

UWOLCC: AP 2/17/15
SCHM: App 3/3/15

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # 14-21a Action ^{LSC} AP-2/13/15

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

Professor _____ Phone _____
Writing Workshop? (If not at IUP, where? when?) _____
Proposal for one W-course (see instructions below)
Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

Department Contact Person _____ Bob Sweeny Phone 7-6942
Course Number/Title ARED 317: Art in K-6 Settings
Statement concerning departmental responsibility
Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

Professor(s) _____ Phone _____
Course Number/Title _____
Proposal for this W-course (see instructions below)

SIGNATURES:

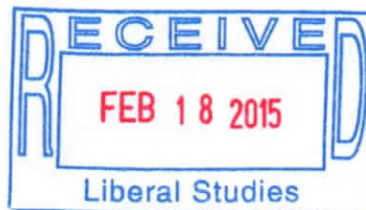
Professor(s) _____ [Signature] 1/21/2015
Department Chairperson _____ [Signature] 1/21/2015
College Dean _____ [Signature] 1/22/15
Director of Liberal Studies _____ [Signature] 2/13/15
[Signature] 2/17/15

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?



Received
JAN 26 2015
Liberal Studies

STATEMENT OF DEPARTMENTAL RESPONSIBILITY

This course will be reviewed by the Coordinator of Art Education each year that it is taught. Writing samples will be collected and analyzed in keeping with the expectations of CAEP (formerly NCATE) for continual improvement, which is guided by the IUP College of Education. These goals will be shared with the Department Chair, and the Department Curriculum Committee.

I. Writing Summary

The distinctive characteristics of the content of this course focus on students' ability to interpret, synthesize, and represent, though writing, the course readings and projects—especially the Learner Interview and Curriculum Design—ways in which the theories and methods we encounter will shape their future teaching practice. The types of writing activities include weekly reading responses, a Learner Interview, a Curriculum Design, and a Documentation & Reflection (12 assignments that are graded). There are in-class opportunities to revise the Curriculum Design & Documentation.

Criteria for Writing Responses: You will be expected to submit a one-page written or artistic response to course readings and media once weekly, for a total of eight responses during the fifteen weeks of the course. Please familiarize yourself with the course calendar immediately and schedule the responses you plan to complete. No make-up responses will be accepted. You will have choices about the readings to which you respond the form your response may take. The purpose of the response is for you to synthesize issues presented in the readings, and to make direct correlations between theory, research, and practice. Preparation for these responses includes thoughtfully reading and reflecting upon the course readings and their relevance to your current or future practice and experiences as an artist/educator/researcher. All responses must be uploaded to the d2l dropbox (along with supplementary media) prior to our class meetings on Thursdays. The dropbox will be closed at this time. Responses should include your complete name in the title and should be saved in .doc format (example: MarissaMcClureResponseWeek1). Responses submitted after the deadlines are subject to a 2-point deduction per day late. These responses account for 80 points of your course grade, or 10 points per response. Responses to readings and course media should be a minimum of two typed pages, using a standard 12 pt. font and should stand on their own as concise, complete, and thoughtful pieces of academic writing in APA style.

Criteria for Learner Interview: You will need to prepare at least ten thoughtful, written questions for your interview. These questions must reflect what you would like to know about the learner, his or her experiences, and his or her interests. At the very minimum, you should strive to learn something about the learner's experiences with art and art education, their current engagement with art, and their current interests in popular and visual culture. You may phrase your questions according to your own interests, and your understanding of the learner's age. You may need to print your questions and to share a copy with your learner, if it is age-appropriate. Please keep in mind that if your learner is not able to read, you will need to provide a copy of questions that is accessible to them or read to them (in the case of very young children). You will need to submit a copy of your interview questions with your project. You will need to document the interview in some way, either through field notes, audio recording, or video recording, to create a transcript. You will need to submit a copy of this transcript with your project. You will interpret your learner's responses. How do you believe they represent learners in their group? What type of curriculum might you negotiate with this learner? How will their interests, ideas, concerns, and hopes inform you?

