

Practicum Observation Form

COVER SHEET

<p>AIE Partner/Observer Name: Cultural Alliance of York County Justin Ayala</p>	<p>Today's Date: Fri 2/28/20</p> <p>Today is the: <input checked="" type="checkbox"/> First Observation <input type="checkbox"/> Second Observation</p>
<p>Artist Name: Carla Long / Photography</p>	<p>Residency Start Date_1/29/20 =End Date3/4/20</p>
<p>Host Site Name: Allow Creek Elementary school</p>	<p>Residency Host is a: <input checked="" type="checkbox"/> Elementary School</p>

Grade Level: ____3____: _Number of Participants ____3 group of 10 students for about 20 min each observed (about 75 total student in the core group)

Observer Instructions

Arrive early to sign in at the host site office and follow the site's protocol regarding visitors.

Greet the artist and ask for a copy of the lesson plan. Attach a copy of the lesson plan to the completed observation form when you turn in your paperwork. If a written plan is not available, indicate that on the observation form.

Find a seat in an unobtrusive part of the room, but in a location where you can clearly observe the host, teacher, artist and participants activity during the lesson.

Instructional Indicators:

Using the rubric provided, score the artist on each of the indicators and enter the total score at the bottom of the page.

Lesson Plan:

Using the rubric provided, score the artist on the implemented lesson plan and enter the total score at the bottom of the page.

Interview Questions:

Following your observation and assessment use the **open-ended** interview questions to clarify any of the observations made during your visit. The questions are intended to begin, and continue, a dialogue between the artist and observer so that both will reflect on the lesson, and residency, as they guide it to a successful conclusion.

Instructional Indicators

Instructional Indicators	Below Expectations (1)	Meets Expectations (2)	Exceeds Expectations (3)
1. Involved all participants by requesting and inviting equal participation.			3
2. Used active, experiential instructional approaches.			3
3. Created an emotionally safe learning environment where taking risks and making mistakes is okay.			3
4. Provided opportunities for participants, artist, and/or teacher to collaborate and work together (all combinations).		2	
5. Demonstrated respect for all learners by encouraging individual expression, responsibility, and decision-making.			3

6. Connected the current lesson to participants' previous learning experiences or to own personal experiences.			3
7. Used multiple ways to convey the lesson, including but not limited to questioning, illustration, demonstration, modeling.			3
8. Provided one-on-one instruction or attention as well as group instruction.			3

Additional Comments on Instruction: I know many opportunities for collaboration of all combinations listed in #4 existed throughout the residency but the day of my observation just happened to be primarily individual work simply because of where they were in the process and the time limitations at hand.

Lesson Plan Indicators

In the integrated unit of study:	Below Expectations (1)	Meets Expectations (2)	Exceeds Expectations (3)
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1. Participants were informed of the learning objectives of the lesson.			3
2. Meaningful connections were made between/among disciplines.			3
3. Activities were age appropriate.			3
4. In-depth learning was promoted, e.g., "Big Ideas" were addressed.			3
5. Examples from the arts and other disciplines were used.			3
6. Art vocabulary and vocabulary was relevant &/or reinforced appropriately			3
7. The artistic processes of creating, performing, and/or responding were incorporated.			3
8. Assessment was ongoing throughout the lesson, both formal and informal, with appropriate feedback provided.			3
9. There was a final evaluation of participant learning.			3
10. Participants had an opportunity for reflection.			3

Additional Comments on Lesson Plan: Great discussion took place about points of view & how that influences making the final photo. Students were prompted to "use their words" to describe & discuss what was successful & what could be improved w/ each

photo. Both written & sketched journaling was encouraged in this planning phase to ensure the students understood & could recreate the successes of their planning/practice phase...Straight 'A's! Carla is truly a gifted teaching artist!

Discussion Questions

Participant Engagement:

How would you describe participant engagement in the learning process during this lesson?

-This was composition & point of view day, both pretty heady & advanced topics for beginning photographers, especially 3rd grade ones. That said what I observed was full tilt hands on engagement while working both independently & in teams. The students were into it BIG TIME and the quality of their photographs, ever at this early stage of the residency demonstrated student's understanding of the concepts benign taught.

Is the level of participant engagement like the engagement you have experienced in other lessons? If dissimilar, how so?

-Engagement was through the roof, more so than usual. NO ONE wanted to leave at the end of their session and the more work they put in, the better their photos became and the more engaged & excited they got.

Are there specific techniques you use to increase participant engagement? If so, what are they? Why do you use them?

-A stash of artifacts/visual aids were on hand to motivate, engage and reinforce student learning and inspire deeper exploration. Carla was constantly moving around the room, making eye contact, and imploring a little physical touch when appropriate to refocus wayward learners. She also continuously reworded concepts and provided both verbal and visual examples from her work, fellow student work and the work of additional professional photographers to help increase student learning & deepen understanding.

