HOW CAN HIGH SCHOOL ART TEACHERS DEMONSTRATE THE CLASSROOM TEACHING STRATEGIES OF THE MARZANO TEACHING MODEL?

BY

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This capstone project examines the impact of a key element of the United States Department of Education’s Race to the Top (RTTP) funding program, namely teacher evaluations, on high school art teachers. Some states have adopted the Marzano model as their means of meeting RTTP teacher evaluation requirements. In Florida, the Marzano model is the predominate source for the classroom observation section of teacher evaluation plans being adopted by districts across the state. One section of the new teacher evaluation system requires all teachers to demonstrate certain classroom teaching strategies that Dr. Robert Marzano has identified as being correlated with student academic achievement (Learning Sciences International, 2012). Teachers are evaluated on their ability to demonstrate these teaching strategies through multiple classroom observations conducted by a school administrator. The purpose of this capstone project is to identify specific teaching strategies a high school art teacher exhibits that correspond to Domain 1: “Classroom Strategies and Behaviors” identified in
the Marzano evaluation model. Based on these strategies, I constructed a self-assessment instrument that Florida high school art teachers can use in order to identify the teaching practices that will effectively meet the expectations for their classroom observations. An extension for the use of this instrument would be its application by administrators conducting classroom observations to ascertain whether a high school art teacher exhibits mastery of specific teaching skills.
Chapter 1: Statement of the Problem

Teacher evaluation systems are not new. However, the current proliferation of teacher evaluations in America’s public schools has high stakes consequences. Their use is now tied to teachers’ job security and in Florida they will be determining teachers’ salaries in 2014. In addition, if teachers are evaluated as ineffective, their jobs are at risk. As a twenty-five year veteran Florida high school art teacher, I am curious what this new evaluation system means to me. The Robert Marzano’s (2011) evaluation model, compiled of thousands of studies concerning effective teaching strategies, is the required model for teacher evaluation in the state of Florida; districts must use or adapt this model in order to complete the teacher evaluation requirements of the RTTT funding the United States Department of Education awarded to the state of Florida. What is the Marzano model? How is Marzano’s model a larger part of teacher evaluation? How do the types of instructional strategies I commonly use in my art room meet the criteria in the Marzano model? It is important that I, as well as my colleagues who teach high school art, understand this evaluation model in order to better identify the classroom strategies, which meet these criteria, and through the use of these strategies, protect our jobs.

This new system of teacher evaluation stems from requirements embedded in the federal Race to the Top (RTTP) funding program that was implemented in 2012 to encourage and reward States to create conditions for education innovation and school improvement (U.S. Department of Education, 2012). One key component of Race to the Top requires school districts accepting the federal grant money to institute a teacher evaluation system that includes two elements: classroom observations and value-added data (based on student achievement). Currently, the understanding and implementation of the value-added data component are controversial topics nationwide. For the purpose of this capstone project, I have chosen to focus
the classroom observation section of the evaluation system as it applies to Florida high school art teachers.

My husband and I teach in the same school district. He teaches math at one of our district’s high schools and I teach art in another. When this new teacher evaluation model was introduced in our district this year, we began discussing different ways our teaching demonstrates the criteria for the new classroom observation domains and benchmarks. In my art classroom, students are often very active getting supplies, cleaning up, standing in different areas of the room, listening and watching demonstrations, and participating with group critiquing and discussions. In the math classroom, students are generally working at their seats while the teacher is lecturing or circulating around the room monitoring or assisting students. Sometimes students are out of their seats while working problems on the board or while working in cooperative groups, however for the most part, math students are sitting while working in class. Students learn in each of these classrooms, but the diverse forms of teaching taking place combined with the varied nature of the subject matter create classroom settings that are dissimilar. I wonder if an evaluator can interpret my teaching practices effectively.

