

VIEWING, ASSESSING AND SUPPORTING

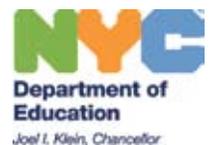
EFFECTIVE



The logo features the word 'ARTS' in a large, stylized font. The 'A' is formed by overlapping loops of teal, green, and orange. The 'R' is a solid teal shape. The 'T' is a solid blue shape. The 'S' is a solid orange shape. To the left of the 'A' is a purple circle containing the letters 'NYC' in green, orange, and blue. Below 'ARTS' is the word 'INSTRUCTION' in a bold, pink, sans-serif font.

ARTS
INSTRUCTION

IN DANCE
MUSIC
THEATER
AND
VISUAL ARTS



VIEWING, ASSESSING AND SUPPORTING

EFFECTIVE



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LEARNING WALK-THROUGH FOR THE ARTS

School _____ District _____

Principal _____

Assistant Principal: _____

Arts Education Liaison _____

Date: _____

SUPPORT FOR THE ARTS

School Environment	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
School climate supports learning: <ul style="list-style-type: none"> • There is a culture of mutual respect among all members of the school community. • The building is well-maintained 					
The arts are considered a vital part of the mission of the school: <ul style="list-style-type: none"> • Student work is current and displayed appropriately • There are appropriate interdisciplinary connections 					
There is administrative and programmatic support: <ul style="list-style-type: none"> • Allocation of resources • Scheduling • Room assignments 					
Community organizations and parents are involved in school initiatives.					
Cultural partnerships are an integral part of the school program.					
Arts provider services supplement the work of the school arts program staff.					
Arts Studio/ Classroom Environment	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Rooms are: <ul style="list-style-type: none"> <input type="checkbox"/> Appropriate <input type="checkbox"/> Print rich <input type="checkbox"/> Dedicated <input type="checkbox"/> Well-maintained <input type="checkbox"/> Ventilated <input type="checkbox"/> Well-stocked with supplies <input type="checkbox"/> Outfitted with storage facilities <input type="checkbox"/> Attractively furnished and decorated <input type="checkbox"/> Arranged to facilitate learning 					
Equipment, tools, and materials are: <ul style="list-style-type: none"> <input type="checkbox"/> Neatly labeled & stored <input type="checkbox"/> Available to students 					
Reference materials are displayed and available to students.					
Student work is valued and displayed in varying stages.					
Accommodations are made for students with special needs.					

TEACHING & LEARNING	No Evidence	Some Evidence	Strong Evidence	N/A	Comments
Student Engagement Students are:					
Attentive and participating in activities.					
Ready to learn: <input type="checkbox"/> Work and materials are ready <input type="checkbox"/> Appropriate attire <input type="checkbox"/> Appropriate posture					
Creating in the art form as indicated in the Blueprint.					
Familiar with classroom routines.					
Employing technology in the production of the art form.					
Demonstrating learning through: <input type="checkbox"/> Accountable talk <input type="checkbox"/> Notebooks/journals <input type="checkbox"/> Arts work <input type="checkbox"/> Written Work <input type="checkbox"/> Portfolios <input type="checkbox"/> Other Assignments					
Teacher Practice/ Instructional Strategies Teachers are:					
Implementing the five strands of the Blueprint: <input type="checkbox"/> Arts Making <input type="checkbox"/> Literacy in the Art Form <input type="checkbox"/> Making Connections <input type="checkbox"/> Community and Cultural Resources <input type="checkbox"/> Careers and Life-Long Learning					
Creating units that are scaffolded and built on prior learning.					
Setting clear expectations for student achievement and behavior.					
Establishing class routines and structures.					
Constructing assessments/ rubrics with students.					
Designing tasks for individuals, small, and large groups.					
Facilitating peer-peer and teacher-student discussions.					
Applying differentiated strategies.					
Promoting the use of higher order thinking skills.					
Responding to students in a meaningful and timely fashion.					
Creating an environment that supports risk-taking and creative problem-solving.					

