

Highline Creative School Initiative Observation Tool Codebook

MEMconsultants, August 2018

The following documents provides one or two vignette examples of high scoring classroom behaviors observed in treatment and/or control classrooms (scores of 4 or 5). The vignettes are organized to align with the tool. (In a few instances, when 4s or 5s were not observed, no example is provided).

Vignettes were drafted based on running notes taking during observations. Quotes are approximate.

Vignette Examples

Challenge

Higher Order Thinking (Staff 5, Youth 5)

For the first half of the class, students and teachers watched Slam Poetry on video and discussed the strategies the performers used to tell their stories (pantomime, emphasis, rhythm). During the discussion, the teaching artist asked questions and follow up questions to prod critical thinking, encourage deeper thinking, and to foster a building of the class discussion. Examples of questions used include: *Think about what the poem is about. What did you like about it? Why did you like that part? Think about it, I'll come back to you. What is a way they used body language to emphasize a point? What did they do that emphasized the point? How?*

Staff taught relevant vocabulary and consistently pushed students to think critically about the meaning behind the definitions by asking follow up questions after every answer a student gave. The teaching artist used statements such as "go deeper" and "speak with purpose" to push them. The teaching artist encouraged students to think about how each word could have multiple meanings.

Seemingly all youth in the class were very engaged in the group discussion, raising their hands and contributing. When faced with a question from the teaching artist, they answered, or seemed to grapple with the concepts even when they did not readily know the answers. Often their answers built on previous responses from peers.

Finally, in small groups, students worked on their final upstage line performance of their narrative, applying pantomime to one part of their performance. They applied creative thinking in preparing their performance. For example, one student asked if she could use a costume, which was beyond the boundaries of what the teaching artist has set out.

Higher Order Thinking (Staff 4, Youth 4)

During this session, the teacher introduced a new module where students were asked create a narrative based on informational texts. As a first step, they were asked to complete a worksheet detailing research they had previously done on zoos. The teacher set up youth to complete the first part of the worksheet, which included segments about setting, time period, and two characters that they wanted to include in their stories.

Staff challenged youth to take the information they had researched in previous classes and to develop a story from these facts. Staff described story elements such as having a problem, rising action, dialogue, and specific details. While youth worked, staff circulated to prompt youth to think more specifically about setting and the problems characters would face. Students engaged in higher order thinking by making a shift from their informational research into creating a narrative where fantasy elements would also communicate information. *This would have*

earned a 5 if the teacher had linked this skill beyond the task at hand/noted the relevance of this skill in life or future classes.

Many youth participate in creative thinking when crafting narratives and characters to go with their informational details about zoos. They spent most of the session doing so. *This would have earned a 5 if some youth initiated ways to extend the activity beyond the structure set out by the teacher.*

Larger, Extended Projects (Staff 4, Youth 5)

Students spent the majority of the session working on the drawings for their longer-term project, creating graphic novels. Most were at the stage of adding in colors (watercolor pencils) and details to a pre-existing sketch. At the beginning of the class, all students used the iTouch to take a photo of their artwork. *Teachers would have earned a 5 if they had explicitly made a connection between the skills used in this project and their application in other classes or in the world.*

The classroom teacher and the teaching artist both talked with students about how their work would come together in a final product and showcase. Youth were very engaged and excited in discussion about the final outcome. In fact, 8-10 students had elected to work on their drawings during the recess period prior to class so as to accomplish their goals for the final outcome.

Larger, Extended Projects (Staff 4, Youth 4)

In this session, youth edited rubrics previously used to assess their work when creating scenes so they would better apply to their final persuasive speech projects. The teaching artist first led an all-class discussion on what the students remembered about using rubrics, during which youth responded with answers such as “*use it to check your work,*” and “*use it to grade us.*” Youth then broke up into table groups and discussed whether the rubric contained everything they would be graded on and what necessary changes to make. The teaching artist then had youth create practice scenes and perform them in front of the class in order to drive home the point that the edits youth made to the rubric would affect how they would be assessed in the final project.

