

Considerations For Visiting Artists In School Classrooms

A Supplement to Charlotte Danielson's
2013 Evaluation Instrument

 Domains 2 and 3

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2a

CREATING AN ENVIRONMENT OF RESPECT AND RAPPORT¹

An essential skill of teaching is that of managing relationships with students and ensuring that relationships among students are positive and supportive. Teachers create an environment of respect and rapport in their classrooms by the ways they interact with students and by the interactions they encourage and cultivate among students. An important aspect of respect and rapport relates to how the teacher responds to students and how students are permitted to treat one another. Patterns of interactions are critical to the overall tone of the class. In a respectful environment, all students feel valued, safe, and comfortable taking intellectual risks. They do not fear put-downs or ridicule from either the teacher or other students.

“Respect” shown to the teacher by students should be distinguished from students complying with standards of conduct and behavior. Caring interactions among teachers and students are the hallmark of component 2a (Creating an Environment of Respect and Rapport); while adherence to the established classroom rules characterizes success in component 2d (Managing Student Behavior).

The elements of component 2a are:

Teacher interactions with students, including both words and actions

A teacher’s interactions with students set the tone for the classroom. Through their interactions, teachers convey that they are interested in and care about their students.

Student interactions with other students, including both words and actions

As important as a teacher’s treatment of students, how students are treated by their classmates is arguably even more important to students. At its worst, poor treatment causes students to feel rejected by their peers. At its best, positive interactions among students are mutually supportive and create an emotionally healthy school environment. Teachers not only model and teach students how to engage in respectful interactions with one another but also

¹ Danielson, Charlotte. 2013 Evaluation Instrument. The Danielson Group, 2013.

acknowledge such interactions.

Indicators include:

- Respectful talk, active listening, and turn taking
- Acknowledgement of student’s backgrounds and lives outside of the classroom
- Body language indicative of warmth and caring shown by teacher and students
- Physical proximity
- Politeness and encouragement
- Fairness

Considerations for Artists:²

- Differentiate your voice. Know the difference between the “credible” voice and the “approachable” voice. Use your approachable voice when establishing rapport with your students. Save the credible voice for 3a, 3d, etc., when you are asking students to get into groups or explaining content.
- The goal is to get to know students individually. Begin with something like, “Good morning Rebecca. What do you like to be called?” Try to engage with each student personally, if possible.
- Create a rapport that allows and encourages students to take risks.
- Avoid using a cold /snide tone of voice saying for example, “Don’t you ever stop talking?”
- Never begin a sentence with a negative presupposition.
- Know that speaking to students in a mean or derogatory tone of voice can possibly elicit negative behavior on the part of the student.

² The Considerations for Visiting Artists have been added by Ron Anderson, Ed.D.



2a: Creating an Environment of Respect and Rapport

My Suggestions:

Suggestions from the Group:



2b

ESTABLISHING A CULTURE FOR LEARNING

A “culture for learning” refers to the atmosphere in the classroom that reflects the educational importance of the work undertaken by both students and teacher. It describes the norms that govern the interactions among individuals about the activities and assignments, the value of hard work and perseverance, and the general tone of the class. The classroom is characterized by high cognitive energy, by a sense that what is happening there is important, and by a shared belief that it is essential, and rewarding, to get it right. There are high expectations for all students; the classroom is a place where the teacher and students value learning and hard work.

Teachers who are successful in creating a culture for learning know that students are, by their nature, intellectually curious, and that one of the many challenges of teaching is to direct the students’ natural energy toward the content of the curriculum. They also know that students derive great satisfaction, and a sense of genuine power, from mastering challenging content in the same way they experience pride in mastering, for example, a difficult physical skill.

Part of a culture of hard work involves precision in thought and language; teachers whose classrooms display such a culture insist that students use language to express their thoughts clearly. An insistence on precision reflects the importance placed, by both teacher and students, on the quality of thinking; this emphasis conveys that the classroom is a business-like place where important work is being undertaken. The classroom atmosphere may be vibrant, even joyful, but it is not frivolous.

The elements of component 2b are:

Importance of the content and of learning

In a classroom with a strong culture for learning, teachers convey the educational value of what the students are learning.

