Planning for Success

The Blueprint for Teaching and Learning in the Visual Arts

&

Understanding by Design

GETTING TO KNOW MORE ABOUT THEM

If you have built castles in the air,
your work need not be lost;
that is where they should be.
Now put the foundations under them.

Henry David Thoreau

GOOD MORNING
Fellow Art Educators

Our Blueprint Facilitators are:

Lisa Knox, 723X

Jane Santoro, 53K

Jean Marie Martocci, 177Q

Jennifer Hatche, 186X

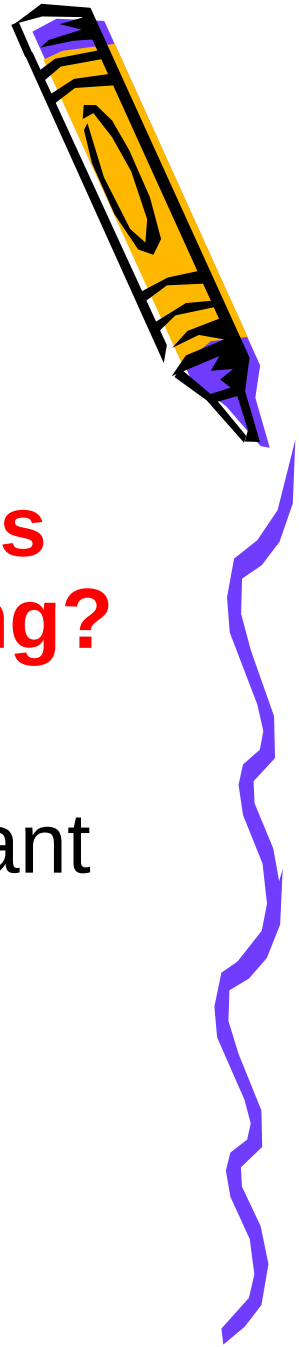
Blueprint Facilitators are art teachers….

like yourselves, who have come out of the classroom today to encourage use of the Blueprint and present an overview of the UBD methodology.

It’s refreshing to get together like this with colleagues to exchange & examine the “hows?”, “whys?” and “what fors?” involved in motivating our students to understand and apply visual arts core knowledge

- Our diverse District 75 population has many its challenges and differences, but our students need, want, and are entitled to meaningful art experiences.

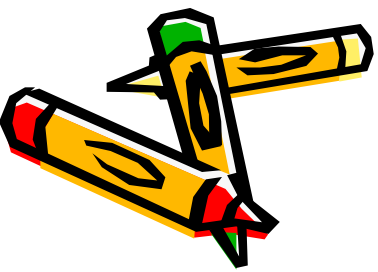
- As both master teachers and novices we have a lot to share…..



However, the “Big Question” is:

How can and do we help our students gain and apply visual arts core knowledge and understanding?

We start by knowing just what we want students to learn and then devise an inclusive way to teach it.



It is understood that teachers will:

- Use the Blueprint as a planning guide.
- Construct learning experiences which promote core knowledge and mastery.
- Assess for relevance and range of learning.

We can acknowledge, share and build towards these outcomes with the guides and pedagogy available to us.

Today we will provide an abbreviated **Blueprint** overview followed by a presentation of **‘Planning for Success’** using Grant Wiggins’ **‘Understanding by Design’** model.

An overview of ‘The Blueprint For Teaching & Learning in the Visual Arts’

5 STRANDS

- **Art Making**
- **Literacy in the Visual Arts**
- **Making Connections in the Visual Arts**
- **Community and Cultural Resources**
- **Careers and Lifelong Learning**

An overview of ‘The Blueprint For Teaching & Learning in the Visual Arts

- **Art Making Experiences**
  - **Painting**
  - **Drawing**
  - **Printmaking**
  - **Collage**
  - **Sculpture**
  - **Two Dimensional Applied Design**
  - **Media Technology**

An overview of ‘The Blueprint For Teaching & Learning in the Visual Arts

- **Benchmarks**
  - **2nd, 5th, 8th, and 12th grade benchmarks for each arts area**

