



**STUDENT TEACHING HANDBOOK 2022-2023**  
ART AND DESIGN EDUCATION • PRATT INSTITUTE



# TABLE OF CONTENTS

Professional Expectations.....	2
Student Teaching at Pratt Institute .....	3
To the Cooperating Teacher.....	6

## APPENDICES:

1. Mid-Term Formative Assessment.....	9
2. Student Teaching Rubric.....	11
3. Explications of Terms .....	20
4. Memorandum of Understanding .....	21
5. Planning Template .....	22
6. Student Teaching Log.....	28

*The paper collage self-portrait on the cover of this handbook was created by SAS participant Maya Urbina under the guidance of Pratt student teacher DeAndra Craigman, M.A. 2019.*

# PROFESSIONAL EXPECTATIONS FOR STUDENT TEACHERS

As guests in the schools, students are responsible for building and maintaining professional relationships with their cooperating teachers as well as other school personnel. Students should be mindful to conduct themselves in a professional manner that includes punctuality, consistency of thorough preparation, collegiality, and appropriate dress. In addition, it is important that students follow the guidelines below.

## **Student Teachers must:**

- Complete mandatory training in New York State Educational Law Section 2-d regarding protection of student privacy and personal information. Only share personally identifiable information regarding students and teachers with individuals who have a legitimate, educational interest in the information. Be open to feedback from the cooperating teacher and supervisor. Seek suggestions and put them into practice.
- Treat all information received about pupils in a class or in the larger school setting as confidential and use for professional purposes only.
- Be sympathetic, courteous, fair and impartial when dealing with pupils, and stay informed about the individual differences that exist within each class and group.
- Be mindful that photographs and videos taken during student teaching may not be posted on any online forums, social media or shared for non-educational/professional purposes. Any photographs and other recordings taken by Student Teacher must omit identifying characteristics regarding the students. For example, do not include students' faces in shots and if students names are written on objects in the classroom be mindful to blur or omit the letters.
- Never communicate with pupils outside of the school setting. This includes communicating via telephone, text and all social media.
- Adjust privacy settings on Facebook, Instagram, Twitter and other social media sites to limit as much as possible one's own visibility and that of one's friends.
- Be vigilant about turning off or muting cell phones while at the student teaching site. Phones should only be used in emergency situations.
- Adhere to all professional guidelines prescribed by the school and the Department of Education. <https://infohub.nyced.org/working-with-the-doe/current-employees/social-media-guidelines-for-doe-staff>
- Notify the faculty supervisor, the cooperating teacher and the school's main office as soon as possible when an emergency requires an absence or lateness. The cooperating teacher will supply contact information.
- Only use Pratt emails for all student teaching related communication. Do not use personal email or other communication tools (whatsapp, texting, etc) for teaching related communication. Responses should be made in a timely manner.

# STUDENT TEACHING AT PRATT INSTITUTE MOU

Teaching in NYC Public Schools (ADE 304/611) and Student Teaching (ADE 404/612) are the culminating K-12 clinical experiences in the Art and Design Education program. These courses provide students with the opportunity to participate in professional teaching situations under the guidance of NYS certified visual arts instructors. In order to be recommended to New York State for certification, Art and Design Education students must complete these two courses.

## PLACEMENTS:

1. **A breadth of experience:** Candidates for NYS certification are required to have supervised teaching experience in the visual arts with both elementary and secondary school age groups.\* Elementary includes K-5. Secondary includes grades 6-12. Pratt students complete their elementary school requirement in the spring semester and their secondary school requirement the following fall.

\*Time spent teaching in afterschool, fieldwork, or other art education settings or substitute work in schools does not fulfill this requirement.

2. **Hours:** First semester (ADE 304, spring) **Undergraduate** student teachers work 20 days, 2 full days a week (approx 8am-3pm) at their elementary school placements. Second semester (ADE 404, fall) **Undergraduate** student teachers work 30 days, 3 full days a week (approx 8am-3pm) at their middle or high school placements. First semester (ADE 611, spring) **Graduate** student teachers work 25 days, 2-3 days a week (approx 8am-3pm) at their elementary school placements. Second semester (ADE 612, fall) **Graduate** student teachers work 35 days, 3-4 days a week (approx 8am-3pm) at their middle or high school placements.

3. **Travel/commuting:** Student teachers must be prepared to travel up to an hour by public transportation to a school that will provide them with a quality experience.

4. **Arranging to meet:** Once the Pratt student is matched with a potential cooperating teacher, the student immediately contacts the teacher to arrange a time to meet and observe a class. Orientations for spring placements take place late November/early December. Meetings for fall placements take place mid-April/early May. Students are advised to approach these first visits as they would an interview; they should be on time, dress appropriately and bring two copies of this handbook—one for the teacher to keep, the other for the student to keep.

**I have read and understand the expectations for Student Teaching.**

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Students should submit the completed Memorandum of Understanding to their faculty supervisor.**

## SCHEDULES:

### Calendars:

The NYC Department of Education calendar and the Pratt calendar are not in sync with one another, which can make completing the required hours and specific course assignments challenging. Check both the DOE and Pratt calendars carefully and be attentive to events scheduled for your grade level (testing and parent conferences dates, for example) and have no planned absences.

