ART
Early Adolescence through Young Adulthood

Entry 1: A Portrait of Teaching Over Time

Entry 2: Learning About Making Art

Entry 3: Learning to Study, Interpret, and Evaluate Art

Contributor: Sheryl Smith
Entry 1: A Portrait of Teaching Over Time

a. Knowledge Of Students (KOS)

- Information for this area is a collection of relevant data and how you make the connection between this data and your purpose and instructional context for teaching the Overarching Art Education Goal.
- Look at the range of students' abilities, skills, knowledge and previous experience in art. How do you know this (e.g. Individual Education Plans, surveys on interests and learning styles, conference with parents and/or teachers)?
- What are the requirements of exceptional needs students? How do you know this (e.g. Individual Education Plans, surveys on interests and learning styles, conference with parents and/or teachers)?
- What is the impact of the ethnic, cultural, or linguistic diversity?
- Look at the heterogeneity of the class.
- Look at the personality of the class.
- Identify social/emotional needs as demonstrated through the expressive nature of art (e.g., links students to human experience across cultures, times and places).
- Consider using creative thinking assessment, individual skills assessment, and the artistic developmental level.
- Address any other issues or information directly related to instructional context and the development of the overarching goal (e.g. gender, community and family information, school support, maturity, etc).
  - Gender and age
    - Female/male
    - Physical/psychological age (e.g., 8-year-old thinks s/he is 16)
  - Community (urban/rural/suburban/exurban)
    - Employment opportunities (e.g., school district largest employer, factories, self-employed farmers)
    - Geographical (e.g., environmental influences: ocean, mountain, prairie)
    - Cultural life experiences (e.g., gang-related environment, extended families for generations, level of diversity, access to museums and other institutions)
  - Academic
    - Strengths and weaknesses
    - Honors, advanced placement, prerequisites
    - Reading level/math level/writing level (e.g., comfort within each, proficiency within each)
  - Student interests (art/art genre/interest/sports/games/stories/etc.)
  - Special needs (e.g. Medications, 504 – IEP, Para support, Emotional level, Physical development level, ESL/ELL, Student life experiences (e.g., foreign/foster/migrant/mobility/military)
b. Goals/Connections/Rationale (G/C/R)

- Based on Knowledge of Students (KOS), consider what instructional strategies (art activities) will allow the students to meet the Overarching Art Education Goal. (Think DBAE Discipline Based Art Education. This reflects Art History, as your work with students will relate to the history of people through art.)
- Is this entry a UNIT plan (i.e. a series or instructional sequence of lessons or activities) designed to meet the Overarching Art Education Goal?
- The Overarching Art Education Goal MUST meet one of the following criteria:
  - It is based on clear conceptions of how art links students to human experience across cultures, times, and places.
  - It reflects how art education is a central component of an overall education program.
- When formulating goals for the instructional sequence in the unit, consider on student needs (i.e. student strengths and weaknesses).
- What are the connections between the overarching art education goal and the instructional sequence?
- Why was the instructional sequence a need for student A and student B?
- How was the development of the instructional sequence based upon student strengths, weaknesses, and interests?
- How does the instructional sequence connect to student needs, instructional goals and the Overarching Art Education Goal?

c. Instructional Sequence (ISEQ)

- How does the instructional sequence connect to the Overarching Art Education Goal? Is it appropriate and effective for student learners?
- How does the instructional sequence connect to the student needs?
- How does the instructional sequence connect to the teacher’s analysis, assessment and effectiveness of the student work?

d. Analysis of Instruction (ANA/INS)

- Key your analysis to essential concepts (the overarching art education goal).
  - Remember the “so what?” factor? Why are your comments/responses important to this entry? How do they reflect back to the overarching art education goal?
Did the student(s) meet the overarching art education goal?
  • If yes, what specific evidence proves the achievement?
  • If no, what specific evidence that leads you to determine your next steps?

  If you made any modifications *during* the sequence, why were they important or needed?
  Cite evidence using content and details from student responses for making the modifications (rationale for change – again should reflect back to the overarching art education goal).
  Tie to other aspects (KOS, environment, overarching art education, individual goals/connections).

e. Assessment of Student Work (ASW)