The Blueprint for Teaching and Learning in the Arts can be accessed at the

Department of Education Project Arts Website

http://schools.nyc.gov/projectarts

Presenting from the end result; scan of grade by grade drawing benchmark

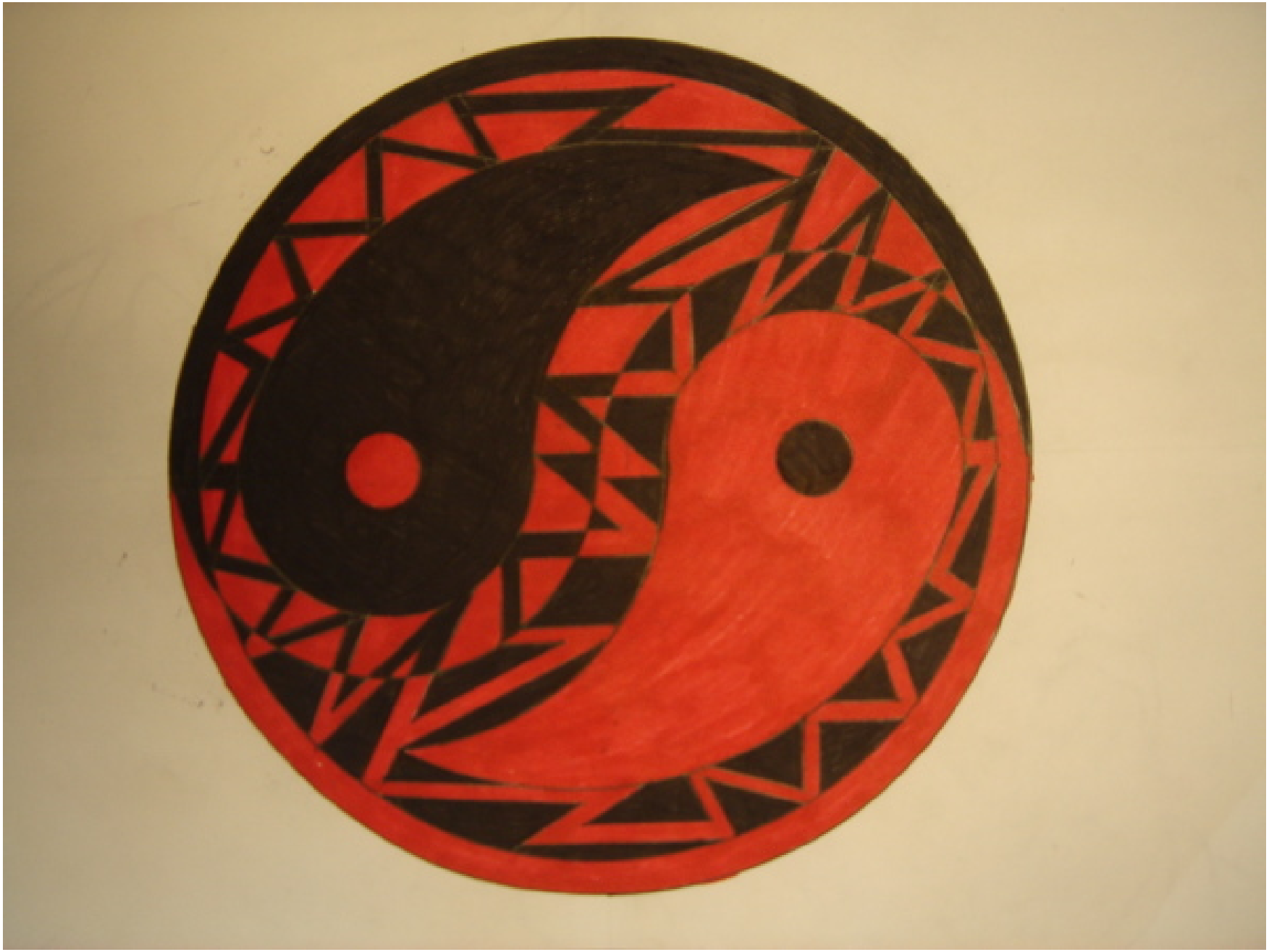
- 12 grade drawing benchmark
  - Create a portfolio of 10 works that demonstrates:
    - Variety of drawing techniques such as line and contour, value
    - Variety of drawing materials and tools such as pencil, pen, charcoal, pastel
    - A personal style
    - Suggested theme: the expressive nature of the figure in a variety of gestures and poses. Share an investigation of artists whose work focuses on the human figure such as Kara Walker, David Hockney and Michelangelo Buonarotti.

