

Curriculum Design

Pratt Institute | Spring 2015

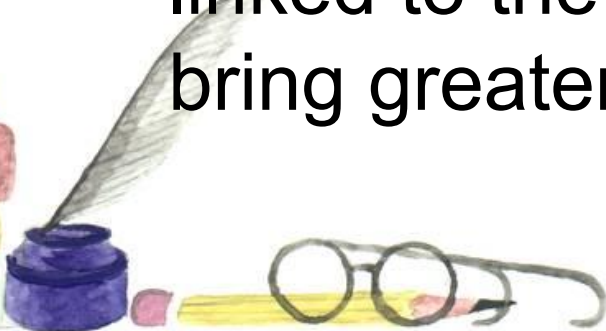
Before we start

What are some of your “essential” questions about curricula, and curriculum design?

What is a curriculum?

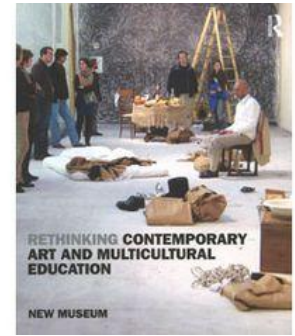


- From the Latin word “a race” or “the course of a race”, “to run/to proceed”
- The word's origins appear closely linked to the Calvinist desire to bring greater order to education.



What is a curriculum today?

- A learning or academic plan
- An agreement amongst communities about how, why, when and with whom to learn
- A collection of values in the form of learning activities over time
- Could take different forms: a piece of media, a collection of lesson plans, series of learning experiences etc.

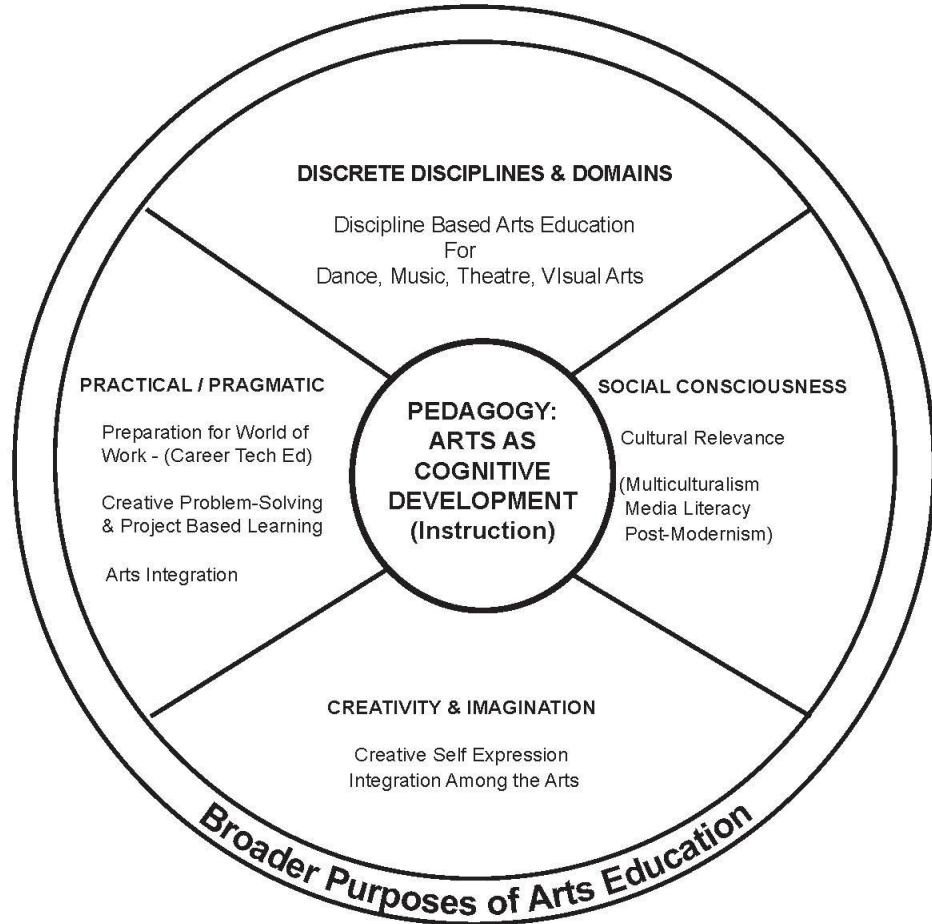


Types of Curriculum

1. **Explicit curriculum:** what is meant to be taught
2. **Implicit or Hidden curriculum:** lessons that arise from the culture of the school (an unintended curriculum); side effects of lessons learned but not openly intended
3. **Excluded or Null curriculum:** knowledge/content specifically left out or removed by someone in power
4. **Extracurricular:** supplements the academic or schooling experience (sports, clubs, student government etc.)