Criteria for Curriculum Design, Documentation & Reflection: Each curriculum design must include a rationale that articulates the significance of the content and approach to teaching you have chosen. The rationale must be complemented by a series of learning outcomes that you will directly link to assessment strategies. All relevant Pennsylvania and National standards must be included in your curriculum design. Your curriculum design should describe the tentative sequence of lessons you plan, with the understanding that the curriculum is ideally negotiated in the interaction between teachers and learners as they develop attunement to one another and to works of art and the issues they raise. The curriculum design, in total, is worth 125 points of your course grade: 50 points for its overview, 25 points for teaching with learners at a local school, 25 points for documentation and assessment, and 25 points for reflection. Detailed criteria and due dates will be shared with you during class throughout the semester.

Curriculum Design Expectations, Outcomes, and Assessment

Curriculum Design Overview: 50 points

Documentation and Assessment: 25 points

Reflection: 25 points

II. Syllabus

Art in K-6 Programs >> ARED 317 (W01) >> Fall 2014 >> Course Syllabus

Professor: Dr. Marissa McClure Sweeny

Location/Times: Sprowls 211, T/Th 11:00 – 12:15 PM

Office Hours/Contact: Sprowls 212, M 12-1 PM, T 9-11 AM, Th 3-5 PM, marissa.mcclure@iup.edu

I. Course Description

Examines children's artistic development, art programs, planning, motivation, and evaluation. Weekly teaching experience is an integral part of the course.

Course Goals

Students in ARED 317 will: (1) understand the relevance and importance of art education for all children in elementary schools; (2) actively discuss, explore and apply a variety of pedagogical approaches related to the integration of art in within a variety of subject areas; (3) develop practical classroom applications to be used in the teaching of art history, art criticism, aesthetics and studio activities.

II. Course Objectives

Through the completion of ARED 317 students will be able to:

1. Critically assess theories related to developmental stages of childhood artistic growth.
2. Become familiar with appropriate strategies for the implementation of various art resources, including visuals, periodicals, electronic media, etc.
3. Develop research strategies that will allow for the application of art techniques and topics at the elementary level, including strategies for working with various student populations.
4. Explore techniques for incorporating personal and cultural histories within larger course goals, including the utilization of art museums, cultural centers, and historical societies.
5. Understand the importance of state and national visual art standards, and develop practical assessment techniques.
6. Develop a variety of approaches to research writing, including but not limited to research papers, lesson plans, article summaries, and peer reviews.
7. Synthesize course information into a coherent art education unit, and present this unit to their peers.

[Image from <http://www.axecop.com/> By Malachai And Ethan Nicolle]

III. Required Texts & Readings, Supplemental Books, and Supplies

Required Texts:

Required texts are available for purchase at the Co-op Book Store:

Douglas, K. & Jaquith, D. (2009). *Engaging learners through artmaking: Choice-based art education in the classroom*. New York, NY: Teachers College Press.

Pelo, A. (2007). *The language of art: Inquiry-based studio practices in early childhood settings*. St. Paul, MN: Redleaf Press.

Wilson, M. & Wilson, B. (2009). *Teaching children to draw* (2nd Ed). Worcester, MA: Davis Publications.

Required Readings:

Required readings will be hosted on the course d2l site in PDF format (you may download a free version of Adobe Acrobat here: <http://www.adobe.com/products/acrobat/readstep2.html>)

I welcome and encourage you to share relevant course texts and media (which we will broadly define as articles, books, films, internet resources, etc.) with your classmates vial the d2l site. We will further discuss this in class.

Supplemental/Recommended Books:

Supplemental, or recommended, books are available for purchase at the Co-op Book Store, with the exceptions of *Creative and Mental Growth*, which is on reserve in the main library, and *Differentiated Instruction in Art*, which is an e-book:

- Fay, J. & Funk, D. *Teaching with love and logic: Taking control of the classroom*.
- Fountain, H. (2014). *Differentiated instruction in art*. Worchester, MA: Davis Publications. (e-book)
- Lowenfeld, V., & Brittain, W. (1987). *Creative and mental growth* (8th Ed). Upper Saddle River, NJ: Prentice-Hall.

