

# **Contemporary Art and Instruction**

Pratt Institute

# Agenda

1. Check-In / Recent Education News
2. The Artist-Teacher
3. Research in Art Ed: Instruction (National)
4. 2 Models:
  - a. TETAC Model
  - b. Studio Thinking Study (Boston)
5. Teach-In Activity!

# Success Academy school chain comes under fire as parents fight 'zero tolerance' disciplinary policy



BY JUAN GONZALEZ  
Follow

The charter school chain Success Academy is being criticized for its high suspension rate, as parents complain that special-needs kids are pushed out and students are being denied due process.

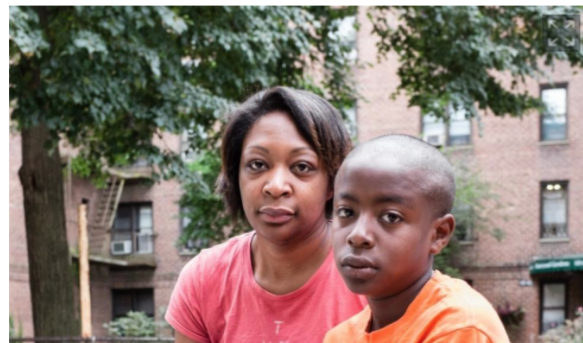
NEW YORK DAILY NEWS / Wednesday, August 28, 2013, 2:30 AM

AAA

667

189

77



Success Academy, the charter school chain that boasts sky-high student scores on annual state tests, has for years used a "zero tolerance" disciplinary policy to suspend, push out, discharge or demote the very pupils who might lower those scores — children with special needs or behavior problems.

1,032,314 total students

53,504 total suspensions

- 26% black
- 41% Latino
- 16% white
- 16% Asian
- 1% Am. Indian
- 12% students with an IEP

- 53.1% black students
- 35.8% Latino students
- 6.7% white students
- 4.3% students of another race
- 36.1% students with an IEP

Source: DOE

Source: Advocates for Children of New York



# Things we've learned so far...

- Use themes and big ideas driven by essential questions to frame your investigation
- Give students options: introduce multiple artists and media sources
- Push beyond a media-specific curriculum
- Ideation is key: Think and talk more
- Emphasize process over product
- Use inquiry-based strategies



# **The Artist-Teacher**

Looking at contemporary artists who teach

# Suzanne Lacy

Teaches at Otis College



'Three Weeks in May' (1977)



Your Donations Do Your Work (2009)

Instructional Strategies: Collaboration, Group/Individual Performance, Role-play, Pair Problem-Solving

# Joseph Beuys



Organization for Direct Democracy by Referendum (1971)  
Free International College (1974); Leaves Düsseldorf Academy of Art