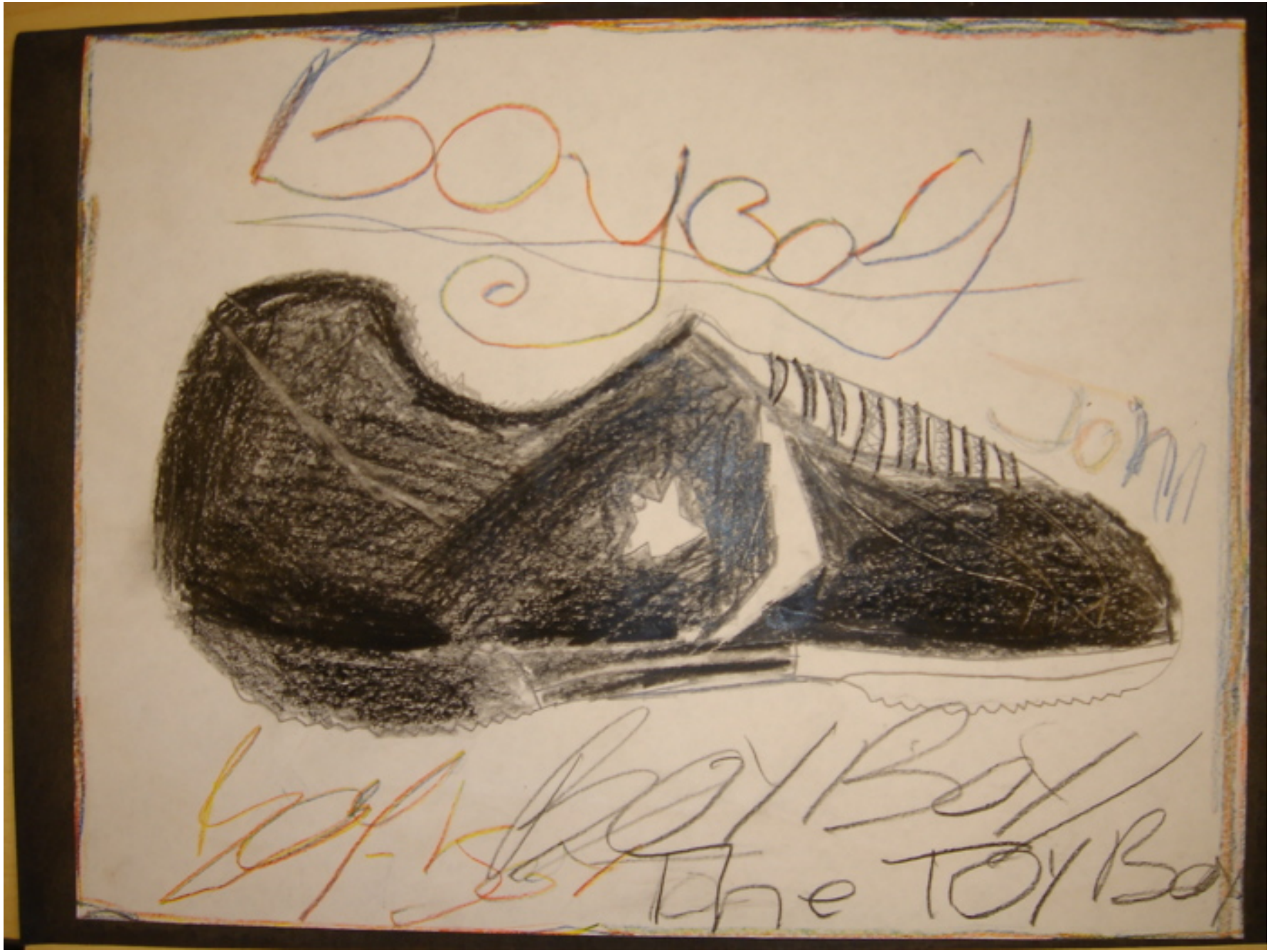
Grade 8 Drawing Benchmark

- Create a pencil, conte, or pen and ink drawing that demonstrates:
- Perspective
- Observation of detail
- Scale of objects and figures
- A wide range of values
- A personal view
- Suggested theme: a study of a figure in a setting. Refer to artists such as Edward Hopper, Georges Seurat; Candido Portinari, Charles White, Henri de Toulouse Lautrec.
- Discuss techniques of perspective and scale, artist's choice in degree of detail, artist's message.

