

**San José State University  
Department of Art & Art History  
ARED/CA 150, Section 01  
Field Experience in Art  
Spring 2017**

<b>Instructor:</b>	Susan W. Trimingham
<b>Office Location:</b>	Art 321
<b>Telephone:</b>	408 924-4391
<b>Email:</b>	<a href="mailto:susan.trimingham@sjsu.edu">susan.trimingham@sjsu.edu</a>
<b>Office Hours:</b>	Monday 3:00 to 4:30
<b>Class Days/Time:</b>	Monday 4:30 to 7:20 PM
<b>Classroom:</b>	141
<b>Prerequisites:</b>	Upper division standing: Art 138 and 139, or permission of the instructor

## **Course Description**

This capstone course in art education provides opportunities to observe the enriched learning provided by the diversity of students and public schools in the region. Structured observations and field experiences give those considering teaching opportunities to interact with outstanding teachers of the arts.

This seminar course will focus on observations of instructional methodology in art education including the California Standards for the Teaching Profession (CSTP). The basis for discussion will be the *California Framework for Visual and Performing Arts* and the *Visual and Performing Arts Content Standards for California Public Schools*. Participants in ARED 150 will observe and discuss ways to develop learning activities designed to help students (middle and/or high school) to:

- Process, analyze and respond to sensory information through the language and skills unique to the visual arts (Artistic Perception)
- Apply artistic processes and skills to communicate meaning and intent. (Creative Expression)
- Understand the visual arts in relation to history and culture (Historical and Cultural Context)
- Analyze, assess and derive meaning from works of art. (Aesthetic Valuing)
- Connect and apply what is learned in visual art to other art forms and subject areas.

(Connections/Applications)

## Goals and Student Learning Objectives

### Course Goals

The primary goal of this course is to provide students with a structured set of learning tasks in art education that will enable them to observe and reflect upon art programs in a variety of venues – particularly art classes at the middle and/or high school levels.

The observation component consists of classroom observations designed to heighten critical awareness of the cultural dynamics of a school, classroom dynamics, and effective teaching. Students are expected to visit and observe 45 hours during this semester.

All observations, discussions, and writing will connect to the *California Visual and Performing Arts Framework* and the *Content Standards for the Visual Arts* (see “Required Texts”). The formalist approach favored in the *Framework* and *Content Standards* will be used in the class and concentrates on the art elements and principles of design as they are introduced and utilized at various grade levels.

History and theories of art education will be addressed as well as the proficiency levels and developmental stages in art.

This course also critically addresses several of the core California Standards for the Teaching Profession and these are incorporated into the objectives of the course.

### Student Learning Objectives

**(From the SJSU General Education Guidelines):**

**Students shall be able to:**

- Refine oral and writing competencies (explain, analyze, develop, and criticize) including ideas encountered in multiple readings and expressed in different forms of discourse
- Effectively summarize, analyze, and respond to ideas within the field of art education
- Locate, evaluate, and make effective use of art and art education resources

**In compliance with the California Standards for the Teaching Profession, students will observe, analyze, and discuss techniques that will increase awareness of the ways that professional teachers:**

- Engage and support all students in learning
- Create and maintain an effective learning environment
- Plan instruction and design learning experiences for all students
- Assess student learning
- Understand and organize subject matter
- Develop as a professional educator

**Art and Human Development/Theories of Learning in Art (from the California Commission on Teacher Credentialing):**

SLO # 4 Students will a. Examine and discuss the role of the visual arts in human development. Demonstrate knowledge of how cultural backgrounds, learning styles, and developmental levels are related to learning in the visual arts classes they have observed.

SLO # 2. Demonstrate knowledge of current and historical purposes, philosophies, and theories of learning in art.

## Required Texts/Readings

- *The Artful Teaching & Learning Handbook*, Perpich Publications, hard copy (\$30) or available as an electronic version at: [http://www.pcae.k12.mn.us/index.php?section=outreach\\_publications](http://www.pcae.k12.mn.us/index.php?section=outreach_publications)
- *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (item #001592) @ \$19.95. You can order a copy at: <http://www.cde.ca.gov/re/pn/rc/index.asp> or download a copy at: <http://www.cde.ca.gov/ci/cr/cf/documents/vpaframewrk.pdf>

- **Recommended:**

~The “Art Education in Practice Series” (especially *Talking about Student Art, Rethinking Curriculum in Art* and *Assessment in Art Education*)

*Art Education and Human Development* by Howard Gardner

~Hetland, L., Winner, E., Veenema, S. & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York and London: Teachers’ College Press.

### Other required materials:

Binder to contain reflective writing, class notes and handouts.