Expectations for learning and achievement

In classrooms with robust cultures for learning, all students receive the message that although the work is challenging, they are capable of achieving it if they are prepared to work hard. A manifestation of teachers’ expectations for high student achievement is their insistence on the use of precise language by students.

Student pride in work

When students are convinced of their capabilities, they are willing to devote energy to the task at hand, and they take pride in their accomplishments. This pride is reflected in their interactions with classmates and with the teacher.

Indicators include:

- Belief in the value of what is being learned
- High expectations, supported through both verbal and nonverbal behaviors, for both learning and participation
- Expectation of high quality work on the part of the students
- Expectation and recognition of effort and persistence on the part of the students
- High expectations for expression and work products

Considerations for Artists:

- Show passion for your art. Passion is engaging, it is contagious, and it telegraphs the importance of what you are teaching.
- Talk about hard work and how that can be rewarding.
- Sometime it is the little things that matter; for example, adding costumes and props to a demonstration elevates the excitement.
- Have high expectations for all of your students, not just those who are talented.
- It is important that everyone is having fun, including you. But know the difference between the kind of fun you have working hard, and the kind of fun you have hardly working.
- Insulting students or making them feel bad is never a way to enhance the culture for learning. Avoid saying things like, "You are not working up to your potential," or "you are not as talented as your sister."
- Provide opportunities for students to show pride in their own work.
- When the environment is upbeat, busy, and productive, students are less likely to behave inappropriately.



2b: Establishing a Culture for Learning

My Suggestions:

Suggestions from the Group:



2c

MANAGING CLASSROOM PROCEDURES

A smoothly functioning classroom is a prerequisite to good instruction and high levels of student engagement. Teachers establish and monitor routines and procedures for the smooth operation of the classroom and the efficient use of time. Hallmarks of a well-managed classroom are that instructional groups are used effectively, non-instructional tasks are completed efficiently, and transitions between activities and management of materials and supplies are skillfully done in order to maintain momentum and maximize instructional time. The establishment of efficient routines, and teaching students to employ them, may be inferred from the sense that the class “runs itself.”

The elements of component 2c are:

Management of instructional groups

Teachers help students to develop the skills to work purposefully and cooperatively in groups or independently, with little supervision from the teacher.

Management of transitions

Many lessons engage students in different types of activities: large group, small group, and independent work. It's important that little time is lost as students move from one activity to another; students know the “drill” and execute it seamlessly.

Management of materials and supplies

Experienced teachers have all necessary materials at hand and have taught students to implement routines for distribution and collection of materials with a minimum of disruption to the flow of instruction.

Performance of classroom routines

Overall, little instructional time is lost in activities such as taking attendance, recording the lunch count, or the return of permission slips for a class trip.

Indicators include:

- Smooth functioning of all routines
- Little or no loss of instructional time
- Students playing an important role in carrying out the routines
- Students knowing what to do, where to move

Considerations for Artists:

- Have a signal for quiet. Raising your voice to get students' attention is not the best way to get students quiet. It doesn't create a positive environment, and the students will, in turn, speak at your level.
- Flicking the lights off and on to get the students' attention is a tried and true method. Also, clapping a rhythm pattern with your hands works. Students are trained to echo your pattern, and they will automatically become attentive.
- Speak only when students are quiet and ready.
- Use your credible voice when explaining procedures.
- Have a procedure for everything. Think through your presentation. What will you have students doing? What procedures will they follow? Think, too, about transitions. Will there be transitions? For example, how will students enter the classroom? What should a student do when he or she is finished? How about handling non-instructional tasks?
- Students tend to behave inappropriately when procedures are not in place.



2c: Managing Classroom Procedures

My Suggestions:

Suggestions from the Group:



2d

MANAGING STUDENT BEHAVIOR

In order for students to be able to engage deeply with content, the classroom environment must be orderly; the atmosphere must feel business-like and productive, without being authoritarian. In a productive classroom, standards of conduct are clear to students; they know what they are permitted to do and what they can expect of their classmates. Even when their behavior is being corrected, students feel respected; their dignity is not undermined. Skilled teachers regard positive student behavior not as an end in itself, but as a prerequisite to high levels of engagement in content.