- **Spring semester:** Be aware that it may be necessary to work during some or all of the Pratt Spring Break.
- **Fall semester:** Offer to help your cooperating teacher to set up the school's art studio during the week prior to public school students returning from summer vacation.

**Attendance and Daily Schedule:** On the days that you are assigned to be at your school your schedule should duplicate your cooperating teacher's schedule. Plan on arriving at the school and ending your day when the teacher does. Attendance at all on-campus class meetings and seminars is mandatory and should be prioritized.

## LESSON PLANS, DOCUMENTATION and VIDEO MANAGEMENT

**Lesson Plans:** All lesson plans must be completed using the ADE template. ADE 304/611 and 404/612 guidelines regarding lesson planning and reflection are specific to those courses.

### Be attentive to the instructions on course syllabi

**Documentation:** Create a system on Google drive to facilitate keeping records of all lessons taught, supervisor and cooperating teacher feedback given and your own self-assessments and reflections. Keep careful track of hours in the **Student Teaching Log** and make sure your cooperating teacher signs the log weekly to verify your attendance. Please note this is a paper log.

**Equipment:** ADE faculty will review the needed equipment with student teachers.

**Setting and Maintaining Equipment:** You are responsible for the working condition of your equipment and the security of your footage. Take your charger to school with you so that you can recharge during breaks. After recording your lesson(s), upload the files to your google drive. Do this daily. Recharging your recording equipment (phone or ipad) and emptying it on a regular basis (daily) will ensure that you will have adequate power and space for the next time you want to record your teaching.



**Naming and Sharing files:** Save your video files to your google drive using the following format. This will allow you and your supervisor to readily locate the footage when it's time to re-view it together. Your last name\_the date\_ and the number of the class being filmed. For example, if filming with the 4th graders from class #403 on September 9, 2021 the file would be labeled: MyName\_09.14.21\_403

## **ASSESSMENT AND GRADING:**

The assessment processes in ADE 304/611 and ADE 404/612 are designed to prepare you for a successful career in the field of art and design education by helping you understand your strengths as well as those areas needing improvement. The longitudinal ADE Program Rubric is used as a formative and summative assessment instrument throughout the two semesters of student teaching as described below. You will also use this instrument for periodic self-assessments. Please bring any questions about assessment and grading to your faculty supervisors.

**Formative:** Over the course of the semester, supervisors conduct 3 observations/conferences with student teachers. During these meetings feedback is offered and goals are set, with the ADE Program Rubric framing the conversation.

The mid-semester checklist (based on the ADE Program Rubric) serves as a springboard for a discussion between the student teacher and the cooperating teacher. It should be completed during the 7th or 8th week of the semester, signed by both parties and shared with the faculty supervisor.

**Summative:** At the end of each semester of student teaching, supervisors complete the ADE Program Rubric with input from the cooperating teacher, and share the assessments with students.

**Certification/Workshops, EAS and CST:** All students are required to take three state-mandated workshops: School Violence Prevention; Child Abuse Prevention; and Dignity for all Students (DASA) BEFORE they begin student teaching. The ADE webpage on certification lists providers for these workshops. The DASA workshop is offered online every fall -- dates will be announced, so keep your eye out for this announcement!

## TO THE COOPERATING TEACHER

We are grateful for your willingness to contribute to the teaching profession by working with one of our student teachers. Your participation makes our work possible. Thank you!

Please be sure to read this section of the handbook thoroughly, and do not hesitate to email Katherine Huala, the Academic Director of Student Teaching and Fieldwork Experiences with any questions at: [Khuala@pratt.edu](mailto:Khuala@pratt.edu)

Your greatest contribution will be the example you set and the constructive feedback you provide. It is important that student teachers receive guidance from their cooperating teachers but also that they be permitted to gain experience through independent planning, teaching, and assessing student work. The pacing of the transition between your student teacher observing and assisting your teaching and the student teacher being in sole charge of the education of a group of students will be different in every situation. Here are some guidelines for structuring that transition.

**SPRING SEMESTER: Week 1:** The student teacher observes and assists the cooperating teacher's practice and, in discussion during prep periods, learns about the school, the teacher's pedagogical approach and curriculum. During this week, the cooperating teacher identifies a synchronous class(es) for the student teacher to work with over the semester and help the student gain knowledge of students in that class. **Weeks 2 and 3:** The student teacher gradually steps into the cooperating teacher's "shoes" and teaches parts and eventually all of some lessons written by the cooperating teacher. Meanwhile the student teacher is gathering information about the class they will work with. **Weeks 4-15:** The student teacher prepares and enacts 3 lessons for the group they have been learning about. The cooperating teacher guides the student teacher with regard to the subject, materials and learning objectives of those lessons so that they build upon the students' prior learning experiences and fit into the cooperating teacher's curriculum.