Good teaching is good teaching, regardless of the subject matter. Still, art teachers may be challenged to translate what they do in the classroom into the language used on the Marzano model. For example, how can a high school art teacher “track student progress” (Marzano, 2011 p.1)? One way could be for the art teacher to keep a portfolio containing each student’s artwork from the beginning of the course with the intent to reflect on the artistic growth and track progress of student learning. Although keeping student portfolios is common in art rooms and the connection to tracking student progress might seem obvious, when new models of assessment of teaching and learning are introduced in schools, it is sometimes difficult for art teachers to
identify existing and specific teaching behaviors that align with the vocabulary used in the new model. The purpose of this project is to identify a set of specific classroom teaching strategies commonly exhibited by high school art teachers and to align these teaching strategies with the indicators of Marzano’s teacher evaluation model for Domain 1.

Limitations

This study focuses only on high school art teachers. I acknowledge that specific techniques for teaching elementary and middle school art may differ from common practices used in teaching high school art and this research does not take on the task of aligning art-teaching practices at these levels with the Marzano model. With more time, I hope to conduct additional research to assist elementary and middle school art teachers. In addition, I see value in professional development would assist evaluators without a background in the arts in identifying art-teaching strategies that meet the Marzano methods of successful teaching behaviors.
Chapter 2: Literature Review

When teachers at our school were informed about the new high stakes evaluation system this year, I began to research ways to ensure I complied with this state mandated system of demonstrating effective teaching strategies in the classroom. Many states have applied to participate in the RTTP program. The terminology might be slightly different in evaluation rubrics used across states, but I found the major themes and concepts are comparable. In order to improve student achievement in the United States, the federal government introduced the Race to the Top (RTTP) funding program in 2009, which targets four areas to ensure student success:

1. Adopting standards and assessments that prepare students to succeed in college and the workplace and to compete in the global economy;
2. Building data systems that measure student growth and success, and inform teachers and principals about how they can improve instruction;
3. Recruiting, developing, rewarding, and retaining effective teachers and principals, especially where they are needed most;

To meet the third requirement listed above, “recruiting, developing, rewarding, and retaining effective teachers and principals,” states have quickly begun ambitious teacher evaluation reform. As required by the federal mandate, states are looking at research-based teacher and principal evaluation systems that link student achievement to specific classroom teaching strategies. In addition, the Bill and Melinda Gates Foundation (Bill and Melinda Gates Foundation, 2012) provides grants for school systems that embrace teacher evaluation reform. In a conversation with noted art educator Laura Chapman, she stated, “The back-story (history) is that the Gates’ Foundation also funded states so they could apply for the RTTP funds.”
The Gates Foundation strongly supports the National Council on Teacher Quality, a foundation that publishes an annual grade report for each state on their status of teacher evaluation system reform (National Council on Teacher Quality, 2011). This report grades states on a A, B, C, D, F scale based on how the state is advancing to improve effective teaching.

The Measures of Effective Teaching Project (MET), also supported by the Gates foundation, states, “teachers matter more to student learning that any other in-school factor. Improving the quality of teaching is critical to student success” (Bill & Melinda Gates Foundation & MET Project, 2012, np.4). MET is a project launched to help improve student achievement by improving teacher effectiveness. Through continuous research, it identifies the need for two factors for teacher evaluation: student achievement (value-added data) and teacher classroom observations.

While groups like MET endorse the use of these two aspects of teacher evaluation, other groups introduce additional elements. For instance, The National Board of Professional Teaching Standards (NBPTS) defines five core principles of effectiveness that all teachers must exhibit to attain National Board Certification:

1. Teachers are committed to students and their learning.
2. Teachers know the subjects they teach and know how to teach those subjects.
3. Teachers are responsible for managing and monitoring student learning.
4. Teachers think systematically about their practice and learn from experience.
5. Teachers are members of learning communities. (National Board of Professional Teaching Standards, 2012)
To further define these five core principles, the NBPTS developed specific criteria for 25 different subject areas. They recognized the need for teaching strategies in different content areas to be addressed specifically in order for a teacher within each certification area to demonstrate her/his effectiveness.

