

02B

FOCUS AREA 2: PREPARE FOR QUALITY INSTRUCTION Component 2B: Design Curriculum

COMPONENT GOAL: Teaching Artists design a quality curriculum grounded in clear learning objectives.



Characteristics of Practice

COMPONENT

CHARACTERISTICS OF PRACTICE

Curricular Structure

A well-structured curriculum is:

- Sequential
- Detailed and nuanced
- Reflective of the organization’s core professional practices and strategies
- Focused on developing students’ habits of mind
- Inclusive of opportunities to practice and experience artistic processes
- Built from a foundation of anchor works in the discipline
- Grounded in the artistic history and context of the discipline at hand
- Inclusive of a culminating event that showcases the artistic products developed

Curricular Goals and Objectives

The curriculum ties to learning objectives for students and/or programming. Learning objectives or program goals are:

- Specific, measurable, achievable, results-focused, and time-bound (SMART)
- Tied to standards (whether state, Common Core, disciplinary, or specific to an organization), and/or student level outcomes
- Inclusive of outcomes related to artistic process as well as the final products produced by students
- Tied closely to assessment practices and used in program evaluation
- Translated regularly into classroom practice by the Teaching Artist



Improving Practice in this Component

The following questions, organized by element, are designed to help organizations and program managers improve and sharpen current practices in this element as well as engage in professional conversations with colleagues and organizational decision-makers.

ELEMENTS	GUIDING QUESTIONS
<p>Curricular Structure</p>	<ul style="list-style-type: none"> • Have I ordered my curricular objectives in a way that is coherent and builds on previous skills and learning? How do I know? • What are some of the best strategies for translating the organization’s core professional practices and process into the curriculum? • How can I best incorporate anchor works of art? • How can I best weave critique and reflection throughout the curriculum? • What is the optimum way for students to demonstrate and share their final learnings? • Have I incorporated knowledge of the specific interest, backgrounds, and needs of students into unit and lesson design? • How do my lesson activities address the needs of groups and individual students? • Can I embed classroom management routines into lesson plans? • How do I incorporate student choice into lessons?
<p>Curricular Goals and Objectives</p>	<ul style="list-style-type: none"> • Do the learning objectives clearly describe what a student will learn? • How are the learning objectives aligned to artistic activities explored in the classroom? • Can I create a formal or informal assessment of the learning objectives to determine how well students have mastered the objective? • Are the learning activities chosen best aligned to my objectives?



Demonstrating Growth in this Component

Teaching Artists have multiple opportunities to gather tools as evidence and demonstrate practice in this component. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their teaching practice.

PROFESSIONAL CONVERSATIONS

Evidence of this component can be found during pre-observation conversations, as Teaching Artists explain:

- how outcomes are appropriate for students
- how outcomes support both artistic process and product
- how they will engage students in their own investigation of the content to be covered
- Their own understanding of the material at hand
- How the mission, vision, and values of the organization tie to their instructional approach

SUPPORTING DOCUMENTS

Teaching Artists have multiple opportunities to gather tools as evidence of practice in this component. The supporting documents below can serve as artifacts and evidence of practice, and can be shared during professional conversations, uploaded to *artlook*,[®] or gathered during an observation. The following provides examples, rather than an exhaustive listing, of how Teaching Artists can showcase their practice.

- Agenda or notes from a professional development session (e.g.: Understanding by Design assessment design, etc.)
- Grade-level appropriate works of art chosen as “texts”
- Curriculum maps, especially those grounded in grade- or age-specific learning standards
- Unit or lesson plan sequenced to connect to content students have learned in previous grades or subject areas
- Lesson plans with explicit list of accommodations made for students
- Lesson plans which include activities in which students are engaged in inquiry
- Unit and lesson plans that include clear objectives
- SMART (specific, measurable, achievable, results-focused, and time-bound) goals
- Program logic model
- Sample assessments, skills inventories, and constructive critique tools
- Examples (video, audio or visual) of “art in process” as it relates to the learning objectives