**FALL SEMESTER: Week 1:** The student teacher assists the cooperating teacher in preparing the art studio for the start of school and, in discussion, learns about the school, the teacher's pedagogical approach and curriculum. **Week 2:** The cooperating teacher selects a class for the student teacher's edTPA learning segment and helps the student teacher gain knowledge of students in that class and anticipate what subject would be appropriate for a mid-late October segment. **Weeks 3-7:** The student teacher gradually takes charge of the learning of this group of students and, directed by the cooperating teacher, prepares a fully-developed, 3-5 lesson learning segment to teach that class during **Weeks 8, 9&10.** **Weeks 8-15:** The student teacher enacts the learning segment plan and continues to work with that group of students and others until the end of the Pratt semester.



**TPA Support (Fall Semester Student Teaching only):** While the faculty supervisor is the primary support person with regard to the student teachers' preparation of the TPA submission, the cooperating teacher can support the student teacher through this process by helping them choose a class to work with, providing information about that particular groups' assets and learning needs, and guiding the student teacher's choice of a learning segment topic that builds upon those students' prior learning experiences and fits the time frame (weeks 8-11). When feasible, cooperating teachers can assist the student teacher in videotaping the TPA learning segment.

## **WAYS TO HELP YOUR STUDENT TEACHER MAKE THE MOST OF THE EXPERIENCE**

- Introduce him/her to school personnel and provide information about the school's calendar, policies and procedures, channels of communication for absences and snow days, etc.
- Share your curriculum overview or plan book during the observation period.
- Treat your student teacher as a full professional in front of your classes and colleagues.
- Whenever possible, include your student teacher in parent conferences, staff meetings and professional development opportunities.
- Share previous lesson plans and suggestions for learning units
- Be willing to adjust your program to enable your student teacher to fully experience the role of a teacher.
- Give frequent, honest and constructive criticism on planning and instruction. Make comments and suggestions on written lesson plans well before the time the lesson will be taught.
- Always remain in the classroom to observe your student teacher

## **WHAT TO EXPECT FROM YOUR PRATT STUDENT TEACHER**

**Professional behavior.** Lateness, unexplained absences, incomplete work and/or preparation, failure to observe safety procedures, inappropriate dress or conduct, should be treated as serious problems and be reported to the faculty supervisor immediately. The student teacher will notify both you and the faculty supervisor in case of illness.

**Thoughtful Planning.** Expect that your student teacher is planning ahead. She or he should submit lessons to you at least 3 working days in advance of their implementation so that you have time to review them and provide feedback.

**Receptivity to Feedback and Thoughtful Observation.** Your student teacher will value and benefit from your daily comments and constructive feedback. In addition, we ask you to complete two evaluations--one at mid-semester and one at the end of the semester.

- The mid-semester checklist is an informal assessment designed to provide structure to a discussion between you and your student teacher. It should be completed during the 7th or 8th week of the semester, signed by both parties and shared with the faculty supervisor.
- The ADE Program Rubric is used to assess the student's progress throughout the program. The faculty supervisor will email you a digital copy of this assessment at the end of the term with instructions for how to complete and return it. Your comments are highly valued and will be incorporated into the supervisor's summative assessment of the student.

# MID-TERM FORMATIVE ASSESSMENT: 2022

---

The assessment below should serve as a guide for a mid-term conversation between the student teacher and the cooperating teacher. The CT should select the appropriate level to describe the student teacher's abilities at mid-semester. The conversation should end with the CT and the student teacher setting goals for the remainder of the term.

Proficient (Pr)    Progressing (P)    Beginning (B)

## Planning and Preparation:

- o Knowledge of Content \_\_\_\_\_
- o Context for Learning \_\_\_\_\_
- o Knowledge of Students \_\_\_\_\_
- o Conceptualizing Projects \_\_\_\_\_
- o Making the Project Example \_\_\_\_\_
- o Articulating Goals and Objectives \_\_\_\_\_
- o Aligning with Standards \_\_\_\_\_
- o Aligning Methodologies (taking prior learning and possible misunderstandings into account) \_\_\_\_\_
- o Incorporating Visual Resources \_\_\_\_\_
- o Aligning Methodologies (timing, questions, instructional strategies) \_\_\_\_\_
- o Meaning Making (supporting pupils to use skills and knowledge in the service of their own ideas) \_\_\_\_\_
- o Addressing Individual and Group Needs \_\_\_\_\_
- o Supporting Academic Language Acquisition \_\_\_\_\_
- o Designing Assessments \_\_\_\_\_

## Instruction

- o Promoting a Community for Learning \_\_\_\_\_
- o Deepening Student Learning Through Discussion \_\_\_\_\_
- o Providing Opportunities for Choice \_\_\_\_\_

## Analysis

- o Analyzing Teaching \_\_\_\_\_
- o Analyzing Pupils' Artwork to Inform Teaching \_\_\_\_\_

## PROFESSIONAL RESPONSIBILITIES

- o Maintaining Relationships with the Educational Community

## Goals and Strategies:

Please describe briefly the student teacher's goals for the remainder of the semester and some strategies by which the student teachers will meet those goals.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