The NBPTS assembled accomplished teachers from each of these content areas along with other content area experts to identify exemplar classroom teaching strategies for each certification area. The goal of this process was to develop a more comprehensive form of teacher evaluation. The NBPTS teacher evaluation process involves a portfolio, lesson plans, and documentation of reflective practice of the art teacher in addition to the completion of six subject area tests for knowledge of subject matter. NBPTS certified Art teachers seeking NBPTS certification must video record themselves for two of the portfolio sections and identify portions where they demonstrate successful practices as well as areas that need improvement. In experience having achieved NBPTS certification, the design of teacher evaluation used by NBPTS is more robust, comprehensive and content-specific that the models many states are currently adopting to meet federal RTTP guidelines.

The National Art Education Association (2009) lists six areas of knowledge and skills an art teacher must possess to ensure that students have a high quality art experience. Within each area, six standards identify successful teaching strategies.

1. Content of art
2. Knowledge of students as learners
3. Understanding social and cultural diversity
4. Teaching and learning
5. Assessment and evaluation
6. Collaboration, professional engagement, and leadership

Under each of these standards, NAEA lists indicators that further define specific skills the art teacher must practice to be effective. As an example, under Standard 2 for NAEA, one indicator is to \textit{insightfully probe and observe students and students work to understand individuals.}

Another resource I found while conducting research on teacher evaluation is a guide intended to aid administrators in the process of hiring effective teachers. \textit{The Teacher Quality Index} (Stronge & Hindman, 2006) lists the following characteristics of effective teaching:

1. Prerequisites of effective teaching: (what the teacher brings with them)
   a. Verbal Ability
   b. Content Knowledge
   c. Education Coursework
   d. Teacher Certification
   e. Teaching Experience

2. Personal Characteristics:
   a. The ability to make connections with students thereby creating a trusting and respectful relationship, which is caring, enthusiastic, motivated, firm, fair, and reflective.
   b. Well prepared

3. Classroom Management
   a. Maintains a safe and orderly environment
   b. Establishes a positive classroom climate
   c. Has clear expectations of students regarding academic content and behavior

4. Planning for Instruction
   a. Sets high expectations
   b. Has knowledge of the content area
   c. Uses resources

5. Implementing Instruction
   a. Establishes instruction with active engagement
b. Is active throughout lesson
c. Monitors and adjusts instruction when needed

6. Monitoring Student Progress and Potential:
   a. Monitors student learning through formal and informal assessments
   b. Checks frequently for understanding
   c. Align assignments to reinforce concepts (Stronge & Hindman, 2006, p.18)

The guide that many states have chosen to use as a model for teacher evaluation is the Robert J. Marzano Evaluation Model ( Appendix A). Marzano (2011) compiled thousands of studies into one system for teacher evaluation purposes. Marzano identifies four domains that teachers must possess to promote student success: Classroom Strategies and Behaviors, Planning and Preparing, Reflecting on Teaching, and Collegiality and Professionalism. In Florida, these four domains encompass only one section of teacher evaluation: classroom observation. With 41 indicators in Domain 1 alone, the Marzano model emphasizes that classroom strategies and behaviors are the most important factor in student achievement, therefore requiring the most attention during teacher classroom observations. Marzano further defines each of these domains for school districts to use to create teacher evaluation instruments. Each Domain is divided into sub-headings aimed to target effective teaching strategies and behaviors.

The 41 indicators in domain 1 ( Appendix B) are organized under three headings: Routine Segment, Content Segment and Enacted on the Spot Segment. Routine Segment considers how the teacher establishes procedures for daily classroom use, expectations of learning goals, maintaining classrooms and student progress tracking. Content Segment considers how the teacher delivers information to students, summarizes and provokes thinking considering the content area. Enacted on the Spot seeks to assess the overall intuitiveness of the teacher, how
does the teacher conduct him/herself during class, how does the teacher exhibits “withitness” (iObservation, n.d.).

