

# Short-Range Curriculum Map

## Introduction

Curriculum mapping is used for developing K-12 curriculum scope-and-sequences, “first involving the identification of the content and skills taught in each course at each level,” after which a course map is constructed to show what and when specific course content is taught (Howard, 2007, p.6). Further, Howard (2007) states, “Examination of these maps can reveal both gaps in what is taught and repetition among courses, but its value lies in identifying areas for integration and concepts for spiraling” (p.6). Both the Understanding by Design (UbD) three-stage model and the ADDIE instructional systems design (ISD) models promote backward design orientations that are continuously improved with feedback from the various assessments. They are both focused on independent transfer of learned knowledge and skills in authentic performance. ISD is a holistic systems approach to ADDIE in which Evaluation is constantly informing Analysis, Design, Development and Implementation (Clark, 2008; Clark, 2009; EduTech Wiki, 2007; Howard, 2007; Mappin, Phan, Kelly, & Bratt, 1998; Morrison, Ross, & Kemp, 2004; Ryder, 2009; Smith, 1996, 2000). The A in ADDIE refers to Analysis and includes analysis of Instructional Problems, Learner Characteristics, and Task Analysis (Clark, 2008; Clark, 2009; EduTech Wiki, 2007; Howard, 2007; Mappin, Phan, Kelly, & Bratt, 1998; Morrison, Ross, & Kemp, 2004; Ryder, 2009; Smith, 1996, 2000). The first D is Design and includes the design of Instructional Objectives, Content Sequencing, Instructional Strategies, and Designing the Message (Clark, 2008; Clark, 2009; EduTech Wiki, 2007; Howard, 2007;

Mappin, Phan, Kelly, & Bratt, 1998; Morrison, Ross, & Kemp, 2004; Ryder, 2009; Smith, 1996, 2000). The second D is Development and I is Implementation. Both include construction of Instructional Delivery and Evaluation Instruments. E is Evaluation which concerns the continuous improvement of Planning, Revision, Project Management, Formative Evaluation, Summative Evaluation, and Support Services (Clark, 2008; Clark, 2009; EduTech Wiki, 2007; Howard, 2007; Mappin, Phan, Kelly, & Bratt, 1998; Morrison, Ross, & Kemp, 2004; Ryder, 2009; Smith, 1996, 2000). The use of these three methods, the calendar curriculum map, the UbD framework, and the ADDIE instructional systems design, allows the short-term curriculum plan to contribute to what Howard (2007) identifies as the spiraling of essential understandings core to the disciplines for overall coherence (p.3). Short-term mapping items should therefore be closely linked to identified essential understandings in a more holistic systems approach.

**A research base for short-range curriculum changes based on the four questions on page 369 in Glatthorn, et al. (2007).**

In addition to linking short term curriculum map items to essential understandings is the embedding of the core skills of writing, thinking, speaking, and listening. These skills and essential understandings cross the boundaries of all disciplines, providing a more integrated learning experience for students. In learning to write by writing, Glatthorn, Boschee, and Whitehead (2009), citing Glatthorn (1984), states there are continuing and special uses for writing in disciplines, as well as strategies of defining essential writing skills within disciplines (p.374). The case is made for a focus on the continuing processes of writing regardless of specific subject matter content. Examples in relation to visual arts include journals, writing responses, and writing assignments requiring problem solving and translations from “one symbol system to another” (Glatthorn, Boschee, & Whitehead, 2009, p.374). These are already skills embedded within visual arts processes. In addition to writing, Glatthorn, Boschee, and Whitehead (2009), promote critical thinking for “students to interact purposefully with the content” (p.375). Glatthorn, Boschee, and Whitehead (2009), citing Gibbons (2004), state the use of “an instructional design process” aids in the “restructure[ing of] the delivery and assessment of classroom instruction and [the] integrat[ion of] thinking skills into the curriculum,” as well as “enhances the use of thinking skills” when it provides opportunities for “independent thinking, self-managed learning, and self-directed learning” (p.377). Critical thinking requires the use of “real-world examples” and “firsthand experiences” which are both core to instruction in the visual arts (Glatthorn, Boschee, & Whitehead, 2009, p.375). Again, these are already skills embedded within visual

arts processes, and are more pronounced in a curriculum developed by instructional design processes. Speaking skills may be difficult to embed within visual arts, as the processes of creation are not primarily collaborative or vocal. However, Glatthorn, Boschee, and Whitehead (2009) state,