The elements of component 2d are:

Expectations

It is clear, either from what the teacher says, or by inference from student actions, that expectations for student conduct have been established and that they are being implemented.

Monitoring of student behavior

Experienced teachers seem to have eyes in the backs of their heads; they are attuned to what's happening in the classroom and can move subtly to help students, when necessary, re-engage with the content being addressed in the lesson. At a high level, such monitoring is preventive and subtle, which may make it challenging to observe.

Response to student misbehavior

Even experienced teachers find that their students occasionally violate one or another of the agreed-upon standards of conduct; how the teacher responds to such infractions is an important mark of the teacher's skill. Accomplished teachers try to understand why students are conducting themselves in such a manner (are they unsure of the content? are they trying to impress their friends?) and respond in a way that respects the dignity of the student. The best responses are those that address misbehavior early in an episode, although doing so is not always possible.

Indicators include:

- Clear standards of conduct, possibly posted, possibly referred to during a lesson
- Absence of acrimony between teacher and students concerning behavior
- Teacher awareness of student conduct
- Preventive action when needed by the teacher
- Absence of misbehavior
- Reinforcement of positive behavior

Considerations for Artists:

- Use your credible voice when correcting students.
- There is no such thing as misbehavior. Students behave appropriately or inappropriately.
- Emotion drives attention. Attention drives learning. All students are paying attention; they just might not be paying attention to you.
- Address behavior issues immediately.
- Use subtle techniques to get students back on task. Instead of saying, “get back to work,” say “it looks like you might have a question about what we are working on.”
- Monitor student conflict and intervene appropriately.
- Avoid punishing the whole class for something one student has done. Avoid saying things such as, “if anyone misbehaves, everyone will miss recess.”



2d: Managing Student Behavior

My Suggestions:

Suggestions from the Group:



2e

ORGANIZING PHYSICAL SPACE

The use of the physical environment to promote student learning is a hallmark of an experienced teacher. Its use varies, of course, with the age of the students: in a primary classroom, centers and reading corners may structure class activities; while with older students, the position of chairs and desks can facilitate, or inhibit, rich discussion. Naturally, classrooms must be safe (no dangling wires or dangerous traffic patterns), and all students must be able to see and hear what's going on so that they can participate actively. Both the teacher and students must make effective use of electronics and other technology.

The elements of component 2e are:

Safety and accessibility

Physical safety is a primary consideration of all teachers; no learning can occur if students are unsafe or if they don't have access to the board or other learning resources.

Arrangement of furniture and use of physical resources

Both the physical arrangement of a classroom and the available resources provide opportunities for teachers to advance learning; when these resources are used skillfully, students can engage with the content in a productive manner. At the highest levels of performance, the students themselves contribute to the use or adaptation of the physical environment.

Indicators include:

- Pleasant, inviting environment
- Safe environment
- Accessibility for all students
- Furniture arrangement suitable for the learning activities
- Effective use of physical resources, including computer technology, by both teacher and students

Considerations for Artists:

- Arrive early if possible to see what the physical arrangement of the room will be.
- Ask permission before re-arranging the furniture in the room.
- If possible, allow students to adjust furniture to suit the needs of the project they are working on.
- Ask permission before taping poster paper to the wall or using thumbtacks to adhere posters to the wall. Some clients are protective of their wall space.
- Be mindful of loose extension cords or other objects that might pose safety hazards.
- Keep in mind that inappropriate behavior might result from a room arrangement that is too crowded, allowing students to bump into one-another or into other's desks.



2e: Organizing Physical Space

My Suggestions:

Suggestions from the Group:



3a

COMMUNICATING WITH STUDENTS

Teachers communicate with students for several independent, but related, purposes. First, they convey that teaching and learning are purposeful activities; they make that purpose clear to students. They also provide clear directions for classroom activities so that students know what to do; when additional help is appropriate, teachers model these activities. When teachers present concepts and information, they make those presentations with accuracy, clarity, and imagination, using precise, academic language; where amplification is important to the lesson, skilled teachers embellish their explanations with analogies or metaphors, linking them to students' interests and prior knowledge.