As this literature review demonstrates, a number of research organizations have developed models for teacher evaluation. The state of Florida is currently using the Marzano method with detailed criteria (Appendix B) to evaluate teachers in all subject areas in order to fulfill their school district’s RTTP requirements. Each district within Florida has developed its own classroom observation instrument that had to be approved by the Florida Department of Education by the fall of 2011 (iObservation, n.d.). In order to attain approval, the instruments created by each district had to align with Marzano’s evaluation model and use value-added data as part of the teacher evaluation tool. Thus, Florida teachers in all subject areas are required to demonstrate how their teaching exhibits generalized teaching criteria as presented in the Marzano model and as interpreted by their district’s observation instrument.
Chapter 3: Research Methods

This capstone project focused on the development of an instrument in the form of a chart that lists samples of effective art teaching strategies based on the criteria within Marzano’s Domain 1 (Appendix C). The idea for this project began with the initial notion of identifying different styles of art teachers (Hickman, 2001) and their varied approaches to successful teaching in the high school art room. In the fall of 2011, I studied four different art teachers based on Hickman’s classifications: The Technocrat, The Social worker, The Pedagogue and The High Priest. As I observed and interviewed these four teachers, I noticed differences in each style of teaching, and how each teacher, despite their diverse teaching styles, was able to meet the requirements of the new classroom observation rubric for teacher evaluation (Goodson, 2011).

In an effort to link to the RTTP guideline, (U.S. Department of Education, 2012) and the Marzano teacher evaluation model to my own practice as a high school art teacher, I studied the National Board of Professional Teaching Standards’ (National Board of Professional Teaching Standards, 2012) specific requirements for the Early Adolescent Art Certification area. Having experienced NBPTS’ method of assessing specific subject matter teaching behaviors confirmed my personal belief that there was a need to translate the domains of the Marzano model to content area practices in the art classroom. For the student engagement section of Marzano’s model: Domain 1, third segment, I listed several high school art room techniques I learned while participating in the NBPTS process. As an example, Entry 2 of the NBPTS portfolio section says accomplished art teachers can anticipate where and when students may have problems/successes during an assignment. Samples listed in the student engagement section of the NBPTS instrument are: stop class and point out strengths of a student artwork to the entire class and, to stop class and answer the question when multiple students are asking the same question. As I
viewed the videotaped segments for Entry 3 of the portfolio section were analyzed, I was able to observe how my interactions with students affected their engagement. As a positive example, the students engaged with each other during this critique with minimal interaction from me. On a negative note, this video segment documented that I looked at only the right side of the student group and I only glanced at the left side for a brief moment. These teaching strategies translate to Marzano’s *On the Spot* section of teaching behaviors.

Marzano’s Domain 1 (Appendix B) *routine* segments section includes the indicator, *establishes and maintains classroom rules and procedures*, which translates to the NBPTS requirement of *establishing learning spaces that are physically safe and invite student participation and accomplishment*. In my instrument I described this behavior for the art teacher as *Organize tools, equipment and supplies so art students can and know where to store them*.

The instrument I created relies on my own art teaching experiences as well as conversations from other high school art teachers. Using post it notes, I listed art teaching strategies gathered from the conversations from accomplished peers and my own experiences. The post it notes were organized and aligned with strategies of the NBPTS and NAEA standards for effective art teaching (Figure 1). Once the art teaching strategies were matched to NBPTS and NAEA, I linked them to the indicators of Marzano’s Domain 1 and compiled them into this chart system.

Because of the successful use of graphic organizers in my art classroom, I was inspired to create the instrument in the form of a chart to organize common art teaching strategies used by high school art teachers that are aligned with Marzano’s model. The headings are hierarchical in scale and are listed with art teaching practices underneath that meet the criteria of Marzano’s
model. Some of the strategies could cross over to other headings, so they were placed where it seemed most logistically appropriate for a high school art teacher.

Figure 1, Sketch of alignment method

Because of the successful use of graphic organizers in my art classroom, I was inspired to create the instrument in the form of a chart to organize common art teaching strategies used by high school art teachers that are aligned with Marzano’s model. The headings are hierarchical in scale and are listed with art teaching practices underneath that meet the criteria of Marzano’s model. Some of the strategies could cross over to other headings, so they were placed where it seemed most logistically appropriate for a high school art teacher.