The teaching artist connected the rubric to their larger project in three distinct ways: through bringing up their past use of rubrics in assessing scenes, through asking youth to reflect at their tables on changes for the upcoming project, and during the scene practice where the teaching artist demonstrated how youth would be assessed in the future. Staff made continual reference to the final mock rally project and asked youth to reflect on “*why [they] think [she] had [them] do these scenes and then grade [themselves].*”

To earn a 5, the teacher would have had to connect the learning beyond the classroom project to other classes or non-school time. To earn a 5, youth would have had to initiate work on the project outside the class time.

Belonging

Interaction Between Staff and Youth (Staff 5, Youth 4)

The Teaching Artist worked with small groups of 3-4 students in the hall, supporting them to make their culminating art product, a print of an image that was to support an idea from their writing. During the day’s activity, each student made two prints. To facilitate engagement in the learning community, the Teaching Artist first provided clear instructions to set students up for success. In some instances, she modeled how to apply ink; in others, she asks peers to model. The Teaching Artist spoke Spanish to deliver instructions to some students.

Then, the Teaching Artist gave all the printmakers in the hall individualized attention and feedback designed to support their engagement in the learning community. She typically had a conversation with each student between their first and second print, to support the to get a print that met their vision.

Finally, she made sure that those who would not do the printmaking in the class were supported, by asking those students who did print to give tips to those who would the following week.

Most students were receptive to working with the Teaching Artist but didn't explicitly initiative it. One did come to the hall to ask for help, and one asked if she would have time with her in the hall in a future class. Youth also asked each other questions when they had them. *Students would have scored a 5 if any had sought out ways to interact that extended beyond the boundaries of the classroom, such as discussing work during recess or at home.*

Interaction between Staff and Youth (Staff 4, Youth 5)

Students spent the majority of the session working on their drawings for their graphic novels. Most were at the stage of adding in colors (watercolor pencils) and details. At the beginning of the class, all students used the iTouch to take a photo of their artwork. The classroom teacher gave attention to behavior management through communicating expectations while allowing students to talk with each other about work and encouraging them to help each other. The teaching artist consistently interacted positively and regularly on an individual and small group level. *To earn a 5, the teaching artist would have been observed varying her strategies in a way that suggested variation to meet the unique needs of individuals in the class.*

Several students appeared eager to share work at the end of class, asking the teaching artist if she would come look at their work and give them time to share with peers. A number of students ask for permission to stay in during recess to work on their projects. When questioned, they indicated that this is something they have done before.

Inclusion (Staff 5, Youth 5)

The teacher identified "themes in your writing" as the topic of learning, as a foundation for the upcoming work on personal narratives. Students shared their prior knowledge of themes, then the teacher then shared her definition and had students write it "to help them remember it." The students then read The Boy Who Cried Wolf independently. When done, students worked in pairs and discussed the theme. Next, the teacher asked some groups to shared out their discussion with the whole class. Finally, the students watched a music video, and paused in the middle and end to pair-discuss the themes they saw in the video, then shared out their paired discussions with the whole group.

Three students were scheduled to leave class to see the behavior specialist (presumably "problem students" that another teacher may have stigmatized.) The teacher facilitated their transition in and out of the classroom in a way that supported their inclusion, keeping them engaged with the lesson; when they returned, they were immediately incorporated into supportive pairings and caught up by a combination of teacher support and peer support. And, one of these three students asked to stay in class rather than go, and the teacher OK'd it (rather than telling him he "had to" go due to school expectations).

No helping behaviors were observed, nor were any students seen needing help. The lesson was designed to be one students could successfully engage in, which supported inclusion; there were no "wrong answers." All students seemed willing to talk with their buddy during pair shares; no one was ignored or isolated. In the paired groups, students were observed supporting each other in understanding the reading and identifying themes. The teacher did not have to encourage this behavior, the students did so spontaneously.

Inclusion (Staff 5, Youth 1)

During the research portion of the session, youth were separated into small groups with whom they were to pull out key details from articles about the topics they had chosen in previous classes. Youth were allowed to talk quietly to one another and collaborate on finding examples.