*Journal pages and class observation forms will be submitted three times during the semester; folders or “pockets” are to be used to submit the partial journal entries and observation forms (up to the Due Date)*

## Library Liaison

Our library Liaison is Rebecca Kohn. She can be reached via email at [Rebecca.Kohn@sjsu.edu](mailto:Rebecca.Kohn@sjsu.edu) and by phone at (408) 808-2007. Her office is located on the 4th floor of the King Library and she welcomes students to contact her with research questions. Art and Art History Library Resources are available online at: [libguides.sjsu.edu/Art](http://libguides.sjsu.edu/Art). All of the University Library Resources can be accessed at: [libguides.sjsu.edu/az.php](http://libguides.sjsu.edu/az.php)  
Art Education Resources: <http://libguides.sjsu.edu/arteducation>

## Assignments and Grading Policy

### Course Assignments

#### Assignments and Grading:

1. Class Engagement

20%

2. Journal: Observation Notes, Forms	20%
3. Education Theorists Presentations (includes Collaborative Poem)	10%
4. 9 Reflections	27%
5. Final Observation Reflection	10%
6. Philosophy Statement	10%
7. Class reports	03%
8. Museum Exercise	03%

**90-100 pts: A+/A/A- 80-89 pts: B+/B/B- 70-79 pts: C+/C/C- 60-69 pts: D+/D/D- below 60 pts: F**

### **1) Engagement during class - 20%**

- Active listening and participation in class discussion and activities
- Evidence of effort, risk taking, and growth
- Evidence of critical thinking about the readings and projects, participation in group work that demonstrates the use of art in education
- Provides input when called on, draws connections from topics of study
- On task, helpful
- Cooperates in Group work
- Notifies instructor of any absences
- Uses cell phone and laptop only for research or note taking during class

### **2) Education Theorists Presentations & Collaborative Poems – 10%**

Your presentation will reflect the time period and events in education of chosen time period. Inform others of the events of that time period and their effect on education. You will name important ideologies that influenced curricular change, teach and inform others about the time period's theories effect on current practices in education. Additionally, you will collaborate with an assigned partner, during class, from another time period to create a Two-Voice Poem, which you will present to the class.

### **3) In-Class Reports – 03%**

During the semester you will be asked to report on your observations sites, review TED talks, websites, and a PowerPoint. You will be expected to report back during class and participate in an informed round table discussion for full points. Refer to the Engagement Rubric for this assignment.

### **4) Observation Reflections – 27%**

Use the Reflection Format and the Guidelines for Observation Reflections when writing your 9 Reflections. You will write a two-page reflection, as outlined by the Reflection Format, after every 5 hours of observation in the classroom.

### **5) Final Observation Reflection – 10%**

Your Final Observation Reflection will summarize the learning you have gained from your 45 hours of observations using the same Format. You may use information from your 9 Reflections to support your accounting/summing up Reflection. Refer to the “Final Observation Rubric.” Describe significant examples of learning during observed lessons, identifies teaching strategies, questions teaching strategies, Selects examples of successful and unsuccessful teaching strategies, and outlines plans for developing a lesson plan that unfolds sequentially.

#### **6) Philosophy Statement - 10%**

Your Philosophy Statement (2-4 pages, double spaced, size 12 font) will focus on your development as a professional educator and why you want to be a teacher, your challenges and strengths. It will relate your personal values regarding art and how you will use what you learned from this course in the future. Use the Philosophy Statement Rubric for guidance.

#### **7) Journal - Due (see class schedule) – 20%**

Your journal will provide you with a method for recording your experiences both in class and during your **45 hours of Classroom Observations**. Use the **Observation Forms** handouts as format samples to document your recordings of Classroom Observations. You will need one **Context** form for each classroom you observe. If you will be in one classroom for the total 45 hours then you only need one “context’ form. Organize your journal chronologically. To receive 20 points for your Journal you need to include:

- **A Table of Contents**
- **9 - Reflections**, one for every 5 hours of observation (1/2 -1 page, dbl space, 12 pt)
- **1 – Context Form per class observed**
- **Observation Notes for each lesson observed**
- **1 - Final Observation Reflection** (2-3 pages, dbl space, 12 pt) summing up your experiences in the classroom.
- **1 - Documentation of Observations Form per classroom** (the 45 hours observation is crucial to passing this course).
- **1 - Philosophy statement**

The journal will allow you to keep an ongoing record of your thoughts and feelings and to reflectively analyze your growth personally and professionally. You can write, draw, or document through photographs the points of reference to document your new learning. **Your journal should be in organized in chronological order and include all forms and handouts and a Table of Contents. Use the Journal Checklist handout to make sure all work required is included.**

#### **8) EXTRA CREDIT - Museum Exercise – 03%**

Take a partner to the museum and work with the **Museum Exercise Guidelines** handout to answer the questions. Use the Reflection prompts to write 2-page, double-spaced, 1-inch

margins, 12pt. paper documenting your responses to the Reflection Questions in the Museum Exercise.

## Classroom Protocol

You will be expected to complete readings and assignments in advance of class sessions and to attend all class sessions. You will also be expected to practice professional, collegial behaviors—to be collaborative rather than competitive, to develop your skills as an attentive listener to the presentations of others, and, generally, to be kind and helpful.

**Attendance:** Attendance to all class meetings is as you are responsible for all material discussed, and because active participation is essential for you to achieve the goals of this course. (Dialogue is important in art education) Also, you will be unlikely to understand many of the readings without the benefit of the discussions.

**Late Work:** Late assignments are marked down by a grade: you may not be able to benefit from comments before your next paper is due. No papers are accepted after the last official instruction day.

**Failure to Complete Assignments and Incompletes:** If you fail to complete or turn in an assignment by the last instruction meeting you will receive an “F” on the paper unless you have made an arrangement with me to take an incomplete in the course. I will only give incompletes to students who have completed three-fourths of the course requirements, who request the incomplete, and who give compelling reasons for receiving an incomplete.