Cooperating Teacher: \_\_\_\_\_

Student Teacher: \_\_\_\_\_

Date: \_\_\_\_\_

## ADE Program Rubric Spring 2022

PLANNING	Highly Effective	Effective	Somewhat Effective	Ineffective	Notes
1. Knowledge of Content	Candidate displays a <b>thorough</b> understanding and knowledge of academic content in their lessons--including contemporary and historical artists, skills/techniques, tools/materials, concepts, processes, equipment, and potential academic language	Candidate displays a <b>foundational</b> understanding and knowledge of academic content in their lessons--including contemporary and historical artists, skills/techniques, tools/materials, concepts, processes, equipment, and potential academic language	Candidate displays a <b>developing</b> understanding and knowledge of academic content in their lessons--including contemporary and historical artists, skills/techniques, tools/materials, concepts, processes, equipment, and potential academic language	Candidate displays a <b>limited</b> understanding and knowledge of academic content in their lessons--including contemporary and historical artists, skills/techniques, tools/materials, concepts, processes, equipment, and potential academic language.	
2. Understanding the Context for Learning	Candidate displays a <b>thorough</b> understanding of the <b>context for learning</b> (the school community, i.e. parents and caregivers, students, administrative staff, teachers, and community members) and its implications for instruction.	Candidate displays a <b>foundational</b> understanding of the <b>context for learning</b> (the school community, i.e. parents and caregivers, students, administrative staff, teachers, and community members) and its implications for instruction.	Candidate displays a <b>developing</b> understanding of the <b>context for learning</b> (the school community, i.e. parents and caregivers, students, administrative staff, teachers, and community members) and its implications for instruction.	Candidate displays a <b>limited</b> understanding of the <b>context for learning</b> (the school community, i.e. parents and caregivers, students, administrative staff, teachers, and community members) and its implications for instruction.	
3. Knowledge of Students	Candidate displays a <b>thorough</b> understanding of pupils--their development, learning needs and dispositions, prior learning, cultural	Candidate displays a <b>foundational</b> understanding of the pupils--their development, learning needs and dispositions, prior learning, cultural	Candidate displays a <b>developing</b> understanding of pupils--their development, learning needs and dispositions, prior learning, cultural	Candidate displays a <b>limited</b> understanding of pupils--their development, learning needs and dispositions, prior learning, cultural and language assets,	

	and language assets, interests– and the implications of these for equitable instruction.	and language assets, interests–and the implications of these for equitable instruction.	and language assets, interests–and the implications of these for equitable instruction.	and language assets, interests–and the implications of these for equitable instruction.	interests–and the implications of these for equitable instruction.	
<b>4. Conceptualizing the Project</b>	The concept of the project, including the processes and materials selected, is well aligned and appropriate to this group of students.	The concept of the project, including the processes and materials selected, is somewhat aligned and appropriate to this group of students.	The concept of the project, including the processes and materials selected, is loosely aligned and appropriate to this group of students.	The concept of the project, including the processes and materials selected, is not aligned or appropriate to this group of students.		
<b>5. Making a Project Example/Planning for Student Learning</b>	Candidate has explored all of the project's technical and conceptual learning potential in making the example. All of the potential material and aesthetic issues appear to have been resolved	Candidate has explored most of the project's technical and conceptual learning potential in making the example and/or most of the potential material and aesthetic issues have been resolved.	Candidate has explored some of the project's technical and conceptual learning potential in making the example and/or many of the material and/or aesthetic issues remain unresolved.	Candidate has explored few of the project's technical and conceptual learning potential and/or most of the material and aesthetic issues remaining unresolved.		
<b>6. Articulating Learning Goals and Objectives</b>	Candidate has clearly stated the learning goals and objectives. They are measurable and related to art and design and are appropriate to the specific group described in the context for learning.	Candidate has clearly stated most of the learning goals and outcomes. They are measurable and related to art and design and are, for the most part, appropriate to the specific group described	Candidate has clearly stated some learning goals and outcomes but others are not convincingly related to art and design and/or are difficult to measure. Some goals are appropriate to the context	Candidate has not stated learning goals or outcomes and/or the goals are not related to art and design.		



	In multi-lesson plans, learning objectives build on each other in a logical, spiraling sequence.	in the context for learning. In multi-lesson plans, learning objectives build on each other.	for learning, but others are not. In multi-lesson plans, learning objectives are disconnected from one day to the next.	
<b>7. Aligning with Standards</b> *N/A for SAS	Candidate has identified all the relevant State standards or NYC Blueprint benchmarks that the lesson addresses.	Candidate has identified most of the State standards or NYC Blueprint benchmarks that the lesson addresses	Candidate has identified some of the State standards or NYC Blueprint benchmarks that the lesson addresses	Candidate has identified only a few of the State standards or NYC Blueprint benchmarks that the lesson addresses.
<b>8. Aligning Methodologies 1</b>	Candidate has taken prior learning, possible misunderstandings and misconceptions into account and has planned for student success.	Candidate has taken prior learning, possible misunderstandings and misconceptions into account and has planned to address these challenges but further investigation of these areas is recommended for student success.	Candidate refers to pupils' prior learning and possible areas of misunderstanding and misconception into account but has not planned for how to address them.	Candidate does not take prior learning and areas of misunderstanding and misconception into account.
<b>9. Incorporating Visual Resources</b>	Plan references the work of contemporary and historical artists in multiple ways—to support students' meaning making, to illustrate skills/techniques/tools	Plan references the work of contemporary and historical artists—to support individual meaning making, and/or to illustrate skills/techniques/tools/	Plan references the work of contemporary and/or historical artists to support individual meaning making or to illustrate skills/techniques/tools/materials.	Plan does not reference the work of contemporary or historical artists.