**Instructional Strategies: Democratic seminar, inquiry-based learning, performance and critique**



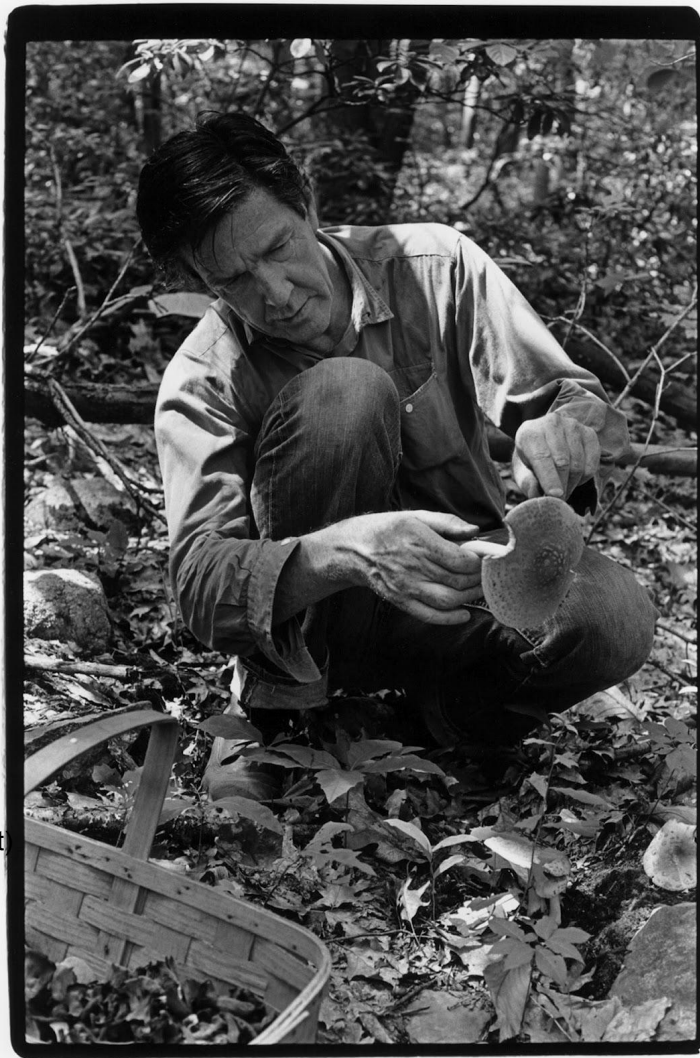


# John Cage

Teaches at New School (1950-60)



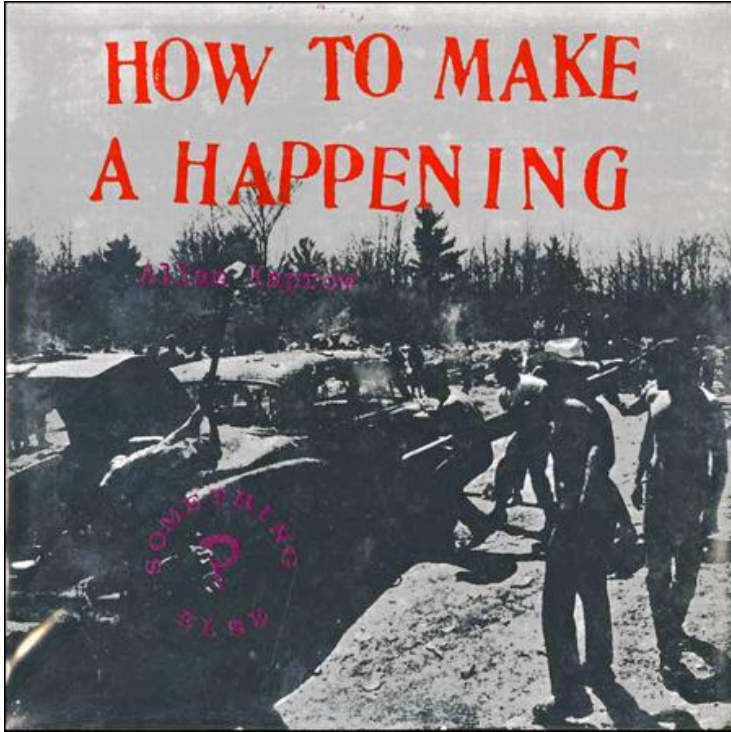
George Brecht (center seated) and Allan Kaprow (rear, near coat



**Instructional Strategies: Experiential/place-based learning, individual experimentation, peer learning, seminar**

# Allan Kaprow

Taught at Rutgers, Pratt, UCSD



Instructional Strategies: Group experimentation, project-based learning, public space + engagement, media production