Required Supplies:

- Internet access and a Pinterest site (www.pinterest.com) OR a physical/digital file ‘box’ to assemble and gather teaching inspiration. You can find me here ~ <http://www.pinterest.com/marissamcclure/children-art-and-artists/>;
- A scanner and/or digital camera to complete projects (we will discuss privacy issues in depth);
- Additional technological and artistic supplies for projects (we will discuss expectations early in the semester).

Supplemental/Recommended Supplies:

- A student membership to the National Art Education Association (NAEA) and PAEA that includes a subscription to the journal, *Art Education* (<http://www.arteducators.org/community/membership>).

IV. Evaluation Methods

Your grade in the course will be determined based on the following requirements:

1. Course participation
 2. 8 Reading Responses
 3. A Learner Interview
 4. A Final Curriculum Design
1. **Course Participation:** Your participation in classroom discussions is very important and will be a component of your final grade. Participation includes verbal participation that reflects knowledge of the assigned readings, willingness to connect readings to personal experiences and beliefs, as well as respect for a variety of viewpoints and positions. *This class relies upon the ability for individuals to express themselves in a supportive environment. Any form of disrespect or intimidation will be taken seriously.*

Much of this course will utilize d2l. Please familiarize yourself with this learning platform, if you have not done so already. As such class activities will entail online forms of interaction, as well as participation in the form of physical engagement, note taking, attentiveness, etc.

2. **8 Reading Responses:** You will be expected to submit a one-page written or artistic response to course readings and media once weekly, for a total of **eight** responses during the fifteen weeks of the course. Please familiarize yourself with the course calendar immediately and schedule the responses you plan to complete. No make-up responses will be accepted. You will have choices about the readings to which you respond the form your response may take. The purpose of the response is for you to synthesize issues presented in the readings, and to make direct correlations between theory, research, and practice. Preparation for these responses includes thoughtfully reading and reflecting upon the course readings and their relevance to your current or future practice and experiences as an artist/educator/researcher. All responses must be uploaded to the d2l dropbox (along with supplementary media) prior to our class meetings on Thursdays. The dropbox will be closed at this time. Responses should include your complete name in the title and should be saved in .doc format (example: MarissaMcClureResponseWeek1). Responses submitted after the deadlines are subject to a 2-point deduction per day late. These responses account for 80 points of your course grade, or 10 points per response. Responses

to readings and course media should be a minimum of two typed pages, using a standard 12 pt. font and should stand on their own as concise, complete, and thoughtful pieces of academic writing in APA style.

3. A Learner Interview: You will conduct at least one interview with a learner. Interviews can take a variety of forms, and clear questions and approaches will be shared with you early in the semester. This interview accounts for 25 points of your course grade, and will provide a foundation upon which your curriculum design will be built.
4. A Final Curriculum Design: Throughout the course of the semester, you will work to develop a curriculum design that must explore a theme or issue through a series of involvements that engage learners in artistic and critical dialogue about works of art and in meaningful studio activities and inquiries. You are expected to keep a weekly Pinterest and/or other inspiration log (a minimum of one pin/contribution per week) of ideas that may be useful for your curriculum design. Your curriculum designs must be based on a concept, issue, or theme that arises from your own artistic interests and your learners interview and must involve learners in contemporary art-making processes. You are expected to do significant research concerning the artists, themes, concepts, and processes you present and to make extensive use of library resources, campus resources, and community resources.

Each curriculum design must include a rationale that articulates the significance of the content and approach to teaching you have chosen. The rationale must be complemented by a series of learning outcomes that you will directly link to assessment strategies. All relevant Pennsylvania and National standards must be included in your curriculum design. Your curriculum design should describe the tentative sequence of the lesson you will plan, with the understanding that the curriculum is ideally negotiated in the interaction between teachers and learners as they develop attunement to one another and to works of art and the issues they raise.