	/materials, and to relate art to context.	materials, and/or to relate art to context.			
<b>9. Aligning Methodologies 2</b>	Candidate's methodologies, strategies, questions and timing are thoughtfully appropriate to this specific group of students and art activity and grounded in theory.	Candidate's methodologies, strategies, questions and timing are largely appropriate to this specific group of students and art activity and grounded in theory.	Candidate methodologies, strategies, questions and timing are generalized and not specifically tailored to this group of students and not grounded in theory.	Candidate methodologies, strategies, questions and timing are not described in enough detail to allow the reader to envision how the lesson will unfold nor are they grounded in theory.	
<b>10. Meaning Making</b>	Questions, activities and tasks are planned to develop students' understandings of how to create meaning through interpreting, developing and/or relating art to context.  There are rich and varied plans to connect prior academic learning and personal, cultural, and community assets and new learning.	Questions, activities and tasks are planned to address creating meaning through interpreting art, developing works of art/design, and/or relating art to context.  There are multiple plans to connect students' prior academic learning and personal, cultural, and community assets with new learning. . .	Questions, activities and tasks are planned to focus primarily on application of visual arts skills or processes, with little attention to creating meaning through interpreting art, developing works of art/design, and/or relating art to context.  There are some plans to connect students' prior academic learning or community assets with new learning.	Questions, activities and tasks are planned to superficially related application of visual arts skills or processes and not to creating meaning through interpreting art, developing works of art/design, and/or relating art to context.  There are few plans to connect students' prior academic learning or personal, cultural, or community assets with new learning.	
<b>11. Addressing Individual and Group Needs</b>	Candidate has planned supports that are tied to learning objectives and	Candidate has planned supports that are tied to learning objectives and	Candidate has planned supports that are loosely tied to learning objectives	Candidate has planned supports that are not tied to learning objectives.	

	address the needs of the class as a whole as well as the needs of specific individuals or groups with similar needs	address the characteristics of the class as a whole.	and address the characteristics of the class as a whole.		
<b>12. Developing and Supporting Academic Language</b>	Candidate has fully and clearly developed the <b>academic language</b> potential of this lesson and developed appropriate language supports. New vocabulary has been identified and appropriately defined, and the way students will practice and demonstrate ability is clearly described.	Candidate has developed most of the <b>academic language</b> demands of this lesson and language supports are in place. New vocabulary is identified and appropriately defined and a plan for how students will practice and demonstrate language ability is described.	Candidate has developed some of the <b>academic language</b> demands of this lesson. New vocabulary is identified and defined, although the definitions are not consistently appropriate to the student group. There is not a clear plan for how students will practice and demonstrate language ability.	Candidate has not developed the <b>academic language</b> potential of this lesson. Few new vocabulary words are identified and defined. There is no plan for how new terms will be practiced and new ability demonstrated.	
<b>13. Designing Assessments for Learning</b>	Candidate's plans for <b>formative</b> and <b>summative</b> assessment are clear, objective and appropriate. Pupils are involved in the assessment of their own learning.	Candidate's plans for <b>formative</b> and <b>summative</b> assessment are mostly clear, appropriate and objective.	Candidate's plans for <b>formative</b> and/or <b>summative</b> assessment are mostly clear and appropriate but some achievement level descriptions are subjective and teacher-centered.	Candidate's plans for assessment are unclear <b>and/or</b> inappropriate. Achievement level descriptions are largely subjective and teacher-centered.	

INSTRUCTION	Highly Effective	Effective	Somewhat Effective	Ineffective	Notes
<p><b>14. Promoting a Community for Learning</b></p>	<p>Candidate creates a positive learning environment by demonstrating caring, mutual respect for, rapport with, and responsiveness to students. Candidate provides a challenging learning environment for pupils that promotes mutual respect.</p>	<p>Candidate creates a positive learning environment by demonstrating caring, mutual respect for, rapport with, and responsiveness to students. Candidate provides a learning environment that reveals mutual respect among pupils.</p>	<p>Candidate demonstrates respect for students. The learning environment serves to control student behavior and minimally supports learning goals.</p>	<p>Candidate struggles to maintain a respectful learning environment</p>	
<p><b>15. Deepening Student Learning</b></p>	<p>Candidate poses <b>higher order questions</b> and elicits on students' responses to develop their abilities to express or understand meaning.</p>	<p>Candidate poses a mix of <b>higher order questions</b> and <b>closed questions</b> and elicits student responses to express or understand meaning.</p>	<p>Candidate primarily asks <b>closed questions</b> and evaluates student responses as correct or incorrect.</p>	<p>Candidate does most of the talking and/or responses include content inaccuracies that may lead to student misunderstandings.</p>	
<p><b>16. Providing Opportunities for Choice</b></p>	<p>Candidate models for students how to create, present, or respond to visual art with opportunities for student choice that deepen student understanding of visual art concepts and contexts. Teacher empowers students to make explicit, deep, and profound connections between their own</p>	<p>Candidate models for students how to create, present, or respond to visual art with some opportunities for student choice.</p>	<p>Candidate tells students how to create, present, or respond to visual art with superficial opportunities for student choice.</p>	<p>Candidate stays focused on facts or production with little or no attention to visual art concepts.</p>	