Perspectives on Curriculum

- **Discipline Based**
 - focus on specific skills, values or techniques in visual arts, dance, music etc.
- **Practical / Pragmatic**
 - problem-solving, project-based, vocational
- **Social Consciousness**
 - visual and popular culture, multiculturalism
- **Creativity and Imagination**
 - creative self expression, arts integration



Research in Curriculum Design

- **Studio Habits of Mind** - Ellen Winner and Lois Hetland, “Studio Thinking Project”
- **Daniel Pink** - “six senses” include design, story, symphony, empathy, play and meaning
- **21st Century Learning Partnership** - “Integration of skills such as critical thinking, problem solving and communication”

Curriculum Design Stages

Phase I: Educational Objectives

Phase II: Research And Exploration

Phase III: Preliminary Design

Phase IV: Detailed Planning And Faculty
Development

Phase V: Assessment And Continuous
Improvement

Example: Discipline Based

Expressing Emotions through Art

Grades: K-3

This unit for children in primary grades focuses on feelings depicted or expressed in works of art. Children make personal connections with works of art that express themes of caring and study how artists use art principles such as space, line, shape, and color to express mood and meaning.

1. Everybody Shows They Care
2. Everybody Needs Somebody
3. Everybody Works Together
4. Everybody Celebrates

SOURCE: http://www.getty.edu/education/teachers/classroom_resources/curricula/expressing_emotions/

[edu/education/teachers/classroom_resources/curricula/expressing_emotions/](http://www.getty.edu/education/teachers/classroom_resources/curricula/expressing_emotions/)



- Art Production
- Art History
- Art Criticism
- Aesthetics

Example: Social Consciousness

Now Dig This!: Art & Black LA 1960-80

A learning guide that engaged students in the legacy of African American arts community in Los Angeles that helped shape the creative output of Southern California.

1. Exhibition Visit
2. Black Art Histories in LA & Beyond
3. Playing with Assemblage (Betye Saar, Mel Edwards)
4. Engaging Post-Minimalism & Performance (Fred Eversley, Senga Nengundi)
5. Reflection & Free Write

SOURCE: Hammer Museum - <http://hammer.ucla.edu/edu/k-12-teachers-and-students/>



Example: Creativity & Imagination



Surrealism and Women Artists

Exploring the history of women artists experimenting with forms of surrealist art in the early 20th century including Rosa Rolanda, Frida Kahlo, Helen Lundeberg, Lola Alvarez Bravo and others.

1. Imagining the Subconscious through Collage
2. Image & Identity: Painted Self-Portraits
3. Cameraless Photographic Processes
4. Surrealism & Writing: Pop-Up Bookmaking

SOURCE: <http://www.lacma.org/programs/education/evenings-educators#panel-curriculum>

Example: Practical / Pragmatic

Project H Chicken Coop

Grades: 7-12

Each student will design one original chicken coop using all of the tools and design concepts covered this semester. The coops will be designed in collaboration with families or local organizations who will be able to use the coop.



1. Introduction: What is Design?
2. Temporary Architectures
3. Platonic Solids
4. Unit(ed): Cardboard Structures
5. Blitz Build Challenge: Benches!

- Vocational Training
- Service Learning
- Project and Inquiry Based

SOURCE: <http://www.projecthdesign.org/toolbox/tool/chicken-coops/>

Integrating Standards

NYC Visual Arts Blueprint:

1. Art Making
2. Developing Art Literacy
3. Making Connections Through Visual Arts
4. Community and Cultural Resources
5. Exploring Careers and Lifelong Learning

- Painting
- Drawing
- Printmaking
- Collage
- Sculpture
- Two-Dimensional/Applied Design
- Media Technology

Principles of Universal Design for Learning

Principle I: Present content in different ways

Principle II: Offer multiple ways to express

Principle III: Provide multiple
means of engagement

Source: National Center for Universal Design on Learning
<http://www.udlcenter.org/aboutudl/udlguidelines>



Backward Design

Research from the Association for Supervision and Curriculum Development (ASCD)

Stage 1: Identify desired results

Stage 2: Determine acceptable evidence

Stage 3: Plan learning experiences and instruction

Stage One: Desired Results

- Enduring Understandings
- Essential Questions
- Learning Goals:
 - Students will understand...
- Learning Objectives:
 - To demonstrate...
- Learning Outcomes
 - Students will be able to....