Grade 5 Drawing Benchmark

- Create a series of drawings that demonstrates:
  - Volume
  - Proportion
  - Control of soft pencil, charcoal, crayon, pastel
  - Suggested theme: gesture drawings that show figure at rest, work, and play. Refer to artists such as Leonardo DaVinci, Edgar Degas, Henri Toulouse Lautrec, Reginald Marsh, Egon Schiele, Keith Haring, and Paul Klee, to explore the expressive use of line.

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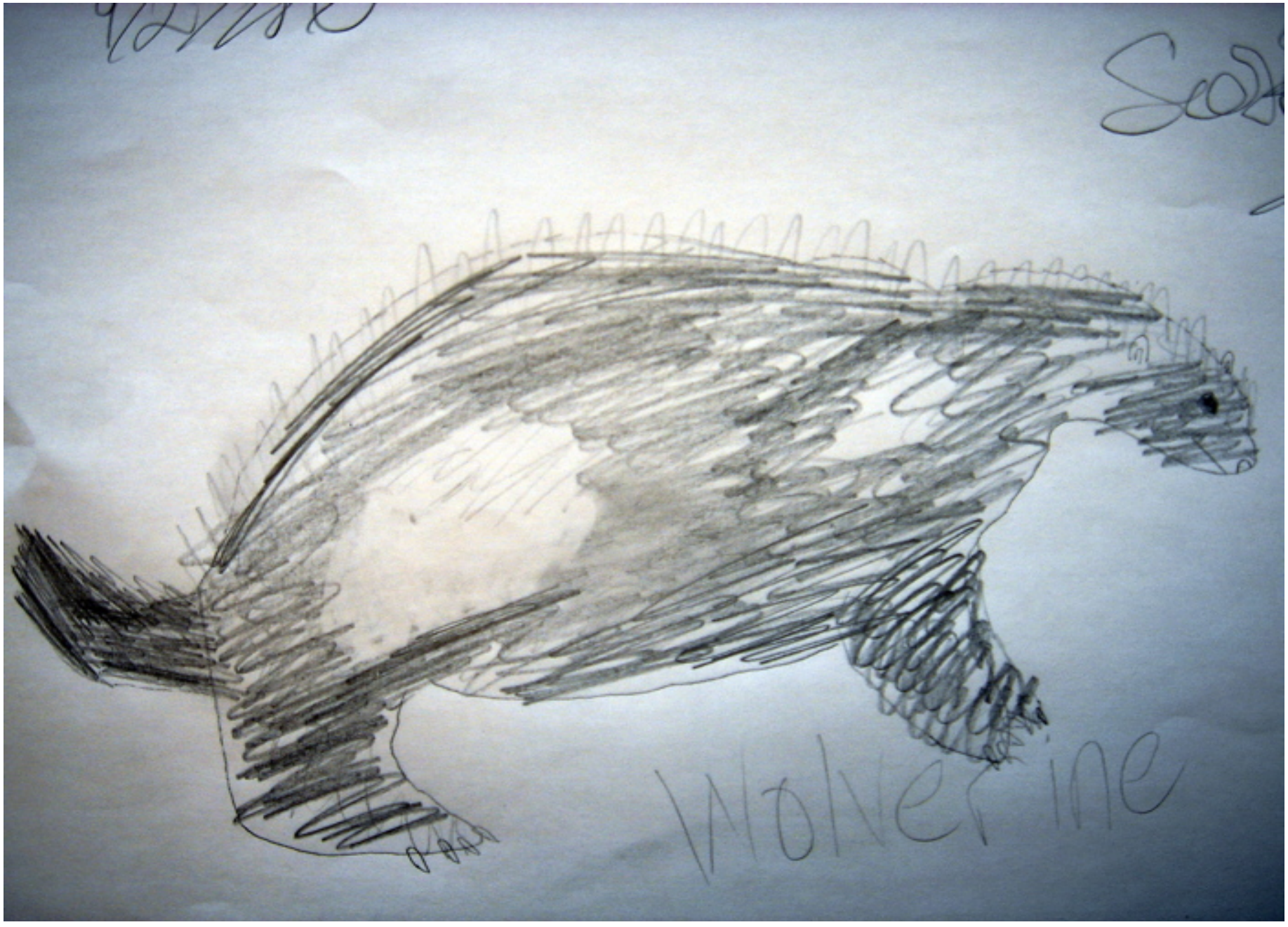
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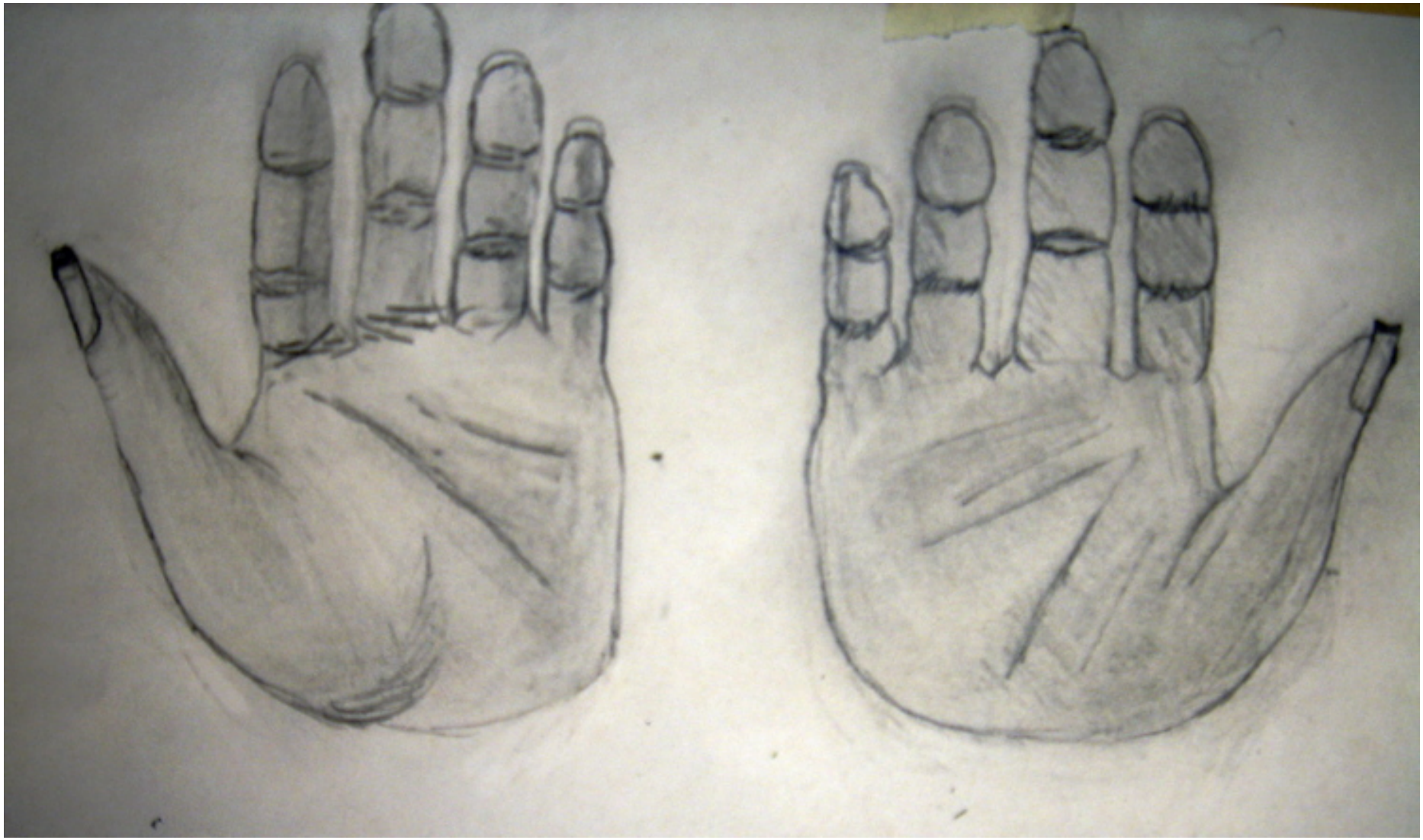

And, now a glance at the 2nd Grade Benchmark

- By now most of you have been using the Blueprint and likely find it a simple,user friendly, prototypical support; the essence of which you may have been involved with long before you even saw it. It's basic, logical, progressive and not too heavily scripted. It leaves room but offers distinct guidance. Essentially the product of art educators' typical planning process; suggesting sequentially aligned content within open ended but graded time blocks…Likely once processed you'll find it a useful piece with which to plan units of year long study.