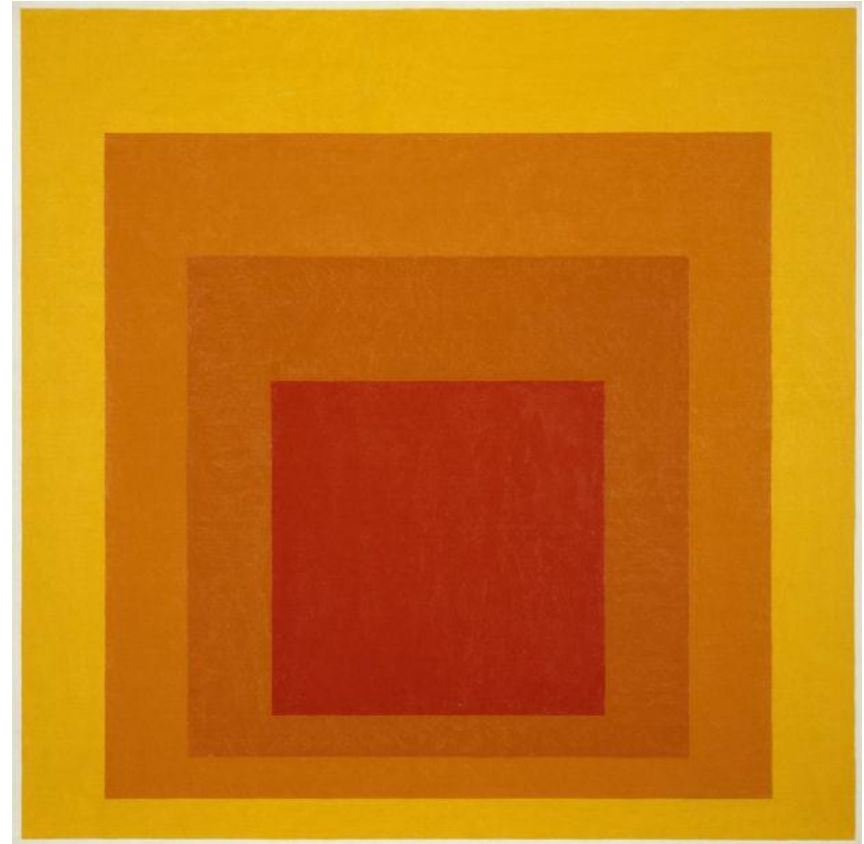


**Project Other Ways:** Berkeley storefront educational space developed by Allan Kaprow and Herbert Kohl in the late 1960s. A “storefront-environment-teacher-training-community,” that welcomed students, teachers, and artists wishing to experiment with the possibilities of using performance and conceptual art to teach reading, writing and community studies, by replacing existing curriculum plans with event plans.

# Josef Albers



Bauhaus, Black Mountain, Yale University

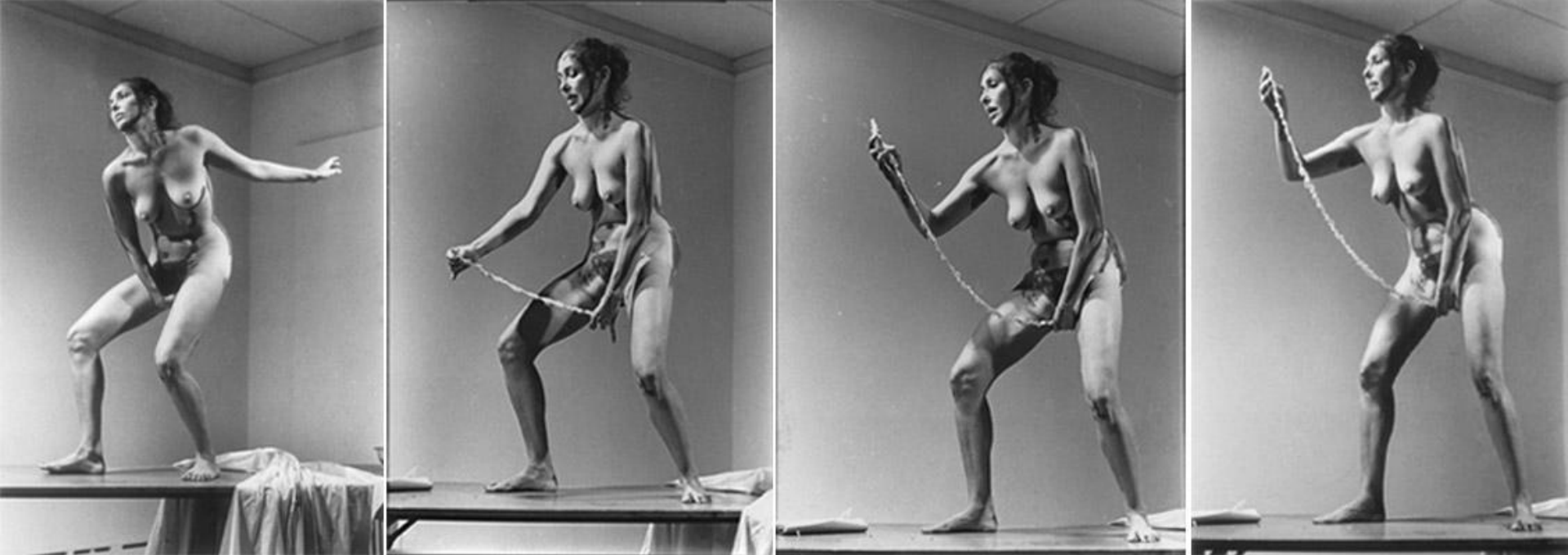


Homage to the Square, 1960

Instructional Strategies: Demonstration, lecture, technique-building, Visual perception and thinking, individual assignments

