The art teacher introduces the lessons through presentations, in some cases provides a demonstration of the techniques she is teaching, then encourages them to work on the project. All presentations included examples of student works, vocabulary and history components. On a few occasions there was also a pre-work assignment to practice new techniques before beginning the actual assignment. In terms of art education this particular way of introducing and conducting lessons is not uncommon. Although great art learning happens when students have more invested.

**Case Study Interviews**

Crystal Hinds

EDUC 350-386

October 8, 2016

Case Study Interviews

On October 6, 2016 my peers, Courtney Dore and Lauren Moore interviewed four students from Mrs. Thompson’s pottery class at Webber Middle School. The four students, two boys and two girls, were chosen at random. The students were all eighth graders. The interviews not only gave us depth of understanding for each student as a person but also gave us a rare insight to what informs their work as artists.

When each student joined us in the media center to chat they each seemed a little nervous or uncomfortable. We let them know that we were just trying to learn more about the middle school experience; this helped them relax a bit. One even told us that they just did another CSU interview in a different class.

Before our interviews, I was not really sure what to think about middle school or those students who attended middle school. Theses students have surprised me in both their breadth of thought and understanding of the world. Students were asked approximately six questions each. They were asked three introductory questions about themselves and three questions about middle school. The answers provided by the students were well formed and confident in delivery. For instance, one question we asked “Where do you see yourself in 3-5 years?” one answer was “First I will finish high school, then I will apply and attend CU for an engineering degree. I want to be an astronautical engineer. I want to be involved in building rockets, the theory side-with math.”

Another student told us that “My family is most important, without them I would not have had the support structure to be successful, then school because you have to have good grades to play sports, and then sports because it helps me to relax and relieve stress.” This student comes from a sport heavy background; both parents were involved with sports well beyond high school. She plans to continue with sports in college. It is interesting how family dynamics impact the students’ goals and views of their surroundings.

The most profound thing was that three out of four had concrete goals for their future, well into adulthood. Even the fourth student had a high goal in mind, but was not decided. A common response to what they thought of middle school was that they liked the freedom associated with the variety of classes and movement between classes. They also noted the challenge of classes. There was also a common theme of preparedness for the next level; these students will be transitioning to high school next year. Some other reoccurring themes that all four students mentioned at some point throughout the interviews were family, respect, and freedom. One of the four students stressed the importance of teaching and teachers. In his advice for new teachers he stated, “ Making things fun for the students really helps, my favorite teacher had a really good personality and his teaching style was great. He just knew how to talk to us. He shared his experiences with us, he taught in a third world country. “ “Teachers are important, even though some are tough they are all setting us up for greatness.” This student was our last interview.

What did I learn about middle school? I learned that it is more challenging than I thought for the students. I also learned that most of the students are ready for those challenges. It feels like the ideal amount of freedom, structure and challenge to grow confident, considerate, well-rounded individuals.

What did I learn about being a teacher from a middle school perspective? I learned that they recognize what a great teacher is, even though each one may focus on a different point. A good teacher is not someone they remember, a great teacher is someone they will remember, not just as a person but also as an educator. Respect is a big point for them. Classroom management is also a big factor in their decisions about what is bad, good or great.

How are interviews an important tool in my profession? Interviews are a necessary tool in an educator’s toolbox. It is a great way to connect with students, administrators, parents and others. It is important to note that not all interviews need to be conducted in a formal, clinical way. A conversation is an interview if conducted properly. Having these types of conversations with your students gives you the information to make the content relevant to each of your students. If you know what they care about, connections can be made in a more efficient way. When you have a connection with your students, it is more likely that you will have their respect and attention. Through connections with students, showing we care about them as human beings, will develop a strong classroom culture of respect, positive response and growth mindset.