During the process of constructing this instrument, I found that is was difficult to compact many samples of art teaching strategies to align with Marzano’s model into one simple form. How much information should I add and how detailed must it be? At first, specific lesson
plans were used and after suggestions from peers and advisors, I chose to generalize the strategies for a broader use of the instrument.
Chapter 4: Results

The resulting instrument (Appendix C) is divided into the sections of Domain 1 from Marzano’s model (Marzano, 2012). The headings for each section are matched to the three segments (routine, content, and on the spot) Marzano defined. After considering my observations, peer discussions, literature reviews and professional development opportunities for teaching art, I compiled a list of high school art teacher classroom behaviors that meet the criteria for Marzano’s Domain 1. I organized these behaviors on two handouts designed to be printed on cardstock and laminated for ease of use. Another form of the same idea might be a flip chart, allowing for more content to be added for very specific classroom observation criteria.
Chapter 5: Discussion

There are many differing research entities that cite best teaching practices, each with the common goal to promote student achievement. The researchers use different vocabulary to describe teacher effectiveness, but the concepts are similar. Each supports the idea that teacher effectiveness is the most important factor in student achievement.

My experience conducting this research demonstrates that art educators’ practices can meet the criteria within the Marzano model. Regardless of an individual’s art teaching style, I believe each art teacher relies on teaching strategies that meet the Marzano criteria and that these strategies are identifiable during a high school art classroom observation.

I am continually seeking areas I can improve upon as an art teacher and new lesson ideas to use in my classroom. As I do this, I appreciate both affirming and critical feedback on how well I perform as a visual arts teacher. I want to know the ways in which my teaching strategies are highly effective, adequate, or need improvement. Getting this feedback is sometimes problematic from an administrator who lacks knowledge of or experience in art teaching. I wonder whether they can see how I meet a certain domain benchmark. Can this person give me ideas of how I can specifically improve my art teaching?

The value of this research is dependent on the ability of an administrator to be able to identify these practices when observing art teachers. For instance, a retired principal who regularly visits my art room in order to work with two teacher interns has learned to discern how the teaching strategies I use meet the evaluation criteria. The retired principal was originally a science teacher. He stays in my classroom from one-three hours twice each week to work with these interns. During this process, we have discussed techniques for art teaching strategies and my intent of this project. He has acknowledged that my instrument has helped him to easier
understand some art teaching strategies. I feel if he and I had not participated in these conversations, he may not have easily recognized these strategies as an outside evaluator. This type of conversation is an integral part of teacher reflection and evaluation.

The initial intent of this project was to create a guide to help evaluators to identify best teaching strategies for high school art teachers that meet Marzano’s evaluation model. However, it has evolved into a tool that is also well suited for high school art teachers to use to identify and improve their own teaching strategies. It is possible that this project will not only help teachers identify existing behaviors, but can make new or struggling art teachers aware of successful teaching strategies to implement in their classrooms.

Areas for Further Study

The chart system I developed in this project must be considered a work in progress. I intend to continue to refine it by adding more teaching strategies and content that correspond to the other domains in the Marzano model. In addition, this capstone project focused only on high school art teachers’ teaching strategies. The chart provided in Appendix C is theoretical; it needs to be field-tested and modified based on the experiences of teachers and administrators/evaluators. One could further extend this study by researching the feasibility of using this chart for instruction in elementary and middle grades art education, or by proposing adapted versions, possibly in flip charts, as web pages or other form of quick reference.

Prior to field testing this instrument, this chart must be modified based on input from many other accomplished high school art teachers and evaluators. Professional development activities among accomplished art teachers can further add to the refinement of the chart. This involvement of many accomplished art teachers will make this tool more comprehensive and an all-encompassing tool that is valuable for art teachers. A website could be developed to allow for
many art teaching strategies to be listed and shared with a broad group of art educators. The results of these field tests would provide valuable feedback from the stakeholders in the classroom observation procedure.

