



## Master Educator Program: Teaching & Learning Framework Ratings and Comments

Name	Mara Wilson	
Master Educator	Saundra George Saundra.george@dc.gov	
School	Payne ES	
Grade and Subject	Art- fifth grade	
Observation Date and Time	April 12, 2012	1:15
Conference Date and Time		

STANDARD	COMMENTS	RATING
<b>TEACH 1: Lead well-organized, objective-driven lessons</b>	<p>Ms. Wilson was effective at leading a well-organized, objective-driven lessons. The lesson objective was specific, measurable, and aligned to standards; it conveyed what students learned and what they were able to do by the end of the lesson. Ms. Wilson had the central question, objective and standard written on the board. She said, "I need a volunteer to read. Alasia, you do central question. Simone, you will do the standard. Mykeya will do the objectives. Then we will talk about the objectives." Alasia read, "Can you explain the differences between progressive rhythm, and gesture drawing?" Ms. Wilson elaborated on the questions and said "We will be looking for the similarities and difference gesture drawings and progressive rhythms."</p> <p>Simone read the standard, "Students will draw a figure study using the conventional figure proportions."</p> <p>And Maleah read, "By the end of class students will be able to do 8 gesture drawings"</p> <p>As the lesson progressed Ms. Wilson explained, "we're going to figure out what a gesture drawing is." And the students aloud read from pages 80 and 81 in the textbook, Personal Journeys.</p> <p>You can use gesture drawings as a way to quickly capture the main parts of a subject before something moves or changes. Most gesture drawings are thought of as sketches rather than as finished drawings. You may use them to help plan a painting, sculpture or print. Practice making gesture drawings boy using a wide soft pencils or the side of a crayon or piece of chalk.</p> <p>Ask a classmate to strike a pose and hold an action pose, such as jumping up at catch a ball or running. Make a gesture drawing that captures movement of the pose. As you work remember these points: Draw quickly. You can add details later, if you want. Take in the overall action of the scene and the position of your subject. Use large swift strokes to help you capture shapes and angles and positions</p>	<b>3</b>



	<p>The objective of the lesson was clear to students. The students demonstrated through their actions that they understood what they learned.</p> <p>The lesson was well organized and provided students with structure and sequential learning activities planned to lead students to deep understanding. All parts of the lesson were connected to each other and aligned to the objective, and each part significantly moved students toward growth in understanding of the objective.</p> <p>The teacher actively and effectively engages students in the process of connecting the lesson to prior knowledge. Ms. Wilson asked students to connect concepts to a previous lesson on progressive rhythms. She established the importance of the objective through the introduction of the "WOW" factor when she showed the students a praxinoscope, which combined the use of progressive rhythms and gesture drawings to animate an image.</p>	
<b>TEACH 2: Explain Content Clearly</b>	<p>Ms. Wilson was minimally effective at clear explanations of content. The lesson required two areas of explanation the "what" explanation and the "how" explanation. Ms. Wilson provided an effective explanation of what the students were to do, along with why it was important. She used developmentally appropriate language and explanations. She emphasized key points when necessary. The explanations of content were clear and coherent, and they built student understanding of content. (see T-1)</p> <p>The demonstration was not entirely effective in building student understanding of activity. Student work showed that they were confused by the demonstration. When Ms. Wilson addressed the "how" of gesture drawing she provided the students with two demonstration drawings. She did not talk the students through the demonstration. Without the "talking through" emphasize key points were not emphasized when necessary, so that students were sometimes unclear about the main method used in gesture drawing. For instance, a key point in gesture drawing is that the artist keeps their eye on the model. Ms. Wilson said, "It is not about how the drawing looks, it's about capturing the gesture of the body." Which encompassed this concept, but students still positioned themselves so they were faced away from the model.</p> <p>Suggestion- For both T-2 and T-7 see attachment.</p>	<b>2</b>