**Lesson Plan**

Teacher: Crystal Hinds Date: November 20, 2016

School: Your School, CO Grade Level: 10-12 Content Area: ART

Title: Journey to Surreal Lesson #:\_\_ of ­­\_\_

**Content Standard(s) addressed by this lesson:** *(Write Content Standards directly from the standard)*

**Envision and Critique to Reflect**: Interpretation is a means for understanding and evaluating works of art

**Invent and Discover to Create**: Make judgments from visual messages

**Understandings:** *(Big Ideas)*

Artists can use art to communicate from different perspectives.

**Inquiry Questions:** *(Essential questions relating knowledge at end of the unit of instruction, select applicable questions from standard)*

Have you ever had a dream that you wondered what it meant? Felt the urge to define a chaotic and irrational set of events?

Have you ever made non-representational art?

How is art used to communicate our ideas and emotions?

Can we use art to communicate our dreams or unconscious desires?

What does surrealism mean?

**Evidence Outcomes:** *(Learning Targets) AND (Success Criteria)*

**LT1: I can:** identify surrealism in artwork and interpret the symbols used from my perspective.

**This means:** I can use surrealism in my own work to communicate through the use of symbolism in my art.

**LT2: I can:** create a work of art using the techniques of the surrealism movement.

**This means:** I understand the principles of surrealism and reflect that knowledge in my own work.

**List of Assessments:** *(Write the number of the learning target associated with each assessment)*

LT1: Group Discussion

Identify and explain through paragraph or turn and talk.