Instruction:

What do you consider to be the criteria and/or indicators of good instructional practice?

-Carla's rubric clearly defined her criteria for good instruction as well as expectations for learning. Today's emphasis was put on sketching, brainstorming, ideas testing, and feedback.

How do you feel that your instruction today compares to these criteria of good instructional practice?

-Rubric criteria was applied, student progress was monitored throughout the session and participants were totally engaged...just doesn't get any better than this!

What specific changes might you make in your instruction today to enhance it?

-Longer & more frequent sessions especially in the planning stage

Today's Lesson:

Was there a resonating moment? If so, what was it?

-YES! Seeing the progression of one particular student's photo of Lincoln Logs was quite impressive. It was a great demonstration and reminder to all the other students

that the more you plan, experiment & rework your original concept the better the end results will become.

What really worked for you and your students?

-The small group instruction was key to both individual student success and the success of the residency as a whole. Getting to truly learn about and know the students in each smaller group setting allowed Carla the ability to personalize her critique & suggestions to meet each individual student where she or he was.

Suggestions for Improvement?

Remembering to share important points in the larger group setting so that small group time could be optimized. Share students/peer examples w/ students so they can see expectations and be inspired by peer achievement.

What if ...?

-What if this residency team was give a few more years to build, evolve & flourish...WOW

Bottom Line: Were the day's lesson objectives fulfilled? & If so, evidenced by?

-Yes, understanding was evidenced by students actually shooting photos from multiple 'points of view' which was the core concept of today's lesson.

If not, why not?

-NA

Day's most significant insight, Ah Ha, or Disappointment:

-AH HA: The progression of the previously mentioned Lincoln Log photo series was impressive today, it's also important to note that success looks different for different students so where a museum quality photo is the benchmark for some, a photo that is simply in focus is a real success for others.

-Disappointment: time constraints & the fact that some students move at different speeds so w/ more time there would inevitably be more uniform across the board success.

OBSERVATION 2 (02/13/20) *all info same as above:

Instructional Indicators

Instructional Indicators	Below Expectations (1)	Meets Expectations (2)	Exceeds Expectations (3)
1. Involved all participants by requesting and inviting equal participation.		2	
2. Used active, experiential instructional approaches.			3

3. Created an emotionally safe learning environment where taking risks and making mistakes is okay.			3
4. Provided opportunities for participants, artist, and/or teacher to collaborate and work together (all combinations).		2	
5. Demonstrated respect for all learners by encouraging individual expression, responsibility, and decision-making.			3
6. Connected the current lesson to participants' previous learning experiences or to own personal experiences.			3
7. Used multiple ways to convey the lesson, including but not limited to questioning, illustration, demonstration, modeling.		2	
8. Provided one-on-one instruction or attention as well as group instruction.			3

Additional Comments on Instruction: The reason I gave the score of 2 in criteria #1, #4 and #7 was due primarily to time restraints. The negative byproduct of smaller group instruction is inevitably a shorter period of time with each group. Due to a very limited

amount of time, some of the more advanced and apt students were more involved although all the students were undeniably engaged. Similarly, collaboration was stifled by operating with such a limited amount of time. Each student primarily focus was on his or her own individual work and the opportunity to share professional & peer examples was minimized in an attempt to actually give students the maximum amount of time to create.

Lesson Plan Indicators

In the integrated unit of study:	Below Expectations (1)	Meets Expectations (2)	Exceeds Expectations (3)
1. Participants were informed of the learning objectives of the lesson.			3
2. Meaningful connections were made between/among disciplines.		2	
3. Activities were age appropriate.			3
4. In-depth learning was promoted, e.g., “Big Ideas” were addressed.			3
5. Examples from the arts and other disciplines were used.		2	
6. Art vocabulary and vocabulary was relevant &/or reinforced appropriately			3

7. The artistic processes of creating, performing, and/or responding were incorporated.			3
8. Assessment was ongoing throughout the lesson, both formal and informal, with appropriate feedback provided.			3
9. There was a final evaluation of participant learning.		2	
10. Participants had an opportunity for reflection.			3

Additional Comments on Lesson Plan: Again, limited time yields limited results. That said, all of the students were excelling in their own capacity but who knows their actual potential has time allowed for more interdisciplinary connections, examples, evaluation, and reflection.

Discussion Questions

Participant Engagement:

How would you describe participant engagement in the learning process during this lesson?

-This was postproduction parameter tweaking & effect adding day, a real crowd favorite. Once again the students were into it so deep you could hear a pin drop in the room as they worked & their groans of disappointment when it was time to leave, both indications of engagement & investment.

Is the level of participant engagement like the engagement you have experienced in other lessons? If dissimilar, how so?