Class observed _____

Class observed _____

Teacher _____ License _____

Teacher _____ License _____

Teacher _____ License _____

VIEWING, ASSESSING AND SUPPORTING EFFECTIVE DANCE INSTRUCTION

Grades K-12

Good dance teaching shares common principles with good teaching in other subject areas. In a dance class, these include:

- solid class structure: introduction/warm-up; presentation of theme/background preparation; exploration/development/elaboration; sharing/discussion/assessment; cool-down/culmination
- clearly imparted lesson goals and behavioral expectations
- technical skills-building activities and/or movement exploration activities
- whole group and partner/small group work
- student sharing, observing, discussion and reflection

When observing a dance class, remember that instruction may vary depending on the aims/objectives of the: 1) school, 2) teacher, or 3) course. For example, if the instruction is:

- *Dance as a performing arts program*, then the lessons should build sequentially to challenge the student physically, creatively and aesthetically; develop technical skills in a variety of theatrical dance styles; and build dance literacy and contextual understanding.
- *Dance as an interdisciplinary component*, then the lessons should both build dance skills and understanding, and relate meaningfully to a subject area.
- *Dance as a module of physical education*, then the lessons might incorporate any of the following:
 - A dance-based workout or jazzercise
 - Aerobic dance forms such as Step Dance or Folk Dances
 - Social dance forms (e.g., ballroom, swing, salsa)
 - Capoeira or other martial arts-based dance forms

Note that a complete, sequential dance program may include all the hallmarks listed above. There are basic criteria that indicate good instruction in dance education regardless of program shape, as follows:

THE FACILITY – Comfort and Safety

- **Floor:** The optimal floor is a clean, sprung hardwood floor. Depending on the types of dancing taught, this may be covered with a specially designed and patented linoleum dance surface. Children should not be dancing on cement or carpet on a regular basis. If this is the only space available, they should wear sneakers for protection.
- **Footgear:** Students should not be allowed to dance or do movement activity in stocking feet because it increases their chance of being injured by slipping and falling. Neither should they wear street shoes. Students should dance barefoot, or in dance shoes appropriate to a style (e.g., ballet slippers, jazz or tap shoes).
- **Room space:** The area should be an open space clear of large objects and debris.
- **Air quality:** The room should have good ventilation/heating system. This is important, since dance is an aerobic activity.
- **Changing clothes:** Studios should include or be adjacent to an area for changing (a dressing room) and have storage accommodations. Especially in middle and high school, students should change into dance clothes: a leotard and tights, or shorts/sweat pants and a tee shirt. Special shoes may be required for certain units (e.g., ballet slippers, tap shoes). Street wear is binding and inhibits movement. If there is no appropriate changing area, students should come to school “underdressed” – layering their dance clothes under their street clothes.
- **Room displays:** The walls and/or bulletin boards should feature such items as posters/word walls about dance and dancers, dance vocabulary, student written work, pictures of students dancing, *NY State Learning Standards* in Dance, the Dance Blueprint Strands, the Dance Blueprint posters.

EQUIPMENT – To Enhance & Support Instruction

- **Music:** Audio equipment (boom box, CD player, record player); hand instruments, such as small drum, cymbals, bells, shakere, etc. Live accompaniment may be provided by guest artists, or by school-based teacher/student musicians.
- **Basic equipment:** Mirrors and dance barres.
- **Video equipment:** Teacher should have access to a VCR/DVD monitor.
- **Dance literacy equipment:** Chalkboard or white board; a dance library: dance books and videotapes available to the teacher and students.
- **Technology:** Computer; dance instructional software.

CLASSROOM MANAGEMENT – Protocol & Structure

- **Attendance:** This process may be used to gather and acknowledge the students before class, or the teacher may do this quietly during a small group activity.
- **Pre-class activities:** Before class begins, students should either stretch and warm up, or complete a “Do Now” assignment in preparation for the lesson.
- **Finding places:** Some teachers assign center floor “spots” for students to sit/stand at the beginning and end of class. Other teachers engage students in an activity in which the children “find their spot” to start class.
- **Class structure:** Dance classes may have a variety of structures, but most will include: a) a warm-up and/or an opening discussion, b) center-floor activity, c) across-the-floor traveling movement progressions, d) large group, small group or partnered exploration/improvisation and dance-making activity or demonstration and execution of a center-floor combination, e) peer observation/discussion, and f) a cool-down and wrap-up.
- **Class length:** Most dance classes in public school are one class period (45-minutes) long. In dance option programs in middle and high school, a two-period block is preferable to allow for a more thorough warm-up, technical progress, and more detailed work.

