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 data.

♦ Poll and survey students on non-confidential issues: pre- and post-surveys, interest surveys, learning styles, personalities, color theories, etc.

♦ Identify social/emotional needs as demonstrated through the expressive nature of art production (e.g., how and why art is made).

♦ Consider creative thinking assessment, individual skills assessment, and artistic developmental level.

♦ Use the following sources: QPA Building Profile, counselors, building secretary, district office, district publicity information (pamphlets, web sites), other educational professionals, IEPs, parents.

♦ Perform an internet search on the city you teach for community data.

♦ Each section below will affect what and how you teach your specific students. Select only the areas below that are specific to your setting and necessary to demonstrate student impact for the lesson explained in the selected portfolio. Some of this information could be included in the contextual information:

  • 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
    ▫ Medications
- 504 - IEP
- Para support
- Emotional level
- Physical development level
- ESL/ELL
- Student life experiences (e.g., foreign/foster/migrant/mobility/military)
- Gender issues

• Family
  - Economics of household
  - Free and reduced lunch
  - Level of education of parents
  - Structure (e.g., two parents/single parent/grandparents/foster/migrant/siblings/lifestyles)
  - Cultural mindset (e.g., Ruby Payne - Understanding Poverty [poverty/middle class/wealthy])
  - Level of technology (e.g., understanding, use and access to computers, internet, e-mail)

• Ethnicity (languages spoken/written in the home)
• Cultural issues (religion, holidays/observances)

b. Goals/Connections/Rationale (G/C/R)

♦ Determine a pretest/diagnostic tool/classroom observation checklist.
♦ Explain how you determined student strengths and weaknesses.
♦ Develop specific goals for each lesson (in the unit); know specific connection to student needs and the overarching art education goal.

♦ The website eaya-art@yahoogroups.com is a valuable resource for overarching art education goals and other content specific information.

♦ Explain why the lesson activity was a need for that student/group of students (rationale).

♦ Identify individual student goals to meet specific needs of student.

♦ Examples of what and how lessons/activities were planned based upon student strengths, weaknesses, and interests.

♦ Tell what students did.

♦ Explain how the lesson met the goals (overall and individual).

♦ Explain why lessons were sequenced in a specific way; connect this to student needs and instructional goals.
c. Instructional Sequence (ISEQ)
   - Connect to overarching art education goal.
   - Demonstrate that the ISEQ is logical, appropriate, and effective for learners.
   - Determine appropriate initial diagnostic tool.
   - Explain what the students did.

d. Analysis of Instruction (ANA/INS)
   - Key your analysis to essential concepts (the overarching art education goal).
   - Remember the “so what?” factor.
   - Did the student(s) achieve the goal(s)?
     - If yes, cite specific evidence that proves the achievement of goal(s).
     - If no, cite evidence that leads us to decide what needs to be worked on.
   - Cite any modifications made during the sequence.
   - Cite evidence using content and details from student responses for making the modifications (rationale for change).
   - 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.
   - Show evidence that assessment measured what you needed it to measure.
   - Identify which part or parts of the assessment measured which goal or goals.
   - Provide valid types of evidence: authentic, based on individualized/differentiated student abilities, and constructed response (narrative, persuasive, interpretive, analysis, comparison/contrast).
   - Students have different goals (based on IEP).
   - Evidence of student growth should be tied to overarching art education and individual goal(s).
   - Explain modifications and/or accommodations.
   - Explain how student growth (or the lack of it) modified future instruction.
   - Reflect on the effectiveness of instruction.
   - Identify if you need to change the instructional method, the materials, the
environment, or the instructor.

♦ Explain how student(s) demonstrated higher-level thinking skills (problem-solving, critical thinking skills, etc.).

f. Content Knowledge (CK)

♦ Demonstrate discipline-based art education (art history, aesthetics, art criticism and art production).

♦ Show your use of instructional strategies (multiple intelligences, cooperative groups, constructivism, authentic tasks, assessments, etc.).

♦ Understand elements and principles of art (conceptual art vs. formalism).

g. Reflection (R)

♦ Identify and provide evidence from a student’s work/growth that dictates the next step(s) in this instructional sequence.