	artwork and the artwork or art context of others.			
--	---	--	--	--

ANALYSIS	Highly Effective	Effective	Somewhat Effective	Ineffective	Notes
<b>17. Analyzing Teaching and Connecting Theories</b>	Candidate proposes changes to practice based upon occurrences in the lesson and considers successes and challenges in the analysis. Teacher proposes changes that address whole group learning as well as individual needs. Candidate's suggestions for revisions in planning are grounded in cited research/theory	Candidate proposes changes to practice based upon occurrences in the lesson that are related to students' learning needs as a group. Teacher proposes changes that address students' whole group learning needs. Candidate's suggestions for revisions in planning make connections to research/theory but it is not cited.	Candidate proposes changes to practice based upon occurrences in the lesson that are superficially related to student learning needs (e.g., task management, pacing, improving directions as opposed to changes regarding content and structure). Candidate's suggestions for revisions in planning make superficial connections to limited research/theory.	Candidate suggests changes unrelated to evidence of student learning. Candidate makes no connections to research/theory	
<b>18. Analyzing Youth Art Work to Inform Teaching</b>	Candidate demonstrates a <b>thorough</b> ability to analyze young people's work (exploration, process pieces and completed work) as a visual text to gain an understanding of the maker's capacity to use materials, skills and techniques in the service of an idea.	Candidate demonstrates a <b>foundational</b> ability to analyze young people's art work (exploration, process pieces and completed work) as a visual text to gain an understanding of the maker's capacity to use materials, skills, techniques in the service of an idea.	Candidate demonstrates a <b>developing</b> ability to analyze young people's art work (exploration, process pieces and completed work) as a visual text to gain an understanding of the maker's capacity to use materials, skills, techniques in the service of an idea.	Candidate demonstrates a <b>limited</b> ability to analyze young people's art work (exploration, process pieces and completed work) as a visual text to gain an understanding of the maker's capacity to use materials, skills, techniques in the service of an idea.	

Professional Responsibilities	Highly Effective	Effective	Somewhat Effective	Ineffective	Notes
<p><b>19a. Maintaining Relationships with the educational community and respecting guidelines.</b></p>	<p>Candidate is able to maintain positive relationships with adults. Communication is prompt and efficient. Teacher is on time and prepared for all school and campus obligations and adheres to all the professional expectations as described in the ADE Handbook.</p>	<p>Candidate is able to maintain positive relationships with adults but there are occasional problems with communication, preparation, and/or attendance. Teacher is on time and prepared for most school and campus obligations and adheres to all the professional expectations as described in the ADE Handbook.</p>	<p>Candidate's relationships with adults are hindered to some degree by issues with communication, preparation, and/or attendance. Teacher adheres to most but not all of the professional expectations described in the ADE Handbook.</p>	<p>Candidate's relationships with adults are hindered by problems with communication, preparation, and/or attendance. Teacher adheres to some of the professional expectations described in the ADE Handbook but has difficulty with regard to maintaining professional boundaries and relationships.</p>	

**EXPLANATION OF TERMS (for criteria 1,2,3 and 18):**

The terms **thorough, foundational, developing and limited** are best understood by example.

With regard to 1. *Knowledge of Content*, for example, we expect art teachers to have deep knowledge of their chosen studio discipline (painting, printmaking, or drawing, etc.) and to know how and where to acquire knowledge of other studio disciplines.

A teacher with a **thorough** knowledge of their studio discipline, for example painting, would be able employ a wide range of techniques using the full range of media--watercolor, oil, acrylic, tempera, etc.--on a range of supports. They would be able explain to what end a painter might use any of the different brushes, supports and mediums available to painters. This thorough knowledge would be reflected in the precision with which they select the media, materials and tools for their lessons. The teacher would be knowledgeable of the contributions of important historical and contemporary painters, as well as emerging artists. And the teacher would demonstrate respect for their disciplinary knowledge by consistently



## EXPLICATION OF TERMS (for criteria 1,2,3 and 18):

The terms **thorough**, **foundational**, **developing** and **limited** are best understood by example.

With regard to 1. *Knowledge of Content*, for example, we expect art teachers to have deep knowledge of their chosen studio discipline (painting, printmaking, or drawing, etc.) and to know how and where to acquire knowledge of other studio disciplines.