CURRICULAR CONTENT

- **The warm-up:** All dance and movement study must have a physical warm-up component to prepare the body to move through space. This generally includes sequentially structured exercises to engage the muscles, starting with a smaller range of motion and moving to a larger range of motion. The teacher may be physically participating in movement demonstration, but also should be mobile in order to make individual corrections around the room.
- **The development:** The dance lesson builds upon movement elements and themes that have been introduced early in the class, and which may be related to themes from other subject areas. Students replicate, explore, create, rehearse, observe, discuss, and analyze dance. The balance among these functions may differ from lesson to lesson.
- **The culmination or “cool-down”:** The students are gathered at the end of class and given either a short sequence to focus and calm them, or with younger students, a guided rest time, so that dismissal can be orderly.
- **Instruction is linked to the Blueprint:**
 - Activities over the course of the year engage students in all the processes of Dance Making: building general dance skills and techniques, learning a dance style, exploring movement ideas through improvisation, choreographing their own movement phrases and dance studies, learning and practicing set choreography, performing for each other. Activities incorporate the use of materials and resources that support the study of dance: music/sound, visual art, props, costumes, technology.
 - Activities engage students in Developing Dance Literacy: observing, responding to and analyzing both peer dancing and professional performances, building dance vocabulary, comparing/contrasting different styles and genres of dance.
 - Activities engage the students in Making Connections with the socio-cultural and historical significance of dance, other art forms, other subject areas, technology, or health and well-being. Cross-curricular projects may result.
 - Teacher makes use of the available Community and Cultural Resources, bringing in teaching artists from dance organizations, and taking students to performances.
 - Students explore Careers and Lifelong Learning in dance and dance-related fields. They discuss the various roles important to a dance production.

VIEWING, ASSESSING AND SUPPORTING EFFECTIVE MUSIC INSTRUCTION

Grades K-12

Successful classroom music instruction will contain a variety of components which should be evident during the observation process. Music lessons generally fall into three categories:

1. Instrumental Performance (band, orchestra, piano keyboard lab, guitar, etc.)
2. Vocal Performance (chorus, solo, ensembles, etc.)
3. General (music survey, theory, music technology, etc.)

All music instruction should follow the K-12 *Blueprint for Teaching and Learning In The Arts* which contains the following strands:

- Music Making
- Literacy in Music
- Making Connections
- Community and Cultural Resources
- Careers and Lifelong Learning

In both performance and general music, repertoire will drive the curriculum and it should be woven through all five strands.

In addition to developing the skills needed to “make music,” students will:

- learn the language of music by reading notes and using music terminology
- make connections to the social, cultural and historical contexts of music
- participate in the offerings of myriad cultural organizations, universities, libraries and community- based programs which contribute to the cultural and economic vitality of New York City
- know the varied career opportunities available in music
- understand music’s value as a means of expression and source of enjoyment

HALLMARKS OF A GOOD **INSTRUMENTAL** MUSIC LESSON

Performance lessons should address one or all of the following objectives:

1. Introduction of a new selection or skill
2. Rehearsal of one or more selections or movements for problem-solving
3. Fine-tuning for a performance

Throughout the study of a piece of music, connections to all five strands of the Blueprint should be made, thus informing students' understanding and performance of the repertoire.

THE LESSON:

- has a clear and concise aim.
- contains objectives which are connected to students' performance and/or the selection being rehearsed.
- is well planned and structured.
- begins with a warm up activity (scales, long tones, vocalises, etc.). This activity should be related to repertoire being prepared (shared key, rhythm, phrasing, etc).
- includes the repetition of one or more sections as dictated by student performance and the teacher's assessment (may include work on rhythm, dynamics, intonation, articulation, etc.).
- includes demonstrations by individuals or sections to which students can respond.
- includes a summary (play through or review of section/entire piece, as needed).
- provides opportunities for students' self and peer assessment
- contains evidence of ongoing assessment of student learning and understanding

STUDENTS ARE:

- actively participating throughout the period.
- following teacher's verbal directions.
- following the conductor.
- developing skills which enable them to be sensitive, critical musicians.
- becoming musically literate and are able to demonstrate an understanding of how social, cultural and historical connections inform their interpretations of specific repertoire.

TEACHERS ARE:

- establishing and supervising routines.
- overseeing the efficient distribution of instruments, music and supplies.
- taking attendance.
- assigning seats appropriately within sections.
- selecting materials suitable to the abilities of the group.
- paying attention to the application of proper instrumental technique.
- using music terminology when communicating with students.
- preparing materials which focus on the development of skills and outcomes.
- listening critically to individuals and responding to students' playing.
- demonstrating proper technique and desired skills for students.
- emphasizing musical literacy (reading, rhythm, vocabulary, etc.) throughout the lesson
- creating instructional opportunities— questions, problem-solving-- which demonstrate the degrees to which students understand and have attained music literacy.
- making connections to the Music Blueprint's strands.
- assessing student progress through solo and ensemble performances.
- supervising efficient pack-up, including cleaning of instruments, collection of music, and the return of instruments at the lesson's end.
- maximizing use of instructional time.