Artist statment

Journal reflection

LT2: Create a work of art with surrealist elements

**Planned Lesson Activities**

|  |  |
| --- | --- |
| **Name and Purpose of Lesson**  *Should be a creative title for you and the students to associate with the activity. Think of the purpose as the mini-rationale for what you are trying to accomplish through this lesson.* | Journey to Surreal |
| **Approx. Time and Materials**  *How long do you expect the activity to last and what materials will you need?* | 4 class periods= 75X4= 300 minutes 9:15-10:30  Presentation 5 content slides 10 examples slides  14X17” cold press illustration paper for each student (30+)  (30+) sets of prismacolor colored pencils  (30+) blending sticks  (30+) rulers, drawing pencils, erasers  extra misc. paper for 3d elements  scissors  glue  foam core  Masking tape  Drawing boards (30+) |
| **Anticipatory Set**  *The “hook” to grab students’ attention. These are actions and statements by the teacher to relate the experiences of the students to the objectives of the lesson, To put students into a receptive frame of mind.*   * *To focus student attention on the lesson.* * *To create an organizing framework for the ideas, principles, or information that is to follow (advanced organizers)*   *An anticipatory set is used any time a different activity or new concept is to be introduced.* | Hang up new surrealist art around the room.   * Make a game of the observation, place several works in the No Name area and have all of the students look at or through them. * (Game 2) Hand out cards with well known surrealist works printed on them to each student as they enter the room, have them research who the artist is, what movement they are from, what materials they used and find amongst their peers another work of art by that artist. When they find their partner or group they can share what they found.   Have you ever had a dream that you wondered what it meant?  Or felt the urge to define a chaotic and irrational set of events?  What element of surrealist art appeals to you? How could you use that in your own work? |
| ***How do you intend to engage your students in thinking during the Anticipatory Set?***  ***Why are you using it at this point in your lesson?*** | The strategy I intend to use is: change environment, make discovery an interactive experience.  I am using this strategy here because: environment affects they way students interact or perform tasks. Interactive experiences put the learning in the students’ hands. |
| **Procedures**  *(Include a play-by-play account of what students and teacher will do from the minute they arrive to the minute they leave your classroom. Indicate the length of each segment of the lesson. List actual minutes.)*  *Indicate whether each is:*  *-teacher input*  *-modeling*  *-questioning strategies*  *-guided/unguided:*  *-whole-class practice*  *-group practice*  *-individual practice*  *-check for understanding*  *-other* | Day 1: Introduction   * The class period before introduction, place surrealist works around the room. *Unguided exploration* (class prep 15 minutes non-class time) * Introductory lesson: Assign a short ART21 video about the surrealist movement to be completed outside of and prior to class.  *Individual practice/other*  (prep time approx. 15 minutes non class time, assignment outside of class time, should take no longer than 30 minutes of student time including note taking) * Do Now when students arrive to class, the students will explain in their own words what surrealism is and what elements of surrealism they found most interesting. *Check for understanding/ questioning strategies* (9:15-9:25) * Students will share with their tablemates one element of interest. I will cold call on several tables to share their findings. *group practice* (9:25-9:30) * Announcements and housekeeping * I will give a short presentation containing a recap of the ART21 video as well as some student examples, students will also be presented with their assignment and success criteria. Students are encouraged to ask questions. *teacher input* (9:30-9:40) * Students will begin research for their projects. Students will need to produce 3 thumbnail sketches and one full sized sketch. * Student work time for remainder of class period. I will engage individual students in questions throughout the work time. Students will check in with me before beginning their final work. *questioning strategies, individual practice* (9:35-10:25) * Clean up (10:25-10:30) * Dismissal   DAY2:   * Do Now: Students will read a short article about surrealism or related movement and record their thoughts in their journals. (*-individual practice*) *9:15-9:20* * Turn and talk: Students will state one thing about the article that they are wondering about or thought interesting. (*group practice* ) (*9:20-9:25)* * Inquiry questions and group discussion (9:25-9:30) * Class announcements and housekeeping * Student work time, all students should be working on their final work. *individual practice* (9:30- 10:25) * Clean up (10:25- 10:30) * Dismissal   DAY3:   * Do Now: Complete artist statement worksheet. All students must attach an artist statement with their works upon turning in their works. *individual practice* (9:15-9:25) * Announcements and housekeeping * Student work time, “final” day of work. (9:25-10:25) * Clean up (10:25- 10:30) * Dismissal   DAY4:   * Do Now: pass your artist statement to the person to your left. Read your peer’s statement; on a separate piece of paper give them feedback on what they wrote. Ask one question, and make one positive statement. When finished pass everything back to the original owner. *individual practice, group practice* (9:15-9:25) * Pull everyone back together. Instruct/remind students of the next steps. 1. They may revise their statement in consideration of peer reviews, or leave as they are. Remind them of the high expectation in communication. 2. Attach their statement, and peer review to the back of their work with frog tape. 3. Photograph their work and upload to e-portfolio. 4.Turn in their work. *whole-class practice, teacher input, individual practice.* (9:25-9:45) * Journal entry: In their journals they are to write a brief reflection of their work. 1. What was the idea in the beginning of the assignment? 2. Did that idea evolve, or morph throughout working on the project? How? 3. One thing about the lesson that surprised them. 4. One thing about their work that really worked well. 5. Problem solving that occurred during their work. 6. How were the elements of surrealism addressed in your work?(9:45-9:55) * Students finishing early may work on choice personal project until closing announcements (-10:15) * Closing announcements and Anticipatory set for next lesson (10:15-10:30) * Dismissal |
| ***How do you intend to engage your students in thinking during the PROCEDURE?***  ***Why are you using it at this point in your lesson?*** | The strategies I intend to use in this lesson are: Do Now, Turn and Talk, Peer review, Journal entry, and Inquiry Quest and Discuss  I am using this strategy here because: To fully engage the students with their work and the work of others. |
| **Closure**  *Those actions or statements by a teacher that are designed to bring a lesson presentation to an appropriate conclusion. Used to help students bring things together in their own minds, to make sense out of what has just been taught. “Any Questions? No. OK, let’s move on” is not closure. Closure is used:*   * *To cue students to the fact that they have arrived at an important point in the lesson or the end of a lesson.* * *To help organize student learning*   *To help form a coherent picture and to consolidate.* | * Portfolio entry and submit work: 1. They may revise their statement in consideration of peer reviews, or leave as they are. Remind them of the high expectation in communication. 2. Attach their statement, and peer review to the back of their work with frog tape. 3. Photograph their work and upload to e-portfolio. 4.Turn in their work. * Journal entry: In their journals they are to write a brief reflection of their work. 1. What was the idea in the beginning of the assignment? 2. Did that idea evolve, or morph throughout working on the project? How? 3. One thing about the lesson that surprised them. 4. One thing about their work that really worked well. 5. Problem solving that occurred during their work. 6. How were the elements of Surrealism addressed in your work? |
| ***How do you intend to engage your students in thinking during CLOSURE?***  ***Why are you using it at this point in your lesson?*** | The strategy I intend to use is Journal entry/reflection and portfolio work.  I am using this strategy here because: Reflection is an inherent part of art, using this journal entry exercise helps the students connect what they just did to the information they were presented. |
| **Differentiation:**  *Differentiation should be embedded throughout your whole lesson!!*  *This is to make sure you have met the needs of your students on IEPS or 504*  *To modify: If the activity is too advanced for a child, how will you modify it so that they can be successful?*  *To extend: If the activity is too easy for a child, how will you extend it to develop their emerging skills?* | Modification: Students may record video or audio of their journal entries and artist statements. Students may also verbally answer a few questions regarding their journal entries and artist statements.  To Extend: Students not challenged enough may include two point perspective in their work, I will ask them to consider less identifiable symbols to represent their message. They may also have modality choices. |
| **Assessment**  *How will you know if students met the learning targets? Write a description of what you were looking for in each assessment.* | *LT1: Students will demonstrate a working knowledge of surrealism art by analyzing works by other artists and discussing the elements of surrealism used in the work.*  **LT2:** Students will demonstrate a working knowledge of the elements of surrealism by creating a work of art using the techniques of the surrealism movement. |