“Instruction in speaking should (a) address the communication needs of students that arise from everyday situations; (b) provide direct instruction, supervised practice, constructive feedback, and more practice in a variety of situations rather than offering only opportunities to speak; (c) include all communication contexts, (e.g., intrapersonal, interpersonal, group, public, and mass communication); (d) be integrated with the teaching of all of the other communication arts strands; (e) be interdisciplinary and across the curriculum; (f) offer opportunities for co-curricular programs that aid students in refining their speaking skills; and (g) be sensitive to the diversity of culturally appropriate speaking behaviors.” (Glatthorn, Boschee, & Whitehead, 2009, p.380).

In consideration of this description of speaking skills within disciplines, instruction in the visual arts becomes part of the core of instruction in communication in general, as many of the creative processes share approaches similar to item (b). Applied to virtual instruction in the visual arts, speaking skills can be modeled through multimedia presentations of the content and can be encouraged through teacher-to-student and student-to-student interactions. Listening skills can be approached the same way as with speaking skills, as the strategies and application to virtual instruction in the visual arts seem to be identical. Listening must be modeled by multimedia presentations and encouraged in the teacher-to-student and student-to-student interactions.

**A 4–6-week Short-Range Curriculum Plan that maps changes recommended in the introduction.**

<b>(Virtual Art) Content: Line types (8), qualities (6) and categories (4)</b>						
<b>Months of Quarter One, Unit One</b>	<b>Standard(s)</b>	<b>Essential Question(s)</b>	<b>Understanding(s)</b>	<b>Skills (including technology)</b>	<b>Assessment(s)</b>	<b>Learning Activities (including technology)</b>
Month One Week One	Art Criticism 5.24 The student will discuss an artist's point of view based on evidence from written sources.	How do art elements like line function as grammar and vocabulary?  How do lines show feelings, thoughts and motion?	Art vocabulary is the basic language of art much like grammar is essential to English classes.  Line communicates thoughts and feelings and shows motion.	Differentiate between example and non-examples  Define process for achieving examples in short essay	Check for Understanding quiz  Short essay and Rubric	<b>Instructional Strategies</b> <b>Anticipatory Set:</b> Primary Line Game <b>Content Presentation:</b> View Interactive Slideshow of examples and non-examples <b>Content Practice:</b> Practice drawing to slideshow Slide Shuffle exercise: identify examples
Month One Week Two	Art History 5.18 The student will compare contemporary art and historical art and architecture.	How do art elements like line function as grammar and vocabulary?  How do lines show feelings, thoughts and motion?	Art vocabulary is the basic language of art much like grammar is essential to English classes.  Line communicates thoughts and feelings and shows motion.	Match photos to labels  Critically select object according to criteria  Compare and contrast photo with content	Check for Understanding quiz  Interactive photo quiz	<b>Instructional Strategies</b> <b>Anticipatory Set:</b> View Art History timeline <b>Content Presentation:</b> View Slideshow <b>Content Practice:</b> Drag and drop matching exercise photo slideshow Select personal object that contains line types or qualities Complete compare and contrast chart/diagram.
Month One Week Three	Art Production 5.1 The student will synthesize information to produce works of art. Art Production	How do art elements like line function as grammar and vocabulary?	Art vocabulary is the basic language of art much like grammar is essential to English classes.  Line communicates	Line reference exercises  Create a line drawing with various line types and line	Original Drawing and Rubric	<b>Instructional Strategies</b> <b>Anticipatory Set:</b> Review Cumulative Project Rubric <b>Content Presentation:</b> View photo samples with labels

