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

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.

Source: Advocates for Children of New York

53,504 total suspensions
- 26% black
- 41% Latino
- 16% white
- 16% Asian
- 1% Am. Indian
- 12% students with an IEP

Source: DOE

1,032,314 total students
- 53.1% black
- 35.8% Latino
- 16% white
- 16% Asian
- 1% Am. Indian
- 12% students with an IEP

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)

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

Instructional Strategies: Demonstration, lecture, technique-building, Visual perception and thinking, individual assignments
Carolee Schneemann  
Teaches at Oberlin College

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

Interior Scroll (1975)
Tim Rollins & KIDS of Survival

Instructional Strategies: Arts integration - literacy & art (jammin’), after-school workshop based, group work: teacher-student collaborations
Mark Dion & J. Morgan Puett

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

Grass Cube

Condensation Cube

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

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

National Center for Education Statistics at the Institute of Education Sciences
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

<table>
<thead>
<tr>
<th>Activity</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>School performances or presentations in the arts</td>
<td>75</td>
</tr>
<tr>
<td>Arts-related field trips</td>
<td>61</td>
</tr>
<tr>
<td>Choir/band/marching band practice</td>
<td>46</td>
</tr>
<tr>
<td>Individual or small group music lessons</td>
<td>39</td>
</tr>
<tr>
<td>Dance</td>
<td>12</td>
</tr>
</tbody>
</table>

Partnerships or collaborations with outside artists or entities

<table>
<thead>
<tr>
<th>Organization</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural or community organizations</td>
<td>42</td>
</tr>
<tr>
<td>Individual artists and craftspeople</td>
<td>31</td>
</tr>
<tr>
<td>Museums or galleries</td>
<td>29</td>
</tr>
<tr>
<td>Performing arts centers</td>
<td>26</td>
</tr>
<tr>
<td>Colleges and universities</td>
<td>18</td>
</tr>
<tr>
<td>Community school of the arts</td>
<td>7</td>
</tr>
</tbody>
</table>
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

<table>
<thead>
<tr>
<th>Teaching load indicator</th>
<th>Music specialists</th>
<th>Visual arts specialists</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percent of teachers who taught the arts subject full time</td>
<td>93</td>
<td>89</td>
</tr>
<tr>
<td>Of the teachers who taught the subject full time, percent reporting that they:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taught at more than one school</td>
<td>46</td>
<td>12</td>
</tr>
<tr>
<td>Taught on a block schedule</td>
<td>26</td>
<td>29</td>
</tr>
<tr>
<td>Had more than 4 hours of planning time</td>
<td>62</td>
<td>64</td>
</tr>
<tr>
<td>Taught classes outside of regular school hours</td>
<td>36</td>
<td>4</td>
</tr>
</tbody>
</table>

Average number reported for:
- Hours spent per week teaching classes: 22, 23
- Classes taught per week: 8, 7
- Class size: 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

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.
## 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

<table>
<thead>
<tr>
<th>School characteristic</th>
<th>Instruction was available at least once a week</th>
<th>Instruction was offered throughout the entire school year</th>
<th>Dedicated rooms with special equipment were the primary space for instruction</th>
<th>Arts specialists were employed to teach visual arts</th>
<th>Had district curriculum guide that teachers were expected to follow</th>
</tr>
</thead>
<tbody>
<tr>
<td>All public elementary schools</td>
<td>85</td>
<td>85</td>
<td>88</td>
<td>87</td>
<td>56</td>
</tr>
<tr>
<td>Percent of students eligible for free or reduced-price lunch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 to 25 percent</td>
<td>88</td>
<td>90</td>
<td>91</td>
<td>92</td>
<td>70</td>
</tr>
<tr>
<td>26 to 50 percent</td>
<td>85</td>
<td>88</td>
<td>85</td>
<td>87</td>
<td>53</td>
</tr>
<tr>
<td>51 to 75 percent</td>
<td>83</td>
<td>78</td>
<td>85</td>
<td>88</td>
<td>48</td>
</tr>
<tr>
<td>76 percent or more</td>
<td>81</td>
<td>84</td>
<td>88</td>
<td>83</td>
<td>41</td>
</tr>
</tbody>
</table>
### 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.

<table>
<thead>
<tr>
<th>School characteristic</th>
<th>Number and percent of visual arts instructors reported by schools¹</th>
<th>Percent of secondary schools reporting selected characteristics of visual arts program</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of visual arts instructors</td>
<td>Percent of visual arts instructors who were arts specialists</td>
</tr>
<tr>
<td>All public secondary schools</td>
<td>49,700</td>
<td>94</td>
</tr>
<tr>
<td>Percent of students eligible for free or reduced-price lunch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 to 25 percent</td>
<td>17,400</td>
<td>94</td>
</tr>
<tr>
<td>26 to 50 percent</td>
<td>16,300</td>
<td>96</td>
</tr>
<tr>
<td>51 to 75 percent</td>
<td>11,200</td>
<td>92</td>
</tr>
<tr>
<td>76 percent or more</td>
<td>4,800</td>
<td>93</td>
</tr>
</tbody>
</table>
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


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
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

- Stretch & Explore
- Express
- Develop Craft
- Envision
- Understand Community
- Observe
- Engage & Persist
- Reflect
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!
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