

## Field assignments

Name:

School: South Windsor High School, South Windsor CT City/Town	Teacher: Jessica Ziff
Date of Field Experience: 11/22	Hours of Observation: 9am-2pm
Grade level: 9-12 mixed level	Type of School: City <b>Suburb</b> Town Rural
Number of Students in the class: Male : Female:	South Windsor High School, Suburb

List any special features of the school or classroom setting (e.g. charter, co-teaching, bilingual, themed magnet) that affect teaching.

I was surprised to learn that there is a preschool classroom within the school with actual preschool students that attend. They work in conjunction with child development classes so students at the school are supervised with their interactions with the preschoolers. There are smaller classrooms at the front of the school where ELL's spend a portion of their day.

Discuss the variety of learners in the class, including students who need accommodations and modifications for instruction.

There are no outwardly obvious learners in the classes that need accommodations or modifications. However, in her binder Mrs. Ziff has information on select students needing accommodations or modifications. All of these students have accommodations and modifications that allow them extra time on assignments. One student in a fashion class is not to be called on in class due to severe anxiety, she can raise her hand to participate in class if she wants, but she is exempt from class participation/critiques. Mrs. Ziff mentions in her last fashion class of the day, there is one high-functioning autistic student who normally has an assigned para that goes to classes with her. Since Mrs. Ziff has had this student for a few years now, and they have built a relationship and the student is comfortable coming to class alone.

The classroom:

Describe features and arrangement of the classroom, materials, and equipment available for use.

Mrs. Ziff's two painting classes happen in the basement/bottom floor of the school. The first painting class takes place in the ceramics room. She does not have her own classroom but shares room with 2 other teachers. It was explained to me that there are many elective options for students at the school and the arts often get left behind/low enrollment, and that all art teachers have to share classrooms. In one corner of the ceramics room there is a small station with tempera and watercolor paints, brushes, empty cups for water, paper, etc. Teacher does have a handy tool she wears around her neck that amplifies her voice. The ceramics room has the usual throwing wheels, shelves upon shelves of student work in various stages of completion, a slab roller, etc.

The second painting class takes place in the room next door and feels more like a general art room. The desks are arranged in a circle at the front of the room, near the tv/projector. There is a large still life set up in the middle of the circle. Cabinets frame the perimeter of the classroom and are bursting with books,

paper, paint, etc. The room is organized, but feels chaotic based on the sheer volume of supplies in the room. There is a counter space with sinks just behind the students circle of desks where paintbrushes, tempera and acrylic paints, cups for water, etc. sit at all times and are used frequently.

The fashion classes take place on the main floor of the building and is much warmer, and better lit than the classes in the basement. It feels like an old science room, there is a gas valve, and an island with sinks in the middle of the room. There are buffers for polishing furniture, gas hook ups for jewelry making, sewing machines, etc. There are many crafts materials present such as sewing machines, hot glue guns, etc. Mrs. Ziff has organized her colored pencils by color vs. by a pack.

List other resources (e.g. electronic whiteboard, hands-on materials, online resources, art posters, images, and/or materials for art production) used in this lesson.

Google classroom, google forms, fancy Bluetooth microphone. Tv/projector. Art posters, student work.

\*I learned that every teacher has a fancy Bluetooth microphone given to them by the school. They are required to wear these all day for every class for hearing impaired students\*

Identify any textbook or instructional program used primarily for visual art instruction.

None

How much time is devoted each week to visual arts instruction for the selected class?

I thought I had this all figured out last week. I was under the impression that during a regular week of classes, each period was 55 minutes long. When I was in high school my class periods were 40 minutes long and it felt like an eternity, which was ideal for art class. I wonder if my perception of time has changed as I've gotten older, or if I'm so accustomed to longer class times in my own education that 35 minutes seems like no time at all. This week, there are only 3 days of classes because of Thanksgiving recess, so classes are longer, but there are days when some classes meet and others don't.

On Monday, Mrs. Ziff taught her 3<sup>rd</sup> period painting class, but will see her 4<sup>th</sup> period class on Tuesday. She saw all 3 of her fashion classes, but will only see two of the three the next two days this week.

The teacher:(professional background, philosophy, manner with students, etc.)

Mrs. Ziff shared in a conversation with me that she likes having student teachers because it lets her see what today's standard practices are. She did not use edTPA format and there's a lot of comparing and contrasting in teaching methods between us. Her teaching philosophy is 'teach others the way you want to be taught' and her motivation behind becoming an art teacher was because of a bad academic experience, although it wasn't with an art teacher.

The lesson:

Discuss the central focus and key concepts of the lesson.

In painting, as students entered the room, they were asked to get out their sketchbooks for review and get the supplies they needed to continue their landscape paintings. She met briefly with each student to give

them a sketchbook grade, and then the rest of the class was an in-class working day. She reminded students as they were getting their supplies that since most of them have a base layer established, they want to start thinking about how to create atmospheric perspective in their painting.

