Quality Review Panel Binder

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Section 1

Dear Panelist,

Thank you for agreeing to serve on Thriving Minds' creative learning review panel. We will convene February 17-19 to accomplish two major goals:

1) Continue to refine a set of tools to create a picture of programmatic quality that Thriving Minds partners produce, support and/or offer to the children of Dallas.

2) Assess current strengths and determine investments needed to build a city-wide system of programs for students that deepen their creative learning in and out of school time.

To prepare, please review these materials. We will discuss the materials outlined in Section Two: What is quality? and Sections Three: How do we measure quality?. We will then practice using the tools in Section Four. The more familiar you are with the ideas and layout of these ideas and tools, the deeper our discussions and the stronger our work will be.

We know that this is a busy time, so we want to thank you for your help. The work that we do together is setting the fundamental directions and expectations for Thriving Minds, which in turn will foster the creative lives of children, families and creative learning instructors throughout our community.

If you have questions about logistics or changes to your availability, please call or email Sylvia Hemmer (469-916-9842; shemmer@bigthought.org). If you have questions about the materials or your role on the panel, please call or email Jennifer Bransom (469-916-9832; jbransom@bigthought.org).

Sincerely yours,

Jennifer Bransom	Dennie Palmer Wolf	Katy Denson	Sylvia Hemmer
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Thriving Minds - Quality Review Panel
February 17-19, 2010

Wednesday, October 17
  Location TBD

9AM   Welcome

- Introductions
- Quality Review Panel
  - ° Collaboration of Creative Learning Instructors
  - ° Tools and trainings developed from previous findings
  - ° Overall Structure of the 3-day Panel
- Six Dimensions of Quality Teaching and Learning
  - ° Sources that support our work

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        BREAK: Disperse into Discipline Teams (Locations TBD)

9:45   Discipline Teams: Observing, Documenting and Summarizing the Facts

- Running Record Form
- Observation Summary Form

Video Clip practice – Noticing & documenting

10:15   Discipline Teams: Valuing the Facts

- Program Instruction Record
- Feedback for Improvement

Video Clip practice –Noticing, documenting & scoring

        BREAK: Reconvene a Full Panel

11:00   Difference Between Levels of Instruction

- Noticing and describing the differences between Basic and Proficient Instruction

11:30   Logistics: Materials, Paperwork and Observation Sites

- Forecast the discussions on the final day so that people think forward

12:00   Lunch; Training concludes and everyone drives to their observation sites

Thursday, February 18
 Location TBD

9:00   Breakfast and instructions for the morning

- Build consensus (remind of prior non-consensus discipline data)
- Organize paperwork and create graphic profiles
- Identify strengths and areas for investment

9:30   Discipline Teams Calibrate Ratings

- Chart observations and scores for each of the six dimensions of quality (easel paper provided)
- Notice which observations are outliers with scores higher or lower than the majority
- Discuss the evidence and determine if these scores should be maintained or adjusted
- Share, discuss and calibrate ratings on all observations
- Panelists should edit their observation material, especially the Program Instruction Record, to reflect the findings of the group

11:00   Discipline Teams Note Strengths and Areas of Investment

- Identify major strengths to be acknowledged and areas for major investments

11:30   Full Panel – Gallery Walk (7th Floor O'Hara Room)

12:00   Lunch; Training concludes and everyone drives to their observation sites

Friday, February 19
  Location TBD

8:00   Breakfast and instructions for the morning

- Build consensus (remind of prior non-consensus discipline data)
- Organize paperwork and create graphic profiles
- Identify strengths and areas for investment

8:30   Discipline Teams Calibrate Ratings

- Chart observations and scores for each of the six dimensions of quality (easel paper provided)
- Notice which observations are outliers with scores higher or lower than the majority
- Discuss the evidence and determine if these scores should be maintained or adjusted
- Share, discuss and calibrate ratings on all observations
- Panelists should edit their observation material, especially the Program Instruction Record, to reflect the findings of the group

10:00   Discipline Teams Note Strengths and Areas of Investment

- Identify major strengths to be acknowledged and areas for major investments

10:30   Full Panel – Gallery Walk

11:00   Discipline Teams Report Findings & Next Steps (15 minutes per team)

12:00   Dismissal / Lunch served

THRIVING MINDS

Thriving Minds Quality Review Panelists

	Dallas ISD Instructor **PERSON 1**	City of Dallas Artists **PERSON 2**	Researcher **PERSON 3**
Dance Education **TEAM 1**			
Dance Education **TEAM 2**			
Dance Education **TEAM 3**			
Music Education **TEAM 4**			
Music Ed-Vocal **TEAM 5**			
Music Ed-Instrumental **TEAM 6**			
Theater Education **TEAM 7**			
Theater Education **TEAM 8**			
Theater Education **TEAM 9**			
Visual Arts Education **TEAM 10**			
Visual Arts Education **TEAM 11**			
Visual Arts Education **TEAM 12**			

Section 2

What is Quality?

There are multiple places where investments can and should be made to promote and achieve educational quality.

- Hiring and investing in instructors and staff with strong skills and the desire to improve those skills
- Supporting and monitoring instructors' delivery of material and students' ability to receive, internalize and reproduce learning
- Ensuring that sequential learning opportunities exist for students to fully explore a discipline or field
- Assessing and acknowledging strong student work and providing critical feedback when further development is warranted.

Quality Instructors & Staff

Quality Learning Pathways

Quality Student Work

Quality Teaching & Learning
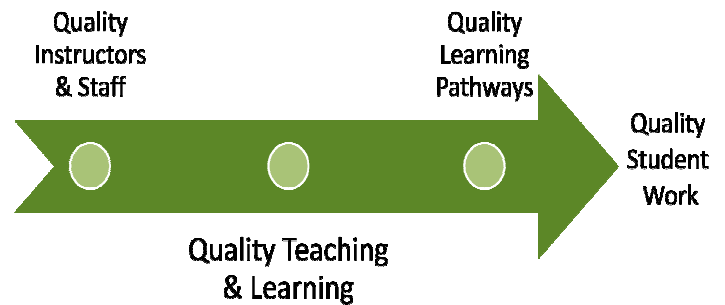
In this context, the focus of our work will be exploring and investing in quality teaching and learning --- the space created when instructors and students work together to ensure that everyone learns by engaging in meaningful conversation, choices and reflection.

Big Thought has worked with Dallas ISD and community instructors to create a framework for explaining six dimensions, or aspects, of quality teaching and learning. The dimensions are:

Climate that Supports Creative Learning

This dimension refers to the many ways in which instructors, members of the creative workforce (e.g., artists, culinary specialists, designers, and scientists) and students create a respectful, organized and effective learning environment. Instructors establish this when they require good care and use of materials, instruments and tools, and when they set routines that ensure safe and thorough work (e.g., when dancers warm up or use mirrors to check posture and positions, or when a cook checks ingredients for freshness and measures quantities carefully).

Engagement and Investment in Creative Learning

"Engagement and investment" refers to the many ways in which educators, artists and students work toward a meaningful learning situation – one in which everyone participates and contributes at a level that improves the quality of the work.

Dialogue and Sharing to Enhance Creative Learning

In this dimension, students and educators discuss and share their joint work. They develop ideas, take stock of how things are going, formulate a direction for a project that everyone can debate and then share, or problem solve when they encounter a surprise or difficulty. All participants are accountable for presenting and articulating their ideas, expectations, and insights so that others can build on them, respond to them, or critique them.

Skills, Techniques and Knowledge of the Field or Discipline

Being a creator or innovator requires more than inspiration or raw talent. Young people also need to learn about the history, traditions, materials and works to which they are being introduced. This dimension refers to the many ways in which educators and young people develop this knowledge. For example, a theater artist might help young actors learn how to articulate and project, or a woodworker might help students use and care for tools.

Creative Processes and Choices

This dimension refers to the extent to which classes and programs provide young people with opportunities to learn different kinds of creative work. As the next generation of innovators and creators, young people also need to learn about doing original work. This may involve creating a wholly new work, as in doing original choreography, or designing a building, product or computer program. It could also mean refining an existing performance or product, such as deciding how to play Kate in "Taming of the Shrew" or making traditional dishes with healthier ingredients. Or it could include developing new interpretations of works made by others, like designing a performance and writing program notes that introduce new audiences to step dancing, or curating a collection of family photos for a neighborhood exhibition.