# Carolee Schneemann

Teaches at Oberlin College



Interior Scroll (1975)

Instructional Strategies: Performance and embodied pedagogy, critique, lecture, Demonstration



# Tim Rollins & KIDS of Survival



Walker Art Center



PS 52 in the South Bronx

Instructional Strategies: Arts integration - literacy & art (jammin'), after-school workshop based, group work: teacher-student collaborations



# Mark Dion & J. Morgan Puett



Mildred's Lane, Beach Lake, PA

Instructional Strategies: Project-based (site-specific response), seminars through food, sorting activities/archeology, collaborative learning

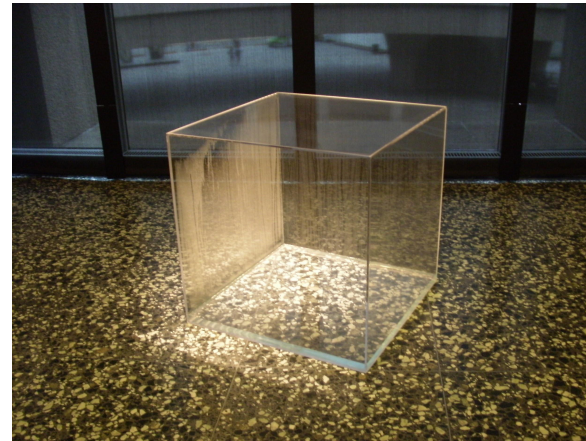


# Hans Haacke

Cooper Union



Grass Cube



The Business Behind Art Knows the Art of the Koch Brothers, (detail), 2014;

Condensation Cube

Instructional Strategies: Lecture, critique, studio-based assignments

# Coco Fusco

Taught at MIT and New School



Couple in the Cage, 1997



A Room Of One's Own: Women and Power in the New America, 2004

Instructional Strategies: Lecture, seminar, writing projects, media studies and projects, performance

# **Research in Art Education**

Instruction & Best Practices

# Issues to Consider

## Policy & Political Shifts

- No Child Left Behind + Race to the Top (Time and Learning Goals)

## Reform Movements

- National Visual Arts Standards, Common Core, Job-Readiness exams, Teacher Performance etc. (Time and Learning Outcomes)

## Public Opinion

- Perceptions of education and art (Content and Style)

## Socio-Cultural Context

- economic circumstance, intersectionality race/class/gender (Content/Style)

# Issues to Consider

## School Culture / Teacher Training

- Principal/superintendent visions, teacher satisfaction/retention, (Time and Learning Goals)

## Community/Family Culture

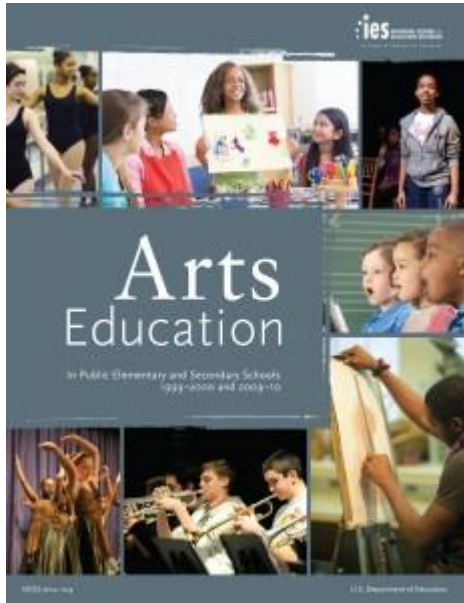
- parental involvement, neighborhood culture, funds of knowledge + available social capitals (Learning Outcomes)

## Environmental Issues

- funding, space issues, material resources (Time/ Learning Goals)



# IES Arts Education Study



- 2009-2010 study
- 1,802 elementary schools
- 1,602 secondary schools
- 1,354 music specialists and 1,302 visual arts specialists
- 89% response rate, self-reported data



