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Long-Range Curriculum Plan

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Introduction

A long range curriculum plan is guided by strategic efforts in the areas of vision and beliefs, standards, curriculum, assessment and instruction, professional development, policies, structures and culture, and the change process. This curriculum planning approach provides a macro perspective of learning and instruction in relation to the evidence of its achievement. The design of the long range curriculum plan should reflect alignment of learning and instruction efforts to the larger vision, mission and goals of the educational organizations involved in the entire schooling process. In the end, the purpose of schooling is to affect focused and purposeful change, to cause students to learn with deeper understanding, so that the next generation of citizens may function to their fullest potential as participants and keepers of American democracy in a globally connected, media-centric world.

Vision and Beliefs

A review of art curriculum available for K12 Christian homeschools revealed many superficial treatments of the art discipline, with devotional approaches over essential content. Those with depth addressed topics in art school fashion, organized by media selection or artistic subject matter, while ignoring a minimal overarching vision for national and state standards or even the Christian faith connections. On average, many art curricula for Christian homeschools focused on craft-making rather than a true study of the discipline of visual art. Wiggins and McTighe (2007) define vision as the picture of goals achieved, which is more than meeting standards, and mission as "concrete policy and practice" based on that strategic vision (pp.23, 29). Wiggins and McTighe (2007) further state "vision provides detail and inspiration for what the mission, the learning principles, and the curriculum framework really mean" (p.212). The proposed vision for K12 art curriculum for Christian homeschools involves teaching art as a core

educational subject, comprising both cognitive skills in academic content as well as the psychomotor skills of art production. This approach is what is called the Discipline Based Art Education (DBAE) approach and includes study in aesthetics, art criticism and art history. Although many public school curricula approach art education through the study of these disciplines, including core subject connections, however token in depth, this proposed curriculum plan is to do all of this in juxtaposition with the Christian faith content. An extended vision is to lead students and families to deeper understandings of their Creator, which is the true purpose of a Christian education. The goals of a virtual Christian visual arts curriculum are 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. An integrated study of the disciplines of the visual arts and the principles of creation derived from the Christian Bible allows for the equipping of students to responsibly make and evaluate the many forms of media to be encounter in their lifetimes. Further, a Discipline Based Art Education (DBAE) approach to the study of the visual arts disciplines provides students with content in aesthetics, art criticism, art history and art production so that students may gain the knowledge and understanding of many cultures, including the relationship of visual artifacts to these varied contexts, both historically and in contemporary society. Study in these disciplines assists in the growth of Christian students in their individual professions of faith as a way of life. It is important not only to meet, but to exceed, the educational standards set forth by the political and educational governing authorities. This brings excellence to the study of the visual arts while preparing students to function as active participants in an increasingly media-oriented world. Therefore, it is necessary to begin with the district, state and national policies for art education as established in the public schools.

As examples, the district policy for Virginia Beach City Public Schools and the policy for the state of Virginia regarding the study of visual arts in light of the federally mandated standards for all subjects refer to a DBAE approach to the art education program that extends interdisciplinary exploration of essential understandings (Virginia Beach City Public Schools, 2006, *Policy 6-43,* Virginia Department of Education, 2006, p.1). Therefore, ensuring that the art curricular approach adheres to a DBAE framework not only meets the requirements by the governing authorities, but also allows for a comprehensive study of the visual arts, including aesthetics for the values and judgment of art, with a reflection of Christian values in general. Also included are art history for the story line of art products and their roles in societies, with reflection of the arts as service and ministry, and art production for the process of creating, with reflection of, and relationship with, the Creator and Creation.

<div align="center">Standards</div>

The successful implementation of a virtual K12 visual arts program would be indicated by the following elements in Table 1. Most of these indicators occur at the program development level during the instructional design of the courses. Because "the standards are means for achieving the mission, not the essence of the mission" (Wiggins & McTighe, 2007, p.213), it is critical that these indicators reflect the alignment between vision, mission, goals, standards, learning principles, program course content, and assessments.