Goals, Objectives, Outcomes!

- **Learning Goals:** general statements/aims of education that are broad, long-range intended outcomes
- **Learning Objectives:** brief, clear statements that describe the desired learning outcomes
- **Learning Outcomes:** are statements that describe significant and essential learning that learners have achieved.

Figure 1.3

3-Page Nutrition Example

Stage 1—Identify Desired Results

Established Goals:

Standard 6—Students will understand essential concepts about nutrition and diet.
6a—Students will use an understanding of nutrition to plan appropriate diets for themselves and others.
6c—Students will understand their own individual eating patterns and ways in which those patterns may be improved.

G

What essential questions will be considered?

- What is healthful eating?
- Are you a healthful eater? How would you know?
- How could a healthy diet for one person be unhealthy for another?
- Why are there so many health problems in the United States caused by poor nutrition despite all the available information?

Q

What understandings are desired?

Students will understand that . . .

- A balanced diet contributes to physical and mental health.
- The USDA food pyramid presents relative guidelines for nutrition.
- Dietary requirements vary for individuals based on age, activity level, weight, and overall health.
- Healthful living requires an individual to act on available information about good nutrition even if it means breaking comfortable habits.

U

What key knowledge and skills will students acquire as a result of this unit?

Students will know . . .

- Key terms—protein, fat, calorie, carbohydrate, cholesterol.
- Types of foods in each food group and their nutritional values.
- The USDA food pyramid guidelines.
- Variables influencing nutritional needs.
- General health problems caused by poor nutrition.

K

What skills will students be able to do as a result of this unit?

Students will be able to . . .

- Read and interpret nutrition information on food labels.
- Analyze diets for nutritional value.
- Plan balanced diets for themselves and others.

S

Learning Goals

- students will understand that . . .

Learning Objectives

- students will know . . .

Learning Outcomes

- students will be able to . . .

Stage 2: Acceptable Evidence

Performance Tasks

authentic performance tasks in which students demonstrate desired understandings

Other Evidence

self reflection, quizzes, observations etc.