Teachers occasionally withhold information from students (for example, in an inquiry science lesson) to encourage them to think on their own, but what information they do convey is accurate and reflects deep understanding of the content. And teachers' use of language is vivid, rich, and error free, affording the opportunity for students to hear language used well and to extend their own vocabularies. Teachers present complex concepts in ways that provide scaffolding and access to students.

The elements of component 3a are:

Expectations for learning

The goals for learning are communicated clearly to students. Even if the goals are not conveyed at the outset of a lesson (for example, in an inquiry science lesson), by the end of the lesson students are clear about what they have been learning.

Directions for activities

Students understand what they are expected to do during a lesson, particularly if students are working independently or with classmates, without direct teacher supervision. These directions for the lesson's activities may be provided orally, in writing, or in some combination of the two, with modeling by the teacher, if it is appropriate.

Explanations of content

Skilled teachers, when explaining concepts and strategies to students, use vivid language and imaginative analogies and metaphors, connecting explanations to students' interests and lives beyond school. The explanations are clear, with appropriate scaffolding, and, where appropriate, anticipate possible student misconceptions. These teachers invite students to be engaged intellectually and to formulate hypotheses regarding the concepts or strategies being presented.

Use of oral and written language

For many students, their teachers' use of language represents their best model of both accurate syntax and a rich vocabulary; these models enable students to emulate such language, making their own more precise and expressive. Skilled teachers seize on opportunities both to use precise, academic vocabulary and to explain their use of it.

Indicators include:

- Clarity of lesson purpose
- Clear directions and procedures specific to the learning activity
- Absence of content errors and clear explanations of concepts and strategies
- Correct and imaginative use of language

Considerations for Artists:

- Use your credible voice when giving instructions or explaining content.
- Make sure that students understand your directions. If there is confusion, students will become talkative when you don't want them to, or they may sit idly not knowing what to do.
- Develop techniques to determine if students understand what they are supposed to do. For example, ask a student to repeat the instructions.
- Consider having the instructions for an activity printed or on a slide, so that students can refer back, if necessary.
- Monitor students to make sure they understand what they are supposed to be doing.
- Spend adequate time explaining the purpose of what you are having the students do, why it is important, and why it is meaningful.



3a: Communicating with Students

My Suggestions:

Suggestions from the Group:



3b

USING QUESTIONING AND DISCUSSION TECHNIQUE

Questioning and discussion are the only instructional strategies specifically mentioned in the Framework for Teaching, a decision that reflects their central importance to teachers' practice. In the Framework it is important that questioning and discussion be used as techniques to deepen student understanding rather than serve as recitation, or a verbal "quiz." Good teachers use divergent as well as convergent questions, framed in such a way that they invite students to formulate hypotheses, make connections, or challenge previously held views. Students' responses to questions are valued; effective teachers are especially adept at responding to and building on student responses and making use of their ideas. High-quality questions encourage students to make connections among concepts or events previously believed to be unrelated and to arrive at new understandings of complex material. Effective teachers also pose questions for which they do not know the answers. Even when a question has a limited number of correct responses, the question, being non-formulaic, is likely to promote student thinking.

Class discussions are animated, engaging all students in important issues and promoting the use of precise language to deepen and extend their understanding. These discussions may be based around questions formulated by the students themselves. Furthermore, when a teacher is building on student responses to questions (whether posed by the teacher or by other students), students are challenged to explain their thinking and to cite specific text or other evidence (for example, from a scientific experiment) to back up a position. This focus on argumentation forms the foundation of logical reasoning, a critical skill in all disciplines.

Not all questions must be at a high cognitive level in order for a teacher's performance to be rated at a high level; that is, when exploring a topic, a teacher might begin with a series of questions of low cognitive challenge to provide a review, or to ensure that everyone in the class is "on board." Furthermore, if questions are at a high level, but only a few students participate in the discussion, the teacher's performance on the component cannot be judged to be at a high level. In addition, during lessons involving students in small-group work, the quality of the students' questions and discussion in their small groups may be considered as part of this component. In order for students to formulate high-level questions, they must have learned how to do so. Therefore, high-level questions from students, either in the full class or in small-group discussions, provide evidence that these skills have been taught.