This initial instrument is a beginning step in the process to translate Marzano’s teaching strategies of Domain 1 into practice in the high school art classroom. The compilation of art teaching strategies included in this chart are from personal experience and conversations with other high school art teachers that have been aligned with NAEA standards, NBPTS strategies and matched with Marzano’s model. They are not intended to be taken as the only way art teachers should meet Marzano’s criteria. They are only suggestions who purpose is to spark conversations and action among art teachers and evaluators to develop additional strategies that could be used to achieve the benchmarks indentified in Marzano’s model.
Appendix A

Student Achievement
Nonnegotiable goal for instruction

Domain 1
Strategies and Behaviors (41 Elements)
Addresses what teachers do in the classroom

Domain 2
Planning and Preparing (8 elements)
Directly related to classroom strategies and behaviors

Domain 3
Reflecting on Teaching (5 elements)
Teachers’ awareness of their own instructional practices

Domain 4
Collegiality and Professionalism (6 elements)
Provides environment around all other domains can be implemented

Marzano’s Evaluation Model
Appendix B

Elements of the Marzano Evaluation Model

Domain 1: Classroom Strategies and Behaviors

- Routine Segments
  - Design Question #1: What will I do to establish and communicate learning goals, track student progress, and celebrate success?
    1. Provide clear learning goals and scales (rubrics)
    2. Tracking student progress
    3. Celebrating success
  - Design Question #6: What will I do to establish and maintain classroom rules and procedures?
    1. Establishing classroom rules and procedures
    2. Organizing the physical layout of the classroom

- Content Segments
  - Design Question #2: What will I do to help students effectively interact with new knowledge?
    1. Identifying critical information
    2. Organizing students to interact with new knowledge
    3. Previewing new content
    4. Chunking content into digestible bites
    5. Processing new information
    6. Elaborating on new information
    7. Recording and representing knowledge
    8. Reflecting on learning
  - Design Question #3: What will I do to help students practice and deepen their understanding of new knowledge?
    1. Reviewing content
    2. Organizing students to practice and deepen knowledge
    3. Using homework
    4. Examining similarities and differences
    5. Examining errors in reasoning
    6. Practicing skills, strategies, and processes
    7. Revising knowledge
  - Design Question #4: What will I do to help students generate and test hypotheses about new knowledge?
    1. Organizing students for cognitively complex tasks
    2. Engaging students in cognitively complex tasks involving hypothesis generation and testing
    3. Providing resources and guidance
Appendix B (cont)

Elements of the Marzano Evaluation Model

- **Segments Enacted on the Spot**
  - Design Question #5: What will I do to engage students?
    1. Noticing when students are not engaged
    2. Using academic games
    3. Managing response rates
    4. Using physical movement
    5. Maintaining a lively pace
    6. Demonstrating intensity and enthusiasm
    7. Using friendly controversy
    8. Providing opportunities for students to talk about themselves
    9. Presenting unusual or intriguing information
  - Design Question #7: What will I do to recognize and acknowledge adherence or lack of adherence to rules and procedures?
    1. Demonstrating “withitness”
    2. Applying consequences for lack of adherence to rules and procedures
    3. Acknowledging adherence to rules and procedures
  - Design Question #8: What will I do to establish and maintain effective relationships with students?
    1. Understanding students’ interests and backgrounds
    2. Using verbal and nonverbal behaviors that indicate affection for students
    3. Displaying objectivity and control
  - Design Question #9: What will I do to communicate high expectations for all students?
    1. Demonstrating value and respect for low expectancy students
    2. Asking questions of low expectancy students
    3. Probing incorrect answers with low expectance students
## Appendix C

### High School Art Teacher Classroom

#### Strategies for the Marzano Evaluation Model

**Domain 1: Classroom Teaching Strategies and Behaviors**

#### Routine

**Establish and Communicate Learning Goals**
- Post the lesson’s essential question in an established place each day.
  
  **Samples:**
  - *How can lines be used to create the illusion of movement?*
  - *How can shapes be used to create rhythm?*
  - *How can color used to evoke emotion in artwork?*

- Explain what is expected of students by showing grading rubrics for each project.

- Give meaningful feedback for each student at the conclusion of an assignment.