According to Wiggins and McTighe (2007), UbD Stage Two evidence pertains to the attainment of mission, successful implementation of the reform initiative, the achievement of desired results, and the guideposts of progress. Because this program is being developed, these indicators would serve as guideposts of course design progress. Further, evidence can be direct, pertaining to long-term learning and achievement, also referred to as the ends. Indirect evidence

pertains to related goals, also called the means, such as, structures, programs, professional

development, curriculum, and instructional practices. Given these terms, the observable

indicators presented in Table 1 would be direct evidence. Additional indirect indicators are

presented in Table 2.

Table 1: Observable Indicators

Observable Indicators (Direct Evidence)	
Curriculum and Instruction:	
1	Course design reflects instructional design standards for e-learning.
2	Instructional activities address content standards.
3	Instruction emphasizes big ideas in the visual arts disciplines.
4	Students are offered opportunities to practice and improve preliminary works.
5	Student-to-teacher interactions allow for open-ended solutions.
Assessment:	
6	Instructional assessments match learning objectives and activities.
7	Instructional assessments require students to perform authentically.
8	Evaluations assess mastery of state standards based on project rubrics.
9	Students self-assess in-progress works.

Table 2: Indirect Evidence

Indirect Evidence		
	Quantitative	Qualitative
External	National Arts Assessment	Quarterly Stakeholder Impact Surveys: Parents, Other Community Members
Internal	• Unit Assessments • Quarterly Final Projects • Formative Portfolios of journal reflections and practice exercises • Retention Rates • Grade Distributions per grade level and course	• Course Pre-delivery Checklist: Alpha and Beta Test groups for each program's quarterly development • Stakeholder Reaction Surveys: Parents, Students

A curriculum map is typically used to plan and display the alignment reflected by the

evidence. Burns (2001) suggests curriculum mapping to integrate the written, taught and tested

curricula between grade levels and subjects as a form of monitoring alignment to standards

(Overview section, para. 2) because curriculum guides rarely reveal the whole of the curriculum

students actually receive and what or how it was actually intended. Burns (2001) further cites the

TLMS curriculum mapping process by AEL because it "removes unnecessary curricular

repetitions, promotes alignment, emphasizes cross-disciplinary connections, and encourages "spiraling" of essential skills" (Definition section, para. 4). Given this understanding, the evidentiary indicators serve as points of comparison to similar curricula consulted during development, as well as lay the foundation for continuous improvement of the program.

<p align="center">Curriculum, Assessment, and Instruction</p>

Curriculum

Glatthorn, Boschee, and Whitehead (2009) state the "goal of curriculum planning is to increase the knowledge and levels of understanding that students take from the instructional events embedded in learning and instructional materials" (p.163). For this virtual art program, this is best done through adherence to the ADDIE model of instructional design in which the entire learning and assessment experience is designed with the end in mind, as Wiggins and McTighe (2005, 2007) often phrase the process. The curriculum map in Table 3, therefore, presents a modification of the task and content analysis phases of ADDIE as applied to the UbD curriculum planning framework.

Assessment

Assessments of content standards are based on the mission and goals, which are in turn based on the overarching vision (Wiggins & McTighe, 2007, p.213). Therefore, in mapping curriculum, horizontal and vertical alignment refers to the strategic relationships between grade levels, subjects, courses, units, and lessons and their assessments to the vision, mission and goals (Wiggins & McTighe, 2007, p.216). The curriculum map in Table 3 illustrates this level of alignment, attaching all learning activities, content presentations and task performances to the standards and larger understandings of the program – all in relation to the overarching organizational strategies and purposes.

Instruction

The art program under development includes various instructional methods for distance education, including interactive multimedia. The curriculum plan, a blend of ADDIE and UbD, reveals content modules chunked by objective, according to best practices for multimedia instruction, as presented in Clark and Mayer (2008). Distance education requires students to interact with the subject matter. This program allows for both guided and independent practice activities, sequenced according to best practices in instructional design.