**Post Lesson Reflection**

1. **To what extent were lesson objectives achieved?** *(Utilize assessment data to justify your level of achievement)*
2. **What changes, omissions, or additions to the lesson would you make if you were to teach again?**
3. **What do you envision for the next lesson?** *(Continued practice, reteach content, etc.)*

**Narrative Reflection**

**As I was not able to fully teach a lesson, but instead presented a power point, I feel that my presentation was what it was. It was not awful, but it also not what I would do in my classroom. I understand the audio/visual aspect and introducing interest into the lecture portion of the class, yet I would handle it differently. I have outlined in my lesson plan how I would have taught the lesson. I would have gone a little more in-depth with the content and challenged my students more. Art is not just making pretty pictures or objects; it is a form of self-expression and understanding and using a visual language. I would have touched on these concepts over a longer period of time, incorporating more opportunities for students to engage in art concepts and understandings. Eighth grade students are much more capable than they are given credit for. I would like to elevate those capabilities and interests of the students.**

**I learned that I am not a cookie cutter type person; I do not thrive in an environment where things are just handed to me. I feel for the most part that majorities of people need struggle or a little bit of challenge to make it interesting. I also learned that I am more of a one on one or small group style teacher. Though I do okay in large group instruction and interaction, I live for the personalized rather than generalized. Weaknesses as an educator currently are working in whole group, not double planning (as much as I should), and conflict management. I know that these things will come in time and with practice but I look forward to opportunities to learn more about incorporating them into toolbox. On the coat tails of conflict management I can talk about classroom management as well. I have learned several techniques for managing situations that eluded me at the beginning of the semester. Such as when your students try to opt out or you get that weird silence after asking questions that they should know the answers to. Turn and talk or small group work for the awkward silences and for no opt out there are a variety of approaches to get the students to participate. For instance, there was a student in the ART I class that kept saying “I am no good at art, I don’t know what to make.” The questions I asked started rather far away from the subject of art and slowly circled back into the question of what subject will she choose? She chose a subject without too much consideration at that point that reflected her interests, I pointed out that she developed an idea while we talked. She did reply with “Yeah, but I am still not a good artist.” One thing at a time, if I had more time with that student I would have worked on confidence with her throughout the semester.**

