Part 3 Narrative: Professional Responsibility

Candidates demonstrate their ability to thoughtfully examine, critically analyze, and insightfully reflect upon their readiness for professional responsibility.

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Describe

The purpose of the Description is to establish a meaningful context for your narrative. The description includes two elements, which can be addressed in either order:

1. Part Theme – Interpret the meaning of the theme (e.g. Part I: The Learner and Learning--What does the theme mean to you?). Address the theme holistically. You do not have to include connections to literature but can do so it if helps you examine the theme.

2. Evidence – Describe the context (setting and situation) where you collected evidence and explain how the body of evidence helped you make meaning of the theme.

I have come to understand Professional Responsibility as the foundation of a teacher's role in students' lives. With professional responsibilities in mind, a teacher has appropriate boundaries with students, is able to execute the appropriate actions in response to crisis and unexpected behavior, is a mandatory reporter and a fast one, is able and trained in social emotional learning, personalization, and ensures that each child receives a fair and appropriate education. A teacher who adheres to professional responsibilities is also careful and thoughtful in their interactions with students, parents, guardians, and staff and community members in terms of confidentiality, student advocacy, professionalism, and respect. As one of my professors said in a special education class, "the best teachers are also the best detectives." Paying close attention to student's well being in class as well as the impacts of their own teaching practices and biases are done out of respect and love for their students and plays into the professional responsibilities of a teacher.

The evidence for this narrative comes from my experience as a student teacher at Champlain Valley Union High School, located in Hinesburg, Vermont. This is a large public school that serves students and community members alike with clases running during the day and space for community events at night. My full-year experience at CVU taught me a great deal about my professional responsibilities as a teacher. For my first semester at CVU, I was interning as a special education student teacher. I learned a lot about the many confidentiality measures taken to ensure the safety of students, as well as the expected timing and professional nature of communication. I also learned first-hand why it is so important to report incidents that you witness as soon as possible

and when it is best to relocate students or interrupt a class if a dangerous behavior is happening or has happened. During my time as a student teacher in the CVU art department, I learned mostly about the professional communication that happens between teachers, and between teachers and administrators. I also got to communicate with families and students, and collaborated with other teachers and a professional artist. After my student teaching, I continued my professional development through online modules. It is one expectation within the professional responsibilities of a teacher to continuously seek out professional development opportunities, and continue their learning as well so that they stay informed.

Analyze

The purpose of the Analysis is demonstrate your ability to critically evaluate your performance as an emerging professional. To do so, you will construct a critical evaluation of your achievement of one Performance Criterion for each standard. You will write 10 analyses in total (3 for Part I, 5 for Part II, and 2 for Part III). This narrative should use four elements to analyze a Performance Criterion.

1. Performance Criterion – Explicitly interpret the components of the Performance Criterion.

2. Literature/Theoretical Framework – Use educational literature or program mission/theoretical framework to support your interpretation of the performance criterion. The *program mission or theoretical framework* can also include the mission or theoretical framework of the institution in which you completed fieldwork.

3. Salient Evidence – Select 1-2 pieces of salient evidence from the Evidence Chart for the chosen Performance Criterion. Articulate how your evidence connects to the Performance Criterion and the literature/program mission/theoretical framework. Throughout your analysis you should make explicit/direct connections to your evidence.

4. Critical Self-Evaluation – Use the Performance Criterion, literature, and salient evidence to evaluate how well and to what degree you achieved the Performance Criterion. Base your self-evaluation on the correspondence between the performance criterion, the educational literature (or program mission/theoretical framework) and your evidence (see diagram below). Explain what the evidence shows rather than describing in detail what you did.

Standard 9: Professional Learning and Ethical Practice- PC 9.1 Candidates are prepared for self-directed, continuous professional learning.