Table 3: Calendar Curriculum Map, Quarter 1

Course/Program: Art Foundations: Building a Masterpiece			Content Area: Visual Art (Virtual)	
Quarter: One: Elements of Art				Grade: 5
Weekly Units: One to Ten				
Big Ideas				
• Art vocabulary is the basic language of art much like grammar is essential to writing in English classes. • Art elements communicate thoughts and feelings and show motion. • The Bible has a lot to say about art and the art vocabulary.				
Essential Questions				
• How do art elements function as grammar and vocabulary? • How do art elements show feelings, thoughts, and motion? • What does the Bible have to do with art and art vocabulary?				
UbD Stage 1: **Standards**	**Content** *Students will know:*	**Skills** *Students will be able to:*	**UbD Stage 2:** **Assessments**	**UbD Stage 3:** **Learning Plan**
Art History 5.18 The student will compare contemporary and historical art and architecture. Art History 5.20 The student will research artists from a variety of cultures and the works of art they have produced. Art History 5.22 The student will research, compare, and contrast the art of two cultures, using contemporary technology. Art Criticism 5.23 The student will compare and contrast art from various cultures and periods, including Pre-Columbian, African-American, Colonial American, and European, using appropriate art vocabulary. Art Criticism 5.24 The student will discuss an artist's point of view based on evidence from	**I. Line** A. Types 1. Vertical 2. Horizontal 3. Diagonal 4. Wavy 5. Solid 6. Dotted 7. Zigzag 8. Curly B. Qualities 1. Thick 2. Thin 3. Long 4. Short 5. Rough 6. Smooth C. Categories 1. Contour 2. Gesture 3.Hatching-Cross-hatching	**U1.** Draw lines with a #2 pencil on 9"x12" manila paper 1. Use the point of the pencil tip for thin lines. 2. Use the side of the pencil tip for broad lines. 3. Press down on the pencil with firm pressure for thick, bold lines. 4. Press down on the pencil very lightly for fine, skinny lines. 5. Try each line type and quality with each category of line. Visual Cue: This practice is complete when the whole page is filled with as many lines varieties as	*Performance Tasks* Diagnostic assessment (pre-test art exercise) Reference exercises Final Project in U8-U10 *Other Evidence* 1. Check for Understanding Quizzes with Rubrics 2. Drawing, Painting, Collage and Sculpture Assessments	*Major Tasks:* Content presentations Short essay Compare and contrast exercises Slide presentations Drawing, Painting, Collage, Sculpture Bible passage one-paragraph journal entry reflection **Instructional Strategies** *Anticipatory Set:* Games (alifetimeofcolor) Timeline (alifetimeofcolor) Narration

written sources. Art Production 5.1 The student will synthesize information to produce works of art. Art Production 5.2 The student will use the primary colors and black and white to mix a variety of hues, tints, and shades to create a work of art. Art Production 5.3 The student will use the elements of art—line, shape, form, color, value, texture, and space—to express ideas, images, and emotions. Art Production 5.9 The student will demonstrate an understanding of symbolic meanings by incorporating symbols in a work of art. Art Production 5.10 The student will use linear perspective in a work of art. Aesthetics 5.30 The student will describe a valued object within present-day culture in terms of aesthetic preferences. *English* *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, and identification of information sources. (b) Organize information on charts, maps, and	4. Implied **II. Shape** A. Types 1. Geometric (rectilinear) a. Triangle b. Rectangle c. Square d. Circle e. Oval f. Polygons 2. Freeform or Organic (curvilinear) a. Liquid shapes b. Nature shapes c. Animal shapes B. Categories 1. Positive 2. Negative **III. Value** A. Types 1. Tint 2. Shade B. Categories 1. High key 2. Low key 3. Contrast 4.Mono-chromatic **IV. Color** (pre-req = Value) A. Hue (chroma) 1. Primary 2. Secondary 3.Inter-mediate B.Temp-erature 1. Cool 2. Warm C. Schemes 1.Comp-lementary 2. Triadic 3. Neutral D. Mixing 1. Value a. Tint b. Shade 2. Intensity	possible. 6. Apply practice to independent drawing of student's choice **U2.** Draw shapes with a #2 pencil on 9"x12" manila paper 1. Use controlled tight hand and arm movements to draw the geometric shapes. 2. Hold the pencil upright and low towards the end for smaller geometric shapes. 3. Use big loose hand and arm movements to draw the organic shapes. 4. Hold the pencil loose and towards the top for larger organic shapes. Visual Cue: This practice is complete when the whole page is filled with as many different shapes in as many different sizes as possible **U3.** Make a five step gray value scale from white to black using black watercolor paint and a brush on white 9" x 12" drawing paper. 1. Draw a row of five connected boxes. 2. Paint the box at one end of the row black and leave the other end blank for white. 3. Add a little water to mix a dark gray and paint the box next to the black one. 4. Add even more water to make a middle gray and paint the center box. 5. For the final box to be painted, add just a little of the previous mixture to mostly water for a very light gray and paint in the box. Visual Cue: This	with Rubrics 3. Journal Entries with Rubrics	*Content:* Examples and non-examples Artsedconnect toolkit Alifetimeofcolor Photo samples Studio demonstration video Narration Bible passage *Content Practice:* Practice from examples Slide Shuffle: examples and non-examples Drag and drop matching exercise Compare and contrast exercise Matching exercise Draw with the video exercise Paraphrase and explain short answer exercise