Expectations, Assessment and Recognition for Quality

This dimension focuses on how instructors, creative role models and students set clear and high expectations, assess processes and products in the light of those expectations, and recognize and reward quality. Expectations and recognition of accomplishment can occur in small doses (comments offered during working sessions, notes following a rehearsal) or large ones (applause at the end of a concert, review in a school newspaper, preparing a portfolio or performance for admission to a program.

Less Than Basic and Basic Instruction to ⋯

LEVEL	LEVEL 1	LEVEL 2
Description	Less than Basic	Basic
Summary of Lesson	A class/activity that needs support and development so that learning, inquiry and creativity can occur. Expectations are low and the practices are too disorganized or poor to support development.	A class/activity that runs smoothly, but has only modest opportunities for learning, inquiry and creativity. Instructors and students cooperate, but they do not challenge themselves or one another.
Summary of Each Dimension	• **Climate**: Environment, materials and activities are disorganized or impoverished. • **Engagement and Investment:** Assignments and activities don't interest students or harness their skills. Little evidence of differentiated strategies for reaching students. • **Sharing, Dialogue, Collaboration:** Students have little voice, input, or opportunity to work together to generate plans, ideas, etc. • **Skills, Techniques Knowledge:** Students are not learning the fundamentals that will power future engagement and learning • **Creative Strategies and Choices**: There are no choices or options, or students are disengaged or bored. • **Expectations** are low. **Assessment and recognition** are sparse and focused chiefly on right and wrong, following directions and discipline or control.	• **Climate**: Environment, materials, and activities are organized, but routine. • **Engagement and Investment**: Assignments and activities keep students attending and working, they follow directions, complete work. Students are learners, but they don't model, mentor or teach. • **Sharing, Dialogue, Collaboration**: Students respond when questioned and offer basic information, but do not raise questions, generate ideas or initiate activities • **Skills, Technique, Knowledge**: Students learn and practice the fundamental skills, vocabulary and techniques for their level. • **Creative Strategies and Choices**: Students have few opportunities that enable or invite them to create new approaches or work. There is little revision. • **Expectations** are moderate and do not include innovation or extension of learning. **Assessments and recognition** are often focused on completion and correctness, rather than expression, choice, experimentation or innovation. Students have little/no role in assessing their work.

Experiences that fail to confer skills and knowledge to young people.

Experiences that fulfill time and content requirements. These activities keep young people at work on the basic skills in a discipline.

⋯ Proficient and Advanced Instruction

WHAT CHANGES?	LEVEL 3 Proficient	LEVEL 4 Advanced
Students as active learners	A class/activity where learning, inquiry and creativity occur for many students. Instructors and students sometimes challenge themselves to develop new skills and understandings.	A class/activity where learning, inquiry and creativity regularly occur for the majority of students. Instructors and students consistently challenge themselves to develop new skills and understandings.
Instructors as designers, thinkers, innovators in their own right

Fundamental skills enriched by initiative, expression, making connections to other forms of learning

An emphasis on excellence through focus, revision and reflection

A role for original work or interpretation | • **Climate**: Environment, materials and activities are well organized and thoughtfully designed to enrich learning.

• **Engagement and Investment**: Assignments and activities sometimes support students in initiating, contributing and asking questions. Students may take on roles as teachers, mentors or models.

• **Sharing, Dialogue, Collaboration**: There are opportunities for students' work, performances, ideas and questions to fuel practice and learning.

• **Skills, Techniques and Knowledge**: Students learn the fundamentals for their level and have opportunities to apply skills and techniques, even as beginners, that challenge them to express, invent, and critically think.

• **Creative Strategies and Choices**: Students have at least some opportunities to generate original work or interpretations.

• **Expectations** are high for both process and product. **Assessments** are designed to help students focus on a combination of skill, expression and invention. Students may take an active role in assessing and revising their own & others' work. | • **Climate**: Environment, materials and activities are well organized to promote focused and excellent work.

• **Engagement and Investment**: Students with a range of skills participate actively, working in a productive way, supported by a teacher who is equally engaged.

• **Sharing, Dialogue, Collaboration**: Students actively offer information, ideas and possibilities, working as individuals, small groups and as a class to enrich and improve their joint work.

• **Skills, Techniques and Knowledge**: Teachers and students work together on both fundamentals and more advanced skills in ways that give young people a strong grounding in working towards excellence.

• **Creative Strategies and Choices**: The processes and final works or performances allow students to use a variety of strategies, explore many artistic choices, and develop personal and ensemble styles.

• **Expectations** are very high. **Assessments** are designed to ensure students understand the dimensions of quality in their discipline including skill, expression and invention. Students take an active and thoughtful role in revision and assessment of their own and others' work. |

Experiences that could spark a young person's interest in arts learning, increase their willingness to make an effort, and build their capacity to work toward excellence. Over time, such experiences could alter their life chances, improving the likelihood that they will thrive and contribute to their communities.

Levels of Quality for Dance

DANCE - **Climate That Supports Arts Learning**	
Proficient	Ballet students in an after school program enter the dance studio at a middle school. They go behind two sets of ballet barres with fabric draped over them to change into dance clothes. They then get their assigned ballet shoes from a plastic storage bin. A few students struggle a little to carry out 4 metal ballet barres into the center of the room. There is a sprung wood floor, but no mirrors. The teacher begins class using a boom box on the counter. The volume is good. Most students begin with her, going through a plié/relevé combination.
Basic	The class is held after school in a regular classroom with wooden floors. The students enter the room after changing into comfortable clothing. The students bring chairs to the center of the room in lieu of ballet barres. The teacher directs a warm-up as the students follow her instruction.
Less Than Basic	Students enter the cafeteria (tile floor) and put their backpacks on tables. They stand and talk while the teacher and three boys fold up two tables and move them out of the way. The students move into the dance space and sit down. One student remains standing. Another student complains about how cold the floor is. The teacher takes roll, pulls a chair over for the boom box, and starts to lead a floor stretch. The teacher asks the one student why she is not participating. The student says the floor has not been cleaned and she will not sit on a dirty floor. The teacher tells her to go sit in a chair.

DANCE - **Engagement and Investment in Arts Learning**	
Proficient	During a modern dance class focused on improvisation, the teacher initiates a study of the idea of a movement's motivation by asking students to develop movement phrases tied to different emotions. The teacher places students in small groups and assigns two emotions to each group. Students use the Laban Effort chart to create a movement phrase to illustrate each emotion through movement.
Basic	During a modern dance class focused on improvisation, the student is assigned an emotion by the teacher to improvise based on Laban Effort.
Less Than Basic	The teacher reads to the class the Laban Effort chart that lists different dance movements. Afterwards, the teacher calls on individual students to demonstrate a different movement for the class.

Levels of Quality for Dance (continued)

DANCE - **Classroom Dialogue and Sharing**	
Proficient	The class is divided into two groups. One student group is the performer group, the other the audience. The first group runs through a segment of improvised movement. Afterwards, the audience group talks about the different directional decisions the performers made and the impact they had on the performance.
Basic	The class is divided into two groups. One is a performing group and the other is an audience. Following a choreographed routine from the performance group, the teacher leads the audience group in a Q&A session for feedback.
Less Than Basic	During the "across the floor" section of the class, the teacher verbally quizzes the students regarding the step names. The same two students answer all the questions.

DANCE - **Skills, Techniques and Knowledge of the Art Form**	
Proficient	Students are performing traveling movements across the floor. The transition from center practice takes place quickly and efficiently as the teacher names line leaders. The teacher uses a hand drum to keep the beat. Most of the students step off on the correct beat. At times the teacher demonstrates the movements and asks students to name the steps. Other times the teacher calls out a sequence and the students perform without a visual reminder. Most students move across the floor without the teacher. Teacher joins in with those needing help, to encourage or clarify the movement. The teacher gives general and individual corrections throughout this section of the class. The final sequence combines several elements from previous passes across the floor.
Basic	Students are performing traveling movements across the floor. The transition from center practice takes place quickly and efficiently as the teacher names line leaders and says, "Today we are focusing on using (various concepts) as you move". Most students step on correct beat. At times the teacher demonstrates and clarifies movements and asks students to name steps. Teacher joins in with those needing help. Teacher gives general and individual corrections. The final sequence combines several elements from previous passes across the floor.
Less Than Basic	There is a student helper leading warm-up while teacher takes roll. Many students are not performing the exercises fully, or performing them incorrectly and with poor placement. There is no mention of alignment or pulling up. The teacher uses lay terminology instead of dance vocabulary.