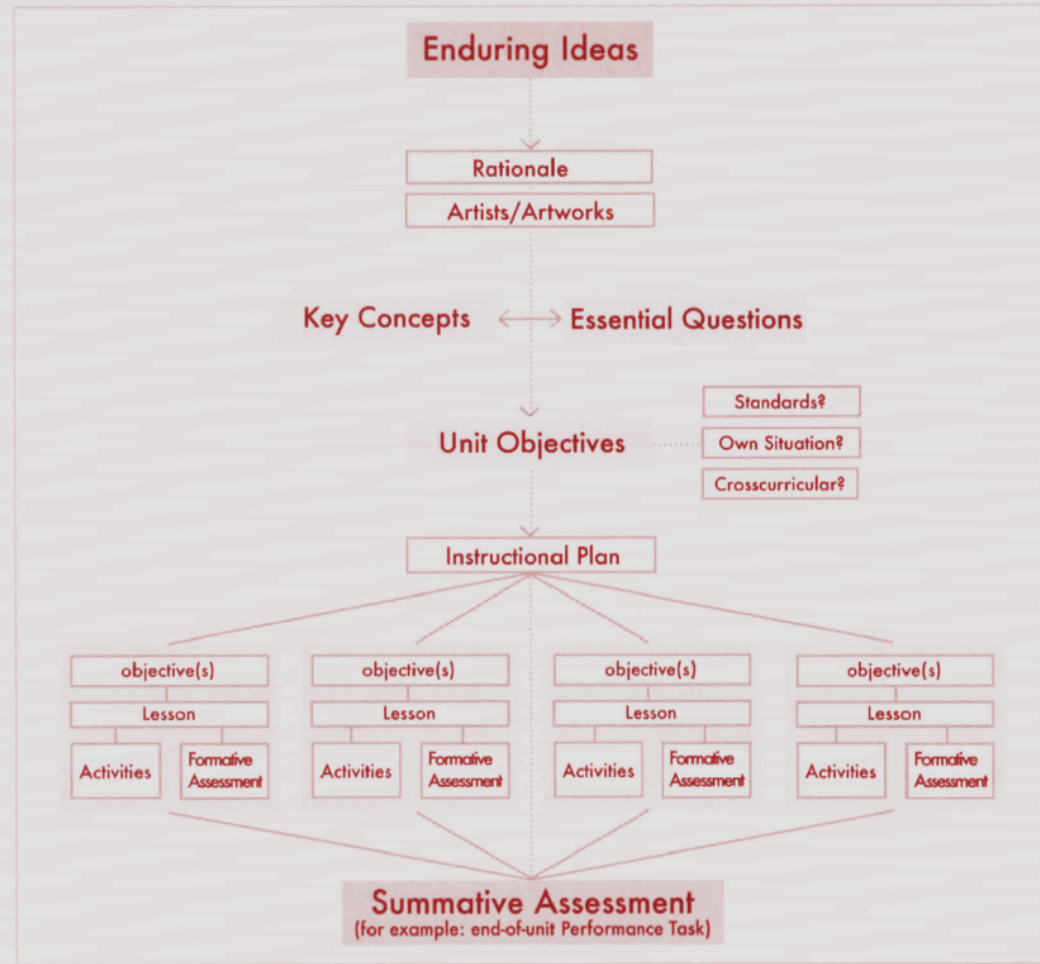
Assessment Access Points

- Explanations and accounts of process
- Interpretation
- Application of understanding
- Sharing Diverse Perspectives
- Showing Empathy
- Demonstrating Self-knowledge

Stage 3: Plan Learning Experience

- Learning Activities
- Lessons
- Experiences - art making, field trips etc.
- Designing a Unit Plan
 - Learning segment 1
 - Learning segment 2
 - Learning segment 3

The Curriculum Development Process



Curriculum Development Model

Transforming Education through the Arts
Challenge (TETAC)

CaseStudy: DanceLab

A youth-led dance project bringing together students at Dudley High School and artist Athena Kokoronis to create a site-specific dance for downtown Greensboro.

“The Listening Story of No Words”