A teacher with a **thorough** knowledge of their studio discipline, for example painting, would be able employ a wide range of techniques using the full range of media--watercolor, oil, acrylic, tempera, etc.--on a range of supports. They would be able explain to what end a painter might use any of the different brushes, supports and mediums available to painters. This thorough knowledge would be reflected in the precision with which they select the media, materials and tools for their lessons. The teacher would be knowledgeable of the contributions of important historical and contemporary painters, as well as emerging artists. And the teacher would demonstrate respect for their disciplinary knowledge by consistently using the correct language of the studio (i.e. they would consistently refer to brushes by their size and type, "a No.8 round", and color by the appropriate name, "cadmium" rather than simply "red").

A teacher with a **foundational** knowledge of painting would be able to employ many techniques using a wide range of media, but their deep knowledge of painting might be limited to a few specific media—acrylic and watercolor for instance—so that they would need more experience in order to guide painting students to develop their abilities in all media. This foundational knowledge would be reflected in the media, materials and tools they select for their lessons. They would know to choose the right kinds of brushes and supports for a watercolor lesson or an acrylic lesson, for instance, but might not know what brush or support to use for tempera. The teacher would be familiar with some important historical and contemporary painters as well as emerging artists and would mostly use the correct language of their studio discipline.

A teacher with a **developing** knowledge of painting would be able to employ certain painting techniques using a few different media but they would need more experience in order to guide painting students to develop their abilities in those or any other media. This developing knowledge would be reflected in the media, materials and tools that they select for their lessons and in the kinds of skills and techniques they plan to teach (i.e. they might stick to the basics). The teacher would be familiar with well-known historical and/or contemporary painters and would use the correct language of their studio discipline somewhat inconsistently.

A teacher with a **limited** knowledge of painting would be able to employ some basic techniques in a few media and processes. This limited knowledge would be reflected in the relative lack of rigor in their lessons. They would be familiar with well-known historical and contemporary painters. They would use mostly non-academic language of their studio concentration.

## **GLOSSARY (for criteria 2, 11, 12 and 14:**

**Context for learning** is the school and its community (i.e. facilities, administration, programs, teachers, students, staff, parents, community members, outside partners, etc.).

**Teaching for *meaning making*** refers to supporting students to make connections between skills, techniques and concepts and intent. Forexample, a student who is taught about warm and cool colors in isolation, without considering for what purpose an artist might choose a warm or cool palette, is not being supported to use their knowledge of color in the service of their own ideas or to interpret other artists' choices.

**Academic language** refers to the “language of the discipline (visual arts) that students need to learn and use to participate and engage in the content area in meaningful ways.” *edTPA Handbook*.

**Formative assessment** occurs during the learning process and can afford students and teachers the opportunity to adjust or revise their practice or work.

**Summative assessment** occurs at the end of the learning process and focuses on outcomes.

**Higher order questions** call for observations to be made, hypotheses to be suggested, assumptions to be examined, and comparisons to be made. They never seek a specific answer, but rather lead to open investigations about the issues (McTighe & Wiggins, 2013)

**Closed questions** can be answered with simple “yes” or “no,” or a single word or short phrase.



#### 4. MEMORANDUM OF UNDERSTANDING

Between the Cooperating Teacher and the  
Department of Art and Design Education Pratt  
Institute

We appreciate your willingness to mentor one of our student teachers and provide a site for his/her/their teaching practice.

Please complete the following during or immediately after your initial meeting with the student teacher:

Student Teacher:

\_\_\_\_\_

Cooperating Teacher:

\_\_\_\_\_

School:

\_\_\_\_\_

Schedule (days/hours)

\_\_\_\_\_

Placement will begin (Month/Day/Year):

\_\_\_\_\_

Placement will end (Month/Day/Year):

\_\_\_\_\_

Student teachers are expected to notify their cooperating teachers in case of unplanned absences. Please provide them with your preferred contact information.

**Assessment:**

We ask cooperating teachers to complete a formative, mid-semester review of the student teacher as well as a summative assessment at the end of the semester. We appreciate your taking the time to thoughtfully complete these assessments. Your midterm assessment will help shape the goals for the student teacher's continuing practice and your summative assessment will be factored into the student teacher's final grade in the course.

**Video:**

Student teachers in Pratt's Art and Design Education program interact with their faculty supervisors virtually. Student teachers will need to record examples of their own teaching. These videos are shared with Pratt faculty and current ADE students ONLY and are a critical component of the student teacher's growth.

# 7. PLANNING TEMPLATE

## PART 1: STUDIO CORE CHART

This chart provides a structure for documenting the making of the project example.

As you work, fill out the chart, faithfully recording the following: the choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson.

Complete the chart. Add additional space as needed.

STUDIO CORE	
<b>Tools:</b> Implement, utensil and devices. All nonperishable supplies.	
<b>Materials:</b> All perishable media. Such as paints, pastels...	
<b>Skills:</b> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices.	
<b>Techniques:</b> The method with which an artist employs technical skills.	
<b>Concept:</b> Ideas in art	
<b>Processes:</b> The steps in a methodology or a way of working.	

<b>Academic Language:</b> The group of words or phrases specific to this art practice.	
<b>Environment and Equipment:</b> The surroundings, furniture or conditions necessary for this art practice.	

This section will be narrative and long and will guide your planning.

**Physical Activity:** In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?

This section will be narrative and long and will guide your planning.