The curriculum design, in total, is worth 125 points of your course grade: 50 points for its overview, 25 points for teaching with learners at a local setting, 25 points for documentation and assessment, and 25 points for reflection. Detailed criteria and due dates will be shared with you during class throughout the semester. Please note the following **required** components of each curriculum design:

→careful selection of art and visual culture media and explicit planning for discussions and activities that lead learners to make meaningful connections to art and artists;

→evidence of increasingly sensitive consideration of the age, experiential background, interests, and accomplishments of various learners;

→thoughtful selection and significant demonstration of artistic processes that support the lesson conceptually;

→a clear and careful linkage between learning outcomes, pedagogical strategies, documentation, and assessment practices.

Attendance in ARED 317 is essential. Much of the material is developed through classroom discussions and is impossible to make up. For this reason, the policy on absences is as follows:

All absences must be excused. Please notify your instructor in advance of any potential conflicts. Also notify them immediately, *in writing*, upon your return to class.

Any unexcused absence after (2) will result in a *deduction of 5 points from your final grade per absence*.

V. Grade Breakdown

The following criteria will be used to grade your *written work*:

- *Clarity* of your writing -- its legibility, grammar and punctuation
- *Relevance* of your work in regards to course topics and themes
- *Use of references* --the comprehension and application of reading sources supporting your ideas
- *Exploration* of approaches -- the breadth and depth of your discussion regarding the major ideas in the unit

8 Reading Responses (10 points per response)	80 pts.
Learner Interview	25 pts.
Curriculum Design (50 points documentation & reflection)	125 pts.
Course participation	20 pts
Total	250 points

VI. Course Outline (subject to change)

week one

8/26: syllabus review, course introduction, view *Axe Cop*

8/28: self-reflection assignment, view *The Scared is scared & Caine's Arcade*

assignment: self-reflection

week two: **THEME ONE ~ children and their art-making**

9/2: introduction to theme one: children's art making and collaborating with children, view *Heidi's Horse*

assignment: read Wilson & Wilson, *Introduction*

9/4: discussion *Introduction*, Lowenfeld's stages of artistic development

assignment: read Wilson & Wilson, *Chapter 1*

week three: why and how do children make art?

9/9: discuss *Chapter 1*

assignment: read W & W, *Chapter 2*

9/11: discuss ideas Learner Interview, discuss *Chapter 2*

assignment: read W & W, *Chapter 3*

week four: cultural perspectives on children and childhood, past and present

9/16: discuss *Chapter 3*

assignment: read Duncum *Children Never Were What They Were*

9/18: discuss Duncum

assignment: read Wilson, *Superheroes of JC Holz & Iconoclastic*

week five: connections between children's art and classroom, museum, and community-based practices

9/23: in-class discussion & small-group activity

assignment: read W & W, *Chapter 4*

9/25: discuss *Chapter 4*

assignment: read Thompson, *Sketchbooks & Cinquemani*

week six: **THEME TWO ~ inquiry, practice, and project-based pedagogical practices**

9/30: **Learner Interview DUE** ~ present guidelines for Curriculum Design

assignment: read Pelo, *Introduction*

10/2: visit to the *Penn State Art Education Archive* in State College (11AM – 1PM)

assignment: read Pelo, *Chapter 1*

week seven:

10/7: discuss *Chapter 1* approaches classroom environment and design

assignment: read Pelo, *Chapter 3*

10/9: discuss *Chapter 3* and ways of talking with children about their art

assignment: read Pelo, *Chapter 6*

week eight

10/14: view excerpt from *School of Rock*, discuss *Chapter 6* and the project-based approach to curriculum design

assignment: read Douglas & Jaquith, *Introduction*

10/16: discuss *Introduction*, view *An Amusement Park for Birds*

assignment: read Douglas & Jaquith, *Chapter 1*

week nine

10/21: discuss *Chapter 1*, group work

assignment: read Douglas & Jaquith, *Chapter 2*

10/23: discuss *Chapter 2*, group work

assignment: read Douglas & Jaquith, *Chapter 3*

week ten

10/28: discuss *Chapter 3*, group work

assignment: read Douglas & Jaquith, *Chapter 4*

10/30: discuss *Chapter 4*, group work

assignment: read Douglas & Jaquith, *Chapters 5 & 6*

weekend: PAEA Conference

week eleven: **THEME THREE ~ pedagogical practices, teaching, special populations, and assessment**