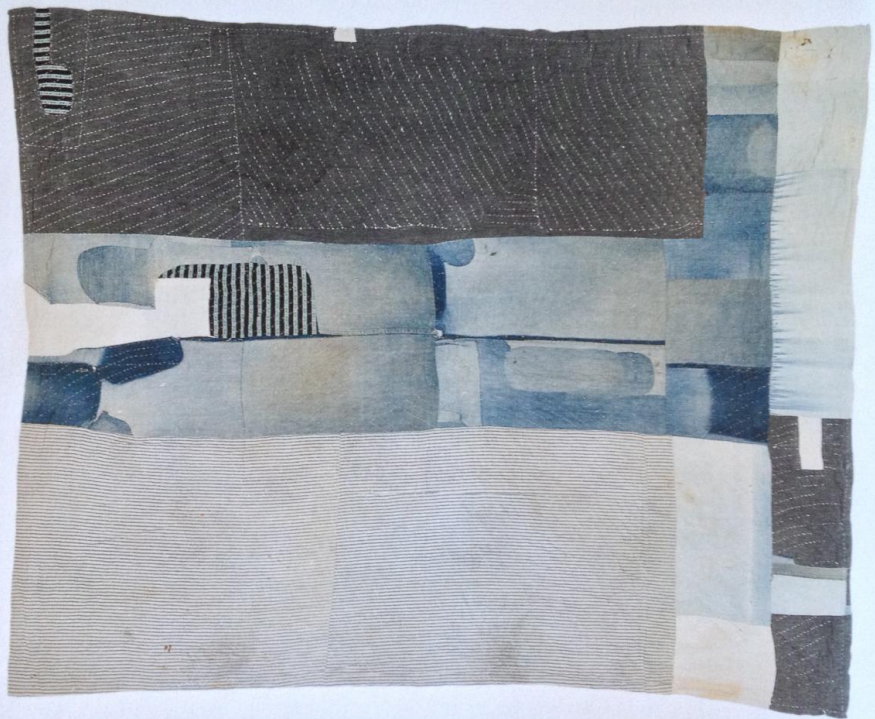


The Quilts of Gee' s Bend Alabama

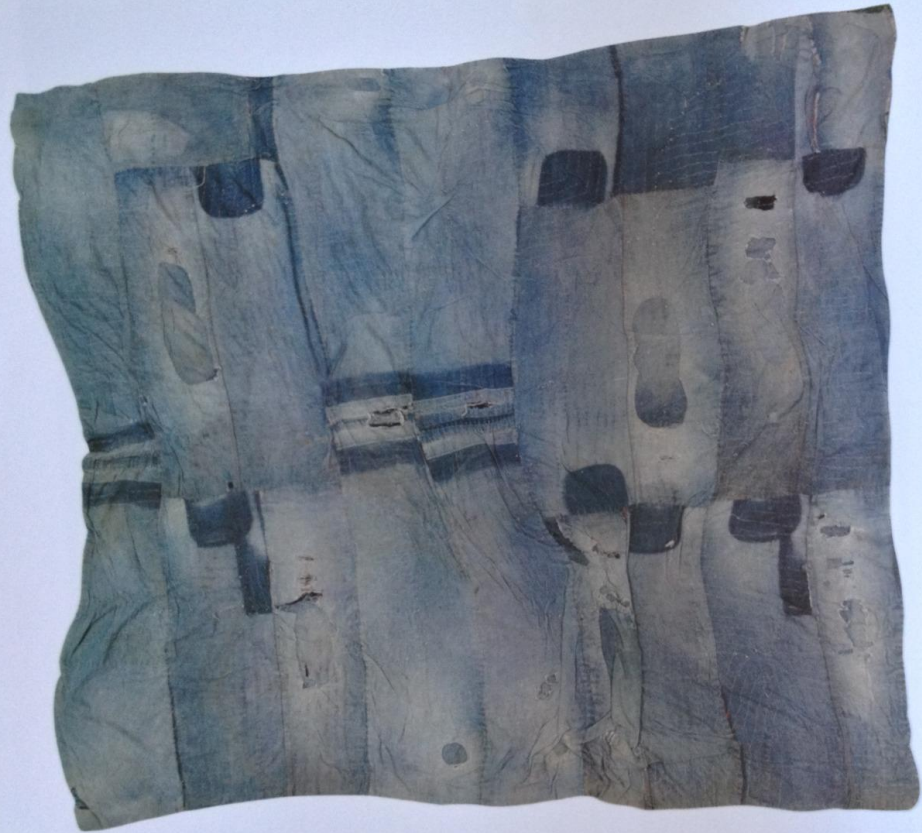
MARTHA JANE PETTWAY born 1898
Blocks and strips work-clothes quilt, 1940s, Cotton.
This is one side of a two-sided quilt.







COUSHA PETIMAY 1923-2000
500' workshop Silk Cloth 1950 Dams
and linen 33" x 68 inches





ATP

Trisha Brown



Trisha Brown

Step 1: Choosing an Enduring Idea

Enduring Idea: Improvisation and Domesticity
(Domestic Improv)

Connected Concepts:

- Movement and Choreography
- Quilts and Quilting
- Domestic Space (Kitchens, bedrooms, living rooms)