**Mental Activity:** In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

**Part 2: COMPONENTS OF INSTRUCTION**

Once your chart is complete use this template to describe the Goals and Materials of the project.

**CONTEXT FOR LEARNING**

**# OF STUDENTS**      **GRADE**      **CLASS (General Education, Inclusion, Self-Contained, etc.)**

--	--	--

**STUDENTS' ASSETS:** Describe what you know about the group of students that you are teaching. What are students' personal, cultural and community assets? What have experts in the field written about this age group's art making interests and process? How will you utilize or connect to these assets or art making interests and processes in the lesson?

**INDIVIDUAL STUDENTS:** Describe any individual students in the class who will require differentiated instruction or materials.

**GOALS AND MATERIALS FOR THE LESSON**

**DESCRIPTION:** Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

Through \_\_\_\_\_ a \_\_\_\_\_ with \_\_\_\_\_ students will learn that \_\_\_\_\_ and will understand that \_\_\_\_\_. Students' personal, cultural and community assets are recognized in this lesson through \_\_\_\_\_ (refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Student choice:



**LEARNING OBJECTIVES:**

**Skills and Techniques**

**Concepts/Big Ideas**

Students will be able to:	Students will understand that:
---------------------------	--------------------------------

**ELEMENTS AND PRINCIPLES:**

Students will use \_\_\_\_\_ (element) to explore and/or create \_\_\_\_\_ (principle).

For example: Students will use LINE in a variety of weights to explore and create PATTERNS.

(Refer to this document for definitions: [https://horacemannpts.ourschoolpages.com/Doc/Art/12\\_Elements\\_of\\_Art\\_and\\_Principles\\_of\\_Design.pdf](https://horacemannpts.ourschoolpages.com/Doc/Art/12_Elements_of_Art_and_Principles_of_Design.pdf))

**STANDARDS AND BENCHMARKS:** List the New York City Blueprint Benchmarks that are addressed in this project.

NYCDOE Blueprint for Teaching and Learning in the Visual Arts: ____ Grade: Art Making, Performance Indicators in _____ NYCDOE Blueprint for Teaching and Learning in the Visual Arts: ____ Grade: Developing Art Literacy NYC Blueprint for Teaching and Learning in the Visual Arts: ____ Grade: Community and Cultural Resources
--

**ESSENTIAL PRIOR KNOWLEDGE:** What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

--

**TROUBLESHOOTING AND DIFFERENTIATION:** What problems and misunderstandings can you anticipate with this activity? What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

--

**ACADEMIC LANGUAGE:** List new vocabulary and define each term as you would for this group of pupils.

**Tier 1 (ex: Light and Dark)**

**Tier 2 (ex: Value)**

**Tier 3 (ex: Chiaroscuro)**


**LANGUAGE SUPPORT MATERIALS:** What materials will you provide to support language acquisition? (ex: Word Wall of new vocabulary, illustrations of new terms, etc.)

--

**TOOLS, MATERIALS AND ASSISTIVE TECHNOLOGIES:** What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations will be needed so that all students can experience success?


**VISUAL RESOURCES:** Which works of art by which artists? Be mindful to address these questions from *The Inclusive Classroom*: *Who are the artists you are highlighting and how might your students connect to them and their work? In what ways does your choice of artists give voice to a marginalized group or community?*

--	--	--

**FORMATIVE ASSESSMENT:** What formative assessment strategies will you use to gather evidence of student learning?

--

**Studio Environment:** Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

**PART 3: IN THE STUDIO:** This section of the plan asks you to describe what you will do and say, why, and in what order. Write all the questions you will pose to your students in a **different color type** so you can see how you are using inquiry to promote learning. Write the new vocabulary words in **ALL CAPS** and describe how you will support students' language acquisition. This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

**Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?

**Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?

**Instruction for work time:** What specific direct instructions will I give students before they set to work?

**Materials Exploration:** How will I structure students' exploration and practice with the material(s)?

**Closure/reflection/critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

<p><b>ACTIVITY:</b> What will happen and in what order? Include an Introduction, Demonstration, Work Time and Reflection and state the amount of time you plan to spend on each.</p> <p><b>INTRODUCTION:</b> ( MIN.)</p> <p><b>DEMONSTRATION:</b> ( MIN.)</p> <p><b>WORK TIME:</b> ( MIN.)</p> <p><b>REFLECTION:</b> ( MIN.)</p>	<p><b>JUSTIFICATION:</b> Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources. <b>Here is a <a href="#">link to a folder of program readings</a>.</b></p>
--	--

# 8. STUDENT TEACHING LOG SPRING 2022-2023

**NOTE:** The NYC Department of Education and Pratt calendars are not in sync with one another. Please check the DOE calendar and pay attention to specific grade level closings, events, and test dates. (As of today 5-1.21, the NYCDOE calendar for 21-22 has not been released)

Student: \_\_\_\_\_ Cooperating Teacher(s) : \_\_\_\_\_ School(s): \_\_\_\_\_

Dates	Hours (describe whether synchronous; asynchronous; debrief interview; prep; other)	Host Teacher Signature	Faculty Signature