  The word “evidence” refers to materials sent with portfolio to verify commentary. The word “tools” refers to materials, approaches, strategies used to demonstrate performance.
  Make relevant choices that demonstrate your work with the overarching art education goal.
  Did the summative assessment measure what you intended? Did it assess the overarching art education goal?
  Identify which part or parts of the assessment measured which goal or goals (overarching art education goal, unit or lesson goals).
  Provide valid types of evidence for each student selected: authentic, based on individualized/differentiated student abilities, and constructed response (narrative, persuasive, interpretive, analysis, comparison/contrast).
  Do the two students have different goals (based on IEP or other KOS)?
  How can you demonstrate student growth? This MUST be tied to the overarching art education goals and individual goal(s).
  Explain modifications and/or accommodations.
  Consider how student growth (or the lack of it) modified future instruction.
  Reflect on the effectiveness of instruction, both in what is lacking as well as the strengths. Identify if you need to change the instructional method, individual student goals, the materials, the environment.
  Explain how student(s) demonstrated higher-level thinking skills (problem-solving, critical thinking skills, etc.)...and how they relate to the overarching art education goal.

f. Content Knowledge (CK)

  Demonstrate discipline-based art education (art history, aesthetics, art criticism and art production). This entry is primarily art history. It may include studio art making/learning but it is not required. You must have a unit (series of lessons that may include studio art making) that are connected by the overarching art education goal. This goal is the vital component of this entry.
What instructional strategies (multiple intelligences, cooperative groups, constructivism, authentic tasks, assessments, etc.) will help you meet the overarching art education goal? What is appropriate for YOUR students?

g. Reflection (R)

What evidence from a student’s work/growth that dictates the next step(s) in this instructional sequence?

Where do you need to re-teach specific information or extend learning (for example, review material or extension activity based on student interests/needs that relates back to the overarching art education goal).

Can you clarify concepts?

Based on your assessment of student work (ASW), do you need to modify pacing (accelerate or slow down instruction)?

Can you identify possible alternative approaches that could impact student learning of this particular group of students?

- Strategies/alternative approaches could include:
  - comparing/contrasting
  - peer critique
  - graphic organizers
  - collaborative/cooperative learning
  - differentiated instruction
  - hands-on
  - incorporation of technology

JUSTIFY THE REASONS FOR THE USE OF THE IDENTIFIED STRATEGIES AND TIE THEM BACK INTO THE OVERARCHING ART EDUCATION GOAL.

As you reflect on your teaching practice, identify the areas in lesson/unit that did/did not impact students learning throughout the instructional sequence.

- What specific parts were successful/significant? Why?
- What specific parts that were not as successful as hoped or anticipated? Why?

Factors could include:

- instructional strategies
- sequence of activities/assignments/instruction
- resources used or not used

Identify adaptations/modifications made along the way or possible adaptations/modifications that could be made and state why they are/would be appropriate.

What specific student feedback was used to influence instruction?

How could you move this lesson from good to great?

What did you learn (good and/or bad) from this lesson that can be transferred to future lessons?

What peak moments in this instructional sequence raised your own personal definition of quality instruction?
Entry 2: Learning About Making Art

a. Knowledge of Students (KOS)
   - Refer to suggestions provided in Entry 1.

b. Goals/Connections (G/C)
   - This entry is about art-making processes. Consider goals that are important to art education and appropriate for the needs of your students. Art content needs to facilitate how and why art is made!

c. Instruction (INS)
   - Design to engage students in learning about making art. Consider the following to engage students:
     - Current events
     - Trends
     - Literature
     - Movies
     - Multiple intelligences
     - Brain research
     - Cooperative learning
     - Personal interests
     - Individual choice
     - Variety of levels
     - Hands-on
     - Authentic instruction and assessment
     - Application to real-life
     - Scope and sequence
     - Availability of materials
   - Engagement/anticipation is evident by verbal and non-verbal contributions (attentiveness). The video evidence MUST be student-centered, not teacher centered! How do you engage students in a dialogue about their work? In the assessment of their work or the work of peers?
   - How does the organization, structure, and pacing of lesson ensure student success? How do you create an equitable and accessible learning environment?
   - What instructional strategies (e.g., multiple intelligences, cooperative learning, constructivism, active learning, authentic tasks, questioning techniques, and assessments) address the learning needs of your students in the video recording?
d. Content Knowledge (CK)

- Demonstrate discipline-based art education (art history, aesthetics, art criticism and art production). This entry is primarily art making.
- What instructional strategies (multiple intelligences, cooperative groups, constructivism, authentic tasks, assessments, etc.) will help your goals? What is appropriate for YOUR students?

e. Learning Environment (LE)

- How can you make your classroom environment warm, inviting and conducive to art making?
- How do you demonstrate respect for students, teacher, materials, and environment?
- Can you make connections to your students outside of the classroom?
- How do you handle potential hazardous areas/materials? What safety procedures are in place?
- How have you designed the layout of the room for effective traffic flow?

f. Equity (E)