One student in a small group wandered from his chair to another group and used inappropriate language, a slur, towards one of the group members, who then reported the incident to the teacher. The teacher first addressed the student directly, asking why he had used that word and having a conversation with him about the impact of hurtful language on other people. As the child denied that he had used that language, the teacher then called another staff person to mediate the conflict. This staff person talked to both children about how this language disrupted the safety of the learning community. Finally, the assistant principal and the youth's mother came into the classroom and addressed the situation directly.

When an incident of bias occurred, the staff addressed the incident swiftly. Staff reminded students first of the learning community norms, then had a conversation with the student about why the incident was harmful. Though further adult intervention was necessary, the classroom teacher and other staff responded quickly and referred to the group expectations set up in the classroom to support all young peoples' safety and participation.

Inclusion (Staff 3, Youth 5)

During this session, youth worked alone to plan for a future informational essay. They were given post-its to record their notes before placing them in their writing journal. Youth took information from a handout distributed by the teacher as well as reference books that were provided in the classroom. The teacher encouraged students to work quietly on their own, without interaction among students. Due to this emphasis on solo work, no observable evidence of exclusion was seen during this session. *To earn a 5, the teacher would have proactively encouraged more interaction that fostered opportunities to experience belonging and inclusion.*

However, as students worked, several were observed spontaneously helping one another during the session. The teacher did not interfere or prohibit them from interacting with one another. In one instance, a student shared blank post-its with another student who needed supplies. A few students were observed helping each other find the right page in their notebooks and explaining the writing task to one another without being asked to do so by the teacher. This spontaneous support of each other was scored as evidence of inclusive behaviors on the part of the youth.

Inclusion (Staff 5, Youth 4)

This was the last session before the final performance. The teaching artist had students gather around the carpet and led a discussion about the expectations of the performance. The teaching artist also asked students to come up with one personal and a group goal to share based on the list the students had previously created for performance goals. The students then broke into groups and rehearsed for their final performance. Groups also had the opportunity to get feedback from their peers, as well as videotape themselves and watch it back for ideas on improvement.

One group experienced a conflict and did not want to work together; the teaching artist went to the classroom teacher for support. The classroom teacher referenced a "blueprint" that the class uses for conflict resolution. She helped the group identify the problem and then fill out the "blueprint," which asked each youth to recognize how they felt and how they thought the other person might feel, think about what caused their feelings and how they expressed those feelings, and articulate a plan to move forward with a better understanding of each other. The youth spent the whole class writing their responses. They planned to discuss their blueprints during lunch with the classroom teacher and then rehearse during recess. *This was an unusually high level of time and attention give to group process and modeling conflict resolution, suggesting a high value of inclusion by the teacher.*

The rest of the groups were very inclusive. One youth that was special needs had his whole group rallying around him and telling him what an important role he had in the group when he stopped participating. They all encouraged him to rejoin which he did. *Youth did not earn a 5 simply because the one group experienced conflict and the urge to work separately when placed in a group.*

Collaboration (Staff 5, Youth 5)

The class began with the teaching artist introducing a self-evaluation rubric to the students and asking them help contribute to the elements reflected in the rubric. This reflected the group working together on a shared product or task.

The teaching artist then asked all of the youth set individual goals for their final performance. Next, youth then got in groups and spent the rest of the class rehearsing and getting feedback from teaching artist and classroom teacher. The teaching artist and classroom teacher circulated, giving strategies to some of the groups on how to better communicate transitions and listen to each other. Youth readily collaborated with each other. Some groups initiated and sought out feedback from other groups, collaborating not only with their own small group but with others in the class as well.

Collaboration (Staff 4, Youth 4)

This session was the kick off of the students last writing unit of the year: poetry. Students were given a packet containing many poems. First, they looked at the same poem together. Then, they were instructed to review their past writings “for inspiration” them begin writing a poem based on a past piece of writing. Teachers had students work in partners intermittently throughout the class in order to generate brainstorming and feedback.