11/4: **Curriculum Design Overview ROUGH DRAFT DUE**, discuss *Chapters 5 & 5* and

documentation/exhibition of student work

assignment: read Rinaldi

11/6: discuss Rinaldi and documentation/assessment

assignment: read Thunder-McQuire

week twelve: approaches to working with special populations

11/11: discuss Thunder-McQuire and special populations

assignment: read Ewald

11/13: discuss Ewald, view *Portraits and Dreams*

assignment: read Fountain, *Chapter 1*

week thirteen: digital visual childhoods and contemporary art practices with children

11/18: discuss technology in K-6 settings

assignment: reading TBA

11/20: micro-teaching

assignment: reading TBA

week fourteen: **NO CLASS, Thanksgiving Holiday**

week fifteen

12/2: curriculum design sharing, **Curriculum Design overview DUE**

12/4: **TEACHING**

Final Exam Period: Tuesday, December 9th, 10:15-12:15 PM

Documentation, assessment and reflection DUE, sharing

VII. Special Resource Requirements

Disability Support Services, located in 216 Pratt Hall, provides services to students with disabilities of all kinds, including learning, physical, hearing, vision, or psychological. IUP is committed to ensuring equal access to education as intended by Section 504 of the Rehabilitation Act of 1973 and the Americans With Disabilities Act.

** Students with special needs should notify me as soon as possible, if you have *any* concerns or considerations.

VIII. Other

Academic Integrity Statement

Academic integrity mandates the pursuit of teaching, learning, research, and creative activity in an open, honest, and responsible manner. An academic community that values integrity promotes the highest levels of personal honesty, respect for the rights, property, and dignity of others, and fosters an environment in which students and scholars can enjoy the fruits of their efforts. Academic integrity includes a commitment neither to engage in acts of falsification, misrepresentation, or deception, nor to tolerate such acts by other members of the community.

Academic integrity is a fundamental value at IUP. It must be at the heart of all our endeavors and must guide our actions every day as students and as members of the faculty, administration, and staff. Because we expect new and continuing members of the University community to meet the high standards that are the foundation of an IUP education, this message must be clear and reinforced frequently.

The primary responsibility for supporting and promoting academic integrity lies with the faculty and administration, but students must be active participants. A climate of integrity is created and sustained through ongoing conversations about honesty, trust, fairness, respect, and responsibility and the embodiment of these values in the life of the University. Students and faculty should contribute actively to fostering a climate of academic integrity in all their scholarly activities, and through discussions in first-year seminars and in other courses. The University community should be continually mindful of the need to preserve academic integrity even as technology changes methods of information access and use.

The Writing Center

The Writing Center is a quiet, comfortable place to work on class assignments or meet with a tutor. Peer tutors can help with class assignments or presentations at any point in the writing process, from brainstorming to proofreading. Although they are happy to provide strategies for revising papers, tutors do not write, edit, or grade papers.

The Writing Center in 218 Eicher Hall (between Wallwork Hall and the smokestacks) is open Monday through Thursday 9 a.m. to 5 p.m. and 6 to 9 p.m., and Friday 9 a.m. to 3 p.m. The Writing Center's library satellite is located on the first floor of Stapleton Library behind the reference desk and is open Monday through Thursday 8 to 11 p.m. and Sunday 5 to 10 p.m. No appointment is needed at either location—just walk in.

Live peer tutoring is also available through the Online Writing Center. Instructions for scheduling an online session are available at www.iup.edu/writingcenter.

IX. Bibliography

- Douglas, K. & Jaquith, D. (2009). *Engaging learners through artmaking: Choice-based art education in the classroom*. New York, NY: Teachers College Press.
- Fay, J. & Funk, D. *Teaching with love and logic: Taking control of the classroom*.
- Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis Publications. E-book.
- Lowenfeld, V., & Brittain, W. (1987). *Creative and mental growth* (8th Ed). Upper Saddle River, NJ: Prentice-Hall.
- Krechevsky, M., Mardell, B., Rivard, M., & Wilson, D. (2013). *Visible learners: Promoting Reggio-Inspired approaches in all schools*. San Francisco, CA: Jossey-Bass.