- How do you demonstrate fairness, access, and equity?
  - Look at these three terms as a combined area of focus.
    - Fairness - Students get what they need for success…not necessarily the same support or assistance.
    - Access - Students have equal opportunities in learning experiences.
    - Equity - Level the playing field.

g. Instructional Resources (IR)

- How can you make lessons current and relevant to your students?
- Resources should not be “add ons” or extraneous but integrated into student learning. Some possible examples include:
  - Texts, trade/library books, videos, Internet, web sites, other teachers (all disciplines) CD ROMs, curriculum resources and ancillary items, library and research instruction, student journals with particular prompts to gain KOS and estimate student needs, outside speakers, other institutions in town, university/museum, paraprofessionals, student teachers, parents with particular gifts or vocations, class web pages, T.V. programs, newspapers, periodicals, e-mail, Arts/Partners or other community programs and assets (songwriters, actors, artists of all types).
- How can you relate instructional resources to the goals or specific unit and lesson goals and connect to how and why people make art?
- Possible assessment resources include: demonstrations, written assessments, formative and summative resources, rubrics (both teacher and student-designed), peer critiques, projects.
h. Interactions (INTER)
   - Consider the use of observation log of classroom interactions (from video or completed by another person observing in the classroom)
     - Teacher-student
     - Student-student
     - Student-teacher (video needs to be primarily this interaction)
   - Develop questioning techniques to assist students in solving problems that are not always teacher-directed.
   - Do the student feel comfortable in asking questions, stating opinions?
   - Does the teacher/student interaction demonstrate value of student effort and work?
     - Positive comments
     - Authentic praise
     - Acknowledge areas of student improvement

i. Assessment (ASMT)
   - Refer to suggestions provided in Entry 1. Assessments should reflect how and why people make art.

j. Reflection (R)
   - Refer to suggestions provided in Entry 1.
Entry 3: Learning to Study, Interpret, and Evaluate Art

a. Knowledge of Students (KOS)
   - Refer to suggestions provided in Entry 1.

b. Goals/Connections (G/C)
   - Consider goals that connect to the study, interpretation and evaluation of art. These goals should be developmentally appropriate and engage the students about how and why art is made.

c. Instruction (INS)
   - Design instruction/activities to engage students in meaningful discussion(s) concerning the description, analysis, and evaluation of art.
   - How can you develop an authentic application of art criticism techniques (e.g., use of student work, visit to museum, selection of work for portfolio or exhibit)?
   - How can students create repertoire of questions to analyze and discuss art?
   - How do you help students develop knowledge of the process used to study, interpret, and evaluate art (e.g., description, analysis, interpretation and judgment)?
   - Consider the organization, structure, and pacing of lesson to involve:
     - Instructional strategies (e.g., engagement of multiple intelligences, cooperative learning, constructivism, active learning, authentic tasks)
     - Questioning/dialogue techniques
     - Sequence of activities/instruction/classroom dialogue/discussion to develop a rich discussion about why and how art is made
     - Resources used or not used (technology required!)

d. Content Knowledge (CK)
   - This entry is about the study, interpretation and evaluation of art. Content knowledge should relate to this. Consider your knowledge of students’ individual and developmental needs, interests, and abilities to engage students’ in discussions that concern the description, analysis, and evaluation of art.
   - *Note: The description varies in this entry. Terminology uses either “study, interpret, and evaluate” OR “description, analysis, and evaluation of art”.
   - As you develop this entry, consider “Why and how art is made”? 

e. Learning Environment (LE)
   - Refer to suggestions provided in Entry 2.

f. Instructional Resources And Technologies (IRT)
   - Technology is required in this entry. Consider what you have available and are comfortable using.
   - How can you relate your choices to the art criticism process? To your learning objectives? To your KOS? To your art education goals?
   - How can you make lessons current and relevant to your students?
Resources should not be “add-ons” or extraneous but integrated into student learning. Some possible examples include:

- Texts, trade/library books, videos, Internet, web sites, other teachers (all disciplines) CD ROMs, curriculum resources and ancillary items, library and research instruction, student journals with particular prompts to gain KOS and estimate student needs, outside speakers, other institutions in town, university/museum, paraprofessionals, student teachers, parents with particular gifts or vocations, class web pages, T.V. programs, newspapers, periodicals, e-mail, Arts/Partners or other community programs and assets (songwriters, actors, artists of all types).

- How can you relate instructional resources to the goals or specific unit and lesson goals and connect to how and why art is made?

g. Assessment (ASMT)

- Refer to suggestions provided in Entry 1.
- Assessment can be formal or informal about student learning and their understanding of the art evaluation process.

h. Reflection (R)

- Refer to suggestions provided in Entry 1.
- How can you build on this lesson for future teaching?