# Instructional Variables

- the frequency of instruction / teaching load
- number of hours spent per week
- class size
- number of schools in which they taught, no. of hours planning or preparation time
- student attendance
- use of standardized curriculum

# Instructional Variables

- the primary space used for instruction
- the availability of district curriculum guides
- the types of arts instructors employed
- professional development available
- use of arts integration for classroom teachers
- use of formal assessment

# Findings - Elementary Level

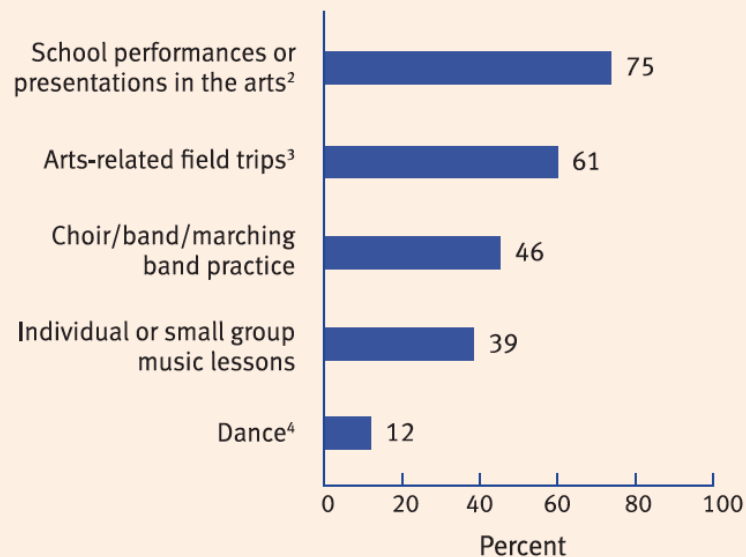
- Visual arts instruction was available in most elementary schools (83%)
- Weekly visual arts instruction (85% of schools)
- Full-time visual arts specialists spend an average of 22 hrs/week teaching 24 different classes with about 22 students per class.

# Cultural Partnerships / Field Trips

**Figure 3**

Percent of public elementary schools reporting that they provided or sponsored curriculum-guided activities in the arts outside of regular school hours in 2009–10 and percent reporting partnerships or collaborations with various outside artists or entities in 2008–09

## Arts activities outside regular school hours<sup>1</sup>



## Partnerships or collaborations with outside artists or entities



# Frequency & Availability of Curriculum

Figure 2

Among public elementary schools that offered instruction in various arts subjects, percent reporting the availability of arts specialists, the frequency of arts instruction, and the availability of district curriculum guides for arts subject areas: School year 2009–10



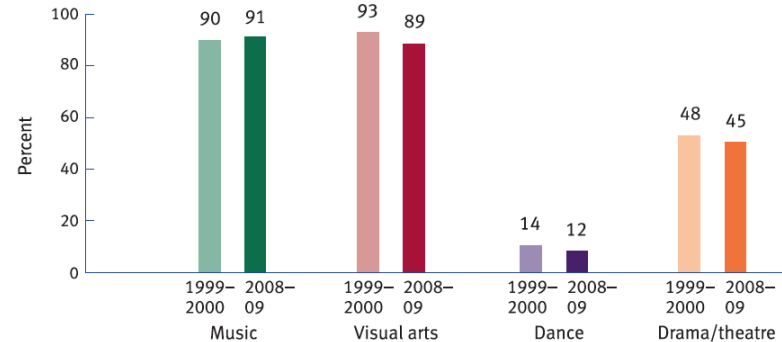
# Findings - Secondary Level

- Most public secondary schools (89 percent) provide visual arts education
- 70% of schools indicated that only one arts course credit was required for graduation

Teaching load indicator	Music specialists	Visual arts specialists
Percent of teachers who taught the arts subject full time	93	89
Of the teachers who taught the subject full time, percent reporting that they:		
Taught at more than one school	46	12
Taught on a block schedule <sup>1</sup>	26	29
Had more than 4 hours of planning time	62	64
Taught classes outside of regular school hours	36	4
Average number reported for:		
Hours spent per week teaching classes	22	23
Classes taught per week <sup>2</sup>	8	7
Class size <sup>3</sup>	24	22