DANCE - **Creative Choices**	
Proficient	Teacher reviews a modern dance sequence previously taught. The teacher reviews and illustrates examples of levels. Students are grouped in pairs and asked to add low, medium and high levels to the sequence.
Basic	The class is divided into two groups, one is a performing group and the other is an audience. Following the performance from the group of a choreographed routine, the teacher leads the audience group in a Q&A session for feedback.
Less Than Basic	During the "across the floor" section of the class, the teacher verbally quizzes the students regarding the step names. The same two students answer all the questions.

DANCE - **Expectations, Assessment and Recognition for Quality**	
Proficient	In a ballet class, during a port de bras sequence, the teacher makes eye contact with a student. The teacher pumps her own elbows up and down for a non-verbal correction. The student sees and responds by lifting his elbows. Later the teacher stops the class and asks them to gather around a student. After asking permission to touch the student, the teacher helps her physically achieve the correct turnout in passé/retiré and explains the use of opposing forces. The students return to their positions at the barre and are asked to repeat the exercise incorporating the correction.
Basic	The same as written, but teacher doesn't stop the class, give correction on one student or have other students go back to the barre and assess on themselves the correction recently given.
Less Than Basic	During the warm-up ,the teacher makes no corrections and says "good" several times to the class. The teacher does not acknowledge students putting forth special effort. During chaine turns practice, a student asks why she is losing her balance. The teacher talks about spotting but does not point out alignment problems.

MUSIC - Climate That Supports Arts Learning	
Proficient	An elementary general music class is learning a song with instruments. There is a sufficient number and variety of instruments. The mallet and instruments are in good condition. The instructor sets up a motion system where half the students select their starting instrument and the other half operate as coaches of those playing.
Basic	An elementary general music class is learning a song on Orff instruments. There are a sufficient number and variety of instruments. Mallets and instruments are in good condition. Students not engaged in playing fulfill other assigned roles (e.g., singing, movement, audience).
Less Than Basic	An elementary general music class is learning a song on Orff instruments. There are an insufficient number of instruments and students not playing an instrument have no well-defined role (e.g. singing, movement, audience).

MUSIC - Engagement and Investment in Arts Learning	
Proficient	A high school orchestra director introduces a new passage. The conductor identifies her preference for this interpretation and provides a rationale for this choice. Students are exposed to critical analysis.
Basic	A high school orchestra director introduces a variety of interpretations for a specific passage, giving instructions for playing each interpretation. After rehearsing the different variations on the passage, the conductor identifies her preference for one interpretation and provides a rationale for this choice. Students have an opportunity to gain insight into critical analysis and the function and effects of creative choice making.
Less Than Basic	A high school orchestra director rehearses a passage, pointing out technical challenges and dictating solutions, making corrections and stipulating all aspects of interpretation.

MUSIC - Classroom Dialogue and Sharing	
Proficient	A music history class listens to a section of Stravinsky's *The Rite of Spring*. The teacher introduces historical and narrative aspects of the work and the movement, checking for understanding with the student giving accurate choral responses.
Basic	A music history class listens to a section of Stravinsky's *The Rite of Spring*. After the teacher introduces historical and narrative aspects of the work and the movement, the whole class has a conversation about the piece.
Less Than Basic	A music history class reads information about the historical and narrative aspects of Stravinsky's *The Rite of Spring*. They listen to a section from *The Rite of Spring*. There is no follow up discussion.

MUSIC - Skills, Techniques and Knowledge of the Art Form	
Proficient	An orchestra teacher clearly describes and models the bowing technique for use in a particular passage. Students demonstrate the correct technique, then practice to achieve some mastery before proceeding.
Basic	An orchestra teacher clearly describes and models the bowing technique for use in a particular passage. Students demonstrate the correct technique.
Less Than Basic	An orchestra teacher describes the bowing technique for use in a particular passage, but fails to provide clear instruction or model the technique, or to monitor student mastery of the technique.

Levels of Quality for Music (continued)

MUSIC - Creative Choices	
Proficient	An elementary general music class listens to a short work by Debussy. The teacher solicits student observations about the music - adjectives describing the music, images which come to mind, etc. Students use scarves to engage in improvised, interpretive movement while listening to the music.
Basic	An elementary general music class listens to a short work by Debussy. The teacher solicits student observations about the music-adjectives describing the music, images which come to mind, etc.
Less Than Basic	An elementary general music class is instructed to perform rigidly prescribed movements while listening to a work by Debussy.

MUSIC - Expectations, Assessment and Recognition for Quality	
Proficient	Students preparing for vocal solo and ensemble competition are introduced to a clear evaluation rubric then perform as soloists or small groups for the class. Constructive and respectful feedback is given by peers, followed by rehearsal focusing on performance elements addressed in the feedback.
Basic	Students preparing for vocal solo and ensemble competitions are introduced to a class evaluation rubric then perform as a soloists or small groups for the class. The teacher provides feedback.
Less Than Basic	Students preparing for vocal solo and ensemble perform for the class. Feedback is only given by the teacher. No time is allowed for questions or rehearsal of the performance elements addressed in the feedback.

THEATER - Climate That Supports Arts Learning	
Proficient	(Warm-ups) There is clear evidence of established routines as the teacher begins class by leading students through familiar warm-ups. The teacher eventually appoints a student to continue to lead warm-ups in an orderly fashion. Students adjust to this transition without hesitation. The warm-ups include both physical and vocal theater exercises during which the teacher assesses student technique. Physical space is conducive to work in the discipline. (Technical Theater) Students enter and check the board or folders for assignments. Students begin gathering materials such as smocks, paint brushes, sewing needles, fabric, hammers, etc. Students immediately begin assignments without coaxing from the teacher who later begins monitoring students' work and progress. Teacher may periodically stop whole class or group work to deliver "mini-lessons." Physical space is conducive to work in the discipline.
Basic	(Warm-ups) There is clear evidence of established routines as the teacher begins class by leading students through familiar warm-ups. The warm-ups include both physical and vocal theater exercises. Physical space is conducive to work in the discipline. (Technical Theater) Students enter and check the board or folders for assignments. Students begin gathering materials such as smocks, paint brushes, sewing needles, fabric, hammers, etc. Students immediately begin assignments after prompting from the teacher, who later begins monitoring students' work and progress. Physical space is conducive to work in the discipline.
Less Than Basic	(Warm-ups) Students enter the room in an unorganized fashion. Teacher does no warm-ups. Theater exercises are read from a book. Students exhibit little or no technique and are talking to each other during warm-ups. (Technical Theater) Students enter class and begin socializing. Some students ask aloud, "What are we doing today?" Teacher calls roll but is interrupted several times with requests/comments from students, "I have to go to the bathroom," "I can't find my smock/ paint brush/ fabric," etc. Students lack adequate materials and workspace.

Levels of Quality for Theater (continued)

THEATER - Engagement and Investment in Arts Learning	
Proficient	Students are given an allotted time of 5-10 minutes to prepare the basis of their improvisations (2-3 people in a group). They are focused and on task. During this work, they solicit feedback from the teacher and take turns sharing with their group members. All group members actively contribute to the construction of the scene.
Basic	Students are given an allotted time of 5-10 minutes to prepare the basis of their improvisations (2-3 people in a group). Most are focused and on task, most group members contribute to the construction of the scene.
Less Than Basic	Students are given 5- 10 minutes to prepare an improvisation. Students are unable to agree on any topic for their scenes and receive little guidance from the teacher. Students have side conversations and visit among themselves or with other groups. At the end of the period, students still have no basis for a performance and respond with "We don't have anything."
THEATER - Classroom Dialogue and Sharing	
Proficient	Students are paired together to complete a mirror exercise. Afterwards the class reconvenes and students discuss how difficult it is to anticipate their partners' movement, to maintain their concentration, and what it takes to determine the leader.
Basic	Teacher facilitates discussion and prompts students for answers using close-ended questions that are not necessarily in depth. The students do not go beyond answering close ended questions.
Less Than Basic	Students are paired together to do the mirror exercise. Afterwards, the teacher tells the class what they did right and wrong. Then they move on to the next activity without discussion.
THEATER - Skills, Techniques and Knowledge of the Art Form	
Proficient	The teacher sets two chairs onstage. She asks for three volunteers to create a statue-scene in which the characters are all reading something from the same book. Students go up to create a tableau, and the class discusses the placement of the characters and the levels in the scene. Teacher facilitates discussion and interjects techniques of blocking and appropriate notation.
Basic	The students are asked to create a tableau. The teacher places students to create the tableau.
Less Than Basic	As an introduction to blocking, the teacher writes on the board definitions of stage directions and blocking. Students are asked to copy these down.