My interpretation of this performance criterion focuses on the integrity of knowledge that an art teacher has. How can a teacher who does not seek out ways to improve, expect their students to improve? It is imperative to continue to grow as an educator, to stay updated, develop more knowledge and to learn new skills. One of the reasons that I entered the field of education is because I enjoy learning new things and I enjoy bringing the joy of learning to others. This is also why I try a new type of artform whenever I can. I believe that teachers must foster the excitement of learning and growing within themselves, and in turn, they can influence their students to grow. The quality of the positive influence on students comes with the quality of the teacher's professional development experiences, of course.

Research points out that teachers who receive content-specific professional development are more likely to see performance and engagement gains in their students. Two studies featured in the article *Teaching Teachers: PD To Improve Student Achievement* explain why we see gains in our students with more professional development. The first wave of Professional development, "beginning in the 1960s, focused primarily on "generic" teaching skills, such as allocating class time, providing clear classroom demonstrations, assessing student comprehension during lectures, maintaining attention, and grouping students" (Teaching Tolerance). In the 1990s, a new wave of Professional Development became popular. It capitalized on three main criteria: "(1) how students learn particular subject matter; (2) instructional practices that are specifically related to the subject matter and how students understand it; and (3) strengthening teachers' knowledge of specific subject-matter content. Close alignment of professional development with actual classroom conditions also is key" (Teaching Tolerance). In one study, researchers Thomas Carpenter and colleagues randomly placed first-grade teachers in two different situations. Half of

them were put into a month-long workshop that familiarized them with how students learn addition and subtraction. The other half attended a professional development that focused on just mathematical problem-solving strategies. "Teachers who participated in the student learning workshop more often posed complex problems to students, listened to the processes students used to solve those problems, and encouraged them to seek different methods of finding answers. By contrast, teachers who were not in the workshop emphasized basic fact recall, getting answers quickly, and working alone rather than in groups" (Teaching Tolerance). This article goes on to explain that the teachers' performance as affected by their experiences, produced directly related performance from their students. "Student achievement was consistently higher and growth in students' basic and advanced reasoning and problem-solving skills was greatest when their teachers' professional development focused on how students learn and how to gauge that learning effectively" (Teaching Tolerance). This evidence supports the idea that professional development is most effective when it is focused on *how* students learn, rather than only on *what* students learn.

The first piece of evidence that supports my interpretation is my involvement in an AP Art critique with three students, in a small group. This was a professional development opportunity for me, personally, as I have not had experience in an AP Art room before and was offered the experience of critiquing with my own group. I was able to see the portfolios of the students, and I gave them written and verbal feedback. My evidence from this event is a sample of written feedback that I wrote for one of the students I worked with that day. I found that working with AP Art students helped me because it gave me a new perspective on how all of the Intro to Art, painting, and graphic design classes that I was teaching, influenced the AP Art class and their existing skills. I was later able to apply what I knew from my experience with the AP Art students to other classes, with students who expressed an interest in taking more art classes in the future, or who were interested in developing their own body of work.

My experience as an Art of Ed Pro Learning module student and the two certificates I have earned is my second piece of evidence. These two modules refamiliarized me with the concepts and tools of employing Social Emotional Learning (SEL) and Teaching in a Diverse Setting. I had learned a fair amount about Social Emotional Learning in my education classes, as well as getting real experience with teaching in a diverse setting at the Woodside Juvenile Rehabilitation Center. However, I found value in the tools and techniques that these modules gave me, such as handouts and tried and true lesson plans. On top of this, I

believe that I needed a thorough refresher, and I believe this is what great professional development does. It gives a teacher a comprehensive experience with resources and examples of a concept that they haven't learned about before or that they very well may need a refresher on. I have heard mentors of mine say that it is easy to get stuck in a rut and to forget key methods that make a class successful. Professional development sweeps away the cobwebs of education.

I believe that my research and evidence has served well in supporting my interpretation that this performance criterion focuses on the integrity of an art teacher's knowledge and the quality of professional development to improve teaching methods. As a new teacher, I look forward to attending professional development workshops that are content specific that I can gain skills from to directly influence the quality of my teaching practices. I also wonder how much I will find non content-specific professional development workshops to be effective in influencing my teaching, as I am curious about the cross disciplinary skills that art has with other subjects normally taught at the highschool level.