Figure 4

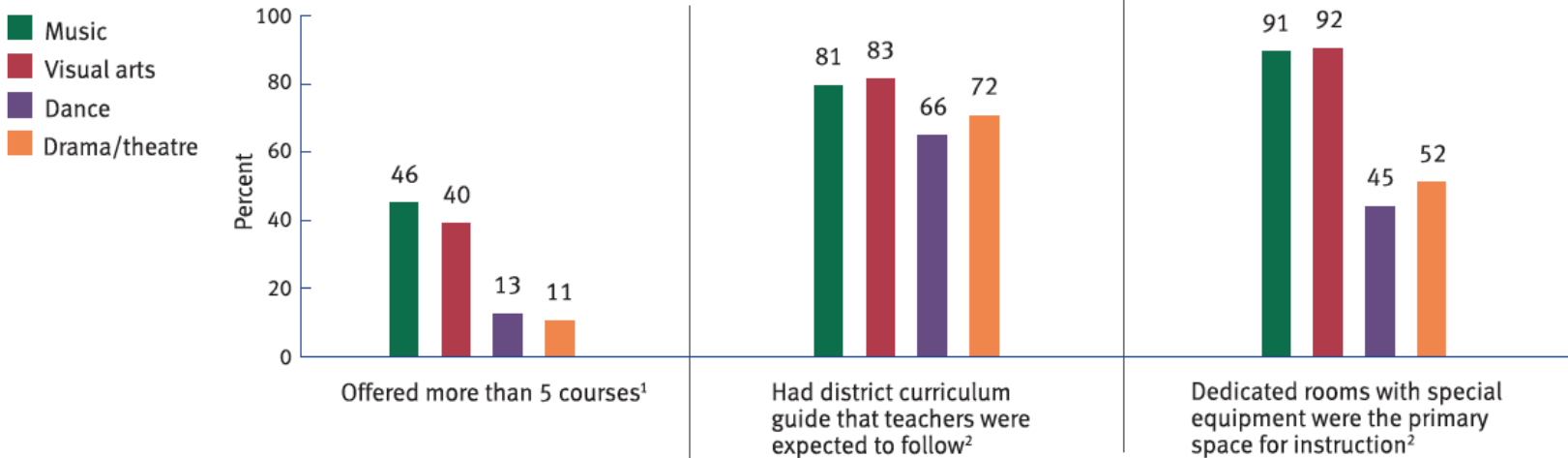
Percent of public secondary schools reporting whether various arts subjects were taught at the school: School years 1999–2000 and 2008–09



# Frequency & Availability of Curriculum

Figure 5

Among public secondary schools that offered instruction in various arts subjects, percent offering five or more different courses in 2008–09 and percent reporting district curriculum guides and dedicated rooms for instruction in 2009–10, by arts subject



# Availability of Arts for At-Risk Populations

Table 13

Among public elementary schools that offered instruction in visual arts, percent reporting selected program characteristics for visual arts, by percent of students eligible for free or reduced-price lunch: School years 1999–2000 and 2009–10

School characteristic	Instruction was available at least once a week		Instruction was offered throughout the entire school year		Dedicated rooms with special equipment were the primary space for instruction		Arts specialists were employed to teach visual arts		Had district curriculum guide that teachers were expected to follow	
	1999–2000 <sup>1</sup>	2009–10 <sup>2</sup>	1999–2000 <sup>1</sup>	2009–10 <sup>2</sup>	1999–2000 <sup>1</sup>	2009–10 <sup>2</sup>	1999–2000 <sup>1</sup>	2009–10 <sup>2</sup>	1999–2000 <sup>1</sup>	2009–10 <sup>2</sup>
<b>All public elementary schools</b>	85	85	88	87	56	68	72	84	78	83
<b>Percent of students eligible for free or reduced-price lunch</b>										
0 to 25 percent	88	90	91	92	70	76	80	89	86	87
26 to 50 percent	85	88	85	87	53	75	71	87	79	82
51 to 75 percent	83	78	85	88	48	63	63	78	72	80
76 percent or more	81	84	88	83	41	59	67	81	70	83