**As for developing my professional experience, I will try to establish a rapport early on with my host teacher in a way that will allow me to teach an entire lesson. I would also like to work on my stage fright and anxiety. It is different when I am working with the kids, it is hard to present to my peers. As a professional I understand that this will also be a regular occurrence. I look forward to developing all of the areas of my professional experience.**

**Field Notes EDUC 350**

**EDUC 350 Field Notes- Classroom Climate and Culture 6P’s:**

|  |  |  |
| --- | --- | --- |
|  | Example | Consequence |
| Prompt | Arriving to class on time is important, In the third week of observations a student arrived late without a pass. | The student was originally marked absent for class, but then it was changed to tardy. There are gradual affects for tardiness on academic standing. |
| Prepared | Students are expected to come to class prepared for the lesson, gather their supplies when they arrive and be ready to work. | Not being prepared is a distraction to the rest of the class when they have to wait for those students to become prepared. |
| PMA | Students are expected to maintain a positive mental attitude in all areas of the school, when students do not immediately connect with a project they may react with a negative mood. | Not having a positive mental attitude not only affects the student but everyone around them too. It can affect the way that you approach your learning as well as how people interact with you. |
| Polite | Students are expected to be polite to one another as well as educators. A student exceeded the boundaries of polite conversation by yelling and expressing anger in an interaction with the art teacher. | The student was referred to the office for corrective actions. |
| Participate | Students are expected to participate in the lessons provided to their ability. Participating in the lesson is important in art because it is a performance-based curriculum. | When students do not participate they may potentially cause more students to cease participation. Said student may be asked to attend the office of the Principal. |
| Produce | All students are expected to produce their best work. All students are encouraged to produce relevant and meaningful work, to provide a visual example of their learning. | Students are asked to redo works that are sub par, based on previous knowledge of effort. |

**EDUC 350 Field Notes- Chapter 12 “Building Character and Trust”**

In the chart below give one concrete example of when you ‘saw’ each technique in action. If you did not see it then de- scribe a situation where you believe it may have been helpful.



|  |  |
| --- | --- |
| Positive Framing | She has used this strategy when students are working well and being quiet. She would say, “Wow, you guys are working so well there is not a sound in here, it is so quiet.” She also changed the seating chart to minimize negative interactions between students. |
| Precise Praise | Mrs. Thompson occasionally praises very specific students or works. Particularly her more difficult or struggling students. |
| Warm/Strict | She is always pleasant even when she is talking to a student about behavior, she is strict about the noise level in her classroom and often engages in management techniques for attention. |
| Emotional Constancy | As I mentioned I have not seen her change her state of emotion from anything other than affable. I believe this is important in teaching, particularly in middle school, to minimize power struggles and show that you are a professional. Present for their benefit in learning. |
| Joy Factor | I have seen Mrs. Thompson get excited about a couple of the projects but not all of them. She is always positive when interacting with the students. |

Below, please explain your example(s) of 1-2 techniques and how the student(s) reacted to the teacher when they utilized it. (ie. reply to them, walk away, smile, frown, etc.)

I mostly want to talk about how the students react to her emotional constancy and positive framing. I think because of her emotional constancy the students are more likely to do what she asks them once they have been addressed. Overall I would say that this technique or personality trait has increased the likelihood of a positive reaction from the students. The positive framing has a slightly different effect, and I am curious to know why. I look around at the different students when she is commenting positively on their behavior or work habits and I see eye rolling, or head shaking. Not every student and not every time, but I wonder why it happens at all. Was she lacking authenticity? Did she contradict herself? Or is it just how middle school students react in general?