The elements of component 3b are:

Quality of questions and prompts

Questions of high quality cause students to think and reflect, to deepen their understanding, and to test their ideas against those of their classmates. When teachers ask questions of high quality, they ask only a few of them and provide students with sufficient time to think about their responses, to reflect on the comments of their classmates, and to deepen their understanding. Occasionally, for the purposes of review, teachers ask students a series of (usually low-level) questions in a type of verbal quiz. This technique may be helpful for the purpose of establishing the facts of a historical event, for example, but should not be confused with the use of questioning to deepen students' understanding.

Discussion techniques

Effective teachers promote learning through discussion. A foundational skill that students learn through engaging in discussion is that of explaining and justifying their reasoning and conclusions, based on specific evidence. Teachers skilled in the use of questioning and discussion techniques challenge students to examine their premises, to build a logical argument, and to critique the arguments of others. Some teachers report, "We discussed x," when what they mean is "I said x." That is, some teachers confuse discussion with explanation of content; as important as that is, it's not discussion. Rather, in a true discussion a teacher poses a question and invites all students' views to be heard, enabling students to engage in discussion directly with one another, not always mediated by the teacher. Furthermore, in conducting discussions, skilled teachers build further questions on student responses and insist that students examine their premises, build a logical argument, and critique the arguments of others.

Student participation

In some classes a few students tend to dominate the discussion; other students, recognizing this pattern, hold back their contributions. The skilled teacher uses a range of techniques to encourage all students to contribute to the discussion and enlists the assistance of students to ensure this outcome.

Indicators include:

- Questions of high cognitive challenge, formulated by both students and teacher
- Questions with multiple correct answers or multiple approaches, even when there is a single correct response
- Effective use of student responses and ideas
- Discussions, with the teacher stepping out of the central, mediating role
- Focus on the reasoning exhibited by students in discussion, both in give and take with the teacher and with their classmates
- High levels of student participation in discussion

Considerations for Artists:

- Use your approachable voice when asking questions, delving, or probing.
- Never ask why. The use of the word why sets up an immediate negative response on the part of the listener. Ask instead something like, “talk to me about some of the thinking that went into your decision to . . .”
- Always begin a question with a positive presupposition.
- Ask in plurals. “What are some ways,” rather than, “how do you:”
- Use exploratory language, such as what might, instead of what is.
- Avoid non-dichotomous forms, questions that can be answered by yes or no or true or false.
- Involve everyone in the discussion. Use techniques such as think pair share. Or it’s always easy to say, “Turn to a partner and discuss.”



3b: Questioning and Discussion Technique

My Suggestions:

Suggestions from the Group:



3c

ENGAGING STUDENTS IN LEARNING

Student engagement in learning is the centerpiece of the Framework for Teaching; all other components contribute to it. When students are engaged in learning, they are not merely “busy,” nor are they only “on task.” Rather, they are intellectually active in learning important and challenging content. The critical distinction between a classroom in which students are compliant and busy, and one in which they are engaged, is that in the latter students are developing their understanding through what they do. That is, they are engaged in discussion, debate, answering “what if?” questions, discovering patterns, and the like. They may be selecting their work from a range of (teacher-arranged) choices, and making important contributions to the intellectual life of the class. Such activities don’t typically consume an entire lesson, but they are essential components of engagement.

A lesson in which students are engaged usually has a discernible structure: a beginning, a middle, and an end, with scaffolding provided by the teacher or by the activities themselves. Student tasks are organized to provide cognitive challenge, and then students are encouraged to reflect on what they have done and what they have learned. That is, the lesson has closure, in which teachers encourage students to derive the important learning from the learning tasks, from the discussion, or from what they have read. Critical questions for an observer in determining the degree of student engagement are “What are the students being asked to do? Does the learning task involve thinking? Are students challenged to discern patterns or make predictions?” If the answer to these questions is that students are, for example, filling in blanks on a worksheet or performing a rote procedure, they are unlikely to be cognitively engaged.