**Class Manners:** Students should be aware of, and practice, basic college university class etiquette. Turn off cell phones while in class. If you think you will need to leave the class early please let me know at the beginning of the class.

**Tardiness:** All students should be in class at the beginning of the class period. Information about class sessions is available in this syllabus. If late or tardy, students are responsible for obtaining notes and additional information from other classmates.

## AREAS OF FOCUS WHEN OBSERVING

*Topics for observation, discussion, and reflective writing will focus on the California Standards for the Teaching Profession (CSTP):*

### Engaging and supporting students in their learning

*Characteristics of teaching ability include:*

1. Using knowledge of students to engage them in learning
2. Connecting learning to students’ prior knowledge, backgrounds, life experiences, and interests

3. Connecting subject matter to meaningful, real-life contexts
4. Using a variety of instructional strategies, resources, and technologies to meet students' diverse learning needs
5. Promoting critical thinking through inquiry, problem solving, and reflection; monitoring student learning and adjust instruction while teaching

### **Creating and maintaining an effective learning environment**

*Characteristics of teaching ability include:*

1. Promoting social development and responsibility within a caring community where each student is treated fairly and respectfully
2. Creating physical or virtual learning environments that promote student learning, reflect diversity, and encourage constructive and productive interactions among students;
3. Establishing and maintaining learning environments that are physically, intellectually, and emotionally safe
4. Creating a rigorous learning environment with high expectations and appropriate support for all students
5. Developing, communicating, and maintaining high standards for individual and group behavior
6. Employing classroom routines, procedures, norms, and supports for positive behavior to ensure a climate in which all students can learn
7. Using instructional time to optimize learning.

### **Understanding and organizing subject matter**

*Characteristics of teaching ability include:*

1. Demonstrating knowledge of subject matter, academic content standards, and curriculum frameworks (Instruction based upon the five component strands: artistic perception, creative expression, historical/cultural context, aesthetic valuing, and connections/applications to other subject areas and careers)
2. Applying knowledge of student development and proficiencies to ensure student understanding of subject matter
3. Organizing curriculum to facilitate student understanding of the subject matter; utilizing instructional strategies that are appropriate to the subject matter;
4. Using and adapt resources, technologies, and standards-aligned instructional materials, including adopted materials, to make subject matter accessible to all students
5. Addressing the needs of English learners and students with special needs to provide equitable access to the content.

### **Planning instruction & designing learning experiences**

*Characteristics of teaching ability include:*

1. Using knowledge of students' academic readiness, language proficiency, cultural background,

and individual development to plan instruction

2. Establishing and articulating goals for student learning
3. Developing and sequencing long-term and short-term instructional plans to support student learning
4. Planning instruction that incorporates appropriate strategies to meet the learning needs of all students
5. Adapting instructional plans and curricular materials to meet the assessed learning needs of all students
6. Instructional strategies that blend the five component strands as the basis for a varied and rich learning environment

### **Assessing student learning in the visual arts**

*Characteristics of teaching ability include:*

1. Applying knowledge of the purposes, characteristics, and uses of different types of assessments
2. Collecting and analyzing assessment data from a variety of sources to inform instruction; reviewing data, both individually and with colleagues, to monitor student learning
3. Use assessment data to establish learning goals and to plan, differentiate, and modify instruction
4. Involving students in self-assessment, goal setting, and monitor progress;
5. Using available technologies to assist in assessment, analysis, and communication of student learning
6. Using assessment information to share timely and comprehensible feedback with students and their families
7. Assessments aligned with learning in the five component strands of the Framework

### **AREAS OF FOCUS FOR THE SEMINAR**

1. Introduction to field experiences, discussion of observations and school placement. The five Component Strands of the Visual Arts Framework and Content Standards – what they look like in a classroom.
2. Engaging and supporting all students in learning Developmental Stages in Art and Cultural Diversity in the Classroom.
3. Instructional Strategies – something “outstanding” seen in observations. What makes it outstanding? How can a *good* practice be made *better*?
4. Teaching styles – what are they? What styles have you observed? What style are you?
5. Understanding and organizing art, activities or lessons linked to each of the five strands of the Visual Arts Content Standards and Framework.
6. History and theories of Art Education.
7. Planning instruction and designing learning experiences: “scaffolding” – what is it and how is it achieved?
8. Assessing student learning: informal and formal assessment strategies; rubrics and journals.
9. Creating and maintaining an effective learning environment including classroom organization



and safety in the art classroom.

10. Art Education and Teaching: next steps in reaching professional goals.

## University Policies

### General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See University Policy S90–5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>.

Add/drop deadlines can be found on the current academic calendar web page located at [http://www.sjsu.edu/academic\\_programs/calendars/academic\\_calendar/](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/).

The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

- It is suggested that the **greensheet** include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

### Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

### Learning Assistance Resource Center (Optional)

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. The Center's tutors are

trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit the LARC website for more information at <http://www.sjsu.edu/larc/>.