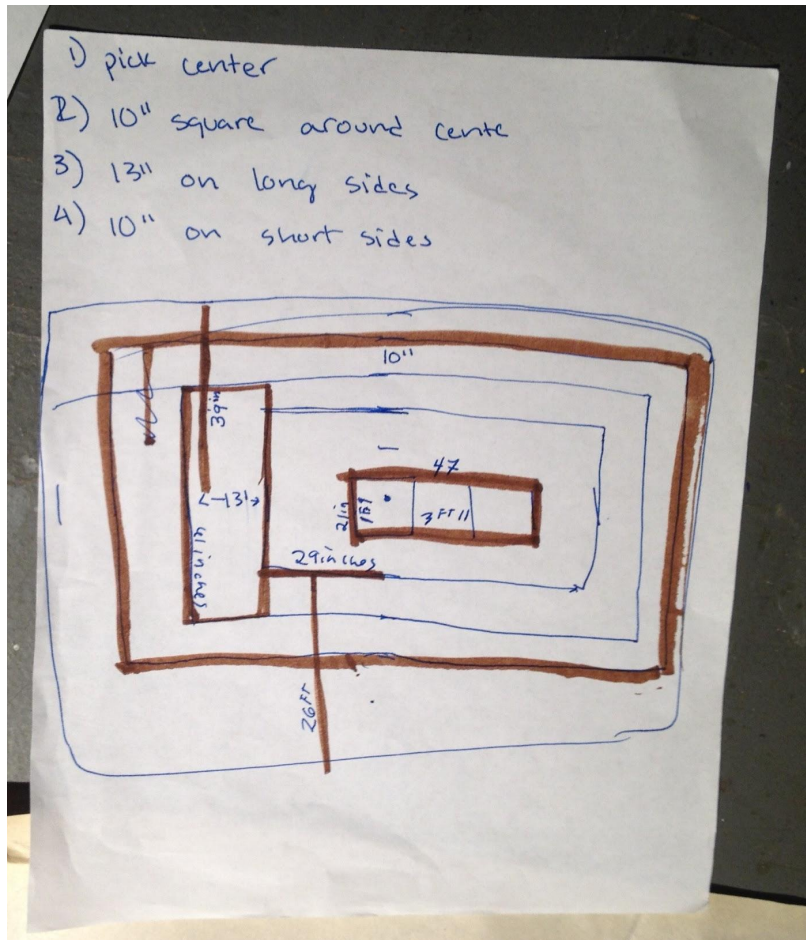
Step 2: Write a Rationale

The aim of this project is to offer students a way to learn about themselves and their community through their body in the form of dance and drawing. Themes of identity, communion, history, and imagination will guide this process to create:

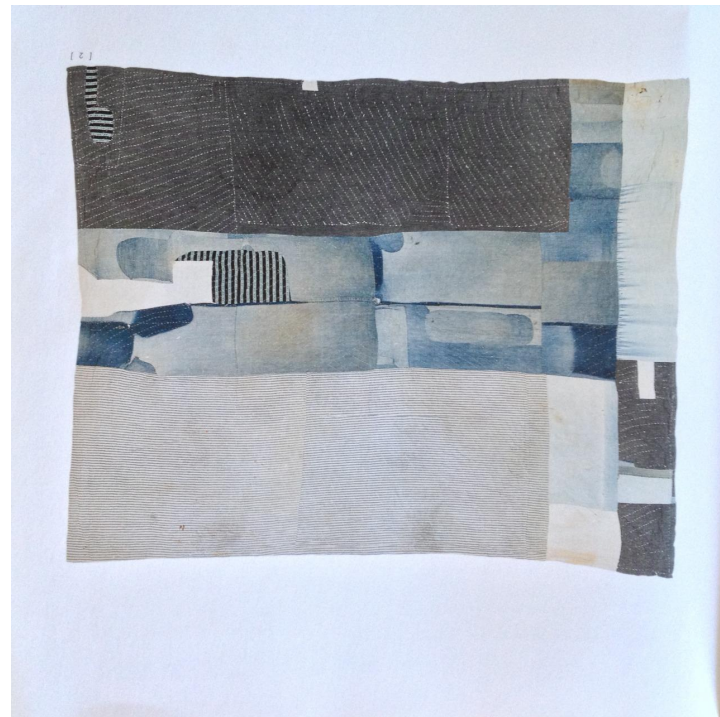
1. A collaborative large-scale quilt
2. A collection of drawings generated through improv workshops
3. A dance process and final performance in response to workshops, and understanding of quilts and moving with each other

Step 3: Unpacking the Ideas

- Quilting is an art created in a home. It tells a history of family and women. An art that serves a purpose: to keep warm. An art made out of necessity. Scrounge, scarcity, and making do with what is already around.
- Quilt patches create a design with patterns, or no patterns. The quilt has a recognizable shape and functional form, but the colors and shapes, are open to interpretation and how the patches can be assembled are endless.



Dance Map



Quilt

Key Words and Concepts

Composition

Body, anatomy and gesture

Compression and Expansion

Improv & Movement-Research

Contemporary Dance

Step 4: Essential Questions

- What is a quilt and what is it used for? How can it tell us about person's lives? What is a quilt's connection to dance?
- How can this be used as an improvisational dancemap? Where has the movement come from and arriving to? With improvisation, how does movement technique serve this exploration?