Students regularly shared what they were doing and pieces of their writing with their partners throughout the class. However, collaborations were short and students are not given strategies to expand on their collaboration. Youth responded to the teacher’s structured collaborations, listening to each other and providing thoughtful feedback to their poetry partners. A few youths consulted with each other outside of the structured time, sharing their ideas and asking for feedback. The majority are successful in the teacher placed collaborative opportunities.

Youth would have earned a 5 if more students than just a few students extended their collaborations outside of the staff instruction. Both staff and youth would have earned a 5 if the collaborations led to common project and included student-led elements.

Relevance

Youth Voice (Staff 5, Youth 5)

The lesson for this class focused students on integrating poetic language with their research assignment by taking a fact and developing a 2-line poem based on that fact. The teaching artist introduced the lesson by saying that “*facts sometimes lack powerful language*” to make a point, and encouraged youth to take a risk and maybe “fail” because failure is a key part of their learning process. By freeing students to no worry about doing the assignment “right” she encouraged them to develop their own opinion and style. The teaching artist also asked youth what they believed is the best use of poetic language, encouraging them to share their opinions. Some youth built off of each other’s points, framing their statements with “*like my partner said...*”

One youth offered a fact to the rest of the class, from which each student wrote a 2-line poem. Youth had the opportunity to share these 2-line poems from their desks and then as small groups up at the front of the class. What they shared varied by student, suggesting they were finding their own voice. While youth shared their

poems, the classroom teacher wrote them up on the white board and the teaching artist helped point out what made some lines particularly strong. The teaching artist also asked youth what made each of these poems powerful and some students took the opportunity to give feedback to one another.

Connection (Staff 5, Youth 3)

During this session, students created posters that contained a slogan and a picture to represent the slogan. The posters covered the same topic that students were using for their argumentative essays, a topic that each student had selected based on their interests, such as for or against wearing school uniforms, or political topics such as immigration and treating others with respect. The teaching artist encouraged students to use multiple strategies to develop and communicate their own opinion on the topic in ways they were connected to their own lives: writing a slogan, choosing an image and coming up with the argument they would like to make. The teaching artist encouraged students to reflect on how they would make the strongest argument in a brief slogan (*"I think that's a strong point, what would you say to emphasize that?"*), what image would best represent that argument and how to connect the assignment to their own lives (*"What is something you really disagree with? What can you say about families who have been separated?"*)

Students responded to the assignment in varied ways. Some articulated detailed connections to their lives, such as saying to a peer *"I want to make an American flag because I don't know what the Mexican flag looks like."* Others appeared to be making general connections, because the topic they selected is relevant to a 5th grader. A few seemed to hide out and avoid meaningful engagement in the work. *To earn a 5, students would pro-actively make connections with their lives in observable ways: this never happened, suggesting that youth in classrooms don't feel free to or don't know how to make detailed connections between their work in the class and their lives or the world.*

Choice (Staff 5, Youth 5)

For this activity, the teacher asked students to choose arguments to support their opinion regarding whether or not students should get rewards for attendance. Though the main topic was decided for them, students had open-ended choices of which side of the argument they were on and what evidence to use to support their choice. Several youth asked for additional choices ranging from if it was okay to write in pen as opposed to pencil to if they could use their own opinions as evidence to support their argument. The Classroom Teacher reacted positively to these requests, encouraging students to use their own voice and telling them it was okay to use pen as long as she could still read their paper. When students engaged with their neighbors instead of working on their assignment, the Classroom Teacher encouraged them to choose a spot in the room where they could work productively, rather than assigning different seats as "punishment." Since students were allowed to make their own content and process choices, each of the essays had very different evidence, even though they were all addressing the topic of rewarding attendance. Students all engaged in this assignment, in part because the teacher respected the choices they made to make the work interesting to them.

Self-Efficacy

Skill Development (Staff 5, Youth 5)

Students worked on panels for their graphic novels for the majority of the session. First, they inked over their pencil drawings, and then used the watercolor pencils and water with brushes to add color. The use of watercolor pencils was a new skill for the students.