### **SJSU Writing Center (Optional)**

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

### **Peer Mentor Center (Optional)**

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at <http://www.sjsu.edu/muse/peermentor/>. Art 139, Section 1, Spring 2013 Page 7 of 8

### **Art & Art History Majors**

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

**ArEd/CA 150 - Field Experiences in the Arts  
Spring 2017  
Course Schedule**

*(This schedule is subject to change with advance notice made during class)*

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/30	<b>GETTING STARTED – PROVIDE SIGNED REFERENCE LETTERS &amp; MASTER ART TEACHER LIST—INTRODUCTIONS—SEMINAR DEFINITION</b>
2	2/6	<b>SETTING UP OBSERVATIONS. THE JOURNAL, RUBRICS, REFLECTIONS, READINGS, CREDENTIAL PROGRAM—PACT INFORMATION:</b> <a href="http://www.sjsu.edu/secondary">http://www.sjsu.edu/secondary</a> <b>EDUCATION THEORIST ASSIGNMENTS</b>
3	2/13	<b>CHECK-IN &amp; OVERVIEW: INTRODUCTION TO PERSONALITY TYPE (MBTI). IDENTIFYING AND USING STRENGTHS TO INCREASE EFFECTIVENESS AS AN EDUCATOR THROUGH DIFFERENTIATED LEARNING</b> <b>ASSIGNMENT: BRIAN LITTLE: WHO ARE YOU, REALLY? THE</b>

		<b>PUZZLE OF PERSONALITY</b>
<b>4</b>	<b>2/20</b>	<b>REVIEW MBTI, COMPARE/CONTRAST WITH MULTIPLE INTELLIGENCES. ASSIGN FRAMEWORK PPT</b>
<b>5</b>	<b>2/27</b>	<b>INTRODUCTION TO FRAMEWORK. FRAMEWORK QUESTIONS.</b> (Planning instruction and designing learning experiences: “scaffolding”) <b>STRATEGIES FOR OBSERVATIONS: BLOOM’S, DOK, ZPD/SCAFFOLDING, STUDIO HABITS OF MIND ASSIGN TED TALKS PARTNERS (UNSTOPPABLE LEARNING)</b>
<b>6</b>	<b>3/6</b>	<b>TED TALKS GROUPS’ PRESENTATIONS CHECK-IN ON OBSERVATION SITES. REVIEW HOW TO APPLY FOR A CREDENTIAL, TEACHING EVENT (PACT)</b>
<b>7</b>	<b>3/13</b>	<b>EDUCATION THEORIST PRESENTATIONS</b>
<b>8</b>	<b>3/20</b>	<b>EDUCATION THEORIST PRESENTATIONS--Two Voice Poems--REVIEW ISSUES IN AMERICAN ART EDUCATION THROUGH THEORIST/TIME PERIOD LENS.</b>
	<b>3/27</b>	<b>SPRING BREAK</b>
<b>9</b>	<b>4/3</b>	<b>CHECK-IN ON OBSERVATION SITES. Introduce <i>ARTFUL TEACHING AND LEARNING</i> (Perpich Center for Art Education)</b>
<b>10</b>	<b>4/10</b>	<b>CHECK-IN ON OBSERVATION SITES. Review <i>ARTFUL TEACHING AND LEARNING</i></b>
<b>11</b>	<b>4/17</b>	<b>CHECK-IN ON OBSERVATION SITES. REVIEW CSTPS THROUGH LENS OF TEACHER OBSERVATIONS.</b>

12	4/24	ART CRITIQUE—MUSEUM MOVEMENT—ORID, VTS, GREENE, PERKINS—Visual Literacy/Art Assessment Cards <b>REVIEW FOR NEXT LESSON:</b> <a href="http://www.getty.edu/education/teachers/building_lessons/guide.html">http://www.getty.edu/education/teachers/building_lessons/guide.html</a> OR <a href="http://www.getty.edu/education/teachers/classroom_resources">www.getty.edu/education/teachers/classroom_resources</a>
13	5/1	PUTTING IT ALL TOGETHER
14	5/8	<b>TURN IN COMPLETED JOURNAL WITH ALL OBSERVATION FORMS</b>
15	5/15	RETURN JOURNALS

# APPENDIX I

## RUBRIC FOR CLASS ENGAGEMENT

20 POINTS TOTAL

	<b>LEVEL 1</b> 1-3 points	<b>LEVEL 2</b> 8 points	<b>LEVEL 3</b> 10 points
<b>DISCUSSIONS</b>	<ul style="list-style-type: none"> <li>• Is rarely prepared for topic discussion</li> <li>• Asks questions to further discussion only when called on</li> <li>• Does not draw connections and applications from</li> </ul>	<ul style="list-style-type: none"> <li>• Is prepared for topic discussion most of the time</li> <li>• Asks some questions to further discussion</li> <li>• At times, draws connections and applications from either Bloom's</li> </ul>	<ul style="list-style-type: none"> <li>• Is always prepared for topic discussion</li> <li>• Asks key questions to further discussion</li> <li>• Draws connections and applications from Bloom's Taxonomy, The Framework, Multiple</li> </ul>