Step 5: Unit Goals

- Students will explore contemporary dance concepts and techniques
- Students will gain experience developing individual and collaborative scores
- Students will use improv and gesture to investigate ideas of quilting, storytelling, and domestic space
- Students will help choreograph a final dance and perform for the public
- Students will work with a teaching artist and experience a local art museum

DanceLab Sessions

day 1-2: Introductions and Art Context: Trisha Brown, Gee's Bend Quilts, Warm-Ups

day 3: Dance & Drawing Workshop

day 4: Line Composition Workshop

day 5: Quilting/Patch Workshop

day 6: Museum Field Trip

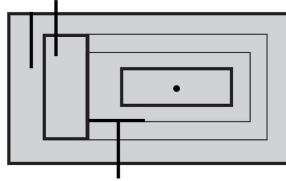
day 7 - 10: Dance Studio and Improv Workshop
day 12 - 13: Museum Site Visit + Rehearsal
day 14: Final Performance

DanceLab Inspirations & Themes

Quilts



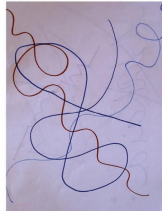
Quilt



Dance Lines

Quilts are a way to re-use scrap fabric in different ways across sculptures, made out of necessity for warmth. Some of the dance movements and gestures are inspired by the quilts of **Gee's Bend**, created by a group of women who live in the African-American community of Gee's Bend, Alabama.

Lines & Drawing



Trisha Brown is a well-known American choreographer and dancer who has organized works and performances for the National Gallery of Art in Washington D.C., Walker Art Center and the Paris Opera Ballet among others. In the late 1960s Brown created her own works which attempted to defy gravity, using equipment such as ropes and harnesses, to allow dancers to walk on or down walls or to experiment with the dynamics of stability. Though Brown has long been known for her collaborations with artists, it is less known that she has also used the process and movement of drawing to inspire many of her works.

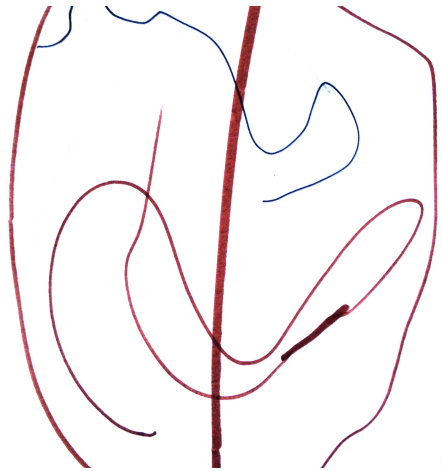
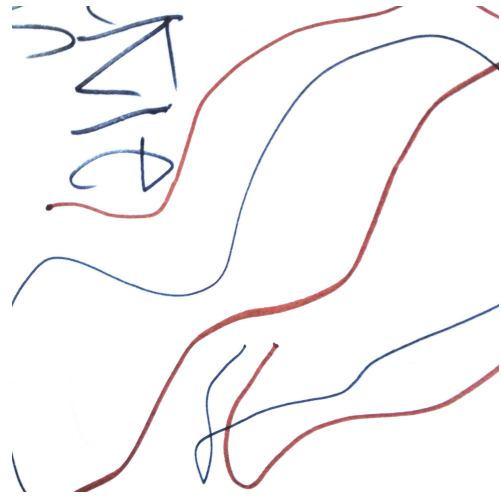
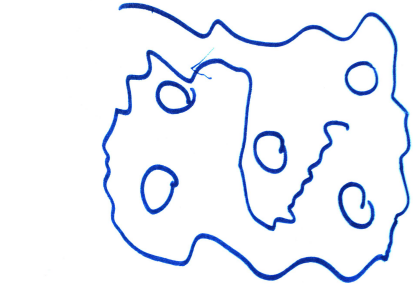


Art Context Workshop



Improv Workshop: Creating Scores





Line Drawing Workshop



Site Visit & Dance Process





Recording Original Music for Dance



Creating Patches for Quilt



DanceLab: Choreography & Dance Scores

Final Performance: The Listening Story of No Words



Step 6: Alignment & Assessment

- North Carolina Arts Standards
- Common Core Alignment

- Reflection, Discussion, Pre/Post Survey
- Critiques, Final Performance

What Worked:

- Students were able to get off site and explore different relationships to the body
- The group loved the museum visits and having control over choreography through improv
- Students were able to take on individual and group roles
- Teacher loved the fresh ideas and approach to dance as storytelling and expression

What Didn't Work

- Some of the ideas were too conceptual
- Students were used to following “dance steps” - ie. copying a music video
- Not enough time to really practice and develop a cohesive dance
- Final performance - scheduling conflicts - was supposed to be outside but rained

Activity: Curricula Dissection

1. Read and review the lesson plan you've been given.
2. Brainstorm ways you could personalize the proposed activity.
3. Identify some enduring ideas you could use to bring this life for students.
4. Reimagine the lesson to better reflect an innovative and contemporary approach.