THEATER - Creative Choices	
Proficient	During the "To Tell a Story" exercise, students sit in a circle. One student starts the story, then each person adds a new part. In the end all students have contributed. The teacher encourages the students to listen carefully to one another and to add original nuances that extend or develop the narrative. Students do so enthusiastically.
Basic	During the "To Tell a Story" exercise, many of the students don't participate or they ask the teacher to tell them what to say. Teacher gives very direct instructions.
Less Than Basic	Teacher leads students through "follow the leader"-type activity. Students are instructed to imitate the teacher; opportunities for creative choice making are minimal.

THEATER - Expectations, Assessment and Recognition for Quality	
Proficient	Students work a scene. During the scene they stop to ask questions of the director. The director gives feedback and students are given an opportunity to redo a line or an action, trying a new approach. The scene partner responds to the new action, and afterwards the actors and director discuss the new choice.
Basic	Students rehearse a scene. The teacher gives feedback, but there is no student discussion or assessment. There is no opportunity to try new things.
Less Than Basic	The teacher tells the students to work a scene as she watches. The students have chosen a scene that is above their grade and maturity level. The scene also has too many characters. The teacher gives little or no feedback on scene selection or creative choices. The students continue without stopping to evaluate their work.

VISUAL ART - Climate That Supports Arts Learning (Elementary school lesson in texture and collage)	
Proficient	The classroom is set up as a studio with worktables for four students and a demonstration space for the teacher. At each table are baskets that contain the necessary supplies for the day. Students file in quietly. The teacher introduces them to the project and the materials on their tables. She then demonstrates the project at her worktable: a composition made with rubbings of different textures. She shows how the side of a crayon can be used to make a rubbing that picks up the different surface textures of leaves, sandpaper and hardened lines of glue. She explains that the baskets at their tables contain similar samples of different materials that can be used to make a composition that features interesting textures. Teacher demonstrates different effects created based on pressure applied. The teacher shows samples of work created using technique.
Basic	The classroom is set up as a studio with worktables for four students and a demonstration space for the teacher. At each table are baskets that contain the necessary supplies for the day. Students file in quietly. The teacher introduces them to the project and the materials on their tables. She then demonstrates the project at her worktable: a composition made with rubbings of different textures. She shows how the side of a crayon can be used to make a rubbing that picks up the different surface textures of leaves, sandpaper and hardened lines of glue.
Less Than Basic	Students enter the class and crowd around a central table that holds the supplies. The instructor has to call the class to order several times. She runs through what each child will need. Afterwards students push forward to get to the supplies. There is some arguing about who gets what. Then students return to the desks. The instructor talks students through the work they will be doing but does not model any of the techniques she mentions. Instead, she points to the techniques in a final product example.

VISUAL ART - Engagement and Investment in Arts Learning High school lesson in shading/value, part of a larger unit on skills and techniques for drawing	
Proficient	At the outset of the class, the instructor and students review previous discussions of shading and value. The instructor asks students to share images they have found in magazines, pictures, posters, etc. that demonstrate an artist's decision whether to use shading and value to communicate meaning and mood. Then several students take turns discussing how shading and value are used in drawings they have selected from different books in the classroom. Based on these examples, the teacher asks, "With all the colored materials there are, why would an artist work in black and white?" Students contribute their ideas. Teacher employs techniques to engage English language learners and special needs populations.
Basic	At the outset of the class, the instructor has students read aloud definitions of shading and value from their visual arts textbook. She asks them all to look at the famous drawing reproduced on the facing page. She asks them to point to different regions, such as "the darkest area," "the lightest area," "an area where there is shading," etc. The majority of students follow these instructions. Students complete assignments as directed. The teacher guides and provides majority of discussions. The teacher discusses why some artists choose to work in black and white.
Less Than Basic	At the outset of the class, the instructor has students read aloud definitions of shading and value from their visual arts textbook. She asks them all to look at the famous drawing reproduced on the facing page. She asks them to point to different regions, such as "the darkest area," "the lightest area," "an area where there is shading," etc. The majority of students follow these instructions.

VISUAL ART - Classroom Dialogue and Sharing Middle school lesson about building a sculpture in a larger unit on clay	
Proficient	Students are creating individual clay sculptures that are strong, stable and three-dimensionally interesting. Partway through the class the instructor asks students to pause and gather around. He demonstrates a new technique (i.e., scoring) for adding elements to the existing form. As the teacher works, he talks about how the technique could make their pieces more sculptural. He asks students to walk around the demonstration piece and talk aloud about what they see at different vantage points. He sends them back to do the same for each other's work. Teacher follows up with students as they discuss each other's work.
Basic	Students are working on creating individual clay sculptures. At the outset of class, the teacher reminds students of the three criteria he wants their work to exhibit. He walks them through the timetable for the class and reminds them of the routines for cleaning up on time. Teacher narrates, but does not involve students in the discussion.
Less Than Basic	Students are working on creating individual clay sculptures. At the outset of class, the teacher reminds students of the three criteria he wants their work to exhibit. He walks them through the timetable for the class and reminds them of the routines for cleaning up on time.

VISUAL ART - Skills, Techniques and Knowledge of the Art Form Upper elementary watercolor class in an after-school setting	
Proficient	The teacher introduces students to watercolors as a special type of painting that can capture the ways things look or feel at a particular moment. She demonstrates how to drop water on the surface of colors so that they begin to moisten prior to use. The teacher and students practice holding the brush for maximum control and flexibility. Then, only using water, the teacher models even horizontal brush strokes on watercolor paper showing them how they can load their brushes with varying amounts of water. She fills the brush with blue and pulls simple horizontal strokes across the top half of the paper to create "sky" blue wash. She then demonstrates several other techniques that show how the water and color interact to create different kinds of effects. After the teacher demonstrates horizontal strokes, she has the children practice following her example. At the end, the teacher and the students experiment with other techniques.
Basic	The teacher introduces students to watercolors with a general description. She demonstrates how to drop water on surfaces of colors so that they begin to moisten prior to use. The teacher models, using only water, even horizontal brushstrokes on water color paper showing students how they can load their brushes with varying amounts of water. A student is assigned to pass out materials. The class is told to paint a sky.
Less Than Basic	The teacher introduces students to water color painting by showing them how to paint a sky. She wets the paper and then flows blue color onto the surface about halfway down the page. As she works she explains the mechanics. "Wet the paper. Fill your brush with color. Cover the top half of the paper with blue."

Levels of Quality for Visual Art (continued)

VISUAL ART - Creative Choices High school class in printmaking	
Proficient	Students are about to carve their blocks for creating a linoleum or wood block portrait. The teacher brings them together to think about the choices they will have to make in translating their detailed pencil sketches into the print medium. To do this, he uses a series of images of President Obama, talking with students about the choices that artist Shepard Fairey made in translating the details of a photo into the iconic campaign poster. They talk about simplified shapes, dramatic outlines and color. The teacher than sends them to "translate" their drawings into the "language of print-making" urging them to think about the choices they make.
Basic	The teacher introduces a series of images of President Obama that would be used as the basis of a linoleum on wood block portrait. She discusses the choices Shepard Fairey made in translating the details of a photo into the iconic campaign photo. The teacher talks about simplified shapes, dramatic outlines and color. The students "translate" their drawings onto the linoleum on wood block.
Less Than Basic	The teacher demonstrates several techniques for transferring a pencil drawing to the surface of a block: using a grid, tracing with carbon paper and freehand sketching. As he works, he explains that they may have to leave out some of the detail because they won't be able to cut it all into the block.

VISUAL ART - Expectations, Assessment and Recognition for Quality High school lesson in shading/value , part of a larger unit on skills and techniques for drawing	
Proficient	Ten minutes before class ends, students post incomplete sketches on the wall. They take three minutes to examine each other's work while the teacher asks them to pay particular attention to each artist's use of shading and value. Then the teacher asks students to share strong examples of value and shading and what the artist might be trying to communicate with these artistic decisions.
Basic	Ten minutes before class ends the teacher chooses one student's work for the wall. She then recaps what was learned about shading and value and relationship to that posted drawing. The students put their artwork away and are dismissed.
Less Than Basic	At the end of the class period, students are instructed to put their work in their portfolios for completion during the next class. The instructor tells students "Thanks for the good work." and then dismisses class.