Grade 2 Drawing Benchmark

- Create a drawing that demonstrates:
  - Experimentation with various drawing tools such as oil pastels, pencils, colored pencils, crayons
  - Use of color to convey expression
  - Suggested theme: a family portrait with attention to physical features.
  - Share the work of artists such as Kathe Kollowitz and illustrator Trina Schart Hyman. Discuss how artists express themselves; note the use of different mediums, and the effects of black and white and color.

So now you want to know……..

WHAT’S

UBD?

The two strands of inquiry

1. Understanding Understanding
   - Transfer is the long-term goal, and the key evidence of understanding (or lack of it).
   - Big ideas must focus the work along with the transfer tasks.
- 2.Good Design
   - Best done “backward” from the desired transfer.

     Given the understanding/transfer we seek, we ask:
   - What follows for assessment and for student learning?

Transfer defined and justified

- What is ‘transfer of learning’?

  ‘Transfer of learning’ is the use of knowledge and skills (acquired in an earlier context) in a new context. It occurs when a person’s learning in one situation influences that person’s learning and performance in other situations.

  When transfer of learning occurs, it is in the form of meanings, expectations, generalizations, concepts, or insights that are developed in one learning situation being employed in others.

  *Biggs & Sherman, 1992

UBD

UBD big idea	Why important?	If not……
Backward Design	Plans need to be well aligned to be effective.	Aimless activity and coverage.
Transfer as Goal	It is the essence of understanding and the point of schooling.	Students fail to apply. Poor results on tests.
Focus on Big Ideas	That's how transfer happens. Makes learning more connected.	Learning is fragmented, more difficult, less engaging.
Meaningful Learning	That's what is most engaging and inviting.	You lose many kids over time.

The 3 Stages of (“Backward”) Design

- 1. Identify desired results.
- 2. Determine acceptable evidence.
- 3. Plan learning experiences and instruction.

The 3 Stages of (“Backward”) Design

- What tasks should they leave able to do on their own?
- What counts as evidence that they can transfer?
- So, what should the learning be to enable them to transfer?

The 3 Stages of (“Backward”) Design

- What big idea should they leave with?
- What counts as evidence that they got it?
- So, what learning will help them to get it?

The 3 UBD Stages & DI

- 1. Identify desired results.
- 2. Determine acceptable evidence.
- 3. Plan learning - mindful of differences.
- 4. Pre-assess:

  readiness, interest, profile.
- 5. Adjust the design: Stages 2 & 3

The best understandings…

- Refer to “big ideas” and link numerous discrete skills by those ideas.
- Are not obvious or a truism to the novice; they represent wisdom.
- Are easily misunderstood by or confusing to the novice
- Need to be “uncovered” and experienced to be understood and appreciated - comprehension, not just apprehension is required.

Knowledge vs.Understanding

- An understanding is an unobvious and important inference, **a big idea needing "uncoverage" in the unit; knowledge is a set of established "facts."**
- Understandings make sense of facts, skills, and ideas: they tell us what our knowledge *means;* they *'connect the dots'.*

Understandings in Art…

- Great artists often break with conventions to better express what they see and feel.
- Improvising is achieving a balance of technique, listening, understanding, communicating and responding.

Model Art Understandings

- Practice and process are more important than the product: experience helps to achieve symmetrical forms.
- The more complicated a pattern, the more the artist and the viewer have to concentrate on it.
- Form follows function, as the origin of early vessels shows. Art begins when that relationship is challenged.

more
Model Art Understandings

- Sensitivity of hand pressure and position results in control over form.
- Dance is emotional communication without speech.
- You are creating for yourself; your audience will find you.

Tips on framing understandings.

- Focus on the desired AHA!

  Don't just restate the topic.

  * That's why we ask you to write it as:

    "I want them to understand THAT…."

NO: I want them to understand color.

YES: I want them to understand that color affects mood and emotional response.

The 3 Stages of (“Backward”) Design

- What understanding should result?
- What is evidence that they understand?
- So, what learning will help them to understand?

