

ARE 4242: Extended Field Placement

Overview: This field placement will extend for five weeks and require spending a minimum of three periods a week in your assigned classroom. There is no requirement that these hours be consecutive. It is up to you to call or email your cooperating teacher to work out the schedule of required hours to suit your schedule and his/her schedule of classes. There is a one-week “make-up” period allowed for students unable to fulfill their regular participation hours.

Objectives: The primary goal of this field placement is to provide you with an opportunity to see a school art program “in action” over an extended period of time prior to your internship. We consider this experience to be invaluable in providing you with a clear and realistic picture of what art teaching is about. The following objectives identify the specific outcomes of this field placement. It is expected that by the end of this field placement, students will be able to demonstrate a basic knowledge of:

- effective classroom management strategies (EAP 9).
- ways to link instructional plans to the Sunshine State Standards (EAP 8 and 10).
- instructional strategies that address various learning styles, exceptionalities, achievement levels, and other specialized circumstances (EAP 5 and 7).
- various approaches to assessing student learning and performance in art (EAP 1).

General Instructions for Pre-Intern Placements

You are being placed in an art classroom to learn about teaching art. We want you to learn by assisting and observing your cooperating teachers in whatever way is deemed appropriate. The following general points should serve as guidelines for the time you spend in this classroom:

1. Your goal is to see how an art classroom operates; what an art curriculum is; how an art teacher motivates students; how s/he manages art materials, students, and the classroom; how s/he evaluates student learning and performance; how s/he works with special populations; how s/he displays student work, and so on. In short, “how to walk on water.” Think of your participation in this placement as preparation for student teaching.
2. You should not be expected to take over and teach an entire art class. If possible, working with a small group or individual students is preferable.
3. In general, the types of activities you should be asked/volunteer to do are “helper” duties such as: preparing materials for a class; putting up or taking down art displays; cleaning and organizing a storage room; making inventories; keeping records, tutoring one or two students who need extra help; and so on.
4. While actively participating in the class during your placement is desirable, we also feel you can learn by observing your cooperating teacher and the children as well. In particular, you will be expected to keep a journal regarding classroom management strategies you observe, ways your art teacher incorporates technology into classroom learning and instruction where available; how the teacher links his/her instructional plans to the Sunshine Standards; various strategies for addressing the needs of children with different exceptionalities and achievement levels; and different methods used to assess student learning and performance in art. Asking the teacher for any information, tips or resources they can provide in these areas would be appropriate.

Note: Sign in at the school's office each day you're at the school. Dress and act professionally! If you are unable to make it to your school for any reason during your agreed upon time, call or email the teacher the day before if at all possible to inform him/her of your absence.

Have your cooperating teacher sign your time sheet for each day of your placement. Turn this sheet in at the end of the semester, along with your classroom observations. It would also be appropriate to ask the teacher for a letter that documents your activities during your placement to be placed in your teaching portfolio.

CLASSROOM OBSERVATIONS

Directions: Keep a weekly journal of your field placement. Date each entry and include a sub-title indicating the focus of your observation/reflection. Include at least one observation in each of the following areas:

I. Planning and Assessment Strategies

Goal: To become familiar with the use of assessment strategies in the art classroom.

Directions: This observation should focus on particular strategies utilized by the art teacher to assess student learning and performance. Specifically, look for any or all of the following:

1. What is the relationship between the objectives of the observed lesson and the assessment? What are the students asked to know or be able to do in the lesson? How do the motivational strategies and instruction support these outcomes?
2. How has the teacher made the students aware of the criteria by which they will be assessed? Is this done at the beginning of the instruction, during instruction, or at other points? Is this information given to the students orally, written, or displayed?
3. Does the art teacher utilize rubrics as part of the assessment strategy? Are the students participants in creating the lesson rubrics?
4. What types of assessment strategies does the art teacher use in the classroom? That is, is student learning documented through formal or informal observation, discussion, checklist, classroom critique, portfolio review, or other methods? Notice the variety as well as at what point during the lesson the teacher utilizes these methods.
5. Is there evidence of student self-assessment techniques being utilized? What are these self-assessment techniques?
6. Ask the teacher how student grades are calculated and what reporting process is used in their school. Ask the teacher to what extent the informal and formal assessments are reflected in students' grades. What other variables affect the students' grades?
7. Ask the teacher how s/he incorporates the Florida Sunshine Standards in Art into his/her instructional planning and assessment of student learning.