In observing a lesson, it is essential not only to watch the teacher but also to pay close attention to the students and what they are doing. The best evidence for student engagement is what students are saying and doing as a consequence of what the teacher does, or has done, or has planned. And while students may be physically active (e.g., using manipulative materials in mathematics or making a map in social studies), it is not essential that they be involved in a hands-on manner; it is, however, essential that they be challenged to be “minds-on.”

The elements of component 3c are:

Activities and assignments

The activities and assignments are the centerpiece of student engagement, since they determine what it is that students are asked to do. Activities and assignments that promote learning require student thinking that emphasizes depth over breadth and encourage students to explain their thinking.

Grouping of students

How students are grouped for instruction (whole class, small groups, pairs, individuals) is one of the many decisions teachers make every day. There are many options; students of similar background and skill may be clustered together, or the more-advanced students may be spread around into the different groups. Alternatively, a teacher might permit students to select their own groups, or they could be formed randomly.

Instructional materials and resources

The instructional materials a teacher selects to use in the classroom can have an enormous impact on students' experience. Though some teachers are obliged to use a school's or district's officially sanctioned materials, many teachers use these selectively or supplement them with others of their choosing that are better suited to engaging students in deep learning—for example, the use of primary source materials in social studies.

Structure and pacing

No one, whether an adult or a student, likes to be either bored or rushed in completing a task. Keeping things moving, within a well-defined structure, is one of the marks of an experienced teacher. And since much of student learning results from their reflection on what they have done, a well-designed lesson includes time for reflection and closure.

Indicators include:

- Student enthusiasm, interest, thinking, problem solving, etc.
- Learning tasks that invite high level student thinking and invite students to explain their thinking
- Students highly motivated to work on all tasks and persistent even when the tasks are challenging
- Students actively working rather than watching while their teacher works.
- Suitable pacing of the lesson, neither dragged nor rushed, with time for closure and student reflection.

Considerations for Artists:

- When students are fully engaged, your role becomes the guide on the side and not the sage on the stage. Be mindful of the amount of time you spend talking and the amount of time students spend in engaging activities.
- Be sure to leave enough time in the lesson for students to summarize what they have learned.
- Keep in mind that if the activity is too easy or too difficult, students might behave inappropriately.
- Keep in mind, too, that if the activity is of no interest to the students, they might behave in a way that you don't expect.
- Build in opportunities for student choice. Choice can accommodate differing interests as well as differing levels of ability.
- Allow opportunities for students to suggest ways they might solve a problem or approach a task.
- Encourage students to suggest topics or questions they have now become curious about.



3c: Engaging Students in Learning

My Suggestions:

Suggestions from the Group:



3d

USING ASSESSMENT IN INSTRUCTION

Assessment of student learning plays an important new role in teaching: no longer signaling the *end* of instruction, it is now recognized to be an integral *part* of instruction. While assessment *of* learning has always been and will continue to be an important aspect of teaching (it's important for teachers to know whether students have learned what teachers intend), assessment *for* learning has increasingly come to play an important role in classroom practice. And in order to assess student learning for the purposes of instruction, teachers must have a "finger on the pulse" of a lesson, monitoring student understanding and, where feedback is appropriate, offering it to students.

A teacher's actions in monitoring student learning, while they may superficially look the same as those used in monitoring student behavior, have a fundamentally different purpose. When monitoring behavior, teachers are alert to students who may be passing notes or bothering their neighbors; when monitoring student learning, teachers look carefully at what students are writing, or listen carefully to the questions students ask, in order to gauge whether they require additional activity or explanation to grasp the content. In each case, the teacher may be circulating in the room, but his or her purpose in doing so is quite different in the two situations.

Similarly, on the surface, questions asked of students for the purpose of monitoring learning are fundamentally different from those used to build understanding; in the former, the questions seek to reveal students' misconceptions, whereas in the latter the questions are designed to explore relationships or deepen understanding. Indeed, for the purpose of monitoring, many teachers create questions specifically to elicit the extent of student understanding and use additional techniques (such as exit tickets) to determine the degree of understanding of every student in the class. Teachers at high levels of performance in this component, then, demonstrate the ability to encourage students and actually teach them the necessary skills of monitoring their own learning against clear standards.

