

Literacy Strategies for Teaching Art History:

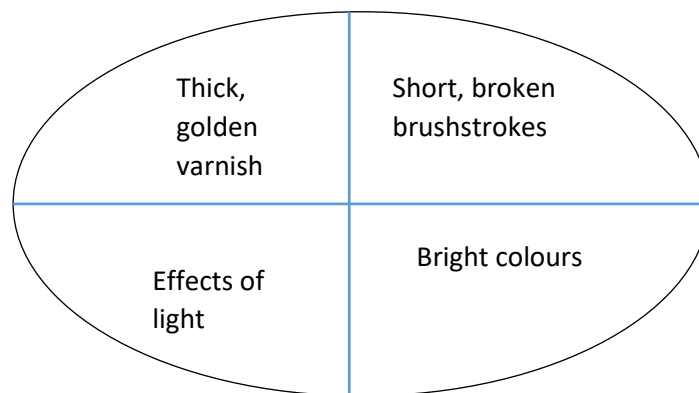
1. Concept Circles (Helen Nicholls)

These are initially prepared by the teacher.

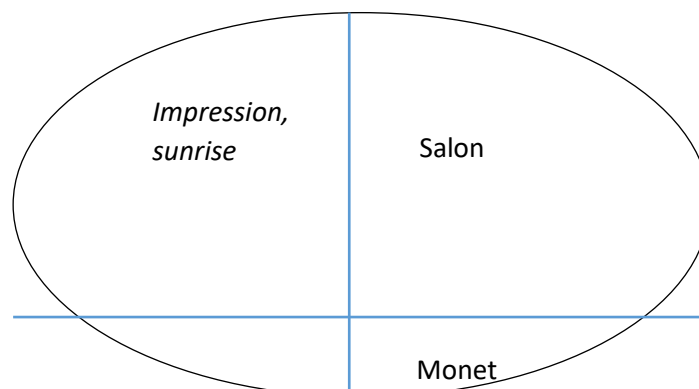
- (a) Draw on the board (or data projector) a circle which is divided into 4 sections. In each section there is a word associated with the topic and connected in some way with the other words in the circle. Learners must work out and explain what the relationship is between the words.
- (b) Learners individually or in pairs design their own concept circles for others to explain.
- (c) A variation is to leave one segment blank and learners work out what the missing element is and replace it.

Concept Circles using Art History content:

Whats the wrong statement with reference to Impressionism?



Give another word that relates to Impressionism:



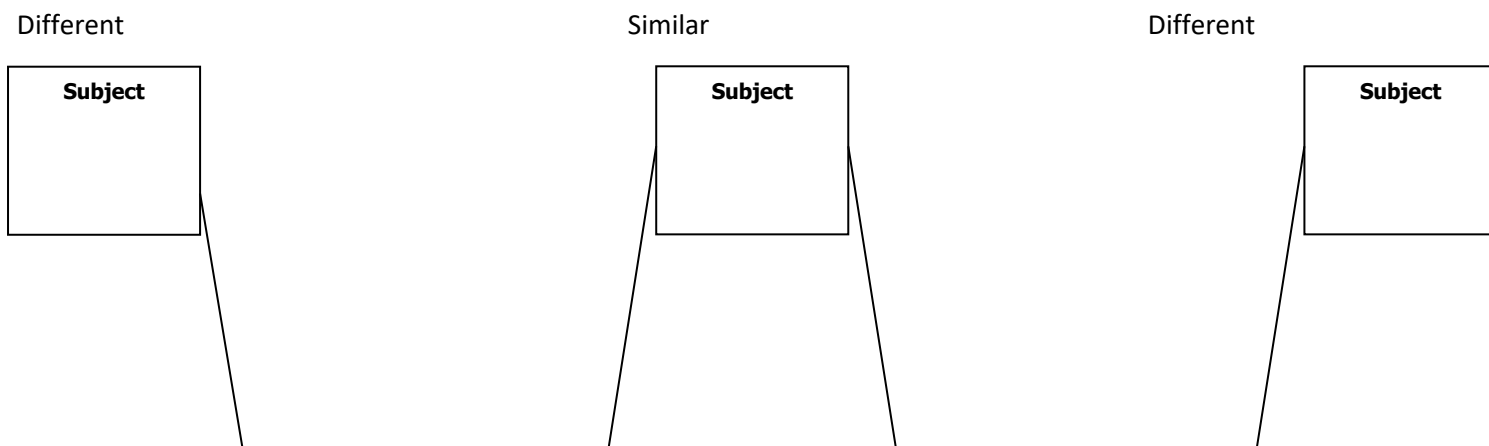
2. Dictagloss

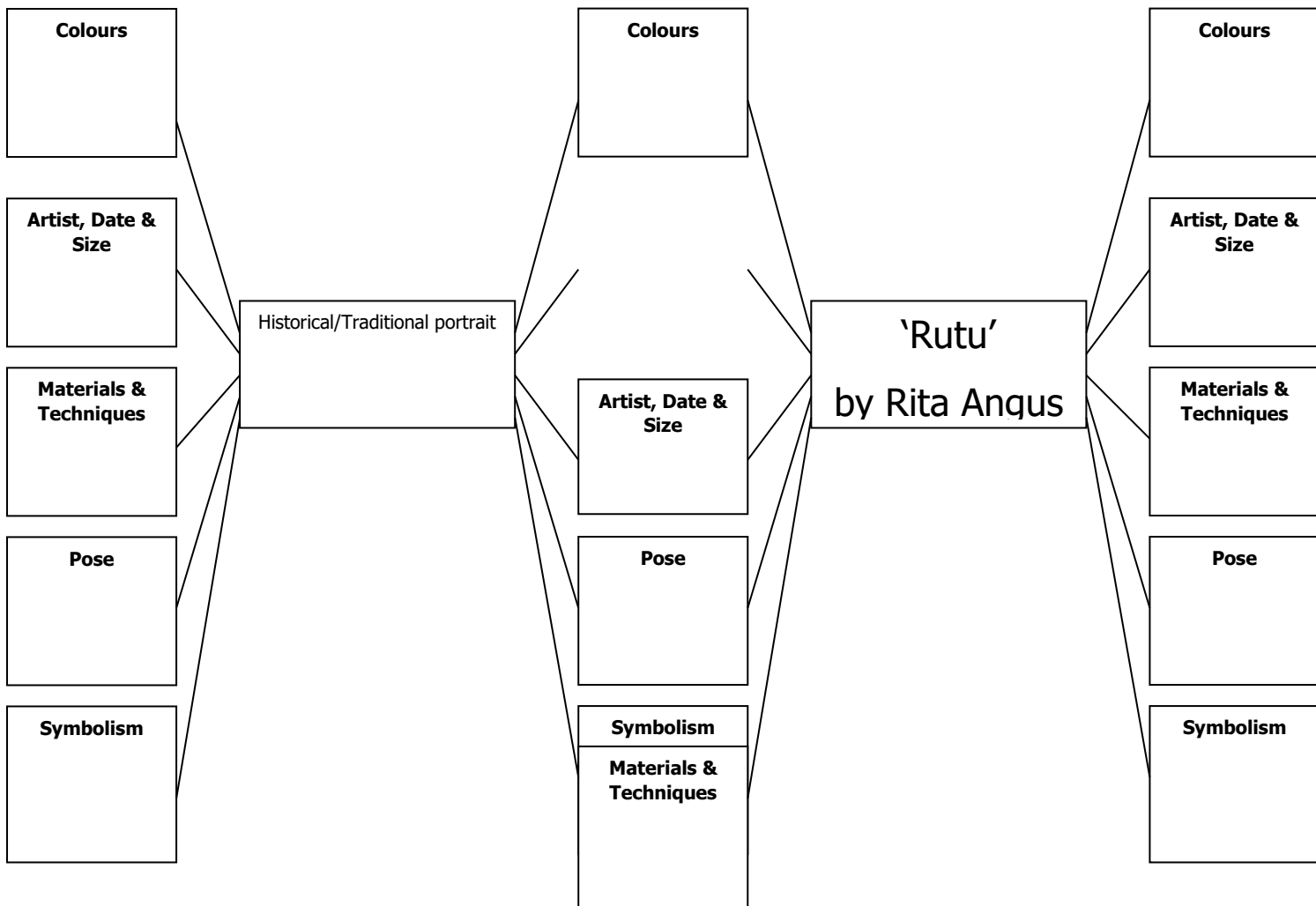
Dictagloss is a process by which learners work first individually, then co-operatively to reconstruct a (fairly short) text they have heard, and include in the reconstruction the most important information.

Procedure

1. Choose a short text that will interest your learners. Make sure the text has some main ideas condensed into a meaningful and coherent whole.
2. Tell the students the purpose of this activity: to listen for and remember as many main ideas as possible.
3. Read the text to the students. Read once at normal speed. As it is being read, students jot down familiar words and phrases.
4. Read the text a second time. The learners individually write down the main ideas in note or fragment form.
5. Divide the class into groups of three or four and together they pool their text fragments to make a new version of the text, negotiating to include the main ideas. This may be written on an OHT.
6. Each group in turn writes their summary on the board or puts up their OHT. The class checks out each group's summary and comments on the inclusion of main ideas and accuracy, offering corrections if necessary.