	<p>Bloom's Taxonomy, The Framework, Multiple Intelligences, or Art Education history</p> <ul style="list-style-type: none"> <li>• Provides little to no support and feedback to group members</li> </ul>	<p>Taxonomy, The Framework, Multiple Intelligences, or Art Education history</p> <ul style="list-style-type: none"> <li>• Provides moderate support and feedback to group members</li> </ul>	<p>Intelligences, or Art Education history</p> <ul style="list-style-type: none"> <li>• Provides active support and feedback to group members</li> </ul>
<b>GENERAL</b>	<ul style="list-style-type: none"> <li>• Often late</li> <li>• Some absences, incomplete make up work</li> <li>• Often not on task</li> <li>• Uses cell phone or laptop to text or FaceBook during class</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly on time</li> <li>• Some absences, but made up work afterwards</li> <li>• Usually on task</li> <li>• Somewhat helpful</li> <li>• Does not use technology inappropriately during class.</li> </ul>	<ul style="list-style-type: none"> <li>• Always on time</li> <li>• No absences or communicated ahead/did extra work</li> <li>• Always on task</li> <li>• Very helpful</li> <li>• Does not use technology inappropriately during class.</li> </ul>

**EDUCATION THEORIST & Collaborative Poem Presentation**

**10 POINTS**

	<b>1 pt</b>
<b>1. Informs others about your theorist's <u>time period</u> and brings the theorist and time period alive for the class.</b>	
<b>2. Informs others about <u>events in education</u> during your theorist's time period.</b>	



<b>3. Informs others of your theorists' <u>effects on education</u>.</b>	
<b>4. Connects your time period's theories to <u>current practices</u> in education through personal experience.</b>	
<b>5. Includes visual images in the presentation that enhance understanding of the theorist and their time period.</b>	
<b>COLLABORATIVE POEM</b>	<b>5 pts</b>
<b>Collaborates with another time period/student to create a Two-Voice Poem that demonstrates understanding of the <u>similarities and differences</u> between the perspectives of the two time periods.</b>	
<b>TOTAL</b>	

Four time periods will be presented. You will have 5-10 minutes to provide the information regarding your theorist as outlined in the Rubric. Using the information from your presentation you will partner with another student to collaborate on a Two-Voice Poem, which you will both present to the class.

**PROMPTS FOR ED THEORISTS 2-VOICE POEM**

1. What was eventful during your time period?
2. What was considered the most important educational goal during your time period?
3. What did your theorist contribute to educational theory?
4. How did your theorist influence current educational practices?

The structure is simple. Each voice speaks individually and then the two voices speak together, commenting on something about which they agree. It is best to arrange the lines in three columns with perspectives moving down the page in sequence in which they will be read aloud.

VOICE ONE	BOTH VOICES TOGETHER	VOICE TWO
Person speaks individually  1.  2.  3.  4.	The two voices speak together commenting on something about which they agree  1.  2.  3.  4.	Person speaks individually  1.  2.  3.  4.

**REFLECTION FORMAT**

*(Thinking and writing about your learning process)*

**30% of any writing is based on quality of grammar**

**800-950 words, double-spaced, size 12 font—4 paragraphs**

**1st PARAGRAPH**

## USE BOTH PROMPTS

1. Describe or list the activities of the lessons you observed including the VAPA Component Strands, “scaffolding,” assessment, and safety.
2. Summarize what you learned during the lessons.

### 2nd PARAGRAPH

#### CHOOSE ONE PROMPT

3. Explain what was an “Ah-ha” moment for you and “Why?”
4. How has your perspective of the world changed?

### 3rd PARAGRAPH

#### CHOOSE ONE PROMPT

5. Compare/Contrast what you learned in these lessons with what you already know from other courses, your community, your life experience, and/or your friends.
6. Evaluate the lesson’s relevance in regards to your goals.

### 4th PARAGRAPH

#### CHOOSE ONE PROMPT

7. Consider what you discovered about yourself as a teacher and/or an artist through these lessons. **Refer to your strengths and weaknesses as a teacher**
8. Imagine what you might do differently if you had been teaching the lessons. **Refer to your strengths and weaknesses as a teacher**

## **RUBRIC FOR REFLECTIONS – 3 points per Reflection**

<b>REFLECTIVE JOURNAL</b>	<b>PROFICIENT .25 pts</b>	<b>ACCOMPLISHED .5 pts</b>	<b>ADVANCED 1 pt</b>
-------------------------------	-------------------------------	--------------------------------	--------------------------