VIEWING, ASSESSING AND SUPPORTING EFFECTIVE MUSIC INSTRUCTION

Grades K-12 *cont.*

HALLMARKS OF A GOOD **VOCAL MUSIC** LESSON

Performance lessons should address one or all of the following objectives:

1. Introduction of a new selection, skill or concept
2. Rehearsal of one or more selections or sections for problem-solving
3. Fine-tuning for a performance

Throughout the study of a piece of music, connections to all five strands of the Blueprint should be made, thus informing students' understanding and performance of the repertoire.

THE LESSON:

- has a clear and concise aim.
- is well planned and structured.
- has objectives related to the repertoire and students' performance.
- begins with warm-up vocalises (ascending or descending scales, sustained tones, vowels, consonants, intervals, etc.) Warm-up vocalises generally prepare singers for challenging passages in the repertoire which will follow. These challenges may involve placement of the voice, breathing, pitch, flexibility, etc.
- includes the rehearsal of particular sections of the repertoire as determined by students' performance and the teacher's assessment.
- includes opportunities for students to conduct self and peer-assessment of their singing.
- provides opportunities for students to demonstrate- –orally or musically--an understanding of the elements of music contained in the repertoire.
- provides opportunities for students' self and peer assessment, teacher's assessment of student learning

STUDENTS ARE:

- actively participating in the lesson.
- following teacher's directions.
- following the conductor.
- developing skills which enable them to be sensitive, critical musicians who are able to conduct self and peer assessments of their performances.
- demonstrating evidence of becoming musically literate and exhibit an understanding of how social, cultural and historical factors may inform their performance of the music.
- demonstrating an understanding of proper rehearsal decorum (i.e., correct posture, score marking, listening, etc).
- demonstrating an understanding of proper vocal technique and production.

TEACHERS ARE:

- establishing and supervising efficient classroom/rehearsal routines.
- assigning seats appropriately within sections.
- taking attendance.
- paying attention to proper vocal technique and musicality (tone production, intonation, precision, vocal health, breathing, etc.)
- preparing age- appropriate materials which focus upon the development of skills and desired outcomes.
- focusing upon musical details (intonation, rhythm, dynamics, articulation, phrasing, etc).
- listening critically and responding to performances by all students, individually and as a group.
- demonstrating proper technique and desired skills for students.
- demonstrating the use of instructional strategies which foster music literacy (rhythmic and melodic sight reading, understanding of musical language) within students.
- making connections to the strands of the Music Blueprint.
- engaging in on-going assessment of student performance through individual and ensemble playing.

HALLMARKS OF A GOOD **GENERAL MUSIC** LESSON

Throughout the study of a piece of music, connections to all five strands of the Music Blueprint should be made, thus informing students' understanding and performance of the repertoire.

THE LESSON:

- has a clear and concise aim.
- is well planned and structured.
- has performance objectives which are related to student outcomes.
- demonstrates teacher's preparedness and the availability of handouts, instructional supplies and equipment (recordings, stereo, dvd, etc.)
- addresses the five strands of the Music Blueprint.
- includes directed listening, responding, singing and playing.
- contains a planned assessment for the day's /unit's student learning
- provides opportunities for students' self and peer assessment

STUDENTS ARE:

- actively participating in the lesson (responding, inquiring, presenting, demonstrating, performing, singing, clapping rhythms, etc.)
- reading as an outgrowth of the lesson's content (text, prepared materials).
- writing as dictated by the lesson (notes, analysis, listening log, journal with reflective responses, comments, etc.)
- composing and creating original music.

TEACHERS ARE:

- asking questions which stimulate students' critical thinking within students.
- writing relevant board notes and providing supporting materials for study and review.
- assessing student work through exams, journal review, notebooks, discussion, presentations and appropriate homework assignments.
- assigning individual and group projects, reports, presentations.
- referencing the five strands of the Music Blueprint when establishing goals and objectives for the lesson, unit so that students are actively:
 1. Making music
 2. Becoming Literate in Music
 3. Making Connections
 4. Using Community and Cultural Resources
 5. Learning about Careers and Lifelong Learning
- directing student listening through guided preparation and follow-up.
- providing tools for students' acquisition of music literacy (melodic and rhythmic sight reading, music vocabulary, stylistic differences, etc.)
- continuously assessing student performance through individual and ensemble performances.