Nyman, A., & Jenkins, M. (Eds.). (1999). *Issues and approaches to art for students with special needs*. Reston, VA: National Art Education Association Press.

Pelo, A. (2007). *The language of art: Inquiry-based studio practices in early childhood settings*. St. Paul, MN: Redleaf Press.

Wilson, M. & Wilson, B. (2009). *Teaching children to draw* (2nd Ed). Worchester, MA: Davis Publications.

III. Work Samples

IUP Art Ed.

ARED 317

Fall 2014

Dr. Marissa McClure

LEARNER INTERVIEW GUIDELINES, CHOICES, + SUGGESTIONS:

For the Learner Interview, you must engage in a ten-question (minimum) interview with a learner of your choice. You define “learner,” which includes children, school learners, museum learners, learners in community settings, and so forth as it is applicable to your own interests as an art educator. Please try to choose either a learner who represents a group with whom you might like to work or to learn more about in a pedagogical setting. This project involves three aspects of interviewing within a research-based framework: Drafting questions, facilitating the interview, and interpreting the learner’s responses.

Aspect One: Interview Questions

You will need to prepare at least ten thoughtful, written questions for your interview. These questions must reflect what you would like to know about the learner, his or her experiences, and his or her interests. At the very minimum, you should strive to learn something about the learner’s experiences with art and art education, their current engagement with art, and their current interests in popular and visual culture. You may phrase your questions according to your own interests, and your understanding of the learner’s age. You may need to print your questions and to share a copy with your learner, if it is age-appropriate. Please keep in mind that if your learner is not able to read, you will need to provide a copy of questions that is accessible to them or read to them (in the case of very young children). You will need to submit a copy of your interview questions with your project.

Aspect Two: Facilitating the Interview

Please choose a comfortable and safe location for the interview. You may use any means of technology necessary to facilitate your interview (e.g., Skype, FaceTime, etc.) if you are not able to meet with the learner in-person. You may also conduct the interview via email, or other form of response. If you have questions or suggestions, please talk with me.

You will need to document the interview in some way, either through field notes, audio recording, or video recording, to create a transcript. You will need to submit a copy of this transcript with your project.

Aspect Three: Interpretation

You will interpret your learner's responses. How do you believe they represent learners in their group? What type of curriculum might you negotiate with this learner? How will their interests, ideas, concerns, and hopes inform you?

You are encouraged to present your Learner Interview interpretation in an artistic and visual way. This might mean making and re-mixing a video, making a short art piece, creating a collage, a short story, or another other interpretation. Please think broadly, and please enjoy the process! Please ask if you have questions :)

PLEASE NOTE: *This project is worth 25 points and is DUE to the d2l Dropbox on September 30th. Written work should be submitted using a standard 12 pt. font and adhere to APA manuscript preparation guidelines.*

ARED 317: Fall 2014—Curriculum Design Final Project:

Each curriculum design must include a rationale that articulates the significance of the content and approach to teaching you have chosen. The rationale must be complemented by a series of learning outcomes that you will directly link to assessment strategies. All relevant Pennsylvania and National standards must be included in your curriculum design.

Your curriculum design should describe the tentative sequence of lessons you plan, with the understanding that the curriculum is ideally negotiated in the interaction between teachers and learners as they develop attunement to one another and to works of art and the issues they raise. The curriculum design, in total, is worth 125 points of your course grade: 50 points for its overview, 25 points for teaching with learners at a local school, 25 points for documentation and assessment, and 25 points for reflection. Detailed criteria and due dates will be shared with you during class throughout the semester. Please note the following **required** components of each curriculum design:

- careful selection of art and visual culture media and explicit planning for discussions and activities that lead learners to make meaningful connections to art and artists;
- evidence of increasingly sensitive consideration of the age, experiential background, interests, and accomplishments of various learners;
- thoughtful selection and significant demonstration of artistic processes that support the lesson conceptually;
- a clear and careful linkage between learning outcomes, pedagogical strategies, documentation, and assessment practices.