♦ Re-teach specific information as needed (extension activity based on student interests/needs).

♦ Fill in gaps. Provide clarification of concepts.

♦ Modify pacing (accelerate or slow down instruction).

♦ 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.

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

♦ Point to specific parts that were successful/significant AND explain why.

♦ Point out specific parts that were not as successful as hoped or anticipated AND explain why. Factors could include:
  • instructional strategies
• questions
• 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.

♦ Cite specific student feedback used to influence instruction.

♦ Explain how you could move this lesson from good to great.

♦ Identify what you learned (good and/or bad) from this lesson that can be transferred to future lessons.

♦ Identify peak moments in this instructional sequence that 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)
   ∆ Refer to suggestions provided in Entry 1.

c. Instruction (INS)
   ∆ Design to engage students in learning about making art. Your lesson should reflect a concern with as many of these issues as possible.
   ∙ 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/articipation is evident by verbal and non-verbal contributions (attentiveness).
   ∆ Design the organization, structure, and pacing of lesson to ensure student success.
   ∆ Use a wide variety of instructional strategies (e.g., multiple intelligences, cooperative learning, constructivism, active learning, authentic tasks, questioning techniques, and assessments).

d. Content Knowledge (CK)
   ∆ Refer to suggestions provided in Entry 1.
e. Learning Environment (LE)

- Make classroom environment warm and inviting.
- Demonstrate respect for students, teacher, materials, and environment.
- Greet students by name as they enter room.
- Know what your students are doing outside of the art room.
- How do you handle potential hazardous areas/materials?
- Design the layout of the room for effective traffic flow.
- Explain the essential materials/equipment to facilitate learning.

f. Equity (E)

- 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)

- Important to remember whatever you are using should be current and relevant to your students.
- Resources should not be “add ons” or extraneous.
  - 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).
- Include outside experts/artists.
- Explain any student-initiated projects: job fairs, demonstrations by students, student hallway displays.
- Connect with career activities/guest speakers.
- Relate anything you choose to the overarching art education goals or specific unit and lesson goals.
- Assessment resources: demonstrations, written assessments, formative and summative resources, rubrics (both teacher and student-designed), peer critiques, projects.
h. Interactions (INTER)

♦ Make use of observation log of classroom interactions (from video or completed by another person observing in the classroom)
  • Teacher-student
  • Student-student
  • Student-teacher

♦ Questioning technique used to assist student in solving problems are not always teacher-directed.

♦ Student feels comfortable in asking questions, stating opinions.

♦ 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.

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)
   ♦ Refer to suggestions provided in Entry 1.

c. Instruction (INS)
   ♦ Design to engage students in meaningful discussion(s) concerning the description, analysis, and evaluation of art.
   ♦ Explain authentic application of art criticism techniques (e.g., use of student work, visit to museum, selection of work for portfolio or exhibit).
   ♦ Students have repertoire of questions to analyze and discuss art.
   ♦ Students have knowledge of the process used to study, interpret, and evaluate art (e.g., description, analysis, interpretation and judgment).
   ♦ Organization, structure, and pacing of lesson involves:
     • 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
     • Resources used or not used (technology required!)

d. Content Knowledge (CK)
   ♦ Refer to suggestions provided in Entry 1.
   ♦ Know aesthetic theories, for example:
     • Formalism
     • Representation
     • Expressionism

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

f. Instructional Resources And Technologies (IRT)
   ♦ Refer to suggestions provided in Entry 1.
   ♦ Relate anything you choose to the art criticism process.
   ♦ Use technology.
     • Learning
• Invisible technology—overhead
• Technological shortfalls, discuss in contextual information
• Class equipment, video analysis, digital photography
• Decisions on resources
• Rationale
• Relevance
• Affordability
• Availability
• Student interest
• Test in advance/reliability
• Alternate plan

♦ Consider
  • Learning objectives
  • KOS
  • Art education goals

g. Assessment (ASMT)
  ♦ Refer to suggestions provided in Entry 1.

h. Reflection (R)
  ♦ Refer to suggestions provided in Entry 1.