Standard 10: Leadership and Collaboration: PC 10.1: Candidates are prepared to collaborate with stakeholders (such as learners, families, colleagues, other school professionals, or community members) to ensure student learning.

I believe that this performance criterion is asking teachers to collaborate with the people who already or could play a role in their students' lives. This includes reaching out to families, students, colleagues, other school professionals, and community members. The point in reaching out and collaborating with these people is to bring new perspectives into the classroom and into your teaching practices, as well as to keep in touch with the people who could greatly influence your students or already do so on a daily basis. Overall, collaboration with stakeholders creates a positive classroom environment focused on growth, and positive relationships between students, families, teachers and other stakeholders.

"We can divide our stakeholders into two different groups: internal and external. Internal stakeholders work within the school system, can control and affect what happens within our schools on a daily basis; they include students, school and district staff, and school

board members" (RMC Research Corporation, 2009). "The second group, external stakeholders, are composed of those who are interested in the well-being and positive outcomes of our schools but do not work directly in producing those outcomes" (Stoll & Louis 2007). These stakeholders include student's family members and community members. Being able to differentiate the two groups allows teachers to focus on what aspects of the collaboration need to be addressed and which type of stakeholder to collaborate with for a certain goal.

If the teacher's goal is to enhance learning through collaboration, they would most likely collaborate with family members or community members such as business owners, teachers, or professional artists. When collaborating with community members, and especially when collaborating with family members, "It is not a time for parents to tell the teacher what he is doing wrong; rather, a teacher must have a specific goal about how stakeholders can help plan and execute learning activities" (Bryant, 2017) Ideally, this type of collaboration will give stakeholders the sense of partnership, drive, and desire to make students' education much more enriching, and will bring excitement and valued perspectives to a classroom.

Stakeholder collaboration is often seen as teachers bringing stakeholders into the classroom, but collaboration can take many forms. "Stakeholder discussions can happen in the classroom with students giving them the choice in projects that interested them, in parents' nights with questionnaires and requests for their favorite arts projects from their youth, in meetings with principals asking them what they would like to see happen in their school, and in community meetings with local business leaders, asking how they would like to be involved and what kind of art can be brought into their establishments" (Bryant, 2017). Other types of collaboration that I experienced as a student teacher are, the collaboration between administrator and teacher, when my mentor teacher was observed by the Arts Department head and I attended the review meeting afterwards. My mentor teacher also asked students who had taken the first semester of a new Business And Graphic Design class what they would change about it, in order to improve the second round of the class. I also saw collaboration between my mentor teacher and a business teacher who teamed up to teach the graphic design and business students together. We got together every week to discuss the plan for the next week's classes and to plan for collaborating with business owners in the area to develop projects that students from both classes could work on together in mixed groups. The most frequent collaboration happened between the arts teachers who shared an office and therefore easily shared ideas and tips

on how to most effectively approach classroom goals and methods. These examples do not define, but are rather a step into a wide range of possibilities in collaborating with stakeholders.

Another example, which is also my evidence, is the Landscape Painting Unit Piece that I helped my mentor teacher plan. I first gathered information about what my mentor teacher planned to do with our students for this unit. I then reached out to a local professional photographer. We were able to use their photos in the Landscape Unit and he was supposed to come in to talk about his work and participate in the final critique of the unit. Unfortunately, these in-person plans were not able to happen because the school shut down before the unit pieces were finished. I was however able to invite him to the online critique of the finished landscape paintings.

I also collaborated with an english teacher who came in to lead a workshop on writing ekphrastic poems. I chose two photographs from the collaborating photographer that would have likely been a great challenge for our students to paint and gave them to the english teacher over break so that they could prepare some poems to read as examples for the students in our classes. Connecting with the photographer and english poetry teacher allowed me to have a role in practicing collaboration. Bringing their work into class and inviting them into our class exposed our students to new skills and perspectives. Students were able to start developing relationships with the subject matter they chose by being prompted to reflect on their experience with Vermont landscapes. They were then able to translate their thoughts into imagery by choosing a photograph from a local photographer that they related to or recognized. The relationship between student and subject was then enhanced by writing poetry based on the images the students chose, imagining a story that connects to the photograph or writing about a piece of the photograph that captured their interest.