Section 3

Observe the Facts

Observation

Direct observation of behaviors is important for many reasons. It is a means of generating hypotheses and new ideas or a means of answering specific questions. Observations also enable us to answer questions about what happens in the real world without manipulating the environment. Various techniques can be used to observe behavior: diary descriptions, time sampling, event sampling, rating scales, etc. For the purpose of our observations, we are using time sampling to record instructor-student interactions in the class or setting as they occur.

As an observer, you should attend to all contextual details surrounding the class, including what instructors say and do, how they interact with students at various levels of accomplishment, and how students respond to and use the instruction. Do not make any assumptions at any time. Do not assume that any event is instructionally relevant or irrelevant. Avoid biases due to your own preferences or practice. That is, if you are assigned to observe a particular instructional program, do not judge the class or specific activities on the basis of what you *expect or want* to see or how you would conduct the session. Note behaviors objectively.

Observing without Judging

Record what you see without making ongoing judgments about the quality of teaching or the effective use of a particular technique. As an observer, your job is to capture what happened, not your opinion of what happened. If you judge a class as good, you will tend to focus on what you consider to be good teaching or learning. If you judge a class as poor, you will tend to focus on what you consider to be poor teaching and learning. Either one leaves out what may be important information. This effort to observe without making inferences helps observers with different tastes, training and beliefs to engage in an informed discussion of what occurred. On the basis of that discussion, observers will make quality judgments on the rating scales for teaching and learning.

Gauging the Level of Detail

Another difficult issue when observing is determining what to include and what to leave out of a running record. For example, should an instructor's position or tone of voice be included? Observers need to use common sense and have some knowledge of what behaviors are of interest. If the researcher is interested in the effect an instructor's physical position in the class has on student learning, then she should document each time the instructor moves from right to left, or from the front to back of the classroom (Such behaviors are not relevant for the type of evaluation we are conducting.).

Another example: Should the observer record what the instructor says to students during a particular lesson? Should the observer record what the students are saying? Because we are trying to create a detailed picture of teaching and learning in the arts, it is extremely important that you collect specific directions, discussions, comments and feedback (from both adults and students) when you can. You will not be able to capture it all; instead, make informed choices. An instructor's feedback to students or students' questions to an instructor are more important than the interpersonal chat that may occur between students. The specifics captured will ultimately provide information from which you will make rating judgments that become data in the *Thriving Minds* evaluation.

Although there is no clear-cut definition of what should or should not be recorded, keep in mind that you and other panelists will code your descriptive notes. As a rule of thumb, record as much of the occurring behaviors you observe that you judge is needed to provide a clear picture of what is occurring. The optimal means of recording information we need would be to use video recorders, but many issues make that infeasible. So, think of your task as recording what you observe so that anyone who was not in the classroom will still get a meaningful picture of what you saw.

Document the Facts

The most rigorous way to document instruction is to create a Running Record, or virtual transcript, noting what you observe every two minutes. While you might choose a less intensive method of observation, the instructions and guidelines below provide a framework that any observer can and should follow.

Enter the setting and sit where you can observe the instructor, the students and any materials being used.

Create a Running Record of the instruction you are observing, making notes on what you see and hear *at least every two minutes*. Make sure to capture those details that give information about the students' and instructor's thinking (e.g., not just, "the student answered," but what did the student say or write or draw? Capture similar details for instructors.). Among other things, the Running Record should offer a view of the chain of events and the train of thought (both for individuals and across the groups in the setting).

Describe for *each* **two-minute interval:**

- Observable actions (who's talking, who's listening, etc.)
- Speech/language (capture direct quotes when possible and relevant)
- Notations, drawings, models, etc. (recording both the forms in which problems are posed and the forms in which they are worked on)
- Interactions between instructor and students
- Materials used
- If/when classes break into small groups, observers should observe one small group in detail, moving as needed to hear and see well. Note the total number of students in the small group.

Use "short-hand" descriptions. You can fill in later.

Emphasize specifics (directions given, questions asked, responses to student work, etc.).

Mark events or moments that you want to discuss with your fellow panelists or observed instructor in order to get a clearer understanding of what occurred.

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Instructors' behavior... what to look and listen for:

- How does the instructor set up the work of the session?
- How does the instructor establish the expectations and standards for good work ~~clear~~?
- How does the instructor help students to explain their thinking?
- How does the instructor ensure that students are comfortable asking questions?
- How does the instructor model and encourage the use of academic and artistic language?
- What strategies does the instructor use to support English-language learners or students with special needs?
- How does the instructor respond when a student struggles or makes a mistake?
- What strategies does the instructor use to engage students with different cultural backgrounds and approaches to learning?

Students' behavior... what to look and listen for:

- How do students respond to directions, prompts, invitations?
- What evidence is there that students understand and respond to the expectations and standards for good work?
- How well do students present and explain their thoughts, questions and choices?
- Are students using the concepts and ideas at the heart of the lesson?
- How do students respond to making mistakes or being asked to revise?
- How deeply engaged are students who appear to have different cultural backgrounds, language or approaches to learning?

The examples of descriptive notes in Figure 1contrast poor observer notes with improved observer notes. The poor observer took limited notes, missing a time point and recording only generalities rather than specific details about the warm-up session. The improved observer's notes included all time points and a much greater understanding of the sequence and depth of the activities that occurred. The instructor's verbal cues to students were recorded.

Poor Observer Notes		Improved Observer Notes	
Time	Descriptive Notes	Time	Descriptive Notes
9:29	Ss doing warm-ups.	*9:29*	T starts warm-up. Reminds Ss of position. Ss singing "There is no one here but you and I," then "I am here all by myself alone" going up and down scale. Speaks to individual Ss. "Open taller as we get higher." "Hands relaxed." Joins Ss on some scales. All Ss participating as one chorus.
9:31	Ss change to oo-oo-ah-ah.	*9:31*	Ss change to "oo-oo-ah-ah." T demonstrates a few scales. Reminds Ss to have a focus, raise eyebrows to keep from going flat. Has Ss repeat a scale three times to improve.
		9:33	Reminds Ss to raise eyebrows. Change to just "ah" as they get very high.

Figure 1. Poor and improved observer notes of warm-up session.

On the next page in Figure 2, the poor observer neglected to note that at first only the altos were singing. The observer also failed to record the teacher's directions and interactions with the students.

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Poor Observer Notes		Improved Observer Notes	
Time	Descriptive Notes	Time	Descriptive Notes
9:34	Ss practicing parts. Ss read the words.	*9:34*	T asks just altos to practice. T snaps rhythm, sings a few bars w/ Ss. Several times, T demonstrates and Ss echo as practice. T asks Ss about measure 51. What happened? T has Ss just say the words.
9:36	Ss practice song w/o music.	*9:36*	T reminds Ss to "read" the music. Tells altos not to push too hard. Altos repeat their part. T demonstrates being light on a phrase, pretending w/ a baton.

Figure 2. Poor and improved observer notes of a capella session.

In Figure 3, the poor observer noted the first two minutes as simply, "teacher and students talking," while the improved observer recorded the conversation content - instruction about a singer's position for performance. The poor observer did not record the instructor's positive feedback to the altos or his reminder to students that they needed to work on the words.

Poor Observer Notes		Improved Observer Notes	
Time	Descriptive Notes	Time	Descriptive Notes
9:37	T and Ss talking.	*9:37*	T has Ss stand-no music. If they mess up, look at him. In performance, don't mess up—they laugh. Reminds Ss of position-feet, knees, hips, shoulders, head. What are we missing? S-nose. T-Why? S talks about nose down. T explains.
9:39	Ss stand and sing w/o music.	*9:39*	T-"What are we leaving out? S-"Hands." T at front of room conducting. Ss sing, T tells altos "Good job." Ss forgetting words, T says to work on words.
9:41	Still singing.	*9:41*	Ss continue singing.

Figure 3. Poor and improved observer notes of off-book session.

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Summarize the Facts

The pace of documenting an observation is often quite fast. Therefore, once an observation concludes it is important to review your notes, filling in omitted details and clarifying any abbreviations used. Then an Observation Summary should be completed. This summary includes the following elements.

Focus of the class. There are three choices for focus of the class (defined below). Decide which one most closely describes the main instructional component of the class and circle that focus.

- *Appreciation and Understanding*: Learning how to watch, listen and think about an artistic work or performance. Examples include a visit to a museum, theater or concert hall.

- *Making or Performing an Art Form*: Learning how to take on the role of a creator or performer. Examples include a lesson in how to write a radio play, create a water color painting, or compose accompaniments using percussion instruments.