**EDUC 350 Field Notes- Chapter 11 “High Behavioral Expectations”**

In the chart below give one concrete example of when you ‘saw’ each technique in action. If you did not see it then describe a situation where you believe it may have been helpful.



|  |  |
| --- | --- |
| Radar | In the Photography class the teacher constantly scans the room for  activity and compliance, particularly when she is presenting material. |
| Make Compliance Visible | A student was not following the rules and behaving in a way that was  Disruptive to the class, Mrs. Thompson began to ask him to wait in the  hall but he was already on his way, “I know I am going” was his  comment before she could finish. The student knew and understood  what was to happen next. |
| Least Invasive Intervention | Two boys were being rather rowdy, she asked them to go to the hall,  she waited a few minutes then went out to talk to them before they  could come back to work. |
| Firm-Calm Finesse | Mrs. Thompson uses this everyday. She is calm through all of the  instruction and class time I witnessed. Even in the face of student  aggression. |
| Art of the Consequence | This technique is one that she uses a lot. When she sends the student to  the hall for a one on one talk, it is a quick recognition and callout of the  behavior then when she is finished with her current task addresses the  student in the hall, after which at some point in the lesson she usually  will try to positively address that student’s turn around behavior or an  art learning or studio habit. |
| Strong Voice | There are a few hand signals and ‘looks’ that Mrs Thompson uses  with her students that are subtle but identifiable. She mostly uses  voice commands. |
| What To Do | Thompson will usually accompany her lesson introduction with  demonstrations of techniques, in most art classes this may be crucial  for students to complete their work. |

Below, please explain your example(s) of 1-2 techniques and how they helped set high expectations for student behavior.

|  |
| --- |
| Using ‘What to Do’ removes excuses from student agendas, they are immediately held accountable for repeating the steps within the demonstration. Making compliance visible is a huge one, students see another student get into trouble and that student is removed from the main class, each student knows that they will have an individual conversation with the teacher when this happens. This removal from the class stops the disruption, causes the student to slow down and think about what actions they are taking and what they will do after they have talked to the teacher. This also reminds the students of the teacher’s expectations within the classroom and what non-compliance looks like. |

**EDUC 350 Field Notes- Chapter 6 “Pacing”**

In the chart below give one concrete example of when you ‘saw’ each technique in action. If you did not see it then de- scribe a situation where you believe it may have been helpful.



|  |  |
| --- | --- |
| Change the Pace | In Mrs. Thompson’s class the deadlines are not very strict, sometimes she allows more time on a project if the students need it. Transitions happen when most of the students are ready to move on. |
| Brighten Lines | There is a clear start and finish to each of the class sessions. She begins with announcements or note taking then finishes with clean up. |
| All Hands | The students in Mrs. Thompson’s class understand but sometimes forget that raising their hands is the only way she will call on them. I did not see her utilize another way of calling on students. |
| Work the Clock | Always being aware of the time in a studio style classroom is important. You want to know when students need to clean up, and how long that will take depends upon the materials being used. Mrs. Thompson generally gave the students about 10-15 minutes for clean up. It probably could be less if she was not over capacity. |
| Every Minute Matters | She encourages students to efficiently use their time through reminders during class as to when things will change or happen. |

Below, please explain your example(s) of 1-2 techniques and your reaction to their use on both the teacher and students (ie. did it force students to move on too quickly?)

|  |
| --- |
| With this class, as I mentioned, there are not really any hard and fast deadlines for projects. When I asked her what the due date was for a project she said the end of semester. So theoretically the student could take all semester to finish every project. Not suggested, but optional. I believe that this stance could have varying effects, it could be great for the students in that they are not pressed to finish a piece they are invested in with haste, it is also beneficial for the teacher without the need to constantly push students to get their project done so the rest of the class can move on the teacher can focus more on individual work and progress assistance. While she does encourage students to make the best use of their time, she does not rush them in projects. |

**EDUC 350 Field Notes- Chapter 5 “Lesson Structure”**

In the chart below give one concrete example of when you ‘saw’ each technique in action. If you did not see it then de- scribe a situation where you believe it may have been helpful.