<b>(Virtual Art) Content: Line types (8), qualities (6) and categories (4)</b>						
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Month One Week Three (continued)	5.3 The student will use the elements of art—line, shape, form, color, value, texture, and space—to express ideas, images, and emotions.	How do lines show feelings, thoughts and motion?	thoughts and feelings and shows motion.	qualities	(continued from above)	View studio demonstration video Practice along with the video <b>Content Practice:</b> Match photos to labels Draw along with the video
Month One Week Four	Aesthetics 5.30 The student will describe a valued object within present-day culture in terms of aesthetic preferences.  Matthew 7:13-14	What does the Bible have to do with art and line?	The Bible has a lot to say about art, even the art vocabulary.	Read and Paraphrase Bible passage  Apply content to reflective essay	Journal Essay and Rubric	<b>Instructional Strategies</b> <b>Anticipatory Set</b> Read along with the narration. Reflect on the thinking question. <b>Content Presentation</b> Read along with the narration. Read hyperlink window <b>Content Practice</b> Paraphrase the Bible passage(s) and apply the element of line to the explanation.
<p><b>Overarching Bible Principle:</b> God created everything for a purpose. Isaiah 43:7; Isaiah 55:11; Ecclesiastes 3; Ephesians 2:10; Philippians 2:13; Colossians 1:16; Revelations 4:11</p> <p><b>Interdisciplinary standards:</b></p> <p><i>English</i> 5.6 The student will read and demonstrate comprehension of nonfiction. (a) Use text organizers, such as type, headings, and graphics, to predict and categorize information. (b) Identify structural patterns found in nonfiction. (c) Locate information to support opinions, predictions, and conclusions. (d) Identify cause-and-effect relationships. (e) Identify compare-and-contrast relationships. (f) Skim materials to develop a general overview of content and to locate specific information. (g) Identify new information gained from reading. 5.7 The student will demonstrate comprehension of information from a variety of print resources. (a) Develop notes that include important concepts, summaries,</p>						

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						<p>and identification of information sources. (b) Organize information on charts, maps, and graphs.</p> <p>5.8 The student will write for a variety of purposes: to describe, to inform, to entertain, and to explain. (a) Choose planning strategies for various writing purposes. (b) Organize information. (c) Demonstrate awareness of intended audience. (d) Use precise and descriptive vocabulary to create tone and voice. (e) Vary sentence structure. (f) Revise writing for clarity. (g) Use available technology to access information.</p> <p>5.9 The student will edit writing for correct grammar, capitalization, spelling, punctuation, and sentence structure. (a) Use plural possessives. (b) Use adjective and adverb comparisons. (c) Identify and use interjections. (d) Use apostrophes in contractions and possessives. (e) Use quotation marks with dialogue. (f) Use commas to indicate interrupters and in the salutation and closing of a letter. (g) Use a hyphen to divide words at the end of a line. (h) Edit for clausal fragments, run-on sentences, and excessive coordination.</p> <p><i>Computer/Technology</i></p> <p>C/T 3-5.2 The student will demonstrate proficiency in the use of technology. (a) Use skills and procedures needed to operate various technologies such as scanners, digital cameras and hand-held computers. (b) Identify basic software applications such as word processing, databases, and spreadsheets.</p> <p>C/T 3-5.4 The student will practice responsible use of technology systems, information, and software. (a) Understand the need for the school division's acceptable use policy. (b) Discuss the rationale of fair use and copyright regulations. (c) Follow rules for personal safety when using the Internet.</p> <p>C/T 3-5.6 The student will use technology to locate, evaluate, and collect information from a variety of sources. (a) Collect information from a variety of sources. (b) Evaluate the accuracy of electronic information sources. (c) Enter data into databases and spreadsheets.</p> <p>C/T 3-5.7 The student will use technology resources for solving problems and making informed decisions. (a) Determine when technology tools are appropriate to solve a problem and make a decision. (b) Select resources to solve problems and make informed decisions.</p> <p>C/T 3-5.8 The student will use a variety of media and formats to communicate information and ideas effectively to multiple audiences. (a) Produce documents demonstrating the ability to edit, reformat, and integrate various software tools. (b) Use technology tools for individual and collaborative writing, communication, and publishing activities. (c) Use telecommunication tools to communicate and share information with others.</p>

**A leadership plan that analyzes and evaluates the changes you have mapped based on the Six Job Functions addressed in Chapter 7 in Wiggins and McTighe (2007)**

There should be a balance when approaching curriculum improvements with a futurist perspective. It is true that students should be prepared for the future, yet the future cannot be specifically planned for when it is an unknown. This is the reason for flexibility in curriculum planning. According to Glatthorn, Boschee, and Whitehead (2009), the issue is the “extent to which the curriculum seems to respond to both present and future needs of the learners” (p.173). Glatthorn, Boschee, and Whitehead (2009) further caution that it is the “orientation of curriculum planners” which determines this balance between future preparation and learner needs (p.174). Therefore, the focus should be on the core educational skills while also integrating the skills for future development as appropriate. Should students be properly trained in the foundations of learning, they will then be able to engage in lifelong learning activities, which is more appropriate given that advances and innovations create educational changes every three to six months. It is more appropriate for students to graduate with the abilities to learn independently, to think critically and to communicate articulately, while also being made aware of the effects of technological trends and innovations on their educational pursuits and career goals.