- *Learning through the Arts*: Learning academic content through the emphasis and amplification that the arts can offer. This might include a lesson on China, in which children learn about brush painting or Chinese opera. Or it might involve the integration of visual arts into geometry through the introduction of paper folding and origami.

Moment in teaching and learning cycle. Because they may see a range of art forms, courses and settings, observers will find themselves at different places in the teaching and learning cycle. Focus on the most important ideas that are being taught in the lesson you observe. Decide where in the cycle *most* of the instruction occurs and circle that choice.

- *Introduction*: A lesson or session that focuses on providing students with an overview of a project, background to forthcoming work, or directions and arrangements that give them the foundation for moving forward. One example is a literary arts session in which an instructor introduces students to the ideas behind poetry, explains how it is different than everyday language, reads samples and forecasts what they will be writing.

- *Practice or Rehearsal*: A lesson that concentrates on skills and techniques, or sections of a work focused on increasing students' quality and understanding. One example is the rehearsal of a folklorico dance in which the instructor and his students are working on adding "fire" and "feeling" to the sequence of steps.

- *Development of Original Work*: A lesson or section that focuses on students' own compositions, works or performances. For instance, theater students working in small groups may develop earlier improvisations into full scenes, with lines, actions and blockings.

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- *Critique or Revision*: A lesson or session that focuses on taking developed works or performances to a final level of polish for presentation. For example, a photography instructor may ask students to display their next-to-last prints and help them to conduct a group discussion of the strengths and possibilities for those works.

- *Final Performance or Exhibition*: This may include in-class and informal presentations as well as larger scale events.

Summary of lesson activities. Use five or six sentences to describe 1) the materials or works used in the lesson, 2) the key skills and techniques that students were learning, 3) the big ideas presented during the lesson, 4) the creative choices in which students were engaged in making, and 5) who was actively involved in the lesson. It may be helpful to segment the lesson before completing this section of the Observation Summary.

Segmenting the lesson. When the observation is finished, you should look back over your Running Record and divide the lesson into logical segments based on the activities that occurred. Most 45-60 minute lessons will have four to six segments. Segments may include such activities as attendance and paperwork, warm-up or introductory class remarks, explanation of the assignment for the day, the actual activities in which students were involved, and cleanup.

A new segment occurs when the activity changes. Events that last less than two minutes can probably be included as part of the next activity unless the content is clearly different. For example, one activity may end before the instructor gives directions for the next activity. The directions can be included in the segment that contains the activity.

This segmentation is important because we will be making quality judgments for the individual portions of the lesson, as well as assigning an overall quality rating. The full analysis of this data will also involve looking to see whether particular types of segments are more or less effective. This information will be key to thinking about *Thriving Minds*' investments in professional development.

In the next section are examples of a Running Record for a theater class and the Observation Summary with the lesson segmented. Notice the following things about the segments:

- There is not a segment for the class introduction or attendance, etc. This is because it took less than two minutes and students moved right into the first activity (play rehearsal) with little or no instructions.
- The choreography practice was included in Segment 2 rather than listed as a new segment because the dance practice was included in the notes about the rehearsal. It could have been its own segment, but it lasted only a few minutes.
- The clean-up that occurred in Segment 5 took a small amount of time, so it was not necessary to make it a segment of its own.

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Value the Facts

Each observation must be scored using a scale of 0 to 4 or NA on each of the Teaching and Learning Dimensions for Quality

- Climate that Supports Learning
- Engagement and Investment in Learning
- Classroom Dialogue and Sharing
- Skills, Techniques, Knowledge of the Discipline
- Creative Choices
- Expectations, Assessment and Recognition

The rating scale is as follows:

NA = Not applicable to this program, not applicable to this segment

0 = Not observed in this segment

1 = Educator and students worked together at a less than basic level for this grade/group.

2 = Educator and students worked together at a basic level for this grade/group.

3 = Educator and students worked together at a proficient level for this grade/group.

4 = Educator and students worked together at an advanced level for this grade/group.

A word of caution about when to use NA and when to use 0. There are times that it is not appropriate for students to be making creative choices or to be engaged in dialogue. At those times, NA is the correct choice. But before you code the segment as "NA," ask yourself whether it truly is inappropriate, or whether there could have been a way that an instructor could have used a mundane classroom experience, such as passing out materials or cleaning up, to instill some skill of the art form or maybe even involve students in creative choices.

If there could have been a way, then the rating of "0," not observed, would provide more knowledge than simply an "NA." Another time to score 0, would be when it was impossible to observe a particular dimension. This might occur if the teaching and learning conditions place major limits on what can be attempted or accomplished. For example, if band instruction is occurring in a counselor's office, the climate is not conducive to effective learning. In that case, a "0" would be the appropriate rating for climate.

You will notice that for the dimensions of "Climate That Supports Arts Learning and Engagement," and "Investment in Arts Learning," there is no NA. Although there may be times when dialogue or assessment is not appropriate, there is never a time when climate of the session or the engagement of the students is not appropriate.

Completing the Program Instruction Record

In the next section is an example of a Program Instruction Record. This is where you will document segment and overall scoring. Before completing this form, look back over your Running Record and your Observation Summary. Think about what happened during those segments of instruction that you identified. Give a one or two word description of the segment and determine its length in minutes.

Then rate each segment individually on the dimensions. Choose a specific number. For example, do not circle the 2 *and* 3 or put a 2.5. Was it a 2 or was it a 3? Please decide.

If more than one panelist observed the same piece of instruction, a Program Instruction Record with agreed-upon values must be created. PLEASE circle "SCORE OF RECORD" in the top right hand corner if this is the sheet with the agreed-upon scores for each segment as well as the overall ratings.

When giving the overall rating at the bottom of the Program Instruction Record, think about your ratings for segments in which instructional activities occurred. Also consider the length of time for instructional segments. Longer segments, and those with rich instructional opportunities, should receive the most weight when thinking about an overall rating.

Finally, remember these points as you score:

- These ratings are confidential and will be used for research purposes only. *They are not for evaluating individual teachers, artists, or programs.*

- These ratings are the yardsticks by which the partnership will take stock of how it is progressing. Therefore, both candor and respect for the challenge of this work are important.

- This is a collaborative process. There is always room for improvement. Your suggestions about the process, framework,and tools will play an important part of our final reflection session.

Improve the Work

As an observer, it is important that you thoughtfully reflect on the facts that have been gathered and identify specific strengths of the instructor that should be acknowledged. It is also important to note any areas for investment or improvement. This final step of data collection is critical because it serves as the first step to utilizing evaluation as a tool for improvement.

The steps and tools that ensure that evaluation serves as a means of improving the work are:

Steps	Tools
Step 1: Observe and Document the Facts	Running Record
Step 2: Value the Facts	Program Instruction Record
Step 3: Prepare MEANINGFUL Feedback	Feedback for Improvement
Step 4: Collaborate as a Community on Next Steps to Support Improvement	

New training materials and curriculum have been created as a result of prior panels' assessment of strengths and areas for future investment. The work truly begins at this point.

Section 4

Documentation Packet

All observation and evaluation tools completed for a particular program must be packaged together once everything has been finished. An example set of completed tools follows. It includes:

1. ***Running Record***
2. ***Observation Summary***
3. ***Program Instruction Record***
4. ***Strengths and Investment Form***

Before submitting observation materials for analysis, panelists within discipline teams will share, discuss and calibrate their findings. To do this, each discipline team is asked to chart their observations and scores for each of the six dimensions of quality. Easel paper will be provided that looks like Figure 1.

Observation Description	Observer(s)	Climate	Engage-ment	Dialogue	Skills	Choices	Assess-ment

After all the observations and their scores have been added to the chart, panelists should look to see which observations appear to be outliers with scores higher or lower than the majority. Start by discussing the evidence of these observations and determine, based on the evidence, if these scores should be maintained or adjusted.

Once these scores are decided, move to other observations and calibrate their scores as a group. The group should adjust scores on the chart as needed, based on the conversation of the observed evidence presented by the panelist(s) who saw the program.

Once the scores are determined to be final on the chart, panelists should edit their observation material, especially the Program Instruction Record, to reflect the findings of the group. The final step is to place all the materials into a manila envelope (will be provided) and to write on the outside: 1) Observation site, 2) Panelist(s) Who Observed, and 3) Instructor and Organization/School Observed.