VIEWING, ASSESSING AND SUPPORTING EFFECTIVE THEATER INSTRUCTION

Grades K-12

Good theater teaching shares common principles with good teaching in other subject areas. In a theater class, these include:

- solid class structure and routines: introduction/warm-up; presentation of theme or background preparation; exploration/creation/and revision; sharing/discussion/assessment; feed-back/culmination
- clearly imparted lesson goals and behavioral expectations
- skill-building, research, design or writing activities and/or movement, vocal and creative activities
- whole group and partner/small group work
- student sharing, inquiry, discussion and reflection
- concrete assessment of student learning

When observing a theater class, remember that instruction may vary depending on the aims/objectives of the: 1) school, 2) teacher, or 3) course. For example, if the instruction is:

- *Theater as a performing arts program*, then the lesson should challenge the student, creatively, analytically and aesthetically, and develop skills in these areas. It should also build theater literacy and deep contextual understanding.
- *Theater as an interdisciplinary component*, then the lesson should both build theater skills and understanding, and relate meaningfully to content in another subject area.
- *Theater as a module* of ELL or ELA education, then the lesson might incorporate any of the following:
 - Reading and discussing the work of a playwright or a genre of theater
 - Original playwriting
 - Critique and review of a performed work of theater
 - “How To” essays on elements of theater production
 - Storytelling or Reader’s Theater

Note that a complete, sequential theater program may include all the hallmarks listed above.

There are basic criteria as pre-requisites for theater education regardless of instructional program shape.

PHYSICAL RESOURCES FACILITY – Comfort and Safety

- **The Studio or Classroom** - Theater is a process of experimentation, exploration and physical activity. The physical space in which theater teaching takes place affects the quality of the experience for students. Ideally, the theater studio should be spacious, clean, clear of objects, and when possible, dedicated to theater use only. There should be a designated playing area within the studio that will comfortably accommodate the students gathering in a full circle with an arms length between each person. Portable seating, folding chairs or benches are needed for student sharing and performances. Additionally, one wall or corner should be a theater resource center with scripts, videos and other theater artifacts. Bins or other storage is needed for costume and prop pieces which are used in theater exercises. Teachers should have unrestricted use of a CD/tape player, and access to a video monitor/DVD player.
- **The Theater**- School theaters should be adequately equipped and maintained. Resources should include appropriate and well-maintained sound and lighting equipment (rented or permanent) and may vary from production to production. Stage curtains and drapery should be in good shape, clean and meet fire code requirements. Flooring should be wooden and may be covered with Masonite or another wood fiber product. If wooden floors are exposed, they should not have a high gloss finish in order to reduce the reflection of light. Any fly-system and curtain rigging in the theater should be well maintained and meet all safety requirements. Off-stage areas and wings should be clean and provide un-obstructed access to the stage. Adequate storage for costumes, scenery, props and lighting equipment should be secure and adjacent to the theater space if possible. Schools with technical theater programs and multiple productions during the school year will need a well-equipped, well-maintained and spacious carpentry shop along with a costume shop area.

CLASSROOM MANAGEMENT – Protocol & Structure

- **Attendance:** This process may be used to gather and acknowledge the students before class, or the teacher may do this quietly during a small group activity.
- **Pre-class activities:** Generally, classes should begin with a light physical and vocal warm up. For playwriting, literacy or design work a “Do Now” assignment in preparation for the lesson may be appropriate.
- **Class structure:** Theater classes may have a variety of structures including a) a warm-up and/or an opening discussion, b) scene work and or ensemble rehearsals, c) large group, small group or partnered improvisation d) playwriting or design activities including research and writing e) technical theater construction and paperwork f) sharing and peer observation g) feedback, assessment and next steps.
- **Class length:** Most theater classes in public school are one class period (45-50 minutes) long. In theater programs in middle and high school, a two-period block is preferable to allow for a more thorough warm-up, technical progress, and more detailed work