My second piece of evidence is the letter that I wrote for the graphic design parents and guardians after the first unit of graphic design. This letter supports my interpretation and practice of the performance criterion because it shows that I am able to communicate with parents and guardians effectively and professionally. This letter serves as an update for parents and guardians on what their student(s) had been doing in class, how they can see their students progress in class from home, and what they can expect in the weeks to come. I believe this letter was helpful for parents to see, especially for a semester that does not formally schedule parent-teacher conferences.

I have a developing understanding of how to collaborate with stakeholders and why it is important to do so. I believe my experience with the Landscape Painting Unit and my letter to parents and guardians, as well as my observations as a student teacher have taught me some successful ways to collaborate with stakeholders. These experiences were "successful" because they were meaningful to our classes. They brought new perspectives, a sense of connection to the community, and developed relationships that all contributed to the support and development of our students. I am looking forward to exploring new avenues of collaboration in the future.

Bryant, C. (2017). PROFESSIONAL COLLABORATION: THE VALUE OF MEANINGFUL CONVERSATION FOR THE STUDIO ART EDUCATOR. University of Kentucky.

RMC Research Corporation. (2009). Engaging Stakeholders [Brochure]. Arlington, VA:n.p.

Stoll, L., & Louis, K. S. (2007). Professional learning communities: Elaborating new approaches. In L. Stoll & K. S. Louis (Eds.), Professional learning communities: Divergence, depth and dilemma (pp. 1-13). New York, NY: McGraw-Hill/Open University Press.

"Teaching Teachers: PD To Improve Student Achievement." *Teaching Tolerance*, www.tolerance.org/professional-development/teaching-teachers-pd-to-improve-student-achievement.

Reflect

The purpose of the Reflection is to review your learning and identify areas for continued growth. The Reflection includes two elements:

1. Review of your personal learning – Examine specific incidents and points of learning related to the theme of the Part (e.g. Part I: The Learner and Learning), reconsider long-standing perceptions that were challenged or affirmed.

2. Plan for ongoing learning – Conceptualize ideas for ongoing growth in this area.

As I wrote this narrative, I realized that while I went to a PLC meeting every Monday at CVU and so many other professional development events with my mentor teacher, I never considered whether an event was content-specific or not. We actually never attended a professional development that was specifically for art teachers. However, now that I've researched the benefits of content-specific professional development, I can say that I also see the value in non-content specific professional development. I was able to connect a lot of the concepts in those meetings to the art classroom. I would like to attend more non-content specific workshops for variety and content-specific workshops in the future, because as research has proven, they result in direct performance and engagement gains in students.

Before researching why teachers should be involved in continuous professional learning, I did not know about the reinvention of professional development that was done in the 1990s. I am glad that this reinvention happened because it invested in a more holistic view of students and teaching. I believe that paying attention to how students learn, knowledge on specific content, and learning about instructional practices and how students understand certain things are very important for teachers to be educated on. As I continue to develop as a teacher, I want to learn what there is to know about teaching new subjects that I did not get exposure to during student teaching, such as AP Art or Ceramics. My own research and continued professional development will be the key in starting this journey.

This narrative has also helped me gain numerous new ideas on how to collaborate with all kinds of stakeholders, both internal and external. I had originally thought that collaboration was mostly done between teachers and community members, but it can be with students, other teachers, administrators, family members, or anyone who brings appropriate and relevant experience into the classroom. My research and experience as a student teacher helped me understand how collaboration can be done with specific people in specific circumstances, depending on the goals that a teacher has for their students. In the future, I want to explore new ways of collaborating with stakeholders. I want to try engaging students in active research opportunities to connect with professional artists that inspire them. I believe this would be a fulfilling experience for my students and I wonder what advice I can get from other teachers on how to get the most out of collaborative projects like this.

Attached Documents:
PC 9.1
PC 10.1