|  |  |
| --- | --- |
| Do Now | There is consistently a learning target on the board when students enter the classroom. Through routine management each student knows when it is time to get out journals or begin work on a project when entering the room. |
| Name the Steps | She does not necessarily name the steps but she does issue lesson instruction in chunks so that students can accomplish tasks in order and understand the process. |
| Board = Paper | When she writes on the board (learning targets and vocabulary) students are expected to record them in their journals, particularly during a lesson introduction. |
| Control the Game | This technique was not used in this classroom. It could have been helpful when introducing lessons. Mrs. Thompson could have assigned short videos or articles about the concept being introduced to read or view before the start of class. Then during class have cold call students read a bit of the passage as they apply to the conversation. |
| Circulate | There have been many times that I could not find Mrs. Thompson because she was circulating through her classroom and she is about the same size as her students. |
| At Bats | Practice, Practice, Practice! Mrs. Thompson allows the student “choice” projects when they finish their assignments, they can choose from materials or techniques that they have already worked with, this allows them to choose to create and to choose the method and material in which to create. Each time a student creates a choice work they are practicing the techniques they have learned. |
| Exit Ticket | This technique is an important activity for pre-assessment for future lessons. It shows how well or not students are engaging with the content and concepts. |

Below, please explain your example(s) of 1-2 techniques and how you think it helped/did not help students reach the daily learning targets.

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| Name the steps and Do Now are probably the best two techniques that she uses here. The students benefit from these techniques in an art instruction because there generally are steps in processes that they are learning. You cannot make your prints until you have carved the image into the plate, or you cannot paint your image until you have sketched it out. As I mentioned Mrs. Thompson did not necessarily name steps but the steps are shown and process is explained. The Do Now here is mainly in the form of a constant goal reminder for the students as they walk in. They have a routine in place for their do now, how they enter the room and what their first activity may be is based on what is on the board. |

**EDUC 350 Field Notes- Chapter 1 “Gathering Data on Student Mastery”**

In the chart below give one concrete example of when you ‘saw’ each technique in action. If you did not see it then de- scribe a situation where you believe it may have been helpful.



|  |  |
| --- | --- |
| Reject Self-Report | When new lessons are introduced Mrs. Thompson will usually as specific questions about the information that requires a more in-depth answer than a yes or no could provide. |
| Targeted Questioning | When introducing a lesson she will ask specific questions to lead the  Students to answer with relative responses. |
| Standardize the Format | In an art room it is necessary to keep things organized as much as possible.  There is a specific place for student work to go, where supplies are kept and there is even a set way for students to be able to access the computer. |
| Tracking, Not Watching | This one was harder to identify. She usually scanned the room frequently, and usually pointed out to particular students how their behavior did or did not align with her expectations. |
| Show Me | Art instruction is chuck full of this strategy. Through the ideation process students are evidencing their learning. |
| Affirmative Checking | Mrs. Thompson requires the students to check in with her after they complete their ideation and before moving onto their final draft of work. |

Below, please explain your example(s) of 1-2 techniques and how they helped set high expectations for the classroom?

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| Of these techniques I feel that Mrs. Thompson utilized a majority of them, either intentionally or just through the nature of art work. In particular though, Standardize the Format and Affirmative Checking were the most obvious strategies in place. The room was well organized and everything had its place. The students regularly checked in with Mrs. Thompson before moving on from their ideation into their work. Knowing where the supplies are in a room and knowing where you can do specific tasks is important in an art room, particularly an overcrowded classroom. This encourages students to be mindful of cleanup and where things need to be when not in use. Checking in with the teacher before moving onto to work allows students time to consider what they have come up with, a little time to look at their ideas. Checking in also applies accountability, in that if their ideation is not following the criterion they will need to fix it. The students experience a reminder of what the expectations and success criterion are at each check in, particularly if their ideation failed to address any of the requirements. |