Therefore, as a leader of innovative curriculum reform in the area of virtual education in the visual arts, it is critical for curriculum to address the core skills of writing, thinking, speaking, and listening. This is accomplished by attending to the six job functions: (1) Responsibilities related to mission and learning principles; (2) Responsibilities related to

curriculum; (3) Responsibilities related to results (gap analysis); (4) Responsibilities related to personnel; (5) Responsibilities related to structures, policies, and resources; and (6) Responsibilities related to culture.

The mission of a virtual Christian visual arts curriculum is to prepare students to be responsible producers and consumers of media, to foster media literacy in this global age of technological information and multimedia, and to educate students in creating in relation to the Creator. The associated learning principles “to guide instruction and depersonalize educational decision making” (Wiggins and McTighe, 2007, p.174) include (a) Online visual arts students can learn to be responsible producers and consumers of media through essential questions in a standards-based, Discipline Based Art Education curriculum integrating multicultural content of both historical and contemporary contexts; (b) Online visual arts performances are authentically assessed by means of a formal portfolio and rubric system and an informal system of writing and art making exercise prompts; and (c) Visual arts students learn art online through real life scenarios and issues including those of the virtual, media-literate world.

Curriculum reviews of a developing online visual arts program require that standards be “unpacked” for big ideas, essential questions, “key transfer tasks,” and “cornerstone assessment tasks” with their respective rubrics (Wiggins and McTighe, 2007, p.175). These items are best reflected on long range curriculum maps “within and across the grade levels within disciplines” (Wiggins and McTighe, 2007, p.175). By reviewing the larger perspective, what gets taught and assessed when can be easily seen. Curriculum maps used alongside the instructional design practice of content analysis

provides a complete understanding-based approach in which objectives, strategies and assessments are developed together before implementing instruction.

Results (gap analysis) of a developing online visual arts program requires regular data collection from a variety of sources in order to make adjustments to the curriculum maps in comparison to the guiding vision, mission, goals and learning principles. The idea is that the input of the curriculum should produce the output of the ideal graduate as indicated by the data collected from the observable indicators and feedback from the internal and external sources (Wiggins and McTighe, 2007, pp. 177-178). In the field of instructional design, gap analysis is performed in the beginning Analysis phase, and is continuously updated throughout the Design and Development phases, leading into the final Implementation and Evaluation phases. Seen this way, evaluation of results is a continuous cycle of assessing that the training meets the needs of both the students and the organization providing the training so that gap analysis is not a one-time event.

Personnel for a developing online visual arts program require explicit job descriptions guided by the vision, mission, goals and learning principles. While the curriculum is learner-centered, the personnel should be assessed according to results rather than processes (Wiggins and McTighe, 2007, p.188). Personnel should be hired, trained, professionally developed in learning communities, and given feedback based on strategies linked to the overall vision, mission and goals of the educational program.

Structures, policies, and resources should also be “results-based” (Wiggins and McTighe, 2007, p.188). According to Wiggins and McTighe (2007), these include “policies, decision-making and governance mechanisms, organizational routines, schedules, incentives, and resources” (p.188). In a developing online visual arts program, the structures, policies, and resources, especially that of time, should be “performance-based and product-focused” (p.190).

Finally, a results-based cultural climate of a developing online visual arts program requires mission focused norms to be reflected in the structures and the “social and relational conduct of day-to-day organizational life” including regular feedback, “transparency of work, products, and results,” and professional collaboration (Wiggins and McTighe, 2007, p.193). Modeling is also possible in a virtual educational organization with the provision of multimedia and synchronous communication technologies.

## Conclusion

A short range curriculum map provides the instructional and assessment strategy details as overviewed by the long range curriculum map. Strategic vision, mission, and goals and continual cycles of curricular and organizational evaluation drive both types of maps. This allows for gap analysis and performance reviews of actual versus desired results. By using the ADDIE instructional systems design process alongside the visual curricular mapping process, vision, mission and goals can be met and adjusted for in a continuous curriculum development and assessment cycle.

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