CURRICULAR CONTENT

- **Instruction is linked to the Blueprint:**
 - Activities over the course of the year engage students in multiple processes of **Theater Making**. The components of *Theater Making* include *Acting, Playwriting/Playmaking, Design and Technical Theater and Directing*. Within these components, acting students should be engaged in developing imagination and analytical capacities along with skills in body, voice and staging. Playwrights should explore and understand dramatic structure and refine their writing. Design and Technical Theater activities explore theater space and the creation of theatrical designs along with the use of technical theater elements and resources. Directors will gain knowledge and understanding of the role of the director by working with peers along with developing an understanding of dramatic literature.
 - Activities engage students in **Developing Theater Literacy** such as understanding theater history, understanding dramatic texts and responding to theater performance. Activities that build theater literacy imbed instruction in theater vocabulary, and in comparing and contrasting different styles and genres of theater.
 - Activities engage the students in **Making Connections** with the socio-cultural and historical significance of theater, other art forms, other subject areas, and technology. Additional thematic, “point of view” and personal connections should be explored. Cross-curricular projects may result.
 - Teacher makes use of the **Community and Cultural Resources** available, bringing in teaching artists from theater organizations, and taking students to performances.
 - Students explore **Careers and Lifelong Learning** in theater and theater support occupations. They become aware of the variety of career opportunities in theater and speak about their own theater going experiences.

VIEWING, ASSESSING AND SUPPORTING EFFECTIVE VISUAL ARTS INSTRUCTION

Grades K-12

Whether an art lesson is delivered in a dedicated, fully equipped classroom or is generated from an art-on-a-cart there are common characteristics of an effective lesson. Whether students are in kindergarten or in the senior year of high school, we expect the thoughtful practitioner to design learning experiences that will engage and challenge each youngster. It follows that a good art lesson is much like any other good lesson. But what distinguishes the art lesson from say, a social studies or math lesson? Surely, the content is different. What about the methodology? The following observation guide outlines the hallmarks of an effective art lesson. It does not specify all possible strategies nor limit the serendipitous occurrences in any teaching – learning situation. Nor does it designate which items are most appropriate for each level of student – elementary, middle or high school. Ultimately, effective instruction which results in student learning requires reflective practice, respect for the learner, and clear communication between professionals – teacher and supervisor.

THE CLASSROOM ENVIRONMENT

- The classroom reflects a studio atmosphere
- Displays of student work are attractive and current
- Reference materials and examples of artists' work are available
- The space is organized and neat
- Materials and supplies are in good condition, organized and accessible

THE LESSON

- **Routines are evident when**
 - students arrive on time
 - students secure their work and materials, quickly and orderly
 - attendance is taken unobtrusively while students are working
 - clean-up and storage are accomplished efficiently
 - safety measures are in place
- **Instructional time is maximized when the teacher**
 - starts class on time
 - introduces the day's lesson with a brief motivation that may be based on
 - students' experiences
 - review of previous learnings
 - connections to other subjects
 - a challenge
 - allots sufficient time for students to work on the project
- **Student participation is encouraged when the teacher**
 - orchestrates student-centered learning
 - solicits a range of responses by calling on a variety of students
 - invites student inquiry

- **Students are actively engaged in the lesson when they**

- demonstrate a technique
- discuss their work with the class
- work as a community and assist each other
- are invited to co-construct rubrics for assessing work
- participate in a critique

- **Learning is facilitated when the teacher**

- presents opportunities for students to use creative problem solving strategies
- poses challenges which require students to use critical thinking skills
- encourages experimentation with a variety of media and technology
- circulates about the room rendering assistance
- invites students to exercise aesthetic judgments, analyze and interpret works of art
- makes linkages to other disciplines and cultures
- provides opportunities for students to reflect on their work and process (medial/final summaries)
- refers to the historical and social contexts, and psychological dimensions of art
- integrates literacy activities, where appropriate
- constructs a clear, well-developed chalkboard outline derived from student responses
- reinforces the use of art terminology
- makes explicit reference to the principles and elements of art
- assigns an appropriate homework activity
- encourages use of community and cultural institutions
- refers to career (and post-secondary) options in the visual arts

TEACHER PREPARATION

- **Reflective practice is demonstrated when the teacher**

- implements a course of study based on the *Blueprint for Teaching and Learning in the Arts*
- scaffolds learning experiences which build skill development
- prepares a written plan for each class period to ensure that student learning is advanced each day
- considers the daily plan as part of a unit; considers each unit in relation to the previous one; conceives each unit as a building block in the course of study.
- incorporates the *Principles of Learning*
 - organize for effort
 - clear expectations
 - recognition of accomplishment
 - fair and credible evaluations
 - academic rigor in a thinking curriculum
 - accountable talk
 - socializing intelligence
 - learning as apprenticeship
 - self-management of learning