graphs. *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. *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. *Computer/Technology* *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. *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. *C/T 3-5.6* The student will use	a. Tone **V. Texture** (pre-req = Shape) A. Types 1. Rough 2. Smooth B. Categories 1. Actual (tactile) 2. Simulated (visual) **VI. Space** (pre-reqs = Shape & Value) A. Two dimensional (visual or illusion of real space) 1. Linear Perspective a. One point b. Two point 2.Atmospheric (aerial perspective) 3. Depth a.Overlapping b. Size B. Three dimensional (actual or real space) **VII. Form** (pre-reqs = Shape & Space) A. Types 1. Geometric 2. Organic B. Categories 1. Natural 2. Realistic 3. Abstract 4.Architectural	practice is completed when all boxes but white are painted and also range from very light to black. **U4.** Identify color hues with a large set of Crayola crayons on white 12" x 18" drawing paper to make a color wheel. 1. Position the paper horizontally. 2. Using a #2 pencil, lightly draw a large equilateral triangle within the paper frame. The point should be facing up. 3. At each corner of the triangle, lightly draw a circle, using a #2 pencil, about the size of a quarter or dollar coin. 4. Select the primary colors from the crayon box and color each circle, one color for each. Yellow should be at the tip of the triangle. 5. Turn the paper around 180 degrees so that the point of the triangle point down. 6. Using a #2 pencil, lightly draw a second large equilateral triangle within the paper frame. The point should be facing up. The second triangle should intersect the first one equally to form a six-pointed star. 7. At each corner of the second triangle, lightly draw a circle, using a #2 pencil, about the size of a quarter or dollar coin. 8. Select the secondary colors from the crayon box and color each circle, one color for each. Purple should be at the tip of the second triangle. Visual Cue: This		

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.

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.

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.

Math (Shape & Form; Lines covered in previous grades)
5.15 The student, using two-dimensional (plane) figures (square, rectangle, triangle, parallelogram, rhombus, kite, and trapezoid) will
a) recognize, identify, describe, and analyze their properties in order to develop definitions of these figures;
b) identify and explore congruent, noncongruent, and similar figures;
c) investigate and describe the results of combining and subdividing shapes;
d) identify and describe a line of symmetry; and
e) recognize the images of figures resulting from geometric transformations such as

practice is complete when all circles are filled with one color, when the color wheel shows that yellow, orange and red are on one side of the circle and green, blue and purple are on the opposite side.

U5. Make a crayon rubbing from a textured surface. Select any color to draw on a 12" x 18" sheet of white drawing paper. Possible surfaces include a piece of wood or large piece of bark, a brick or rough patch of sidewalk, a mesh screen, a textured wall, and a piece of corrugated cardboard.
1. Using your other hand to hold the paper, keep the paper over the texture and in one place as the crayon is pressed down.
2. Use an unwrapped crayon on its side to sweep over the paper in broad strokes to cover more area.
3. Press down firmly and evenly to make the impressions on the paper.
4. Select another area of the paper for the next texture and repeat the above steps using a different color.
Visual Cue: This practice is complete when the whole paper is filled with as many textures as possible.