- Keep a portfolio containing each student’s artwork for the course and periodically have the student reflect on his/her artistic growth during the school year.

- Show examples various projects in differing stages of a lesson.

- Conduct a school-wide art show for all stakeholders to view

#### Establish and Maintain Classroom Rules and Procedures
- Organize tools, equipment and supplies so art students can and know where to store them. e.g., where and how are brushes stored?

- Have an established clean up time and procedure each day. e.g., clean up table-by-table or as a whole class.

- Expect students to maintain classroom and materials after having been shown the correct way.

- Demonstrate the proper storage and safe use of tools. e.g., How to use the paper cutter; to dispose of darkroom chemicals; to store wet clay; where to put glaze-ware pieces vs. bisque pieces of clay to be fired.

- Demonstrate the proper method of cleaning paint brushes, brayers, printing plates.

- Indicate where artwork is to be turned in and stored on a daily basis

- Create display of art projects from a specific assignment with essential question noted
Appendix C (cont)

High School Art Teacher Classroom Strategies for the Marzano Evaluation Model

Domain 1: Classroom Teaching Strategies and Behaviors

Content

Interaction with New Knowledge
- Facilitate cooperative learning/decision making into artworks: e.g., using a set of found objects, have students in groups of three create an arrangement for a still life study;
- Use pre-instruction drawing to assess student prior knowledge; use pre-tests to assess student progress over time.
- Use graphic organizer when planning art projects
- Using art journals, students will record process demonstration steps and new vocabulary

Deepen Understanding of New Knowledge
- Students will write an artist statement about final piece or group of artwork.
- Conduct an oral critique that is teacher guided (entry level students need to be taught how to critique).
- Students will use a summarization sheet to quickly make notes about a piece of artwork. e.g., subject matter, media, size.
- Require students to solve problems of color schemes of artworks in journals before completing the final artwork.
- Using art journals, have students record, with digital photos progress on an art project with reflective notes at each stage of development; beginning, middle, end.
- Using graphic organizers to assist in written critiques and planning artists statements

On the Spot

Student Engagement
- Point out the strengths of the student artwork throughout lessons.
- Stop class and answer the question to all when multiple students are asking the same question
- Circulate around the art room while students are working monitoring student progress
- Stop the class and share new artwork when opportunities arise.
- Be aware of students’ extracurricular interests. e.g., clubs, sports, awards and let them know you are interested. When possible, add these interests as part of their art making projects.
- Constantly check for understanding of concepts particularly with low achieving students during circulating the room and monitoring progress.
- Offer alternative and additional direction in which to work if a student seems more advanced than others.
- Give extra time to students that need it according to their IEP plans.

Acknowledgement of Adherence or Lack thereof to Rules and Procedures
- Thank students that clean up areas when not asked or expected to.
- Do a trashcan demonstration when needed; what is trash and where does it go. Put the trash can on the table, repeat if needed.

Marzano alignment chart for high school art teachers
References


BIOGRAPHICAL SKETCH

Andrea Everett Goodson is a twenty-five year veteran high school art teacher at Lakeland High School (LHS) in the Polk County School District of Florida and is an on-line Master of Art Education graduate student at the University of Florida. Andrea has taught all high school art courses offered in the state of Florida with the exception of Photography. Currently she teaches Computer Imagery 1 & 2, Advanced Placement 2D Design Studio Art, and Advanced Placement Art History. As the chair of her department, she assumes a leadership role in curriculum and event planning on the school and district levels for the LHS Art Department, and, on occasion for the Polk County School District.

Andrea has an undergraduate degree in Art Education from the University of South Florida, Tampa under the leadership of Richard Loveless. She achieved National Board of Professional Teacher Certification for Early Adolescent through Adult in Art Education in 2006; was selected as Teacher of the Year by her peers at LHS in 2001 and has been a nominee each year thereafter.

On a personal note, Andrea has been married for eighteen years and has two teenage children, is a practicing artist, and explores air-filled caves as a hobby. Her husband is a high school math teacher with whom she has great conversations comparing their different content areas, how the subjects are taught, and what different strategies for learning need refining or are successful.