Curriculum Design Expectations, Outcomes, and Assessment

Curriculum Design Overview: 50 points

Your curriculum design overview must be presented using the Curriculum Design Template (attached). All areas in the template must be completed. Please pay special attention to the following requirements:

- **Pennsylvania Visual Arts Standards:** Final drafts must include a sentence that specifically details how you plan for learners to meet each standard you choose and how you will know if they have met them. You must include AT LEAST ONE of the PDF Arts standards in your curriculum design overview.
- **National Core Arts Standards:** Final drafts must include a sentence that specifically details how you plan for learners to meet each standard you choose and how you will know if they have met them. You

must include AT LEAST ONE of the National Core Arts Standards in your curriculum design overview.

- **Lesson & Learner Outcomes:** Your project must include at least four measurable outcomes in a bullet-point list.
- **Instructional Resources:** You must include specific titles, dates, artists/authors and sources for each research you plan to share with learners (e.g., books, images, original art pieces). You must include either an image of or a link to each of these resources in your curriculum design overview (links can be included in the References Section. If you choose to make a PowerPoint or other presentation, please include your PowerPoint with the curriculum design overview as an attachment.
- Your curriculum design overview must include a **Provocation**.
- **Documentation and Assessment of Student Learning:** Your project must include at least four measurable assessment outcomes in a bullet-point list.

Documentation and Assessment: 25 points

Documentation is a means of learning from your observations of classroom events. In various forms – videotapes, photographs, field notes – documentation provides a visible trace of the process that learners and educators engage in during their artistic investigations together. It provides a record of the learning experiences in the classroom, reveals connections between events, and provides learners, educators, and other stakeholders (families, administrators) with an opportunity to review and plan future experiences. Documentation does not refer just to creating a final report or collecting documents that help to remember or evaluate learning activities. Rather, documentation is a vital part of the process of *progettazione*, the word used by educators in Reggio Emilia to convey the complex web of hypotheses, observations, predications, interpretations, planning, and explorations involved in pedagogical and curricular experiences. As Rinaldi writes, documentation “enables reading, revisiting, and assessment in time and in space, and these actions become an integral part of the knowledge-building process . . . Documentation not only lends itself to interpretation but is itself interpretation. It is a narrative form, both intrapersonal and interpersonal communication because it offers those who document and those who read the documentation an opportunity for reflection and learning” (2001, p. 86).

For your teaching experience in this course, you must create a **documentation and assessment** series that includes the following required components. :

- Series is referred to as a sequence of images, video pieces, or words that represent a particular pedagogical event. In this case, your documentation must include **at least four consecutive images**, video still images, or elements of conversation/dialogue that you find to portray the narrative of an event that happened during your teaching experience. Examples could include but are not limited to photographs of a learner making a particular piece of art, photographs of learners making a piece of art, elements of conversation between learners, or elements of a conversation between learners and educators.
- This series must be presented in a single document, with image/element captions that present your interpretation of this event. Each image/element must be accompanied by at least a one-sentence caption that describes how you have interpreted what is happening in this event. A relevant example, “Theatricality” can be found on page 90 of the Rinaldi text.
- This series must be introduced by a one-paragraph overview/introduction that briefly outlines what happened in this event.
- This series must be concluded by a one-paragraph conclusion that proposes at least one question for future pedagogical experiences and curricular encounters. What have you gained from documenting this event and creating this series? How will you apply this learning to future pedagogical endeavors?
- Your documentation series must be at least, and preferably, one page, formatted in either landscape or portrait style.

Reflection: 25 points

What should your reflection accomplish? Of what should your reflection consist? As a basis, your reflection should:

1. richly describe what happened in your teaching experience;
2. highlight at least one specific event that you feel went very well (whether expectedly or unexpectedly so) and include what you gained from this event;
3. highlight at least one specific event that was unplanned or unexpected and interpret what you learned from this event;
4. highlight at least one specific event that did not go as you had hoped or planned and indicate what you might do or change in the future either in response to a similar occurrence or to avoid such a circumstance;
5. conclude by relating your interpretation of the meaning of those events for art education generally by referencing one course reading and;
6. consider the meaning your experiences have for you as an individual and as an art educator.