But as important as monitoring student learning and providing feedback to students are, however, they are greatly strengthened by a teacher's skill in making mid-course corrections when needed, seizing on a "teachable moment," or enlisting students' particular interests to enrich an explanation.

The elements of component 3d are:

Assessment criteria

It is essential that students know the criteria for assessment. At its highest level, students themselves have had a hand in articulating the criteria (for example, of a clear oral presentation).

Monitoring of student learning

A teacher's skill in eliciting evidence of student understanding is one of the true marks of expertise. This is not a hit-or-miss effort, but is planned carefully in advance. Even after planning carefully, however, a teacher must weave monitoring of student learning seamlessly into the lesson, using a variety of techniques.

Feedback to students

Feedback on learning is an essential element of a rich instructional environment; without it, students are constantly guessing at how they are doing and at how their work can be improved. Valuable feedback must be timely, constructive, and substantive and must provide students the guidance they need to improve their performance.

Student self-assessment and monitoring of progress

The culmination of students' assumption of responsibility for their learning is when they monitor their own learning and take appropriate action. Of course, they can do these things only if the criteria for learning are clear and if they have been taught the skills of checking their work against

Indicators include:

- The teacher pays close attention to evidence of student understanding
- The teacher posing specifically created questions to elicit evidence of student understanding
- The teacher circulating to monitor and offer feedback to students
- Students assessing their own work against established criteria

Considerations for Artists:

- Have a plan for evaluating student learning. It is important that you will be able to answer the question, “How did the students do today.” Or, “How did Jose do today.”
- Have a way to evaluate individual students, not just the whole class.
- Student work samples are evidence of learning.
- The best learning occurs when students have an opportunity to evaluate one another’s work or their own work. Consider having a rubric, or involving students in developing a rubric to evaluate their work.
- Make sure that students know how their work will be evaluated.
- Make sure that your students know what constitutes good work. Have exemplars ready.



3d: Using Assessment in Instruction

My Suggestions:

Suggestions from the Group:



3e

DEMONSTRATING FLEXIBILITY AND RESPONSIVENESS

“Flexibility and responsiveness” refer to a teacher’s skill in making adjustments in a lesson to respond to changing conditions. When a lesson is well planned, there may be no need for changes during the course of the lesson itself. Shifting the approach in midstream is not always necessary; in fact, with experience comes skill in accurately predicting how a lesson will go and being prepared for different possible scenarios. But even the most skilled, and best prepared, teachers will occasionally find either that a lesson is not proceeding as they would like or that a teachable moment has presented itself. They are ready for such situations. Furthermore, teachers who are committed to the learning of all students persist in their attempts to engage them in learning, even when confronted with initial setbacks.

The elements of component 3e are:

Lesson adjustment

Experienced teachers are able to make both minor and (at times) major adjustments to a lesson, or mid-course corrections. Such adjustments depend on a teacher’s store of alternate instructional strategies and the confidence to make a shift when needed.

Response to students

Occasionally during a lesson, an unexpected event will occur that presents a true teachable moment. It is a mark of considerable teacher skill to be able to capitalize on such opportunities.

Persistence

Committed teachers don’t give up easily; when students encounter difficulty in learning (which all do at some point), these teachers seek alternate approaches to help their students be successful. In these efforts, teachers display a keen sense of efficacy.

Indicators include:

- Incorporation of students' interests and daily events into a lesson
- The teacher adjusting the lesson in response to evidence of students' understanding, or lack of understanding
- The teacher seizing on a teachable moment

Considerations for Artists:

- Agility is better than flexibility. Be ready to adjust on a moment's notice.
- No matter how much time you have spent planning, you can never anticipate everything that might happen.
- Have a plan B for everything. Also, a plan C and a plan D. When something is not working, be ready to adjust immediately.
- Always be on the lookout for the teachable moment. Be ready to shift when a moment arrives that is just too good to pass up. Timing is everything.



3e: Demonstrating Flexibility and Responsiveness

My Suggestions:

Suggestion from the Group:

