

Workshop 4

Choosing Instructional Approaches

Arts teachers take on a variety of roles and use many different instructional techniques as they engage with their students. Teachers can be instructors, mentors, directors, coaches, artists, performers, collaborators, facilitators, critics, and audience members.

Sometimes teachers change roles in direct response to student needs. Other times they vary their approaches to meet curriculum goals. And often it's just because it's a natural fit with the art form. Teachers sometimes plan for this; other times they change roles in the moment.

Why does a teacher choose a particular instructional approach?

- To motivate student inquiry and exploration
- To develop critical thinking skills
- To encourage creative solutions to artistic problems

Learning Goals

The goals of this workshop session are for you to:

- Identify the many roles arts teachers take on while working with their students
- Describe your reasons for using the instructional approaches you favor most
- Identify a teaching approach outside your current repertoire that you would like to incorporate into your teaching
- Identify the features of effective coaching in the arts

Web Interactive

Try the Interactive feature "Focus On Coaching" for an introduction to this important teaching approach, as seen with a small musical ensemble. Alternatively, use it after you have watched the program to reinforce your understanding of the concept. You can find the Interactive on the workshop Web site at www.learner.org/channel/workshops/hsarts/program4/.

Workshop Session (On Site)

Getting Ready (15 minutes)

Look at the following list of teaching approaches. Check all the approaches you use regularly. Add any approaches that you find missing.

Then, indicate the three or four approaches that are most important to you in your teaching.

- | | | |
|--|--|---------------------------------------|
| <input type="checkbox"/> Brainstorming | <input type="checkbox"/> Coaching | <input type="checkbox"/> Conferencing |
| <input type="checkbox"/> Critiquing | <input type="checkbox"/> Debates | <input type="checkbox"/> Dialogue |
| <input type="checkbox"/> Discussion | <input type="checkbox"/> Field study | <input type="checkbox"/> Group work |
| <input type="checkbox"/> Guided practice | <input type="checkbox"/> Inquiry | <input type="checkbox"/> Journaling |
| <input type="checkbox"/> Lecturing | <input type="checkbox"/> Mentoring | <input type="checkbox"/> Modeling |
| <input type="checkbox"/> Peer tutoring | <input type="checkbox"/> Problem-solving | <input type="checkbox"/> Questioning |
| <input type="checkbox"/> Role-playing | <input type="checkbox"/> _____ | <input type="checkbox"/> _____ |

Compare your list with those of others in the group. Discuss these questions:

- What approaches are most common?
- What do you think accounts for the overlap? The fact that you are all arts teachers? A shared philosophy of teaching?
- Where do your approaches differ?
- Do the lists vary according to art form? If so how, and why do you think this is?

Watching the Program (60 Minutes)

The information sheets found at the end of this chapter provide helpful background on the schools, arts programs, and individual classes featured in each segment.

Consider the following questions as you watch the program. You may stop the video after each segment to discuss the questions with your colleagues.

Music: Janice Hunton [Ear-Training/Ensemble/Choir]

- How does Janice vary her teaching approach in order to meet the specific challenges each group presents?
- How do you vary your teaching style to help students find creative solutions to artistic problems?

Theatre: Joseph Mancuso [Theatre History]

- In what ways is Joe successful in facilitating the work of his students in this project?
- How do you determine the amount of support students need?

Visual Art: Dale Zheutlin [Face Project]

- What differences did you notice in Dale's interactions with various students?
- How do you know what role to choose with a particular student?

Workshop Session (On Site), cont'd.

Dance: Mary Harding and Tom Kanthak [Improvisation]

- How do Mary and Tom collaborate with their students and with each other?
- How do you stimulate critical thinking among your students?

Activities and Discussion (45 minutes)

Identify and Compare Successful Approaches

Choose one of the four program segments—on music, theatre, visual art, or dance—and identify the teaching approaches you saw used in it. Refer to the following list of teaching approaches, and add any that you think are missing.

- | | | |
|--|--|---------------------------------------|
| <input type="checkbox"/> Brainstorming | <input type="checkbox"/> Coaching | <input type="checkbox"/> Conferencing |
| <input type="checkbox"/> Critiquing | <input type="checkbox"/> Debates | <input type="checkbox"/> Dialogue |
| <input type="checkbox"/> Discussion | <input type="checkbox"/> Field study | <input type="checkbox"/> Group work |
| <input type="checkbox"/> Guided practice | <input type="checkbox"/> Inquiry | <input type="checkbox"/> Journaling |
| <input type="checkbox"/> Lecturing | <input type="checkbox"/> Mentoring | <input type="checkbox"/> Modeling |
| <input type="checkbox"/> Peer tutoring | <input type="checkbox"/> Problem-solving | <input type="checkbox"/> Questioning |
| <input type="checkbox"/> Role-playing | <input type="checkbox"/> _____ | <input type="checkbox"/> _____ |

As a group, discuss these questions:

- In the segment, which approaches did the teacher use most successfully or skillfully? Which were used less successfully or skillfully?
- In reference to your own teaching: Which of the approaches you saw have you used with your own students? Which do you find to be most successful, and why? Which are most challenging, and why? What are the advantages and disadvantages to each?
- Which if any of the teaching approaches you saw would you like to make part of your repertoire? Discuss where you might use them and how.

Finally, take a moment and jot down a specific idea you have for incorporating a new technique or approach into your teaching. Share your idea with a colleague.

Between Sessions (On Your Own)

Homework

In your journal, write about educational research, a professor, or a class that has had a particular influence on your teaching. Reflect in writing on the following questions:

- What is your philosophy of teaching?
- How does that influence how you work with your students?
- What are the big issues or challenges that you face in teaching at the high school level?

Web Interactive

As a follow-up to the workshop session, try the Web Interactive "Focus On Coaching." Use it to analyze a music teacher's approach to coaching, and plan ways to better coach your own students. The Interactive can be found on the workshop Web site at www.learner.org/channel/workshops/hsarts/program4/.

The Art of **TEACHING** the Arts

Program 4: Choosing Instructional Approaches **Music**

SEGMENT 1 BACKGROUND INFORMATION

Janice Hunton
14 years teaching

About the School

Arts High School
Perpich Center for Arts Education
Golden Valley, MN

Type:
Statewide residential program/
Arts-focused public high school

Grades:
11-12

Students:
300
Very mixed socio-economic status

Majors:
Dance, Literary Arts, Media Arts, Music,
Theatre, and Visual Art

About the Music Program

Faculty:
5 (2 full-time, 3 part-time)

Students:
75-80

Facilities:
Above Average in the Area

- Performance hall
- 2 music classrooms
- Choir rehearsal room
- 10-station keyboard/midi lab
- 14 soundproofed rehearsal rooms
- Recording studio
- Sound booth with 3 isolation rooms

Audition:
Admission involves both academic and
artistic evaluation.

Required Courses:
Participation in four seminar classes per
year including Electronic Music, Theory,
Interdisciplinary Studies, World Music,
Composition, History, Technique,
Improvisation, Vocal Performance, and
the Role of Music in Culture. Students
also must participate in four ensembles
and one Interim class lasting three
weeks.

Elective Courses:
Music Theory, Guitar Theory,
Composition, Improvisation, Electronic
Music, Music History, European Music,
American Music (Blues), World Music,
Music Business, Career Investigations,
Architecture and Music, Music
Ensembles, and Choir

About the Featured Classes

Ear-Training:
Students develop the ability to hear
musical patterns of pitch and rhythm and
reproduce them through singing and
notation in this daily skill-building class.

Students must take three quarters of ear-
training a year.

Course Requirements:
Students take a pre-test each year to
place them in one of four ear-training
levels.

Student Motivation:
Mixed. Those who will pursue music in
college understand that ear-training is a
necessary evil, while others consider it a
waste of their time. This perception
changes throughout the year, as students
gain more skills and understand how
those skills can enhance their music
understanding and performance.

Student Level:
Mixed

Student Ensembles:
All music students participate in four
ensembles per year, choosing their
members, their style of music, and specific
pieces of music to prepare for concerts.

Student Motivation:
High. Students are motivated by
accountability to their fellow ensemble
members.

Women's Choir:
The Arts High School choir is the school's
only large, conducted ensemble. Students
volunteer to participate in it and do not
earn extra credit for doing so. The choir
offers students a chance to develop
rehearsal techniques and problem-
solving strategies that they can carry into
their own ensemble rehearsals.

Student Motivation:
High

Student Level:
Mixed

In the Teacher's Words

What do the numbers on the chalkboard refer to?

*The series of numbers are scale
degree numbers and refer to the
placement of notes in the scale.
They are similar to "do-re-mi," but
I use 1-2-3 instead.*





Program 4: Choosing Instructional Approaches

Theatre

SEGMENT 2 BACKGROUND INFORMATION

Joseph Mancuso
20 years teaching

About the School

**Somerset County Vocational
Technical High School**
Bridgewater, NJ

Type:
Countywide performing arts program/
Vocational high school

Grades:
9-12

Students:
60 (24 Acting, 15 Musical Theatre, and
21 Dance)
Very mixed socio-economic status

About the Performing Arts Program

Faculty:
2 full-time and 9 part-time

Students:
60

Audition:
Students throughout the county audition in March for acceptance in the following academic year. Acceptance is based on faculty assessment of two rounds of auditions.

Facilities:
Above Average in the Area

- 600-seat performance hall
- Performance studio
- Three offices
- On-site and off-site storage
- 2 classroom spaces (under construction)
- Expanded offices (under construction)
- Dressing rooms (under construction)
- Student locker space (under construction)

Required Courses:

- Acting major: Acting, Voice and Movement, Speech, Theatre History, Technical Theatre, Theatre Fundamentals, and Musical Vocals
- Musical Theatre major: Acting, Ballet, Jazz, Voice, Theatre History, Technical Theatre, and Theatre Fundamentals
- Dance major: Ballet, Jazz, Modern, Composition, Choreography, Dance History, and Technical Theatre

About the Featured Class

**Theatre History
(for Acting II/Advanced Students):**
Students study theatre from Greek and Roman times up through more recent history in Moscow as well as on and off Broadway.

For a final project, students are assigned topics that must be thoroughly researched for presentation to the class. Topics cover a broad range of eras and each is divided into several categories: playwright, synopsis and scene, theatre of the time, and major impact topic.

Student Motivation:
High

Student Level:
Advanced

In the Teacher's Words

How are you assessing the students' presentations?

Ideally, for students to receive full credit, they must demonstrate a mastery of the material and be able to synthesize the oral reports and class discussions into their own words in an articulate and well-crafted manner.

About the School

Mamaroneck High School
Mamaroneck, NY

Type:
Suburban/Comprehensive

Grades:
9-12

Students:
1,400
Middle/High socio-economic status

Arts Requirement:

New York has a 1-credit art or music graduation requirement (180 minutes of instruction per week for one year)

About the Visual Art Program

Faculty:
5 full-time

Students:
425

Facilities:
About Average in the Area

- 5 specialized art studios
- 1 art gallery/exhibition space
- 1 office
- 1 photo room

Required Courses:
Art Foundation

Elective Courses:
Drawing & Painting, Advanced Drawing & Painting, Sculpture, Introduction to Clay, Advanced Clay, Advanced Placement (AP) Art Studio, Introduction to Illustration, Advanced Illustration, and Senior Art Experience

About the Featured Class

Art Foundation:

Students learn to recognize and use the elements of art – line, form, space, texture, color, and light – while experimenting with a variety of materials and techniques. The course includes drawing, painting, printmaking, sculpture, and computer graphics.

Typical Subsequent Courses:

Drawing & Painting, Sculpture, or Introduction to Illustration

Student Motivation:

Mixed. Varies from students fulfilling state graduation requirements to students following the AP sequence.

Student Level:

Beginner/Intermediate

In the Teacher's Words

How does The Face Project balance the need for skills vs. the desire for creative freedom?

The Face Project is the culmination of a series of projects designed to teach students specific techniques and elements/principles of art. Each different quadrant allows the students to demonstrate their understanding and control of different skill areas. Their choices of subject, scale, and organization reflect their creative interpretation of the process.

Some students may complete several interpretations of this project, including a face that uses only one technique, a face that uses a different material (paint, collage, marker), or a face that is much larger.

Program 4: Choosing Instructional Approaches

Dance

SEGMENT 4 BACKGROUND INFORMATION

Mary Harding
14 years teaching

Tom Kanthak
28 years teaching

About the School

Arts High School
Perpich Center for Arts Education
Golden Valley, MN

Type:
Statewide residential program/
Arts-focused public high school

Grades:
11-12

Students:
300
Very mixed socio-economic status

Majors:
Dance, Literary Arts, Media Arts, Music,
Theatre, and Visual Art

About the Dance Program

Faculty:
2 full-time

Students:
20-30 dance majors + 75 non-majors

Facilities:
Above Average in the Area

- 1 large studio
- 2 locker rooms
- 120-seat black box theatre

Focus:
Modern dance-based ensemble program
that welcomes dancers with developed
talent as well as potential.

Required Courses:
Ballet Technique, Composition,
Improvisation, Dance History, Dance
Criticism, Career Explorations, Anatomy
and Somatics, Music for Dance,
Repertory, Guest Artist Residency,
Conditioning, Yoga, and Jazz

Elective Courses:
Modern Dance, Arts Improvisation, Arts
and Ideas, Moving Anatomy, Viewpoints
in Dance and Theatre, and Drumming

Audition:
Movement class, interview, and an arts-
oriented assignment. Prior to the
audition, each student is sent a list of 5
words and asked to bring in a new,
original artwork related to those words.
Dancers must present a short solo in any
style.

About the Featured Class

Improvisation (for dance majors):

The class employed Visual Thinking Strategies (VTS), a visual art program for students and teachers that uses art to teach thinking, communication skills, and visual literacy through the following:

- Looking at art of increasing complexity
- Responding to developmentally-based questions
- Participating in carefully facilitated group discussions

Students in this class used a visual artwork by Ben Weaver as their creative impetus.