<p><b>WRITTEN COMPONENT</b></p>	<ul style="list-style-type: none"> <li>• Many typos/spelling errors (mechanics)</li> <li>• Confusing to read</li> <li>• Does not include four full paragraphs.</li> <li>• Does not include responses for all prompts as outlined in the Reflection Format.</li> </ul>	<ul style="list-style-type: none"> <li>• Some mechanics (typos, spelling) errors</li> <li>• Some ideas out of order</li> <li>• Includes four full paragraphs.</li> <li>• Includes responses for all prompts as outlined in the Reflection Format</li> </ul>	<ul style="list-style-type: none"> <li>• Accurate mechanics (typos, spelling)</li> <li>• Clearly presented</li> <li>• Includes four full paragraphs.</li> <li>• Includes responses for all prompts as outlined in the Reflection Format</li> </ul>
<p><b>QUALITY OF THOUGHT</b> <b>Paragraphs 1 &amp; 2</b></p>	<ul style="list-style-type: none"> <li>• Only refers to some of the class activities during the 5-hour period.</li> <li>• No classroom applications described</li> <li>• No comparing or contrasting activities in the classroom with the Observation classes</li> <li>• Does not explain any “Ah-ha” moments or changes in perspective.</li> </ul>	<ul style="list-style-type: none"> <li>• Complete, all in-class activities and observations accounted for during the 5-hour period.</li> <li>• Classroom applications described for some Observations</li> <li>• Explains an “Ah-ha” moment.</li> </ul>	<ul style="list-style-type: none"> <li>• All classroom activities for the 5 hours described accurately and related to Observations</li> <li>• Classroom applications described for most Observations</li> <li>• Explains an “Ah-ha” moment and how their perspective has changed.</li> </ul>
<p><b>CONTENT</b> <b>Paragraphs 3 &amp; 4</b></p>	<ul style="list-style-type: none"> <li>• Incorporates <u>Observation Notes</u> for some of the observed classes during the 5 hours.</li> <li>• Does not include self-reflection on own strengths and weaknesses as a teacher based on Observations of other classroom teachers.</li> <li>• Does not include self-reflection on own strengths and weaknesses as a teacher based on Observations of other classroom teachers.</li> </ul>	<ul style="list-style-type: none"> <li>• Incorporates <u>Observation Notes</u> for all observed classes during 5 hours.</li> <li>• Compares and contrasts some observed activities</li> <li>• Includes self-reflection on own strengths and weaknesses as a teacher based on Observations of other classroom teachers</li> </ul>	<ul style="list-style-type: none"> <li>• Incorporates <u>Observation Notes</u> for all observed classes during 5 hours.</li> <li>• Compares and contrasts most observed activities and creates new ideas for activities</li> <li>• Includes self-reflection on own strengths and weaknesses, and management style as a teacher based on Observations of other classroom teachers and reflects on problem solving weaknesses.</li> </ul>

## ***Final Observation Reflection Format***

**30% of any writing is based on quality of grammar**

**Three pages, double-spaced, size 12 font—6 paragraphs**

### **1st PARAGRAPH**

1. Throughout the 45 hours of observations how did the teacher engage students' learning? Provide examples of successful and unsuccessful teaching strategies.

### **2nd PARAGRAPH**

2. How did the observed teacher create and maintain an effective learning environment (norms, materials use, safety)?

### **3rd PARAGRAPH**

3. How did the observed teacher scaffold the students' learning experiences? What resources did the teacher use to make subject matter comprehensible? How were the component strands of the VAPA Framework and the content standards addressed?

### **4th PARAGRAPH**

4. What differentiated strategies did the teachers use to design learning experiences for all students?

### **5th PARAGRAPH**

5. How did the observed teacher assess student learning in art?

### **6th PARAGRAPH**

6. Compare/Contrast your observed teacher's curriculum with your educational theorist's methodology and curriculum suggestions.

7. Evaluate the lesson's relevance in regards to your goals.

## **RUBRIC FOR FINAL OBSERVATION REFLECTION**

**10 pts**

	<b>PROFICIENT</b> 1 pt	<b>ACCOMPLISHED</b> 1.5 pts	<b>ADVANCED</b> 2.5 pts
	Simple description of context and	Describes one significant example of	Recalls and describes all significant examples of

<b>DESCRIPTION</b>	classroom observations.	student learning. Moderate description of context and observations.	learning during observed lessons. Observations and context are described in depth.
<b>UNDERSTANDING</b>	Unable to identify teaching strategies, but can identify cooperative and uncooperative student behavior.	Identifies teaching strategies used to create an effective learning environment including differentiated strategies, scaffolding and assessments.	Identifies teaching strategies, including differentiated strategies, scaffolding and assessments. Recognizes teaching moments and discusses observed cooperative and uncooperative student behaviors in relationship to identified teaching strategies.
<b>ANALYZING</b>	Identifies teaching strategies, but without questioning or comparison.	Questions teaching strategies. Compares or contrasts different strategies for classroom management.	Questions teaching strategies. Compares or contrasts different strategies for classroom management. Refers to educational theories presented in class.
<b>EVALUATING</b>	Selects examples of successful teaching strategies but is unable to support their choices through a line of reasoning.	Selects examples of successful teaching and unsuccessful teaching strategies.	Selects examples of successful and unsuccessful teaching strategies and gives good reasons for their choices through supportive argument.

# PHILOSOPHY STATEMENT RUBRIC

**10 POINTS**

**Each characteristic can earn up to 2 points (10 points possible)**

	<b>2 PTS</b>
<b>1. <u>Describes</u> or lists reasons for wanting to enter the teaching profession or reasons for why you do not want to enter teaching.</b>	
<b>2. <u>Summarizes</u> what you have learned during this course that will contribute to your career as a teacher or other career choices.</b>	
<b>3. <u>Considers</u> what you discovered about yourself as a person and an artist through your courses and <u>your strengths as a teacher</u>.</b>	
<b>4. <u>Explains</u> what was an “Ah-ha” moment for you in this course? How has your perspective of the world changed? Provides specific examples. Or <u>Compares/Contrasts</u> what you learned in this course with what you already know from other courses, your community, your life experience, and/or your friends and provides specific examples</b>	
<b>5. <u>Imagines</u> what you will do when you have your own class, or imagines how you could use what you learned in other fields.</b>	
<b>TOTAL</b>	

--	--

**150 - JOURNAL CHECKLIST**

Your Journal provides you with a method for recording your experiences both in class and during your 45 hours of **Classroom Observations** and will be used as a performance task assessment for this course. Please include all of the items listed below:

	1. A <b>Context/Introduction</b> for each of your classrooms. You can use the format on the <u>Classroom Information Form</u> .
	2. <b>In-Class Observation Notes</b> using the form or the prompts to <b>journal briefly after each lesson (30 pages)</b> .
	3. 9 Reflections for every 5 hours of classroom observation. Use the <b>Reflection Format for Journals</b> and <b>Guidelines for Reflections</b> to assist in writing competent Reflections.
	4. Final Observations Reflection. Use the <b>Final Observation Reflection Format</b> and the <b>Rubric for Final Observation Reflection</b> to assist in writing a competent Reflection.
	5. Both the completed and signed <u>Documentation of Observations</u> form and the appropriate official Pre-Professional Experience Form.
	6. Philosophy Reflection. Use the <b>Philosophy Statement Rubric</b> for guidance.