RUNNING RECORD

Observer: __Sharp Eyes__   Date: __1/24/2008__

Activity: __Theater__   Location: __Lovely Rec Center__

Educator: __Becki__   Number of Students: __12__   Grade (if available): __7-8__

Setting (choose any that apply):   Regular Class   Magnet School   Honors Class   (Community)

Level (if appropriate):   (Beginner)   Intermediate   Advanced

- ■ Focus on teaching and learning: What educator does and says and how students respond.
- ■ Record what you see and hear at *each* two-minute interval.
- ■ Keep your level of inference modest and evidence-based.
- ■ For useful level of detail, refer to the sample that we looked at in training session.

Time Points	Observer Notes
	Ss enter the room, sit in chairs at tables. T is at door greeting Ss as they arrive.
	Bell rings, T goes to desk, quickly takes attendance, tells Ss to look over their scripts.
2	T tells Ss to get in their groups to rehearse play they have written. Ss quickly push tables aside
	and get into groups. T reminds them to think about the audience. Ss begin play. It is about
	monsters taking over the school. Ss seem to know their lines, T does not have to remind them
	much. Two Ss using scripts, having trouble with words.
4	Ss sing a song with limited dance steps. Segment 1
6	T stops them and calls them over to sit. They sit around her on the floor. They talk about the dance
	steps. T demonstrates how bad it sounds and looks to have to use a script.
	T tells a S how good his improv was.
8	T has Ss stand and face the mirror. T gives clear instructions to Ss. They practice their dance
	steps w/o music.
10	T finds music on CD and they practice dance steps twice w/music.
	T tells them if they have a script to put it away and circle up. Segment 2

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12	They play Zip-Zap-Zop – have to say next one in less than 3 seconds.
	Point to another S. T changes it to 1 second. If not in 1 second, sit down.
Time Points	Observer Notes
	Point and make eye contact. Kids have to pay close attention to everyone.
14	T makes Ss sit if they are not fast enough as they are playing the game.
16	One S tries to clear it up – T says "No negotiation."
18	Ss argue some, but T keeps them going. Ss sitting try to keep up. Segment 3
20	T stops Ss and says they will start a new game (Samurai). They will move in slow motion. T demonstrates what is NOT slow motion. She tells them she will call them cheater dogs if they cheat. They laugh!! "Cheater dogs who hang out in the corners are dead-have to keep moving. Can build alliances-but you can't speak."
22	If you are a samurai that has been cut, you can die. T demonstrates a death scene.
	Can't start because Ss are talking. T goes over the rules.
24	Game starts. Ss fall over when dead. Only 2 Ss left, can't keep running from each other.
26	Two left are big hams. T says everyone up.
28	"If you can hear me clap once." New directions, "usually easiest to close your mouth." Everyone gets quiet. "Listen up. I'll wait."
30	New Samurai game ready to begin. T gives directions, "Be aware of who is around you in space."
32	Five Ss up, now 3, those on floor are not at all engaged, although some boys really watching other ones.
34	T makes a S dead—moved too fast. Only 2 Ss left now. Here's a winner. Segment 4

RUNNING RECORD continued

36	T has Ss return room to original order, chairs at tables. Ss sit. T asks Ss what they learned during the Samari game. No one talks. T asks how they knew someone was close to them. S says, "I could feel him coming up behind me." Another S, "I saw other Ss look behind me at someone." T asks why it is so hard to move in slow motion. S, "because you want to hurry and kill someone."
38	T asks how you can control your movements. She asks a S who is good at it. He tries to describe how he does it, but ends up saying, "I don't know, I just do it."
40	Bell rings, Ss leave. Segment 5

OBSERVATION SUMMARY

Focus of class:	Appreciation and Understanding	Making or Performing an Art Form	Learning through the Arts

Moment in teaching and learning cycle (select chief focus):	Introduction	Practice or Rehearsal	Development of Original Work	Critique or Revision	Final Performance or Exhibition

(Circled: "Making or Performing an Art Form" and "Practice or Rehearsal")

Using your "Running Record," write a brief description (a "sketch") of the class you have just observed and emphasize what the educator or artist did to help students develop their artistic skills and understanding. It may help to segment the lesson first.

Summary of lesson activities (5-6 sentences), including:

- Materials/works used
- Key skills and techniques students were learning
- The big ideas
- The creative choices students made
- Who was actively engaged?

- Materials - an original script, music for a dance

- Key skills - basic theatrical presentation and choreography, focus and

  controlled movement exercises

- Big ideas - preparation for performance and theater games

- Creative choices in body movements during games, some blocking

- Almost all students were actively engaged at all times

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Describe the major segments of the lesson (4-6 segments):

Segment 1: Rehearsal

Students rehearse original play with simple choreography

Segment 2: Notes Regarding Rehearsal

T goes over notes regarding rehearsal, practice choreography

Segment 3: Focus Game

Zip-Zap-Zop: Students pay close attention to each other as they go around the

circle saying "Zip" "Zap" or "Zop"

Segment 4: Controlled Movement Game

Samurai: Students move in slow motion as samurais. They cut each other with

their "swords" and die. Have to move in slow, exaggerated movements.

Segment 5: Discussion of Controlled Movement

T discusses controlled movement and its difficulties with Ss.

Segment 6:

Score of Record

PROGRAM INSTRUCTION RECORD

NA = Not Applicable; 0 = Not Observed; 1 = Less Than Basic; 2 = Basic; 3 = Proficient; 4 = Advanced

LESSON SEGMENT	CLIMATE	ENGAGEMENT	DIALOGUE	SKILLS	CHOICES	EXPECTATIONS
Segment 1 **Topic:** _____ **Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4
Segment 2 **Topic:** _____ **Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4
Segment 3 **Topic:** _____ **Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4
Segment 4 **Topic:** _____ **Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4
Segment 5 **Topic:** _____ **Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4
Segment 6 **Topic:** _____ **Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4
OVERALL **Total Minutes:** _____	0 1 2 3 4	0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4	NA 0 1 2 3 4

THRIVING MINDS

A system managed by:

BigThought
A Learning Partnership

FEEDBACK FOR IMPROVEMENT

Observer(s):

Instructor: Date:

After observing, documenting and valuing the facts of quality teaching and learning, take time to reflect and write your thoughts on the strengths of the instruction as well as ideas about what investments could improve instruction.

STRENGTHS TO ACKNOWLEDGE AND BUILD ON

_____

_____

_____

_____

_____

KEY INVESTMENTS FOR IMPROVEMENT

_____

_____

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Section 5

Appendix 1: Principles of Learning[1]

Dallas ISD is working with the Institute for Learning at the University of Pittsburgh to improve teaching and learning throughout the district. The Institute's work is organized around a set of fundamental principles that are listed and defined below. These principles were one of the major sources that informed the six dimensions we are using to score quality in arts experiences.

Organizing for Effort

An effort-based school replaces the assumption that aptitude determines what and how much students learn with the assumption that sustained and directed effort can yield high achievement for all students. Everything is organized to evoke and support this effort idea, to send the message that effort is expected and that tough problems yield to sustained work. High minimum standards are set and assessments are geared to the standards. All students are taught a rigorous curriculum, matched to the standards, using as much time and expert instruction as they need to meet or exceed expectations.

Clear Expectations

If we expect all students to achieve at high levels, then we need to define explicitly what we expect students to learn. These expectations need to be communicated clearly to school professionals, parents, the community and, above all, students themselves. Descriptive criteria, rubrics and models of work that meet standards should be publicly displayed and students should refer to these displays to help them analyze and discuss their work. With visible accomplishment targets to aim toward at each stage of learning, students can participate in evaluating their own work and setting goals for their own effort.

Fair and Credible Evaluations

If we expect students to put forth sustained effort over time, we need to use assessments that students find fair and helpful, and that parents, community and employers find credible. Because fair evaluations are ones that students can prepare for, tests, exams and classroom assessments—as well as the curriculum—must be aligned with clear expectations that have been set ahead of time. Fair assessment also means grading against absolute standards rather than on a curve, so students can clearly see the results of their learning efforts. Assessments that meet these criteria provide students, parents, special programs, colleges and employers with credible evaluations of what individual students know and can do.

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[1] http://ifl.lrdc.pitt.edu/ifl/media/pdf/MakingAmericaSmarter.pdf

Appendix 1: Principles of Learning (continued)

Recognition of Accomplishment

If we expect students to put forth and sustain high levels of effort, we need to motivate them by regularly recognizing their accomplishments. Clear recognition of authentic accomplishment is a hallmark of effort-based teaching and learning. This recognition can take the form of celebrations of work that meets standards or intermediate progress benchmarks en route to the standards. Progress points should be articulated so that, regardless of entering performance level, every student can meet real accomplishment criteria often enough to be recognized frequently. Recognition of accomplishment can be tied to participation in events that matter to students and their families. Accomplishment is also recognized when student performance on standards-based assessments is related to opportunities at work and in higher education.