Discuss the standards covered within this lesson and how the chosen lesson/instruction supports the development of students' abilities to achieve these standards.

**Painting** – HS Proficient VA:Cn10.1.Ia Document the process of developing ideas from early stages to fully elaborated ideas.

By now, the students have made significant progress on their landscape paintings. They can utilize their texture/painterly technique sheets that they made the previous week. The scaffolding that Mrs. Ziff uses from the beginning to the end of this lesson allows students to experience the process from seeing a work of art from start to finish.

**Fashion** - HS Accomplished VA:Cr1.2.IIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Students drafted a plan for their denim manipulation, now they can use any technique they want (except for bleach) to make their denim work their own. Working with denim in this way allows for exploration while also reinforcing the importance of sustainability.

Describe how the teacher provides opportunities for student choice within the lesson, promoting individuality and originality in their personal work.

We talked a lot about sketchbooks today, Mrs. Ziff shared with me that she gives students a list of prompts each month for both painting and fashion classes. This helps students who don't know what to draw. The sketchbooks were explained, and guidelines and expectations were made clear the first week of class, students are welcome to draw other things other than what is on the prompt list, but they pretty much all just stick to the prompt sheet for each assignment. Since painting students and fashion students are still working on the same assignments, their choices are the same from the last observation: painting students chose their own landscape from a photograph they took themselves. The fashion students have to work with denim but can make whatever they want or manipulate their denim however they wish.

Explain how the teacher's instruction builds on prior learning.

In painting, Mrs. Ziff uses scaffolding to teach students an effective way to paint a landscape. In fashion, students are taking what they know about denim and exploring new possibilities and ways to repurpose recycled materials.

#### Supply Organization

In the painting classrooms, supplies are well organized. A large counter houses bulk paint containers where students get their own paint. There are stacks of water cups, sponges, and paintbrushes next to sinks where students get water and clean their brushes. There are also drying racks where students can leave their work to dry while they go to other classes. Upstairs in the fashion room where fashion takes place, the room seems unorganized, but Mrs. Ziff knows exactly where everything is. She has her own

storage closet where she keeps some materials locked. But there are stacks of colored pencils and paper on a counter, scissors and hole punchers and other paper supplies are in a storage container next to her desk, and on the windowsill counter there are sewing machines, hot glue guns, etc.

Distribution of materials:

I'm curious to know how the beginning of the year went. Since we're living in pandemic times, students get their own supplies and know where to find them. Mrs. Ziff must have shown her students how to collect their materials during the first lesson, and they've just been doing it that way ever since. It's all very orderly and non-chaotic.

How did the teacher elicit student responses, promote thinking, and/or help students develop their abilities to express or understand meaning through interpreting art, developing works of art, and/or relating to art context?

Painting – None, in-class working day.

Fashion – this was the whole point of my lesson today. I wanted to promote students thinking about their sketchbooks, so I showed them other ways to work with this format. Hopefully viewing my way of working, as well as Mrs. Ziff's way of working (she shared some of her books too) and the works of artists; this gave them an art related context, and showed them new ways to express themselves through art making in their sketchbooks.

The last fashion class is working on a different project: pajama pants. For this class, Mrs. Ziff has broken the class down into two groups and will be conducting a mid-critique. She projects the questions she wants students to answer on the screen. She wants students to describe their artwork, what their inspiration was, what they think they did well and what they are proud of. She reminded students that they might be proud of something not totally related to the work itself, such as being proud they completed the assignment on time. She also wants students to talk about what they wish they had done differently, and for them to provide feedback for others. One of the groups was slow to start, Mrs. Ziff came over to that group first and gave further prompts to get them started and offered a few encouraging words.

Classroom management techniques:

Describe management techniques that contributed to effective teaching. Include discipline management and/or expectations for behavior. How were behavior expectations conveyed to students (i.e. rules in room)?

I had a question about participation expectations this week while witnessing 3 students in one of the fashion classes sleeping in class. Mrs. Ziff showed me a participation rubric that all classes have and go over the first week of school. She shared that every week she goes over the rubric and gives each student a score based on how much they participated and came to class prepared that week. Fashion classes are typically more eventful than painting classes. It was very interesting to watch students interact in the small group critiques. Students were slow to contribute and reluctant to share. Two students were unprepared for critiques today. One left her assignment home, and the other did not do it. When interacting with both students, Mrs. Ziff told the student who left her assignment home to email her a photo so she could see her progress and they would talk about a grade next class when she brings the assignment in.

In what ways did the teacher promote a positive learning environment?

Mrs. Ziff plays music during work time; students have said in class surveys that they really enjoy that they get to listen to music in class.