<b>TEACH 3:</b> <b>Engage students at all levels in rigorous work</b>	Ms. Wilson was highly effective at the engagement of students of all levels in rigorous work. The lesson was both accessible and challenging to all students. There was an appropriate balance between teacher-directed instruction and rigorous student-centered learning during the lesson; students had adequate opportunity to participate in a meaningful studio experience. The lesson was a challenge for all students based on their developmental level, students in the fifth grade are generally attempting to move into a realistic drawing style.	<b>4</b>
<b>TEACH 4:</b> <b>Provide students multiple ways to engage with content</b>	Ms. Wilson was effective at providing multiple ways to engage with content. The teacher provided students with more than one way to engage with content, they appropriate and matched the lesson objective. The ways students engaged with the content all promoted student growth in understanding of the objective. Students participated in a class discussion/review that connected the lesson to previous lessons. Participated in a studio activity. And were introduced to the praxinoscope, which combined the use of progressive rhythms and gesture drawings to animate an image.	<b>3</b>
<b>TEACH 5:</b> <b>Check for student understanding</b>	<p>Ms. Wilson was effective at checks for student understanding. As the class reviewed she asked, "Ok I need a volunteer who can tell me which rhythm is shown here." A student answered, "Regular rhythm" and Ms. Wilson asked the class to, "snap if she is right." She conducted whole class checks in order to assess that they understood the content.</p> <p>As the student moved to the studio activity Ms. Wilson circulated and observed students' work to determine that students understood the content and process. She also monitored compliance and behavior for the entire class while students participated in the studio activity.</p> <p>An art teacher does not necessarily need to receive verbal feedback from students in order to assess that they understood the content. It was evident through the students' work that they had begun to understand the techniques and content of the lesson.</p>	<b>3</b>
<b>TEACH 6:</b> <b>Response to student misunderstanding</b>	<p>Not observed</p> <p>The Cartoonist Jules Feiffer on failure: "Success is nothing to sneeze at, but failure, too, offers great possibilities. We have all sorts of negative notions about failure-and so the hidden message is don't risk anything. Don't take chances. Be a good boy. Stay within the limits. But failure is implicit in the arts and in any endeavor that leads to a satisfactory life. You try things, you fall on your face, you figure out what went wrong, you go back and try them again."</p> <p>"I have not failed. I've just found 10,000 ways that won't work." Thomas Edison "If you don't fail, you're not even trying" Denzel Washington</p>	



<p><b>TEACH 7:</b> <b>Develop higher-level understanding through effective questioning</b></p>	<p>Ms. Wilson was minimally effective at the development of higher-level understanding through effective questioning and a challenging project. The teacher primarily developed higher-level understanding by setting up more challenging task and review of with previously taught content.</p> <p>During the introduction and review students answered questions that were recall level questions based on the observation of two images. For instance, Ms. Wilson showed an image with eight apples, the images began with a whole apple and ended with an apple core, she said, "In progressive rhythm a motif that changes each time it is repeated. What is this the motif?" A student answered, "An apple." Ms. Wilson then asked "How did it change?" And a student observed, "It was eaten." Ms. Wilson then asked, "How many times?" To which the student responded, "eight." The questions required students to observe and report their observations.</p> <p><b>Suggestion:</b> Art instruction begins with two questions the why and the how. Answering a why question when making art is at the heart of the creative process. The why establishes the reason to learn the "how." The why cannot be taught by direct instruction, it must be explored, discussed, played with. In answering the why question students are thinking more deeply and authentically about art and their own creative process. Why do I want to mix new colors? Why do I want to use watercolors to depict a sky? Why do I feel compelled to paint a sky? Why do I use perspective? Why do I use negative spaces? How does it affect my composition?</p> <p>The "how" covers process, procedure, techniques, technical knowledge, or specific concept attainment. The teacher sets up a "problem" for the student to solve; How do you make orange? How do you paint a wet on wet sky using watercolor paints? How do we draw a cube in two-point perspective? How do you draw using negative space?</p> <p>Yes, when you teach students this problem solving skills they are creating. But is their creation thoughtful and made with deliberate choice, is the process informed or driven by an understanding about "why" they are creating? Are you focused on the why, the how, or both they why and how?</p> <p>Without the understanding that comes from exploring the why question understanding of artistic learning does not exist. Creativity and higher order thinking reside in both the intellectual activity of the artist and the process of demonstrating this understanding.</p> <p>When you approach art as problem solving it encourages higher order thinking. If for every project or lesson you ask yourself "What problem will students solve?" it will increase students' opportunity for higher order thinking. Framing the lesson as a question helps increase the higher order thinking.</p> <p>Another opportunity for higher order thinking can be during critique, (either individual or group critiques) asking questions like</p>	<p><b>2</b></p>
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<b>TEACH 8: Maximize instructional time</b>	<p>Ms. Wilson was highly effective at the maximization of instructional time. She effectively managed the classroom. Students knew their responsibilities and did not have to ask questions about what to do. They shared responsibility for the operations and routines in the classroom.</p> <p>Routines and procedures ran smoothly with minimal prompting from Ms. Wilson. The lesson progressed at a quick pace, the students were never disengaged.</p> <p>Inappropriate or off-task student behavior never interrupted or delayed the lesson.</p> <p>The observed class was actually two fifth grade classes. She began the lesson after she waited one minute for the second class to arrive. The second class arrived six minutes into the lesson. The students entered quietly and began to follow along with the explanation.</p> <p>The students were excited and eager in class, and Ms. Wilson reminded them of the classroom expectations, she said, "Sitting upright, not yelling at me, that is how I know you are ready. If you cannot see from where you are give me three fingers." She maintained control of the class without damping their natural enthusiasm.</p> <p>Several transitions occurred, and each took less than one minute.</p>	<b>4</b>
<b>TEACH 9: Build a supportive, learning-focused classroom community</b>	<p>Ms. Wilson was effective at building a supportive learning focused classroom community. She had a positive rapport with students, as demonstrated by displays of positive effect, evidence of relationship building, and expressions of interest in students' thoughts and opinions. When the students entered the room she immediately commented on one student's, "new do." She was polite with the students and considerate of how they might have felt. When Austin read many students did not hear him, she said, "Do you mind if I repeat that, your voice is soft."</p> <p>Students were invested in their work and valued academic success. All of the students were actively and meaningfully engaged with their projects. Three engagement checks</p>	<b>3</b>