# Availability of Arts for At-Risk Populations

Table 17

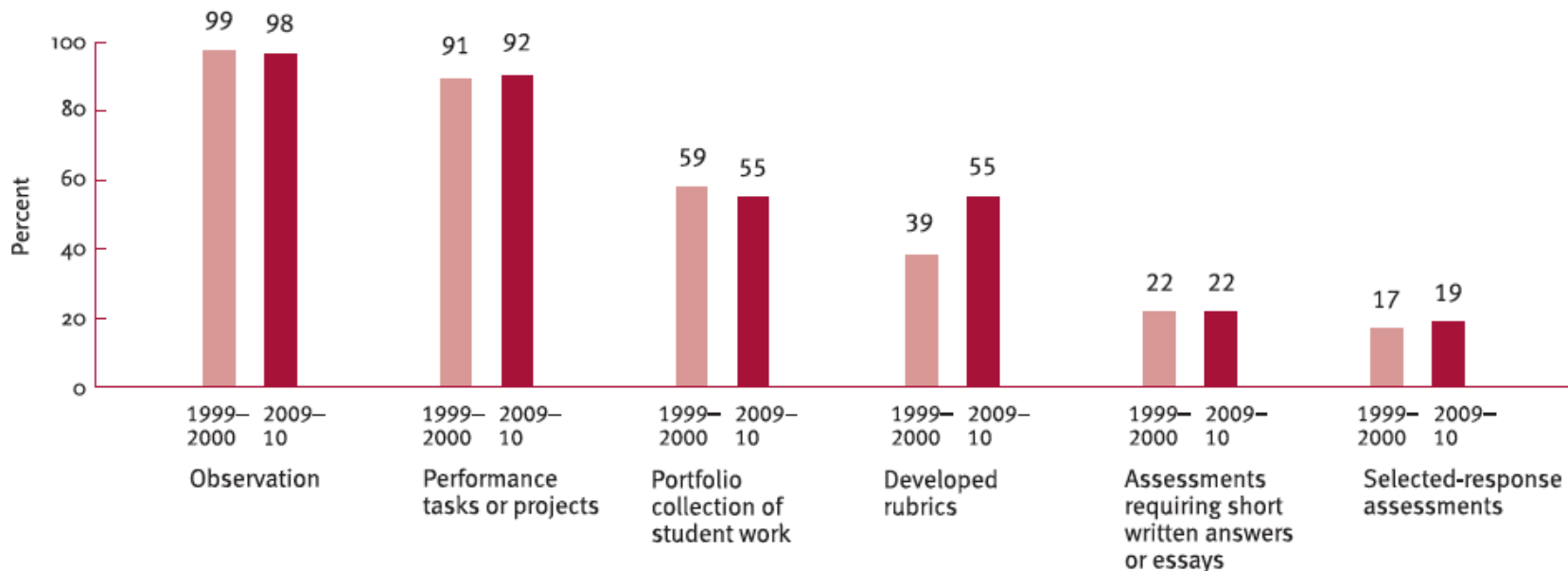
Among public secondary schools that offered visual arts instruction, number of visual arts instructors reported by schools and percent that were arts specialists in 2008–09, percent of schools reporting the number of courses offered in 2008–09, and percent reporting district curriculum guides and dedicated rooms for instruction in 2009–10, by percent of students eligible for free or reduced-price lunch

School characteristic	Number and percent of visual arts instructors reported by schools <sup>1</sup>		Percent of secondary schools reporting selected characteristics of visual arts program		
	Number of visual arts instructors	Percent of visual arts instructors who were arts specialists	Schools offered 5 or more courses <sup>1</sup>	Had district curriculum guide that teachers were expected to follow <sup>2</sup>	Dedicated rooms with special equipment were the primary space for instruction <sup>2</sup>
<b>All public secondary schools</b>	49,700	94	40	83	92
<b>Percent of students eligible for free or reduced-price lunch</b>					
0 to 25 percent	17,400	94	56	87	97
26 to 50 percent	16,300	96	37	84	95
51 to 75 percent	11,200	92	36	79	89
76 percent or more	4,800	93	22	78	85

# Assessment

Figure 16

Among public elementary school visual arts specialists who used any formal assessment to determine student progress and achievement in the arts, percent reporting that they used various types of assessment to a moderate or great extent: School years 1999–2000 and 2009–10



**What are some conclusions  
we can draw?**

**What other questions  
should we ask?**

# TETAC Model: Instructional Planning

**Step 1:** Asking students what they already know:

**K - W - H - L**

What do you already know?