Your reflection is intended to help you to find meaning in your encounters with learners, art media and practices, pedagogical strategies, and curriculum inquiry and to encourage you to note and to reflect upon experiences that might otherwise pass unnoticed. It is a vital part of the teaching experience included in this course, and it deserves your most intensive energy and intelligence. The reflection requirement is a minimum of three typed, double-spaced pages, divided approximately equally among the above parameters. Reflections may include sketches or other visual materials that help to describe what went on in the class you taught. Your reflection should become a forum in which you can think through issues that concern you about learners and yourself and the content and structure of your teaching—a means through which your experience becomes the text for subsequent dialogues about the nature and practice of art teaching, and through which the habits of reflective professional practice develop.

InTASC Professional Teacher Standards

STANDARD 1: Learner Development

The teacher understands how the learners grow and develop, recognizing that the patterns of learning and development vary individually within and across the cognitive, linguistic, social, emotional and physical areas and designs and implements developmentally appropriate and challenging learning experiences.

STANDARD 4: Content Knowledge

The teacher understands the central concepts, tools of inquiry and structures of the discipline(s) he or she teaches and creates learning experiences that make these aspects of the discipline accessible and meaningful for learners to assure mastery of the content.

STANDARD 5: Application of Content

The teacher understands how to connect concepts and use differing perspectives to engage learners in critical thinking, creativity and collaborative problem solving related to authentic local and global issues.

STANDARD 7: Planning for Instruction

The teacher plans instruction that supports every student in meeting rigorous learning goals by drawing upon knowledge of content areas, curriculum, cross disciplinary skill and pedagogy, as well as knowledge of learners and the community context.

STANDARD 8: Instructional Strategies

The teacher understands and uses a variety of instructional strategies to encourage learners to develop deep understanding of content areas and their connections and to build skills to apply knowledge in meaningful ways.

STANDARD 9: Professional Learning and Ethical Practice

The teacher engages in ongoing professional learning and uses evidence to continually evaluate his/her practice, particularly the effects of his/her choices and actions on others (learners, families, other professionals and the community) and adapts practice to meet the needs of each learner.

STANDARD 10: Leadership and Collaboration

The teacher seeks appropriate leadership roles and opportunities to take responsibility for student learning, to collaborate with learners, families, colleagues, other school professionals and community members to ensure learner growth and to advance the profession.

Subject: LS proposals
From: "David H. Pistole" <dpistole@iup.edu>
Date: 2/3/2015 10:09 AM
To: "Gail S. Sechrist" <gailsech@iup.edu>
CC: Sharon C Aikins <saikins@iup.edu>

Gail, the LSC reviewed three proposals and are passing them on to the UWUCC within the 10 day limit. The proposals are: 14-121a ARED 317 Art in K-6 Settings, Type II W Recommitment, 14-121b ARED 318 Art in 7-12 Settings, Type II W Recommitment, and Type II W Recommitment - 14-122 THTR 310 Theater Criticism.

In the old way of doing these things we would have passed these all provisionally and asked for clarification of a couple points. I'm assuming that we just pass them on now with our comments to you and that you will contact the proposers as needed. Here are our comments:

14-121a ARED 317 and 14-121b ARED 318 seem to have an education coordinator responsible for collecting and assessing writing from this class. We presume that this individual will be responsible for implementation as well as quality? As a suggestion, they may want to remove one of the "expectations" from the departmental statement. The statement seems a little vague on department commitment.

14-122 THTR 310 The department statement of commitment is placing a big emphasis on peer and department curriculum committee review. It might help to expand that explanation and explain how that will carry over as personnel change.

I did have a question about proposals that we would in the past return because they were not up to standards. Do we just send them to you now and say we didn't review it because it was so poorly written? Or do we work with the proposer until the proposal is acceptable? Thanks, David

--
David H. Pistole
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Professor of Biology
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