	<p>revealed all students participated in the assignment. The students were always respectful of their teacher and their peers.</p> <p>The classroom was a safe environment for students to take on challenges and risk failure. The students were eager to answer questions .</p> <p>Suggestion: Children are eager to have adults comment on what they are doing. A teacher’s comments can encourage and validate each child’s efforts. A quick, “Oh that’s good.” or “I like it” does not suffice, because it implies that it is the child’s job to please an adult. Value judgments, thought difficult to avoid, leave the child guessing about how and why their work is “good” and do not provide any specifics or helpful feedback. Sensitive responses should highlight the features the child is responding to in the object.</p>	
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Teach 1	Teach 2	Teach 3	Teach 4	Teach 5	Teach 6	Teach 7	Teach 8	Teach 9
3	2	4	3	3		2	4	3

**Overall TLF Rating**  
**3.0**

Additional Comments
<p>“I have come to the frightening conclusion that I am the decisive element in the classroom. It’s my personal approach that creates the climate. It’s my daily mood that makes the weather. As a teacher, I possess tremendous power to make a child’s life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate or hurt, or hurt or heal.” Haim Ginott</p> <p><u>Teaching for an open mindset</u> Carol Dwerk writes on developing a growth mindset. She says, “some teachers preach and practice a growth mindset. They focused on the idea that all children could develop their skills, and in their classrooms a weird thing happened. It didn’t matter whether students started the year in the high- or low-ability group. Both groups ended up high. It’s a powerful experience to see these findings. The group differences simply disappeared under the guidance of teachers who taught for improvement, for these teachers had found a way to reach their low achieving students.”</p> <p><u>Praise effort not ability</u> "We praised some student's for their ability. They were told, "Wow you got eight rights. That is a really good score. You must be smart about this."</p> <p>We praised the other students for their effort: Wow, you got eight rights. That is a good score. You must have</p>



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worked really hard." They were not made to feel they had some special gifts; they were praised for doing what it takes to succeed.

Both groups were exactly equal to begin with. But right after the praise, they began to differ. As we feared, the ability praised pushed the students right into a fixed mindset, they showed all the signs of it too: When we gave them a choice, they rejected a challenging new task that they could learn from. They didn't want to do anything that could expose their flaws and call into question their talent."