3. Double Bubble





4. Guardian of the word

At the start of the topic, give each student a key word, of which he or she is the guardian. During the course of the topic he or she has to test every other person in the class to make sure that he or she can spell the word and knows the meaning. You can allocate five minutes each lesson for this testing process to occur. It's a good way to break up a lesson because students have to move around as they test and are tested. Each guardian must keep a list of people he or she has tested. At the end of the topic you could conduct a test which is a mixture of spelling and "what is the word that means ...?" or "What is the word which is the opposite of ...?"

The teacher can also target students of key words as the teacher uses them. e.g. "loasa is the guardian of the word I've just used. If you need to know its meaning ask him."

Every student gets:

| Term | Definition |
|----------------|---|
| composition | <ol style="list-style-type: none"> 1. Art work 2. Arrangement of subjects, elements within the structural framework of the art work |
| conventions | established procedures, in making art works, that use particular pictorial devices, techniques or processes to represent, organise, or interpret ideas |
| culture | understandings, patterns of behaviour, practices, values, and symbol systems that are acquired, preserved, and transmitted by a group of people and that can be embodied in art works. |
| elements | the basic qualities of two-dimensional, three-dimensional, and time-based compositions (for example, line, point, tone, texture, colour, form or mass, shape, space, time). |
| genre | <ol style="list-style-type: none"> 1. a type of art work that has a tradition or history and is identifiable by specific characteristics (for example, portrait, landscape, still life, abstract painting) 2. pictures of scenes from daily life. |
| icon | a symbol, image, motif, emblem, or object that is generally recognised as representative of a person, place, era, or culture, and as being imbued with a particular spiritual or cultural significance. |
| idea | a visual, auditory, or kinaesthetic concept, or a combination of these, within an arts discipline |
| interpretation | analysis or appreciation of meaning in an art work by a viewer |
| layout: | the arrangement and positioning in a design of text, illustrations, photographs, diagrams, and so on |

| | |
|--------------|---|
| meaning | culturally or individually constructed understandings conveyed through art works; <i>or</i> what a viewer understands and interprets from an art work |
| media | material or materials commonly used to make art works; they include two-dimensional media (for example, graphite, ink, paint, photographic paper, canvas), three-dimensional media (for example, fibres, clay, wood, metal, glass, bone, plastics), and time-based media (for example, film, videotape) |
| motif | a distinct, often repeated idea or feature within a two-dimensional, three-dimensional, or time-based art work |
| principles | concepts such as balance, harmony, rhythm, tension, and contrast, achieved in an art work by organising and arranging visual arts elements |
| sequence | a series of images, drawings, or art works that shows the development of an idea or story line |
| social text | an art work that refers to the society or culture in which it is made and that reflects the dynamics within that society or culture |
| style | the distinguishing characteristics of a particular period, movement, or school of painting, sculpture, design, and so on; <i>or</i> the distinctive personal mannerisms or traits of a particular artist as evidenced in their work |
| symbol | a recognised sign, object, or image that represents something other than itself within a particular cultural context |
| technique | a particular way or method of using tools or materials to achieve a specific effect (for example, using the point of a pencil to create a fine line; using a pencil sideways to create light and dark tones) |
| technologies | equipment used to help create, present, explain, document, view, interpret, analyse, or learn about visual arts works, including tools (for example, chisels, palette knives), materials (for example, paper, fabric, clay, ink), and film |

| | |
|----------------|--|
| | and electronic media (for example, video, computers) |
| text | any expressive work (artistic or otherwise) that can be "read", whether it uses words, images, or sounds |
| viewpoint | a compositional device used in depicting space and objects in space (for example, high and low viewpoints, side-on views, close-ups, distant viewpoints) |
| time-based art | art works that are sequenced through time, that change as we view them, and that may be ephemeral (for example, video, kinetic sculpture, performance works) |
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| | |
| | |

Source: *Reading for Understanding: How Reading Apprenticeship Improves Disciplinary Learning in Secondary and College Classrooms*, page 106. Copyright © 2012 WestEd.

5. Metacognitive Bookmark

Predicting

- I predict...
- In the next part I think...
- I think this is...

Visualizing

- I picture...
- I can see...

Questioning

- A question I have is...
- I wonder about...
- Could this mean...

Making connections

This is like...

This reminds me of...

Identifying a problem

I got confused when...

I'm not sure of...

I didn't expect...

Using fix-ups

I'll reread this part...

I'll read on and check back...

Summarizing

The big idea is...