The teaching artist modeled several new skills in front of the whole class, such as inking and watercolor pencils. She also circulated and modeled with individual students based on what each needed to learn. For example, she showed one student a particular brush stroke for her panel. Students practiced the new skills of inking and using watercolor pencils. Several asked for help and then were seen applying new techniques. Students were also observed experimenting with different brush strokes.

Skill Development (Staff 4, Youth 4)

This session was primarily a work period for youth to finish carving their linoleum blocks in order to print symbols for their campaign posters. During this session, the teaching artist reviewed best carving and stenciling practices, then circulated to each youth during the work period.

The teaching artist was detailed in breaking down each step of using the carving tool safely and effectively. She reminded students not to press too hard (so as not to puncture the linoleum block) while applying enough pressure to make a deep mark so that their symbol would show up during printing. The classroom teacher offered suggestions on how to best use the stencils to make a rough draft of where they would like to place the letters before filling in the entire page. Both staff members supported youth with explicit instructions that encouraged them to develop specific artistic skills throughout the period.

To earn a 5, the teaching artist would have given more individualized, differentiated instruction and feedback, and the youth would have expanded or experimented with the skill in ways not modeled by the teaching artist.

Skill Development (Staff 5, Youth 3)

During the session, youth developed claims about environmental issues in small groups. Then, youth shared their claim with the classroom teacher and were given individualized feedback. Once the feedback was received, youth researched details in support of their claim. At the end of class, youth had the opportunity to share their claim and supporting evidence with their peers, who then provided feedback on its strength.

Youth built on skills they had previously practiced in other classes by receiving feedback from the classroom teacher on how to make their claims more specific, in alignment with past lessons. Youth also practiced note-taking skills and citation skills while looking up articles that were in support of their claim. Students also had the brief opportunity to receive peer feedback if they chose to share in front of the class. Students demonstrated mixed levels of success, with some willingly finishing a claim and presenting it to peers, and others struggling to complete the assignment. *To earn a 5, more youth in the class would have demonstrated proficiency, and some would have expanded on the skill in ways that were not modeled by the teacher.*

Value and Goals (Staff 5, Youth 3)

Youth were given instruction on how to differentiate pro and con arguments within an article, then pull out key details that support the claim of the argument. The teacher read a sample article to the entire class and gave a lesson on how to critically consider the opinions delivered in it. Students were then tasked with applying this skill to several articles and videos, working in parallel at their table groups.

The classroom teacher remarked that “*understanding all sides of an argument can help us as people in society to better understand each other.*” With this statement, the teacher connected the goal of the lesson – to read and understand the claims of multiple sources – to an application in the wider world, understanding others in society. (By contrast, many observed classroom lessons are given without explicit connection to their application outside of the academic skills they foster.)

Youth participated in this discussion, but did not express their own value of the work or skills they were developing. They worked actively in table groups, suggesting that they were thinking about the topic and perhaps

some valued it beyond the classroom assignment. *To earn a 4 or 5, youth comments or behaviors would have demonstrated that they value the work in ways that extend beyond simply doing well in the class.*

Value and Goals (Staff 4, Youth 2)

This session was set up for youth to begin changing their persuasive essay work into a skit, PowerPoint, or panel for their final project. Youth watched a video on Samoan students in Seattle and broke down the elements that were used to persuade so as to apply them to their own environmental essays. Staff then had youth break into groups and determine their leadership structure and what skills they would employ to make their final projects.

Staff made an explicit connection to the value of this project beyond the classroom, stating that this skill would be *“useful for future jobs and creative work”* because *“all the things we see come from some kind of writing.”* The teacher also acknowledged the challenge of changing a piece from one form to another to highlight the value of this skill.

Youth participated in the assigned work, but there was no observable evidence as to whether they valued the work or were simply complying. *To earn a 4 or 5, youth behaviors or comments would demonstrate that they see value in the work.*

Engaging in Improving Own Work or Others (Staff 5, Youth 5)

The focus of the class was students giving and receiving feedback on their personal narratives. The teaching artist talked to the students about how to separate "who you are from your art," how not to take critical feedback personally and why it is important to be able to listen to feedback from others. She lets them know that their mindset makes an impact on how they hear and react to feedback. She then provides a written "formula" for giving and receiving feedback and tasks youth with using it to give each other critiques of their personal narratives.