Student Motivation:

Mixed. Some dancers lose their motivation when they work on more abstract dances. Others lose their motivation as they realize that this is not the field for them.

Student Level:

Mixed. The background of the dance majors varies widely with some having just started, while others have been dancing for ten years or more.

In the Teacher's Words

How have you adapted the VTS approach?

Mary Harding: Adapting VTS to dance has meant converting a process designed for visual art to a process suitable for dance, which is a kinesthetic, temporal art form. Advantages of using the VTS approach include developing dance vocabulary, ensemble, movement memory, and critical analysis.

Joseph Mancuso's Theatre History Evaluation Rubric

	F 0 - 59	D 60 to 69	C 70 to 79	B 80 to 89	A 90 to 99	GRADE _____ out of 100
PREPARATION & PARTICIPATION 10%	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Does not participate in discussions <input type="checkbox"/> Does not take responsibility for oneself <input type="checkbox"/> Lacks enthusiasm	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Rarely participates in discussions <input type="checkbox"/> Rarely takes responsibility for oneself <input type="checkbox"/> Poor enthusiasm shown	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Participate in discussions. <input type="checkbox"/> Occasionally takes responsibility for oneself <input type="checkbox"/> Fair enthusiasm shown	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Often participates in discussions <input type="checkbox"/> Often takes responsibility for oneself <input type="checkbox"/> Good enthusiasm shown	<input type="checkbox"/> Dressed out / Materials at hand <input type="checkbox"/> Always participates in discussions <input type="checkbox"/> Takes responsibility for oneself <input type="checkbox"/> Very good enthusiasm shown	_____ out of 100
PRESENTATION 30%	<input type="checkbox"/> TYPED HAND-OUT SHEET <input type="checkbox"/> COMMAND OF INFORMATION <input type="checkbox"/> EASE OF PRESENTATION	<input type="checkbox"/> TYPED HAND-OUT SHEET <input type="checkbox"/> COMMAND OF INFORMATION <input type="checkbox"/> EASE OF PRESENTATION	<input type="checkbox"/> TYPED HAND-OUT SHEET <input type="checkbox"/> COMMAND OF INFORMATION <input type="checkbox"/> EASE OF PRESENTATION	<input type="checkbox"/> TYPED HAND-OUT SHEET <input type="checkbox"/> COMMAND OF INFORMATION <input type="checkbox"/> EASE OF PRESENTATION	<input type="checkbox"/> TYPED HAND-OUT SHEET <input type="checkbox"/> COMMAND OF INFORMATION <input type="checkbox"/> EASE OF PRESENTATION	_____ out of 100
PAPER & EXAMS 60%	RESEARCH PAPER _____ GRADE _____ EXAM ONE _____ GRADE _____ EXAM TWO _____ GRADE _____					_____ out of 100

Created by Joseph Mancuso, Somerset County Vocational and Technical High School
 From *The Art of Teaching the Arts: A Workshop for High School Teachers*

Additional Resources

On the Web

General Sites

VUE Visual Understanding in Education

<http://www.vue.org/>

Information on the "visual thinking strategies" used by Mary Harding and Tom Kanthak.

School and Teacher Sites

Arts High School Music Department, Perpich Center for Arts Education

<http://www.pcae.k12.mn.us/school/ahs.html>

Select: *Program Areas*, then *Music*

Information on the music department where Janice Hunton teaches

Somerset County Vocational and Technical High School Performing Arts Dept.

http://www.scti.org/HighSchool/welcome_to_scvths.htm

Select: *performing arts at scvths*

Information on the performing arts program where Joseph Mancuso teaches

Mamaroneck High School Art Department

<http://www.mamkschools.org/mhs/>

Select: *Departments and Class Web Pages*, then *Art*

Web page for the visual art department where Dale Zheutlin teaches

Arts High School Dance Department, Perpich Center for Arts Education

<http://www.pcae.k12.mn.us/school/ahs.html>

Select: *Program Areas*, then *Dance*

Information on the dance department where Mary Harding and Tom Kanthak teach

In Print

Highet, Gilbert. *The Art of Teaching*, Vintage, reissue edition 1989. ISBN: 0679723145

A noted classicist presents his education methodology within the context of history, exploring the methods of instruction and the character and abilities that make a good professional teacher

Hogan, Kathleen, & Pressley, Michael. *Scaffolding Student Learning: Instructional Approaches and Issues*. Brookline Books, 1997. ISBN: 1571290362

Explores educational scaffolding, which allows students to perform tasks that would be slightly beyond their ability without assistance and guidance from a teacher

Ottman, Robert. *Music for Sight Singing*, 5th edition. Pearson Education, Inc., Upper Saddle River, New Jersey. 2001. ISBN: 013070587X

The book used in Janice Hunton's ear-training class