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/

- 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
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.
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
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
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

1) pick center
2) 10” square around center
3) 13” on long sides
4) 10” on short sides

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

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
Line Drawing Workshop
Site Visit & Dance Process
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.