--	--

# APPENDIX II

**#1 CONTEXT - 5 pts (Use the prompts in the text box to write a narrative account of the school you observed)**

Name of Teacher:

---

Name of School:

---

## #2 IN-CLASS OBSERVATION NOTES – 10 pts

**DATE OF LESSON:**

**GRADE LEVEL:**

**NAME OF TEACHER:**

**NAME OF SCHOOL:**

**NAME OF CLASS:**

### **PROMPTS FOR OBSERVATION:**

- Describe what you observed that you liked (safety procedures, instructional strategies, incorporation of the Elements & Principles of Design, engaging environment, a climate of fairness and respect, promoting social development, promoting self-directed learning, maintaining standards for student behavior).
- Describe what you would change, add, and/or subtract.
- Describe what you learned.
- Describe the focus of the lesson.
- Describe how an activity during the lesson linked to one of the VAPA Standards Strands:

**Artistic Perception  
Creative Expression  
Historical/Cultural Context  
Aesthetic Valuing  
Connections/Relationships/Applications**



**Teacher's signature:**

---

**Pre Professional Experience Form  
Single Subject Credential Program  
San Jose State University**

Name \_\_\_\_\_ SJSU ID: \_\_\_\_\_  
Last First MI

1. In the space below, list the course(s) you have taken, if any, which may satisfy the pre-professional experience requirement (45 hours in a public secondary school classroom).

Course #	Course Title	Institution	When Taken	Grade

2. Describe the position(s) you held or service you provided (e.g., teacher's aide, substitute, observer) in which you were required to observe/work with students in a public secondary school classroom. This experience can be documented by having the person who supervised your observations/work (1) sign below under **Supervisor Verification** or (2) send a letter of verification to Chair of Secondary Education, College of Education, San Jose State University, San Jose, CA, 95192-0077.

Title of Position	Institution or Organization	Responsibilities or Duties	Dates

**Supervisor Verification:** I (print name) \_\_\_\_\_ verify that the above named applicant to the SJSU Single Subject Credential Program served in an instructional/aide or observation capacity in a regular public secondary school classroom for a minimum of forty-five hours from (dates) \_\_\_\_\_ to \_\_\_\_\_ at (institution) \_\_\_\_\_.

Supervisor Signature \_\_\_\_\_ Date \_\_\_\_\_

Position \_\_\_\_\_ Telephone \_\_\_\_\_

To the best of my knowledge, the above information is accurate.

\_\_\_\_\_  
 Applicant Signature Date

4/9/08

### Pre-Professional K-8 Public School Experience Form

Pre-professional experience in a **K-8 public school setting** is a requirement for admission to the Multiple Subject Credential Program. This requirement can be met either through fieldwork hours completed as part of a college course, experience in a **K-8** classroom, or a combination of the above. Experience observing/assisting or teaching in a Title 1 or "low performing" school is encouraged.

Experience in a private school setting or at the preschool level cannot be included as part of 50-hour minimum for pre-professional experience. Such hours may be included in addition to the 50-hour minimum.

Name \_\_\_\_\_ Student ID \_\_\_\_\_

**Complete PART I, PART II and/or PART III:**

**OPTION I: Coursework.** This option required fieldwork experience in a K-8 setting as part of our college coursework. Not all courses meet the 50 hour minimum requirement. Check with your instructor for additional information.

Course (title and number) \_\_\_\_\_

College of University \_\_\_\_\_

Date/Semester \_\_\_\_\_

**Attach a transcripts reflecting completion of course.**

**OPTION II: Refer to Letter of Recommendation.** The letter of recommendation must enumerate the hours spent in the K-8 classroom and the responsibilities you performed.

Name of Recommender \_\_\_\_\_

Title \_\_\_\_\_

Institution \_\_\_\_\_

**OPTION III: School Service.** School service must have been at the K-8 level AND in a public school setting to be considered as pre-professional experience.

School \_\_\_\_\_ District \_\_\_\_\_

Your position \_\_\_\_\_ Grade level \_\_\_\_\_

Dates of Service \_\_\_\_\_

**Supervisor / Classroom Teacher verification \***

I (name) \_\_\_\_\_ certify that the above-named applicant served \_\_\_\_\_ hours in an instructional capacity (substitute, aid, volunteer, tutor, etc.) as stated above.

Supervisor Signature \_\_\_\_\_ Position \_\_\_\_\_

Telephone \_\_\_\_\_ Date \_\_\_\_\_

\* Note: You may submit time sheets in lieu of signature. Timesheets must delineate the time spent in the specific job classification and be signed by the supervising administrator.