Youth provide feedback one each other's work and talk about how they will improve their work in the future, with comments such as *“I realized I need to change the ending.”*

Engaging in Improving Own Work or Others (Staff 4, Youth 3)

Students worked on panels for their graphic novels for the majority of the session. First, they were inking over their pencil drawings, and then using the watercolor pencils and water with brushes to add color. The teaching artist worked individually with students on challenges they were having with their own panels/drawings, providing differentiated and specific feedback to students. She provided individual feedback and suggestions for their work. Students all work on improving their panels, but do not do major revisions. Students all work on improving their panels, but do not appear to make multiple or major revisions.

Leadership/Mentorship (Staff 5, Youth 5)

Students were charged with finding evidence from their text (a story) that supports their thesis statement (which most had already drafted in a previous session) or *“evidence that proves their claim.”* Students worked independently as desks clustered in small groups. They were allowed to talk quietly with others and the talking largely remained on the topic of the work. Students were not all working with the same text, although it appeared that most texts had been selected by 2-3 students.

The teacher circulated and provided support. Once, when she identified a student with a challenge, she would say *“Who else has read the book Attack? [2 students raised their hand]. Great, Roberto is stuck and missing his big*

idea. Please work with him, share what you've discovered through your reading and let him borrow your ideas or learn from you."

The teacher then pulled three Spanish-speaking students to a side table and encouraged them to provide each other support in doing their work.

Later, the teacher pairs two boys working on the same text, and encouraged one to support the other. Those boys sat together and one pushed the other to identify evidence. The mentor pushed his peer. *"Great, but I need more. Remember, you need three pieces of evidence."*

As the class proceeded, students at their tables appeared to follow the teacher's lead and began supporting each other spontaneously. At one table, three students gathered around a fourth student and encouraged him to identify a big idea that the text teachers, or a claim he wanted to state.

Growth Mindset

Setting New Challenges (Staff 4, Youth 5)

This was the last session before the final performance. The teaching artist had students gather around the carpet and led a discussion about the expectations of the performance. She asked students to come up with one personal goal to share and a group goals based on the list of individual goals. Together, the group set a group goal of "using their heart:" The teaching artist asked the class to define what "use their heart" meant and the TA had each youth think about how they would accomplish it. *Staff would have earned a 5 if they had referenced "use the heart" later during the class.*

Setting New Challenges (Staff 4, Youth 4)

Students were charged with creating 2-line poems based on a fact or detail from their persuasive essay. Youth then worked in groups, deciding how to present these poems using their bodies. Some then performed in front of the class.

At the beginning of class, the teaching artists says that they are going to *"attempt something hard"* today, specifically taking factual language and making poetic text out of it. Staff reminds youth that it is not easy to write figurative language multiple times throughout class. *Staff would have earned a 5 if they had engaged youth in setting their own challenges.*

Youth engaged with this challenging activity. Youth showed excitement to use the facts they have collected in a new form, and wrote figurative language based on a fact given by a classmate. *To earn a 5, youth would have created their own challenges or pushed each other.*

Persistence (Staff 4, Youth 4)

The session was set up as a work period for youth to create their own graffiti stickers using a "powerful word" from their persuasive essays on immigration. Youth chose the word, then transferred it in a specific lettering style onto a transparency and finally added illustration on a sticker. Several youth were observed struggling to pick a word from their essay that would be considered powerful and specific; often youth were confused about the difference between a pro- and anti-immigration argument, and which words were associated with each side. Youth persisted by continuing to try, and by asking the teachers for help individually. *They would have earned a 5 if they had discussed their strategies or what works with others.*

Staff circulated, spending time individually with different youth and supporting them to brainstorm which words resonated most with them as well as briefly explaining the differences between a pro- and anti-immigration argument to several youth. Staff also shared examples of their own arguments around immigration as an example for youth to choose words that would apply in the larger cultural context. These strategies that they modeled were specific to the assignment and supported the youth. *To earn a 5, staff would have encouraged youth to develop their own strategies to reframe their challenge of difficulties.*

Persistence (Staff 5, Youth 3)

During this class, students split into two groups. One group worked with the teacher, while the other worked with the writing specialist for half of the class, then they swapped. The teacher worked with students to understand how to “show, not tell” through their writing while the specialist worked with students to add sensory details to their work.