What do you want to learn?

How will you find out?

What have you learned?

# **TETAC Model: Instructional Planning**

## **Step 2: Teaching for student relevance**

- Devising an entrance strategy
- developing and asking questions
- Constructing knowledge, and not just memorizing or regurgitating

# TETAC Model: Instructional Planning

## Step 3: Focusing on Process

- using inquiry based instruction to create a path toward engage learning
- Equipping students with necessary skills to apply their knowledge

# TETAC Model: Instructional Planning

## Step 4: Organizing Instruction

- moving students from simple to complex understandings
- Leaving room for experimentation
- Demonstrating application of skill/technique and ideation

# TETAC Model: Instructional Planning

## **Step 5:** Broadcasting Expectations

- clearly stating assessment goals and performance tasks
- offering multiple opportunities to reflect and assess progress along the way (formative)



# TETAC Model: Instructional Planning

## Step 6: Instructional Design!

- Identifying unit foundations
- Unit and lesson objectives
- Assessments - end-of-unit performance tasks
- Integrating standards
- Considering all levels and learning styles

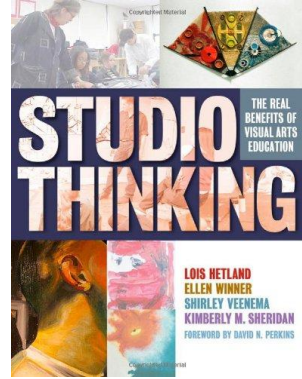
# Studio Thinking Project

## Harvard's Project Zero (2001-2002)

How the arts are taught? What do students learn? What types of decisions do teachers make in designing and carrying out instruction?

- Phase I. Teaching and Learning in the Visual Arts
- Phase II. Learning and Assessment in the Visual Arts
- Phase III: Using the Studio Thinking Framework

[http://www.pz.harvard.edu/project\\_zero\\_past\\_projects.php](http://www.pz.harvard.edu/project_zero_past_projects.php)



# Focus of Study

- Addressing the assumption: more arts = better academic achievement in math and science
- What do the arts actually teach?
- Focus on dispositions: (1) skills, (2) application of skills, and (3) the inclination to use them

# Past Studies

- 1995 Presidential Report: “teaching has a significant effect on overall success in school”
- Research found this claim was not true in many cases except in:
  - Drama and reading readiness/achievement
  - Music + spatial reasoning (short term)
- Conclusion: Art does not on its own improve test scores in other subject areas

# Research Sites

## Boston Arts Academy (High School)

- Observation in 3 classrooms - painting/ceramics, photograph/design and sculpture/drawing

## Walnut Hill High School

- Observed 2 classrooms - ceramic/sculpture, drawing



# Methods

- Direct observation (103 hours)
- Filmed classrooms 1/month for 1 year
- Interviewed teachers 1/month for 1 year
- 38 classes observed total
- All teachers have masters degrees
- Students mainly upper/middle class

# Initial Findings

- Correlation does not equal causality
- Instrumental arguments are not sufficient
- Most researchers are not focusing on the kinds of thinking that happen in the arts
- The arts are a way of knowing the world - just as we understand it scientifically, mathematically and historically

# Framework for Studio Thinking

## 1. Studio Structures

- a. Demonstration-Lecture, Students-at-work, and Critique

## 2. Studio Habits of Mind

- a. 6 dispositions identified in addition to
  - i. Teaching basic skills in visual arts
  - ii. understanding art history and context
- b. cognitive and attitudinal variables





# Studio Habits of Mind

- **Develop Craft** - tools/materials
- **Engage and Persist** - problem solving
- **Envision** - ideation and representation
- **Express** - writing and expression
- **Reflect** - self and social consciousness
- **Stretch and Explore** - experimentation/risk
- **Understand Art World** - connection to professional role, context

# Activity: Teach-In!

1. Consider your scenario and the 2 contemporary artists you were given
2. Create a lesson or learning segment concept that responds to both items
3. Identify instructional strategies you would use to bring your lesson to life!

# Upcoming

Research Interest Statement due March 12!

- begin to conduct some preliminary research
- start to create a list of ideas
- think about how you might extend this as a thesis project