The 3 Stages of (“Backward”) Design

- What transfer should they achieve?
- What is evidence that they can transfer?
- So, what learning will help them to transfer it?

2 Questions
for a practical test of your ideas:

- 1. Could the performance be accomplished without in-depth understanding?

- 2. Could the specific performance be poor, but the student still understand the ideas in question?

The goal is to answer NO to both.

3 Stages of Design: Stage 3

- 1. Identify desired results.
- 2. Determine acceptable evidence.
- 3. Plan learning experiences and instruction.

Purposeful Learning, aligned with goals

- The essence of backward design
  - The ALIGNMENT of learning with goals and evidence:

    Determine how to teach and what to teach by the demands of Stages 1 & 2, not habit or comfort level of the approach.
  - The key question, then: what learning is needed? How can the needed learning best occur?

    Think of “teaching” and “content” as resources, not the content of learning.

    Think of textbooks as a resource, not the syllabus,

Stage 3 Design Standard

EFFECTIVE

&

ENGAGING

Feedback and its use is key to great gains

- Black & William meta-analysis:

  "There is a body of firm evidence that formative assessment is essential…

  We know of no other way of raising standards for which such a strong *prima facie* case can be made."

Black and William (1998) "Inside the Black Box: Raising Standards through Classroom Assessment."Phi Delta Kappan, volume 80.2 (October) pp.138 ff.

Organize by
W.H.E.R.E.T.O

W	Where are we headed?
H	How will the student be ‘hooked’?
E	What opportunities will there be to be equipped, experienced, and explore key ideas?
R	What will provide opportunities to rethink, rehearse, refine and revise?
E	How will students evaluate their work?
T	How ill the work be tailored to individual needs, interests, styles?
O	How will the work be organized for maximal engagement and effectiveness?

Nothing personal: “Best design” characteristics

- Clear goals and explicit performance requirements.
- Models and modeling provided.
- A genuine challenge/problem/question, frames work that stretches you - real, meaningful tasks.
- Lots of focused practice, feedback, and opportunities to use it built in.
- Trial and error, reflection and adjustment are expected, encouraged, and designed in.
- The teacher is more of a facilitator, or coach.
- There is a safe, supportive environment for risk-taking, trying out a new learning.
- Designed in a variety, choice, and attention to difference.
- A good mix of collaboration/solo work.
- Immersion, active, hands-on early.

What research says on teaching for transfer:

Halpern and Hakel, in *Change*:

- "The single most important variable in promoting long-term retention and transfer is "practice at retrieval." This principle means that learners need to generate responses, with minimal cues, repeatedly over time with varied applications, so that recall becomes fluent and is more likely to occur across different contexts and content domains.

- Simply stated, information that is frequently retrieved becomes more retrievable. In the jargon of cognitive psychology, the strength of the "memory trace" for any information that is recalled grows stronger with each retrieval."

What research says on teaching for transfer:

- The effects of practice at retrieval are necessarily tied to a second robust finding in the learning literature -- spaced practice is preferable to massed practice….Space the intervals between instances of retrieval so that the time between them becomes increasingly longer.
  - Applying this principle,a first exam to test a given concept or element of knowledge might be given to students one day after the initial learning, the second exam a few days after the first, the third a week after the second, and the fourth a month after the third, with the interval for each subsequent exam determined by the level of accuracy of student performance on the preceding one.

More research on transfer……

- “Varying the conditions under which learning takes place makes learning harder for learners but results in better learning.

  Like practice at retrieval, varied learning conditions pay high dividends for the effort exerted.

A summary of BIG IDEAS

- Understanding is reflected in transfer, based on big ideas.
- Attempts by the learner to make sense of the teaching causes learning, not the teaching.
- Think like a coach: the goal is autonomous transer.
- So, do less teaching, give more feedback.
- Design backward from your learning goals, not the content.
- Don’t confuse the drills with the game.
- The questions ARE the core curriculum; the “content” is not.
- Assess what you value, not what’s easiest to assess.
- It’s obvious to us, but it’s not obvious to the student.

For additional information on UBD:

www.authenticeducation.org

Check out Big Ideas, Grant Wiggins' monthly online newsletter:

www.bigideas.org

No pessimist ever discovered
the secret of the stars,
or sailed to an uncharted land,
or opened a new doorway
for the human spirit.

Hellen Keller