I think the point is...

So what it's saying is...

6. Quick writing to paragraph writing

Students are often reluctant to write because they don't know where to start. Quick writing helps students to put their ideas down on paper in an unstructured way. The ideas do not have to be complete sentences and spelling and punctuation are not important.

This quick writing activity also involves co-operative learning. Students are able to devise a paragraph together.

Here are the steps using SEE:

1. Students read material, discuss or brainstorm to prompt their ideas.
2. Students are given one minute to write on strips of paper as many main **STATEMENTS** they can think of in relation to the topic or question. They write every point on a new strip of paper. By the time the time is up every student has a pile of strips of paper.
3. In pairs /groups of 3 students now read all the points and select the one they like the best.
4. Students now have one minute to individually write as many **EXPLANATIONS** for the main point they have chosen on separate strips of paper. After the minute is up, they choose the one they like the best.
5. Students repeat the exercise and write as many **EXAMPLES** as they can think of on strips of paper. They choose the one example they like the best.
6. Students then use the statement, explanation and example to construct a paragraph.

Variations:

This activity can be modified to suit other acronyms for writing such as SEXY or TEXAS.

Students could be given different aspects of the topic for their paragraphs and then the paragraphs could all be put together to form an essay.

7. Scaffolded template – Art History 91483

| Features and key words | Starting sentences |
|--|--|
| <ul style="list-style-type: none"> • Meaning of art work 1 • Subject matter • Composition • Techniques | <p>The meaning of this art work is clearly shown ...</p> <p>Firstly, the subject ...</p> <p>Secondly, the composition supports the meaning through</p> <p>Thirdly, the techniques used support the meaning through</p> |
| Contextual features | The context of this art work is important because |
| <ul style="list-style-type: none"> • Meaning of art work 2 • Subject matter • Composition Techniques | <p>The meaning of this art work is clearly shown ...</p> <p>Firstly, the subject ...</p> <p>Secondly, the composition supports the meaning through</p> <p>Thirdly, the techniques used support the meaning through</p> |
| Contextual features | The context of this art work is important because |
| Conclusion | <p>Art work 1 and 2 have similar/different meanings ...</p> <p>Art work 1 and 2 are similar/different in composition ...</p> <p>Art work 1 and 2 have similar/different contexts</p> |

Art History 91483: Examine how meanings are communicated through art works 2014

A possible writing frame for the questions 1-6

| | Art work 1 | Art work 2 |
|---|------------|------------|
| Meanings (ideas, messages, themes) | | |
| Features (technical devices, formal elements, subject matter, iconographic motifs, symbols, emblems, action or performance elements) | | |
| How meanings are conveyed through features | | |
| Context (ideas about people, life, identity in period) Ideas connected to "genre" studied in period | | |

8. TEXAS - Develop body paragraphs

T = topic sentence

States the main or thesis sentence idea

E= Explain or

Expand

Gives more

information about the idea

X= Example or

Supports the Evidence idea

A= Analyse or Apply

Explain how your example backs up/links to the idea

S= Summarise

Links the paragraph to the topic +
to the overall issue or question

Maybe TEXAXAS or TEXAXAXAS

from Thames High School

9. “Think-aloud” models to students how to tackle challenging texts

Before the teacher begins he/she needs to explain:

- that he/she will be verbalising his/her own thinking as he /she reads aloud.
- the purpose of a “think-aloud”: to make the process of gaining understanding from texts explicit so students can understand the process better and use it when they read.
- That students should take notes on what they notice the teacher doing as he/she tries to understand the text.
- that students will be doing the same kind of “think aloud reading” after the teacher.
- the type of text he/she will be reading and the purpose of reading this text.

During the “think-aloud” process, the teacher:

- Previews the text. Takes a look at its parts and any graphics. Out loud the teacher tells him/herself what he/she does and does not know by looking at the text quickly.
- Verbalises any connections to background knowledge or experience
- Starts reading aloud. Stops when he/she gets confused by a word, phrase or sentence.
- Out loud, identifies the problem and asks him/herself questions to try to solve it. Out loud, describes the problem solving process as well as his/her reactions to the text.
- Agrees with him/herself that he/she may have to live with ambiguity, maybe only taking a guess at the meaning of the roadblock identified.
- Continues to read to see whether the roadblock clears itself up. Lets him/herself know if it does.

After the “Think-aloud” process, the students:

- Comment on the teacher’s thinking processes during the activity.
- Try a “think aloud” with a partner, working on the same or a different text.

Adapted from Schoenbach, R.; Greenleaf, C.; & Murphy, L (2012). Reading for Understanding. Jossey-Bass, San Francisco.