U6. Make a collage of overlapping shapes on a 12" x 18" sheet of construction paper. For example, person shapes to make a crowd.
1. Position the background paper

translation (slide), reflection (flip), or rotation (turn). *5.16* The student will identify, compare, and analyze properties of three-dimensional (solid) geometric shapes (cylinder, cone, cube, square pyramid, and rectangular prism). *Science (Form, Texture, Color)* *5.3* The student will investigate and understand basic characteristics of visible light and how it behaves. Key concepts include a) the visible spectrum and light waves; b) refraction of light through water and prisms; c) reflection of light from reflective surfaces (mirrors); d) opaque, transparent, and translucent; and e) historical contributions in understanding light. *5.4* The student will investigate and understand that matter is anything that has mass, takes up space, and occurs as a solid, liquid, or gas. Key concepts include a) atoms, elements, molecules, and compounds; b) mixtures including solutions; and c) the effect of heat on the states of matter. *5.5* The student will investigate and understand that organisms are made of cells and have distinguishing characteristics. Key concepts include a) basic cell structures and functions; b) kingdoms of living things; c) vascular and nonvascular plants; and d) vertebrates and invertebrates. *5.7a* The student will investigate and understand how the Earth's surface is constantly changing. Key concepts include a) the rock cycle including identification of rock types; *Bible*		horizontally. 2. Select different colored papers for each shape. 3. Draw and cut out a shape that fits within the paper's frame. 4. Draw and cut out a shape that is half the size of the first. 5. Draw and cut out a shape that is half the size of the second. 6. Continue to make other sizes of shapes to fill the in-betweens. 7. Arrange the shapes within the borders of the background paper. 8. Glue down the final arrangement. Visual Cue: This practice is complete when the whole paper is filled with shapes of various sizes that overlap each other. There should be a larger shape in the foreground. The smallest shapes are furthest back and higher on the page, underneath the larger shapes but still visible. The middle shapes occupy spaces between the largest and smallest ones. **U7.** Make forms with air-dry modeling clay or play-doh. 1. To smooth the clay, rub it firmly in one direction without pressing down. 2. To round the clay, curve your hand and give the clay a firm pat by hitting softly and pressing in the same direction. 3. To make the clay thin, hit it very hard and evenly by using a wooden spatula or rolling it with a wooden rolling pin.		

Principle. 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 *Line* Matthew 7:13-14 *Value* Isaiah 4:4 John 3:19-21 Ephesians 5:13-14 1 John 1:5-7 *Color* Genesis 9:14-16 *Texture* Psalm 51:10 Matthew 13:15 Matthew 15:18-19 Mark 12:33 *Space* Romans 12:2 1 Peter 1:14 Colossians 2:20-23 *Shape* Hebrews 8:5 *Form* Hebrews 10:1 Colossians 2:17		4. To make sharp edges, use the wooden spatula to draw and cut away the clay that is not part of the shape. 5. To add more roundness to the clay, take a small piece of clay and softly smush it into the rest to blend the edges together. 6. To make the clay a ball, slowly roll it around in your hands. 7. To make the clay long and skinny, roll it between your hands with short and quick motions like a washing machine, left and right, as the clay extends below your hands. 8. Set the finished forms on a sheet of cardboard. Visual cue: This practice is completed when there is an assortment of form types in various sizes.		

Adapted from Curriculum Designers Inc. (2009). Mapping template. Hartford, Connecticut Conference - May 2009. Retrieved November 19, 2009, from http://www.curriculumdesigners.com/Static/Resources/Documents/mappingtemplate.doc

Professional Development

It is difficult to identify which policies, structures, and cultures in a virtual art program that is under development would contribute to professional community building for curriculum planning and mapping. The only leadership and staff is the Instructional Designer/SME (Subject Matter Expert). As a curriculum innovator, however, it may be possible to address some of the concepts of professional development and organizational policy.