-Again through the roof, even more so than last time & rightfully so! With more accomplished at this stage (as compared to my last visit) students were even more invested and excited.

Are there specific techniques you use to increase participant engagement? If so, what are they? Why do you use them?

-The same techniques of reinforcing student learning and inspiring deeper exploration were employed along with movement around the room, eye contact, and appropriate physical touch. When time permitted sharing out was used to great success but as previously mentioned time was limited so the priority was rightfully placed on individual creation, revision and experimentation.

Instruction:

What do you consider to be the criteria and/or indicators of good instructional practice?

-Once again Carla's rubric clearly defined her criteria for good instruction as well as expectations for learning. Today's emphasis was put on experimenting , comparing and refining

How do you feel that your instruction today compares to these criteria of good instructional practice?

-Rubric criteria was applied, student progress was monitored throughout the session participants were totally engaged once again. My biggest critique & suggestion would be more time for example sharing and sharing out between peers but with limited time I think the focus was rightfully put on individual creation.

What specific changes might you make in your instruction today to enhance it?

-Longer & more frequent sessions especially in today's postproduction phase would have been of great benefit. Each parameter & effect could have commanded it's own day of instruction but once again Carla (and her students) did a masterful job of making the most out of and packing the most in the time that was provided.

Today's Lesson:

Was there a resonating moment?

If so, what was it?

-Simply the student's excitement as they reached the last stage(s) of the photography process. You could see the students appropriately applying the layers of previous learning, growing ever more excited, invested and proud of their creation along the way. I mean when a student exclaims 'WOW, HOW COOL' about both their own evidenced leaning & the progress of their peers it's safe to say many things are being done right.

What really worked for you and your students?

-Again the small group instruction was key to both the individual and holistic success of this residency. Digital mediums such as photography inherently demand more one on one attention and Carla beautifully balanced her larger group general instruction with the one on one specialized assistance each individual student required. Again the small group dynamic allowed Carla to get to know the students and their work more intimately, in most cases being able to associated exactly what image(s) belonged to each student and where they were in their own individual path of discovery which is rather commendable considering she had 75 total participants and only a limited amount of time w/ each small group.

Suggestions for Improvement?

-More time, more examples, more sharing, more reflection

What if ...?

-What if we were to include a guest literary artist to further help the students with their creative writing aspect of this residency, further helping the classroom teachers to address their cross-curricular standards.

Bottom Line: Were the day's lesson objectives fulfilled? & If so, evidenced by?

-Hands down no doubt! The photographs that were already incredible when I visited early in the residency only became even better by the time of my second visit and not only were the students continually improving their photography skill but they were understanding the reasons behind their improvement and gaining skills they can carry over to other areas of learning.

If not, why not?

-NA

Day's most significant insight, Ah Ha, or Disappointment:

AH HA: The most significant AH HA of this entire residency was the team's (fine art, STEAM, library, ELA, social studies & teaching art's) growth and development for the previous year's similar residency. Carla, already an incredible teaching artist year one, learned so much from her fellow collaborators and the experience, all of which she successfully applied to this year's residency, improving upon something I already considered to be a benchmark of best practices. I can't say enough good things about Carla & the teams' intentional integration strategies. Seeing the students learn and truly comprehend their ELA/Social Studies immigration lesson plan through the lens of photography (pun intended) was impressive to say the very least. This residency is what teaching artistry is all about and this approach is exemplary of true arts integration at work!

Disappointment: Now this is me speaking personally as a fellow teaching artist, arts administrator & arts enthusiast... My biggest disappointment had nothing to do with this residency AT ALL but rather with the TAC program in general. Teaching artistry MUST demonstrate clearly defined, intentional, cross-curricular, interdisciplinary arts integration strategies in order to remain relevant, especially in a traditional school setting where everyone's time is already so valuable and so limited. Arts for arts' sake will not cut it anymore in education and not taking a residency as an opportunity to demonstrate how the arts relate to and borrow form to other subjects is a disservice to the students who are eager and struggling to learn, the teacher who are giving of their precious time and are in dire need new strategies and approaches and the administrators who are putting their necks out there by hosting and funding

such opportunities. Coming to learn that some of the TAC artist simply just conducted a residency within their particular and singular artistic discipline was disheartening and completely unfair to teaching artists who truly embodied the core goals of the PCA residency program by taking the time to devise & facilitate a truly cross-curricular integrated strategy. I know that compromises needed to be implemented to meet the unforeseen circumstances that made some practicum residencies impossible to produce exactly how originally envisioned but from the sound of things, integration of not-arts related subject matter was not really addressed yet alone encouraged or required. If the goal of this program is to truly address the ever-changing needs of students and educators and the vision of the PCA's Arts in Education program I believe a sit-down with all players is required to recalibrate the objectives of this program and best prepare participating teaching artists for the spheres, demands and expectations they will most likely be encountering.