## HOW TO APPLY FOR YOUR CREDENTIAL

- STEP 1:** Schedule an interview/portfolio review/writing test with the Chair of the Art and Art History Department
- STEP 2:** Apply to the Secondary Education Program at:  
[http://www.sjsu.edu/secondary/apply\\_now/how\\_to\\_apply/](http://www.sjsu.edu/secondary/apply_now/how_to_apply/)



## **Art Education Portfolio Review and Interview**

**(To establish Subject Matter Competency for application to SJSU's Department of Secondary Education)\***

SJSU's Single Subject Credential Program in Art is housed in the Department of Secondary Education (College of Education). The methods course (ARED 238) and phase II/II supervision and evaluation of student teachers are provided by the Department of Art & Art History (College of Humanities & the Arts)—which also advises SJSU's Department of Secondary Education on subject matter competency of applicants to their program.

Subject Matter Competency assumes that the prospective student has (a) knowledge and some level of skill at producing art in the various media typically taught in high schools, (b) basic knowledge of the California Visual and Performing Arts Standards (<http://www.cde.ca.gov/be/st/ss/documents/vpastandards.pdf>), and (c) can meet the pre-professional experience and other criteria set by the Department of Secondary Education for admission to the credential program.\*

### How to schedule the portfolio review/interview:

- when: Tuesdays or Thursdays 3-4pm (scheduled one or more weeks in advance)
- Dr. Anne Simonson ([anne.simonson@sjsu.edu](mailto:anne.simonson@sjsu.edu) OR [art@sjsu.edu](mailto:art@sjsu.edu))
- the portfolio review and interview will take approximately 30 minutes; please plan on an additional 30 minutes for writing a short essay that will be sent to the Department of Secondary Education along with your Subject Matter Competency form

### What to bring:

- transcripts (unofficial ok) showing your coursework, GPA, date (or planned date) of BA degree
- Subject Matter Competency form (available here: [http://www.sjsu.edu/specialed/current\\_students/forms/Single\\_Subject\\_Focus.pdf](http://www.sjsu.edu/specialed/current_students/forms/Single_Subject_Focus.pdf))
- paper sufficient for hand-writing a 30-minute essay
- digital portfolio (preferably on your computer and not requiring internet connection for you to access the portfolio—or sent to Anne Simonson in advance of the scheduled meeting)—10-12 examples of your artwork and showing your competence in 2-3 different media (such as painting, ceramics, photography, digital media)
- one “real” object you have made in a medium that would be taught in a high school (painting, ceramic object, etc.)
- a brief (2-3 sentence) description of each portfolio item that might provide, for example, the context and/or inspiration, the date, and other pertinent information); the portfolio and descriptions should make clear your process of selection and reflection
- artist statement.

\*see "How to Apply" to the Department of Secondary Education:  
[http://www.sjsu.edu/secondary/apply\\_now/how\\_to\\_apply/](http://www.sjsu.edu/secondary/apply_now/how_to_apply/)

### **Special Education Credential Single Subject (Secondary Education) Focus**

In order to fulfill the requirements for the Special Education Level I Credential with Single Subject (Secondary) emphasis, candidates must complete the following requirements in Secondary Education. Meet with the Chair of Secondary Education and start an abbreviated student information file: This should be done the first semester that a candidate is in the program. The following four requirements will be explained during that meeting. Please contact 924.3755 for an appointment.

**A. Verify Subject Matter Competence:** Special Education candidates must demonstrate competence in a subject recognized for a Credential in California. Competence can be demonstrated in one of three ways:

1. If you completed CCTC approved Subject Matter Preparation program, you may submit verification from the institution where you completed the program.

2. If you did not complete an approved CCTC Subject Matter Preparation program but wish to verify Subject Matter Competency by coursework, contact and meet with a credential advisor in the specific subject area (i.e. math, science, English, etc.) The subject area credential advisor will review your transcripts and other relevant documents to determine whether you have satisfied the subject matter competency requirement. Subject matter competency admission requirements vary depending on your teaching subject area.

**NOTE:** An undergraduate major or a Master's Degree in a subject area does not guarantee subject matter competence. Take your transcripts (you can use unofficial transcripts for this meeting) and the "Subject Matter Competency Report" form (included with this information) to that meeting. Note: A Subject Matter Competency Report form signed by a subject area advisor is required before you will be approved to take courses in the Single Subject Credential Program

3. Exams: If you do not have Subject Matter Competence you have the option of either taking the additional required coursework or earning passing scores on the required Praxis and SSAT exams in the subject area. Required tests vary depending upon the subject area; contact the subject area advisor for specifics. Exam application booklets are available in Sweeney Hall 301.

**B. Subject Specific Methods:** This course is taken with the permission of the specific department; when this can be taken will be determined based on the subject matter competency review.

**C. EDSC 182 Evaluation:** This course may be taken anytime after meeting with the Chair of Secondary Education and after submitting the Subject Matter Competency review form.

**D. EDSC 184X Student Teaching:** Phase I Student Teaching involves observation, small group work, and mini teaching and culminates with a two/three week daily teaching experience in one regular public school class in the candidate's specified subject area. Candidates who are teaching full time in special education will be able to meet this requirement by working in a regular classroom during their preparation period or, if the subject is not offered at that site, at another school in that area. Subject matter competency must be established before taking EDSC 184X.