Professional Development

Professional development is viewed as continuous improvement in best practices in the fields of art education, instructional design and virtual schooling. Opportunities are gained from individual research and personal studies. Advanced education is typically pursued, which follows

best practices for teaching adults at various levels, such as flexibility, collaboration, real world transfer contexts and individual control in the learning continuum. In this participatory approach to lifelong learning, professional community building becomes a natural by-product. (Refer to Houle and Kolb, theory of self-directed learning).

Policy, Structures, Culture

It is hoped that the developing virtual art program would be able to establish organizational policies and structures that support student-centered learning of performance-based content. Currently, policies are adapted from what is gleaned on the state and district websites. This is fairly limited as not all of the documents made available to faculty and staff are posted for the public to view.

The guiding philosophy of all developing policies is that all students can learn the virtual art content, regardless of prior experience, natural talent, level of disability, socio-economic status, or professional artist dispositions. One does not have to be or want to be an artist, or be talented in art processes, or have had many art exposures and other resources, in order to achieve understandings in the disciplines of art. This focus is what guides the emphasis on media literacy in the developing curriculum. For this reason, a parallel emphasis involves maintaining currency in technological advances as they relate to media use. Many web 2.0 applications are freely available on the Internet and are incorporated where appropriate in the virtual art program.

Factors that support this virtual curriculum would be the content emphasis. Resistance would be from the innovative virtual approach, which places more responsibility on the students and parents. Feedback is continually sought during the development phase of this virtual art program, especially in preparation for the Alpha and Beta tests. Surveys, checklists and pilot test groups all provide this feedback. The grading and reporting system is based on project rubrics for

self-assessment and self-tracking of progress. Once the program goes live for a virtual class, grading and progress reports will be accessible to the permitted stakeholders. This is in keeping with the idea of transparency, which Darling-Hammond and Bransford (2007) state is the "clear understanding of the criteria by which their work will be assessed" (p.287).

To support the development and implementation of this virtual art program, all available time, money and technology resources are being diverted for an expected test run in 2011. A website is under construction, virtual course software is in the process of being requisitioned and the course content for one quarter, one grade level is under development. Community response has been positive, indicating the possibility of a very receptive niche in existence for the program launch.

This virtual art program is definitely something worthy for personal family attendance. It is the dream art program, emphasizing in-depth yet structured content, individual reflection, and the construction of knowledge and understanding at a deeper level than simply babysitting with crafts projects. In full gear, this program will contribute to shared cultural knowledge and the development of critical thinking of visual media of all genres.

<div align="center">Summary</div>

Change Process

Change in an educational program, organization or system – the contexts of learning experiences – should be for the purpose of "changing the outcomes for students" (Darling-Hammond & Bransford, 2007, p.117). Additionally, Darling-Hammond and Bransford (2007) further emphasize the fact that "curriculum changes" (p.169). However, the fluidity of curriculum plans does not equate to the same regarding content or subject matter disciplines, which are core to learning interactions. For this reason, subject matter experts participating in the

instructional design process of virtual programs may represent the content best in the virtual classroom environment. The field of instructional design recognizes subject matter experts as those most knowledgeable in anticipating both correct and incorrect student understandings of the content, which Darling-Hammond and Bransford (2007) label as "subject matter knowledge for teaching, or pedagogical content knowledge" (p.227). Also, with the introduction of technology and e-learning to the educational arena, and the increase of students who are growing up media-literate, it is necessary that virtual programs account for the different educational needs of the 21st century student (Glatthorn, Boschee, & Whitehead, 2009, chap. 14). This program reflects and addresses these issues of subject matter expertise and media literacy by developing the curriculum from an instructional design (ADDIE) approach combined with the UbD framework, which is better suited for virtual education development, rather than the curriculum and instruction approach used in the educational system for traditional classrooms.

Conclusion

The virtual art program under development, as represented by the long range curriculum map, illustrates the changing landscape of K-12 education. Yet, regardless of content delivery method, the underlying educational foundation does not change. This foundation is the overall strategic plan for increasing student learning in a global and media-saturated world and drives all program and curriculum initiatives in the areas of vision and beliefs, standards, curriculum, assessment and instruction, professional development, policies, structures and culture, and the change process.

This is well done. You are in a unique situation. I like the depth of thought. Good for you.

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