

Resource 6.3

Examples of Feedback That DO and DO NOT Feed Forward

According to the six standards of the ReVISION Supervisory Continuum, why are these nonexamples of clear quality feedback? How can they be improved?

Both the nonexamples and example presented next are based on the teacher performance standard CCT 3b and are all collected from the same observed lesson.

	Below Standard	Developing	Proficient	Exemplary
Attributes				<i>In addition to the characteristics of Proficient, including one or more of the following:</i>
Criteria for student success	Does not communicate criteria for success and/or opportunities for students to self-assess are rare.	Communicates general criteria for success and provides limited opportunities for students to self-assess.	Communicates specific criteria for success and provides multiple opportunities for students to self-assess.	Integrates student input in generating specific criteria for assignments.
Ongoing assessment of student learning	Assesses student learning with focus limited to task completion and/or compliance rather than student achievement of lesson purpose/objective.	Assesses student learning with focus on whole-class progress toward achievement of the intended instructional outcomes.	Assesses student learning with focus on eliciting evidence of learning at critical points in the lesson in order to monitor individual and group progress toward achievement of the intended instructional outcomes.	Promotes students' independent monitoring and self-assess, helping themselves or their peers to improve their learning.

Source: Common Core of Teaching (2014), Connecticut State Department of Education

Non-Example 1:

CCT Indicator 3b

Rating for this lesson against the CCT: 3—Proficient

During the observed lesson, student success required only application or knowledge-level work.

While establishing connections between the book and the film *The Road*, specifically the tones, observed tasks were only application or knowledge-level work. The activity required students to compare tones of “the basement scene” in both the book and the film, utilizing related vocabulary provided by the teacher and a shared template for generated responses (visible on Google Classroom). While analysis was apparent to some degree during the observed portion of the lesson, requiring analysis, synthesis, evaluation, and/or creativity at some level during the process would have elevated the visible level of thinking. The teacher could have considered an opportunity for the students to creatively compose their own written pieces, perhaps an alternate scene to what was read and viewed, to more sophisticatedly show in their analysis understanding of the material, relative content, and used skills.

Non-Example 2:

CCT Indicator 3b

Rating for this lesson against the CCT: 3—Proficient

In the lesson, the learning tasks, activities, and resources are designed to challenge student thinking, resulting in cognitive engagement by most students, and the teacher shares responsibility.

The teacher asks the class, “How do you evaluate tone?” Students are required to analyze the text (*The Road*) and find evidence to support the examples of tone in both the book and the movie clip they watched. The learning task has multiple correct responses or approaches and is open-ended.

The teacher asks students to look at specific word choices and how they convey tone in the text they are analyzing. There is evidence of teacher scaffolding to support student engagement. She tells her students they can use the examples she has provided to organize their sentences. She provides an outline with blank spaces where the descriptive words are chosen by the students to express tone. Students can take ownership and write their own unique sentences, or they can utilize the sentence starters she provides. When she asks four students to self-assess how well they can evaluate tone, only one student can clearly articulate the reason for the self-rating. One student says “it was easy” and another student says “I do not know.”

The teacher may want to build rigor through more open-ended questions, such as “why is the tone so important to the theme of this novel?” Some students are selecting words from a list that was provided by the teacher rather than taking ownership and finding their own vocabulary words. Two boys in the back of the classroom have difficulty completing the assignment in the allotted time. It was not evident if the two boys in the back-right corner had written authentic responses. Student work is evidence of cognitive engagement. The teacher could have options for students to be more creative in their analysis of tone. They may take more ownership if there is room for creativity beyond the written assignment. Students could be asked to write a poem or draw a picture that conveys the tone of the text and movie they watched for the assignment.

Example of Feedback that Feeds Forward

According to the six standards of the ReVISION Supervisory Continuum,

why is this an example of clear quality feedback?

How is this sample clearer than the others?

CCT Indicator 3b

Rating for this lesson against the CCT: 2—Developing

You include a combination of tasks and questions in an attempt to lead students to construct new learning, but the lesson resulted in low cognitive demand with some opportunities for problem solving and critical thinking. The posted learning target was “I can evaluate the tone of the cellar scene and compare it to the text and support my analysis with specific details from both the film clip and the text.” This target and design of the tasks promote critical thinking in comparing two interpretations of a story, and the resulting tone, using evidence. You asked varying questions in an attempt to promote continued cognitive engagement (What tone did you choose? How are you going to support it? What did you say for that one? What do you need to answer the question?) and in the written questions (To accomplish this, the assignment was to answer the following questions: What tone does the director of *The Road* create? How does the director create the tone of the film? Make a specific reference to the film clip in your response and find a quote from the novel that describes the setting or characters as displayed in the clip. Explain the connection between the quote and the clip.).

However, the tasks and questions resulted in application or knowledge-level work due to limited differentiation (floating to check in and a requirement for all students to complete the task in writing) and the fact that most students (15/20) were working from memory of the film, not using notes or resources. To answer the given questions, 7 out of 10 students had written only 1 to 3 sentences for each of the sections, half with a reference to a clip but no explanation as to the differences or how the author created the tone. Students only summarized what they were seeing in their chosen clip and did not extend to comparing the two interpretations. This was further evidenced by 1 student who was finished within 7 minutes of beginning the task. He reported being done and moved on to check his phone. You noticed and provided feedback (related to CCT 3c) and attempted to clarify the directions: “You need to find the transition to the text.” The student was unable to articulate what that meant to me or what he should do to meet the learning expectation. I asked what he needed to do next, and he stated that he needed to “add new details, like more sentences describing it, make it longer.” It is important to monitor not just task but student understanding of how to complete the task (related to 3c) to help all students construct a new understanding. What did you notice about their understanding of tone? Were they successfully comparing the mediums? This one student did not know how an author develops tone across a novel or within a written scene, so he needed additional instruction to then move to comparing two mediums.

When I asked 3 students with limited answers, they could explain how the author created the tone in the film and how those techniques were not possible in a written text. Consider how you can support students in their writing skills if this is hindering their ability to engage in the task at high levels (ex. a graphic organizer, 1:1 conferring before writing) or in offering them alternate ways to demonstrate understanding (again related to 3c)—Could a completed organizer be used?)

There were no opportunities for students to engage in discourse during the observation as they were required to work independently. Allowing students to process with peers provides an additional resource and helps supports those who might need to “talk it out” before writing but also allows them to construct a deeper understanding of how tone could be conveyed differently in two mediums.

You shared responsibility for the learning with students (15-minute introduction and viewing of the film scene before I arrived and then independent work while you floated and supported students) and during check-ins with students, you identified that many students had not taken notes on the film, which was an important resource for the task. Providing students with expectations prior to beginning a task, such as taking notes, and providing options for graphic tools to help them organize their thinking before writing can lead to increased cognitive engagement and deeper thinking.

Reference

Common Core of teaching (CCT) rubric for effective teaching [online pdf]. Retrieved from http://www.connecticutseed.org/wp-content/uploads/2014/05/CCT_Rubric_for_Effective_Teaching-May_2014.pdf