Rigor in a Thinking Curriculum

Thinking, problem solving and creativity are the "new basics" of the 21st century. But the common idea that we can teach thinking without a solid foundation of knowledge must be abandoned. Also faulty is the idea that we can teach knowledge without engaging students in thinking. Knowledge and thinking are intimately joined. This implies a curriculum organized around major concepts that students are expected to know deeply. Teaching must engage students in active reasoning about these concepts. In every subject, at every grade level, instruction and learning must include commitment to a knowledge core, high thinking demand, and active use of knowledge. The arts extend what we have traditionally meant by rigor by including vigorous experiences in creating new knowledge, meanings and ways of communicating.

Accountable Talk

Talking with others about ideas and work is fundamental to learning. But not all talk sustains learning. For classroom talk to promote learning it must be accountable—to the learning community, to accurate and appropriate knowledge, to rigorous thinking and expression. Accountable talk seriously responds to and further develops what others in the group have said. It puts forth and demands knowledge that is accurate and relevant to the issue under discussion. Accountable talk uses evidence appropriate to the discipline (e.g., proofs in mathematics, data from investigations in science, textual details in literature, documentary sources in history, issues of expression and meaning in the arts) and follows established norms of good reasoning and the development of original insights and products. Educators should intentionally create the norms and skills of accountable talk in their classrooms.

Appendix 1: Principles of Learning (continued)

Socializing Intelligence

Intelligence is much more than an innate ability to think quickly and stockpile bits of knowledge. Intelligence is a set of problem-solving and reasoning capabilities along with the habits of mind that lead one to use those capabilities regularly. Intelligence is equally a set of beliefs about one's right and obligation to understand and make sense of the world, and one's capacity to figure things out over time. Intelligent habits of mind are learned through the daily expectations placed on the learner. By calling on students to use the skills of intelligent and innovative thinking—and by holding them responsible for doing so—educators can "teach" intelligence. This is what educators normally do with students they expect much from; it should be standard practice with all students.

Self-management of Learning

If students are going to be responsible for the quality of their thinking and learning, they need to develop—and regularly use—an array of self-monitoring and self-management strategies. These meta-cognitive skills include noticing when one doesn't understand something and taking steps to remedy the situation, as well as formulating questions and inquiries that let one explore deep levels of meaning. Students also manage their own learning by evaluating the feedback they get from others; by bringing their background knowledge to bear on new learning; by anticipating learning difficulties and apportioning their time accordingly; and by judging their progress toward a learning goal. These are strategies that good learners use spontaneously. All students can learn to use these strategies through appropriate instruction and socialization. Learning environments should be designed to model and encourage the regular use of self-management strategies.

Learning as Apprenticeship

For many centuries, most people learned by working alongside experts who modeled skilled practice and guided novices as they created authentic products or performances for interested and critical audiences. This kind of apprenticeship allowed learners to acquire complex interdisciplinary knowledge, practical abilities, and appropriate forms of social behavior. Much of the power of apprenticeship learning can be brought into schooling by organizing learning environments so that complex thinking is modeled and analyzed. It can also be done by providing mentoring and coaching as students undertake extended projects and develop presentations of finished work, both in and beyond the classroom.

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National Content Standards for Dance

Grades: Kindergarten – 4th / Ages: 5 – 10 years

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

Grades: 5th – 8th / Ages: 11 - 14 years

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

Grades: 9th – 12th / Ages: 15-18 years

1. Identifying and demonstrating movement elements and skills in performing dance
2. Understanding choreographic principles, processes and structures
3. Understanding dance as a way to create and communicate meaning
4. Applying and demonstrating critical and creative thinking skills in dance
5. Demonstrating and understanding dance in various cultures and historical periods
6. Making connections between dance and healthful living
7. Making connections between dance and other disciplines

National Content Standards for Music

Grades: Kindergarten – 4th / Ages: 5 – 10 years

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts and disciplines outside the arts
9. Understanding music in relation to history and culture

Grades: 5th – 8th / Ages: 11 - 14 years

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
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9. Understanding music in relation to history and culture

National Content Standards for Theater

Grades: Kindergarten – 4th / Ages: 5 – 10 years

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature and history
2. Acting by assuming roles and interacting in improvisations
3. Designing by visualizing and arranging environments for classroom dramatizations
4. Directing by planning classroom dramatizations
5. Researching by finding information to support classroom dramatizations
6. Comparing and connecting art forms by describing theatre, dramatic media (such as film, television and electronic media) and other art forms
7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television and electronic media productions
8. Understanding context by recognizing the role of theatre, film, television and electronic media

Grades: 5th – 8th / Ages: 11 - 14 years

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature and history
2. Acting by developing basic acting skills to portray characters in improvised and scripted scenes
3. Designing by developing environments for improvised and scripted scenes
4. Directing by organizing rehearsals for improvised and scripted scenes
5. Researching by using cultural and historical information to support improvised and scripted scenes
6. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television and electronic media) and other art forms
7. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television and electronic media productions
8. Understanding context by analyzing the role of theatre, film, television and electronic media in the community and in other cultures

Grades: 9th – 12th / Ages: 15-18 years

1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature and history
2. Acting by developing, communicating, and sustaining characters in improvisations and productions
3. Designing and producing by conceptualizing and realizing artistic interpretations for productions
4. Directing by interpreting dramatic texts and organizing and conducting rehearsals for productions
5. Researching by evaluating and synthesizing cultural and historical information to support artistic choices
6. Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts and new art forms
7. Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television and electronic media productions
8. Understanding context by analyzing the role of theatre, film, television and electronic media in the past and the present

National Content Standards for Visual Art

Grades: Kindergarten – 4th / Ages: 5 – 10 years

1. Understanding and applying media, techniques and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

Grades: 5th – 8th / Ages: 11 - 14 years

1. Understanding and applying media, techniques and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

Grades: 9th – 12th / Ages: 15-18 years

1. Understanding and applying media, techniques and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between visual arts and other disciplines

Framework for 21st Century Learning[2]

The framework presents a holistic view of 21st century teaching and learning. It combines a discrete focus on 21st century student outcomes (a blending of specific skills, content knowledge, expertise and literacies) with innovative support systems to help students master the multi-dimensional abilities now required of them.

The key elements of 21st century learning are represented in both 21st century skills **student outcomes** and 21st century skills **support systems**. The elements described in this section as "21st century student outcomes" are the skills, knowledge and expertise students should master to succeed in work and life.

Thriving Minds has focused on *Learning and Innovation Skills* from this framework. This element has three parts: Creativity and Innovation, Critical Thinking and Problem Solving, and Communication and Collaboration.

Creativity and Innovation

Think Creatively

- Use a wide range of idea creation techniques (such as brainstorming)
- Create new and worthwhile ideas (both incremental and radical concepts)
- Elaborate, refine, analyze and evaluate their own ideas in order to improve and maximize creative efforts

Work Creatively with Others

- Develop, implement and communicate new ideas to others effectively
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes

Implement Innovations

- Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

Critical Thinking and Problem Solving

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[2] The Partnership for 21st Century Skills is a leading advocacy that bringing together the business community, education leaders, and policymakers to define a powerful vision for 21st century education to ensure every child's success as citizens and workers in the 21st century; http://21stcenturyskills.org/

Reason Effectively

- Use various types of reasoning (inductive, deductive, etc.) as appropriate to the situation

Use Systems Thinking

- Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems

Make Judgments and Decisions

- Effectively analyze and evaluate evidence, arguments, claims and beliefs
- Analyze and evaluate major alternative points of view
- Synthesize and make connections between information and arguments
- Interpret information and draw conclusions based on the best analysis
- Reflect critically on learning experiences and processes

Solve Problems

- Solve different kinds of non-familiar problems in both conventional and innovative ways
- Identify and ask significant questions that clarify various points of view and lead to better solutions

Communication and Collaboration

Communicate Clearly

- Articulate thoughts and ideas effectively using oral, written and nonverbal communication skills in a variety of forms and contexts
- Listen effectively to decipher meaning, including knowledge, values, attitudes and intentions
- Use communication for a range of purposes (e.g. to inform, instruct, motivate and persuade)
- Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact
- Communicate effectively in diverse environments (including multi-lingual)

Collaborate with Others

- Demonstrate the ability to work effectively and respectfully with diverse teams
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
- Assume shared responsibility for collaborative work, and value the individual contributions made by each team member