Specific strategies used by staff to support students include splitting them into groups to work with two different teachers, giving examples before asking students to work on their own writing and asking questions to help them develop their own work such as, “When you’re scared, what does your body feel like?” “How are you showing this through your writing? What else can you do?” By asking these questions, staff engaged youth in persisting and developing their own strategies, as opposed to simply telling them what to do.

Due to the structure of the class, including working in small groups and the addition of a second instructor, most youth are not observed struggling. *To earn a 5, youth would have had to experience difficulties then demonstrate strategies to persist despite them.*

Growth-oriented Response (Staff 5)

The primary focus of this session was a work period for youth to complete a “flash draft” of the stories they had begun in a previous class. The students were charged with using facts from their research on zoos and incorporate them into a narrative that involved two characters. The goal of the session was to complete 4-5 pages of draft so that youth would have something to revise ready by the following week.

Some youth struggled to focus or to complete the exercise. The teacher consistently encouraged youth while not naming fixed traits. The teacher circulated to youth and helped them individually, calling out examples of growth-oriented behavior such as “*Maria erased what she needed to and is rewriting, it’s going to be even better than yesterday.*”

Growth-oriented Response (Staff 5)

Students worked to create a poster that contains a slogan and image to support their argumentative essay. Students had completed this same activity in a previous session. Prior to carving their image in linoleum, students sketched it on a piece of paper, then traced onto transparent paper. To support a growth oriented response, the Teaching Artist told students, “*Think about what was hard the last time you made your image. What can you change this time to make it less difficult?*” She gave them specific examples such as not using tiny numbers or letters on their sketch. Throughout the class, she checked in with various students, reminding them to reflect on their past work and use this for the current assignment.

Growth-oriented response (Staff 5)

The classroom teacher regularly tells the group how proud she is of their accomplishments up to that point. When students called her over to help with a stuck point, she asked questions to move them past their obstacle She also encouraged a group of girls to go beyond comfort level and try reading in front of the group: “*Take a chance and*

perform. Your work is strong. You are really smart and good. You are already now more comfortable with public speaking than before. You could win if you tried. Think about it."

Mindset Discussion (Staff 5, Youth 5)

The focus of the class was students giving and receiving feedback on their personal narratives. The teaching artist talks to the students about how to separate "who you are from your art," how not to take critical feedback personally and why it is important to be able to listen to feedback from others. She lets them know that their mindset makes an impact on how they hear and react to feedback.

The teaching artist engages youth in thinking about why this work is important to them, why it is important to listen to feedback, fail. At end of class, all students share how they feel after the activity.

The teaching artist provides a specific "formula" for giving and receiving feedback. Students give each other specific feedback on how to improve their personal narratives. The teaching artists listens to the groups, and acknowledges when she hears them engaged in the activity: *"That is so mature that you are taking notes, I want you to share with the rest of the class how you used the formula."*

Mindset Discussion (Staff 4, Youth 4)

This session was primarily a work period where youth carved their second linocuts that would be used to create the symbol associated with their campaign slogan. The teaching artist led a review demonstration of how to safely use a carving tool and spoke briefly about the use of graphic design to communicate an idea.

At the end of the session, the teaching artist asked youth how they felt working on their second linoleum carving was different than the first time. Youth pair-shared about what was more and less challenging about working on the second carving, then had the opportunity to share out to the larger group. Youth said that they found gaining experience made it easier for them to carve and that they were more confident. They also said that they were attempting harder designs this time than the first time and that they had to ask fewer questions. Youth demonstrated the language of mindsets and commented on their own progress during this segment of the work.