**Monitoring Student Learning:**

Discuss how the teacher assessed student learning throughout the lesson. What kinds of questions did you hear being used during one-on-one instruction?

Mrs. Ziff did not have a lot of one-on-one interaction time with her painting students other than checking sketchbook assignments. The little time she did spend looking at and discussing work with students she did not ask any questions, but answered student questions. Most students wanted to ask what they should do next, etc. If I were teaching this class, I would have at least asked students about their paintings and how they felt their work was progressing. During the fashion critique, Mrs. Ziff and I observed the students in their small groups, and when they struggled, she took the lead and repeated questions posted on the screen to ask the students. She asked students to describe their artwork, what they think they did well, what they could improve on, and what they were proud of, etc.

**Clean-up procedures employed:**

Students are told to clean up about 5 minutes before the period ends and they do so on their own. If they clean up early they line up by the door with their things as Mrs. Ziff sits at her computer prepping for the next period.

**Closure:**

What closure techniques were used to effectively review instruction? If no Closure was observed, what may have contributed to the teacher's inability to use Closure?

No closure in painting.

In fashion, the class period was very long so it was split in two; half for my lesson and half for them to continue working on their denim. For the end of my lesson I had the students fill out exit slips on what they thought about looking at the sketchbooks and if they felt any differently working with sketchbooks. For the end of class, Mrs. Ziff passed out permission slips for their virtual field trip as part of closure. If Mrs. Ziff's class had been done with edTPA format, perhaps she could have asked a student or two to share their progress on their denim assignment as part of closure. Hopefully in future art classes, my students will have the time to share their work more broadly with their peers.

**Critical Incident Description (Can be negative or positive. Describe the main factor affecting the students' learning during this lesson.)**

In painting, as Mrs. Ziff circulates the room checking sketchbooks, she has small conversations with students about their sketchbooks or their painting progress. She mentions to one student that it seemed like they were ready to begin painting their foreground and asked if they had any questions before they got started. The student got a little defensive and replied "no" and she replied kindly and told the student she just wanted to check in on the student before they got started on a new area.

I taught another class today, we looked at my sketchbooks and how they have evolved over time as well as how other artists have worked with sketchbooks. This fashion class is difficult to get participation from, and I didn't expect much from them. I felt that the best thing for them to do was an anonymous entry and exit slip, I asked them to share their thoughts and opinions, and there were no formal questions for checking what students *know*. There wasn't a traditional creating portion either, but my hope was that their future sketchbook assignments would be influenced by this lesson.

**Reflection. Analysis (Why did the Critical Incident happen? What factors contributed? Lesson structure,**

teacher's attitude, special circumstances, etc.?)

What went well? 90% of students were interested in viewing the sketchbooks. 100% turned in the entry and exit slips, but some did not answer all of the questions.

What didn't go well? I did not have any formative questions during my lesson, I just shared my personal experience. I wonder if this is okay because this lesson was all about subjectivity, I wanted them to understand that there are numerous ways to work in a sketchbook. I asked if anyone had questions from time to time, my main goal was getting them to see the evolution of my sketchbooks and get inspired by the potential of it all. There was also no creating portion, if this were a traditional class and not my last day here, I would have them create a new sketchbook page that sums up who they are. So that anyone who flips open to that page can get a sense of who that student is. The real summative assessment from this class will come when their next sketchbook assignment comes due, and if their work has improved in terms of detail, quality, quantity, etc. or not.

If you were teaching this class, what would you have done differently? Evaluation

In painting, perhaps a good closure option would have been to ask a student to show how they had started or finished creating atmospheric perspective in one portion of their paintings.

I felt that the fashion lesson that I taught was important because it showed students the potential for what their sketchbooks could be. Although there wasn't much formative assessment, no creating portion, and the lesson was not taught to a strict and traditional edTPA format, I still felt like there was a lot of value to the lesson. It did feel a bit strange to not do all of the required parts of the edTPA format and I'm still reflecting on the lessons overall success of the lesson based on how I conducted it. I did have a student approach me after the lesson asking more about my background and told me she found my sketchbooks very cool. There were a handful of students that were really engaged with the material I brought in for them. In addition to my sketchbooks, I showed them sketchbooks of Frida Kahlo, a graphic designer, and a Reuters photographer. If I do this lesson again, I would teach the lesson on a transition day, students really wanted to work on their denim and not everyone was really interested in the sketchbooks because they just wanted to do their denim project. Mrs. Ziff's feedback to me was, ask different questions initially, starting with an opening discussion. What does a sketchbook mean to you? Etc. I want to reassess the questions I'm asking students, perhaps have some sort of group activity or class discussion where students can talk about the sketchbooks in comparison to their own. It was tricky teaching a one day lesson, where the impact of which I won't get to see because their next sketchbook assignment isn't due until December. So I feel that if I could see their sketchbooks sooner it would feel more like a formal lesson.