II. Classroom Management Strategies

Goal: To become familiar with techniques and strategies that art teachers use to manage student behavior in the classroom.

Directions: This observation should focus on how the teacher “controls” the class. Specifically, look any or all of the following:

1. What verbal and nonverbal cues does the teacher use (e.g., voice, gestures, expressions, humor, enthusiasm, comments, body position, eye contact, moving about the room, etc.)?
2. Does this teacher inform students of the objectives of the lesson at or near the start of class?
3. How does the teacher deal with behavioral problems that occur during the class period? For example, are there certain inappropriate behaviors that the teacher ignores? Are warnings given to students who misbehave? Does the teacher send students to a time-out area?
4. To what extent does the teacher encourage students to take responsibility for their behavior and reinforce their behavior when they have been attentive or on task? To what extent does the teacher redirect students who are off-task by reminding them of the objectives for the lesson? Conversely, to what extent does the teacher praise students for work successfully completed or for good behavior during the class period?
5. To what extent does the teacher involve the students in the class (e.g., by asking open-ended questions to engage students in discussion, by using helpers to pass out and collect materials, by having students demonstrate procedures or skills to the class, by having students determine the rules of the class)?
6. Does this teacher seat students who have difficulty behaving or paying attention in any special area of the classroom (e.g., the front of the class)?
7. Find out what the teacher’s classroom rules are and how s/he arrived at these rules.

What conclusions can you draw regarding the impact of the teacher’s verbal and nonverbal behavior on maintaining the learning environment?

III. Classroom Structures

Goal: To become familiar with the ways in which art teachers structure the learning environment.

Directions: This observation should focus on how the teacher "structures" the learning environment. Specifically, look for any or all of the following:

1. Focus your attention on the physical arrangements of the classroom? Draw a map of the room showing the following: Where are the students sitting? How much workspace do they have? Where is the teacher's desk? Are there any display areas for student work? Where are the materials stored? Is there a sink in the classroom? What equipment exists in the room (e.g., kiln, potter's wheel, cutting board, etc.)? What conclusions can you draw regarding the impact of the physical structure of a classroom on the teacher's and students' behavior?
2. Focus your attention on how class time is structured? Use a watch to record the time involved in each of the following areas. How many minutes go by between "the bell" and when the teacher actually opens the class? How much time is used in "house-keeping chores" (e.g., attendance taking and announcements)? How much time is used to introduce the lesson? How long is the actual "work period?" When is clean-up called? Does any "dead-time" remain at the end of class? What conclusions can you draw regarding the impact of "time" on the teaching of art in a classroom?
3. When a lesson is being presented, focus your attention on the structure of an art lesson. What seems to be the purpose of the lesson? How does the teacher introduce the lesson? What materials are being used? How are they distributed? What are the "student steps" in the activity? How is clean-up handled? How is the lesson objective reinforced? How can the lesson objective be evaluated?

What conclusions can you draw regarding the impact of the lesson structure on students' attitudes and learning?

IV. Special Populations

Goal: To become familiar with how art teachers address diversity in student populations.

Directions: This observation should focus on particular strategies or accommodations utilized by the art teacher when working with students with physical, emotional, or mental disabilities. Specifically, look for any or all of the following:

1. How does the art teacher incorporate student characteristics, experiences and interests into instructional planning? What evidence do you see of this?
2. Are the classes you are observing inclusive? That is, are students with disabilities included in the general art classes or do they come to art in a separate class? What accommodations has the art teacher made to the room, furniture arrangement, location of materials, position of displays, or access to sinks, and so on for students with disabilities in the art room?
3. If the art teacher instructs students with disabilities in a separate class, compare the interaction between students in general art classes and in the segregated class. How does the art teacher provide for the most productive environment in both formats?
4. For students with disabilities, how has the art teacher accommodated the student by adjusting the motivation, instructions, materials, process, time, sequence, or individualized attention? Notice which of these strategies the art teacher utilizes to engage the learner at different points during the lesson.
5. What adjustments have been made in the performance assessment to assist students in demonstrating the knowledge, skills, and attitudes they have developed from their participation in visual arts instruction?
6. Ask the teacher how s/he is informed of a particular student's situation or needs. Is it through formal or informal discussion with the classroom teacher, guidance counselor, parent or caregiver? Did the art teacher read or become involved in the student's IEP (Individualized Education Program) at some point? What resources, human or otherwise are available to the art teacher at this school related to students with disabilities?