Instructor: Susan W. Trimingham
Office Location: Art 321
Telephone: 408 924-4391
Email: susan.trimingham@sjsu.edu
Office Hours: Monday 3:00 to 4:30
Class Days/Time: Monday 4:30 to 7:20 PM
Classroom: 141
Prerequisites: 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**


- **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

**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 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](http://libguides.sjsu.edu/arteducation)

**Assignments and Grading Policy**

**Course Assignments**

**Assignments and Grading:**

1. Class Participation 15%
2. Journal: Observation Notes, Forms & **8 Reflections** 30%
3. Education Theorists Presentations (includes Collaborative Poem) 10%
4. Lesson Plan 25%
5. Class Lesson demonstration (15 minutes) 10%
6. Philosophy Statement 10%
Extra Credit – Museum Exercise 03%

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

1) Participation during class - 15%

• 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
• Volunteers input, draws connections from topics of study
• On task, helpful
• Cooperates in Group work
• Uses cell phone during class only for research

2) Journal - Due (see class schedule) – 30%

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 a 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. Include:

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

HOW JOURNAL WILL BE GRADED:

1 - CONTEXT 3 points
2 - OBSERVATION NOTES 3 points
3 - 8 REFLECTIONS (based on class observations) 8 points
4 – FINAL OBSERVATION REVIEW RUBRIC 5 points
5 – OBSERVATIONS RUBRIC 10 points
6 – DOCUMENTATION OF OBSERVATIONS 1 point

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.**

3) **Final Project – Lesson Plan Demonstration - TBA - 10%**

For part of the Final Project you will be presenting a mini-lesson derived from your Lesson Plan Document. You will be allowed 15 minutes to make your presentation. Remember to use appropriate visual images to enrich and support your lesson. You may also want to bring materials that you would use when teaching this lesson to enhance your colleagues’ understanding. The Lesson Plan Demonstration will occur before your copy of the Lesson Plan is due so that you can make adjustments based on comments and suggestions. The Presentation will provide feedback that offers you the opportunity to revise and improve your lesson plan.

4) **Final Project – Lesson Plan Document - (see class schedule) - 25%**

Your lesson plan will demonstrate your understanding of engaging and supporting students in their learning, creating an effective learning environment, understanding and organization of subject matter, planning instruction and designing learning experiences, and include assessment of student learning in the Visual Arts (see **Areas of Focus When Observing**, below). The lesson plan will follow the Backwards Design format and will demonstrate formative and summative assessment strategies that you will be learning during the course. You have the option of using an existing lesson found through a museum, your text book, a children’s art internet site, an art education internet site, from an art curriculum text or related material or creating your own visual art lesson in a subject you are interested in researching. You will be provided with a Backwards Design lesson plan format and rubrics designed to guide you through the process.

5) **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 or reasons why you do not want to enter teaching. It will relate your personal values regarding art and how you will use what you learned from this course in the future.

6) **Education Theorists Presentations – 5% & Collaborative Poems – 5%**

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 from another time period to create a Two-Voice Poem, which you will present to the class.

**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 you 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/.

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, 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 at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic coursework. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website 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
# ArEd/CA 150 - Field Experiences in the Arts
## Spring 2016
### Course Schedule
*(This schedule is subject to change with advance notice made during class)*

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2/1</td>
<td>GETTING STARTED – PROVIDE SIGNED REFERENCE LETTERS &amp; MASTER ART TEACHER LIST</td>
</tr>
<tr>
<td>2</td>
<td>2/8</td>
<td>INTRODUCTIONS—SETTING UP OBSERVATIONS. OVERVIEW: THE JOURNAL, RUBRICS, REFLECTIONS, READINGS, LESSON PLAN AND PRESENTATION. Assign Art Theorist and Time Period—CREDENTIAL PROGRAM—Introduce ARTFUL TEACHING AND LEARNING (Perpich Center for Art Education) PACT INFORMATION: <a href="http://www.sjsu.edu/secondary">http://www.sjsu.edu/secondary</a></td>
</tr>
<tr>
<td>3</td>
<td>2/15</td>
<td>STRATEGIES FOR OBSERVATIONS. EDUCATION MILESTONES. BLOOM’S, DOK, ZPD/SCAFFOLDING. Review ARTFUL TEACHING AND LEARNING ASSIGN FRAMEWORK PPT.</td>
</tr>
<tr>
<td>4</td>
<td>2/22</td>
<td>INTRODUCTION TO PERSONALITY TYPE. IDENTIFYING AND USING STRENGTHS TO INCREASE EFFECTIVENESS AS AN EDUCATOR. DIFFERENTIATED LEARNING</td>
</tr>
<tr>
<td>6</td>
<td>3/7</td>
<td>CURRICULUM DEFINITIONS. TED TALKS GROUPS/HOW TO DRAW UP A LESSON PLAN. UDL. Grade by Grade building visual arts lessons. <a href="http://www.getty.edu/education/teachers/building_lessons/guide.html">http://www.getty.edu/education/teachers/building_lessons/guide.html</a></td>
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<tr>
<td>3/14</td>
<td>EDUCATION THEORIST Round Table PRESENTATIONS/ Theorist Round Table--Two Voice Poems</td>
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<tr>
<td>3/21</td>
<td>REVIEW ISSUES IN AMERICAN ART EDUCATION THROUGH THEORIST/TIME PERIOD LENS. MBTI &amp; how it informs you as an Educator.</td>
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<tr>
<td>3/28</td>
<td>SPRING BREAK</td>
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<tr>
<td>4/4</td>
<td>EXPLORE BACKWARD DESIGN LESSON PLAN FORMAT BACKWARD DESIGN AND ASSESSMENT STRATEGIES— REVIEW LESSON PLANS WITH California Teaching Performance Standards IN MIND</td>
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<tr>
<td>4/11</td>
<td>RUBRICS. REFINE &amp; REVIEW ENDURING UNDERSTANDING-ESSENTIAL QUESTIONS—NATIONAL STANDARDS—CTSPs</td>
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<tr>
<td>4/18</td>
<td>ART CRITIQUE—MUSEUM MOVEMENT—ORID, VTS, GREENE, PERKINS</td>
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<tr>
<td>4/25</td>
<td>LESSON PLAN PRESENTATIONS</td>
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<tr>
<td>5/2</td>
<td>LESSON PLAN PRESENTATIONS</td>
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<tr>
<td>5/9</td>
<td>LESSON PLAN PRESENTATIONS--TURN IN COMPLETED JOURNAL WITH ALL OBSERVATION FORMS AND LESSON PLAN--REVIEW HOW TO APPLY FOR A CREDENTIAL, TEACHING EVENT (PACT)</td>
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</tr>
<tr>
<td>5/16</td>
<td>PUTTING IT ALL TOGETHER---RETURN JOURNALS</td>
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APPENDIX I
# PARTICIPATION RUBRIC

## 15 POINTS

<table>
<thead>
<tr>
<th></th>
<th>LEVEL 1 0 points</th>
<th>LEVEL 2 4 points</th>
<th>LEVEL 3 5 points</th>
</tr>
</thead>
</table>
| **DISCUSSIONS**      | • Volunteers input only when asked  
|                      | • Asks questions to further discussion only when called on  
|                      | • Does not draw connections and applications from Bloom’s Taxonomy, The Framework, Multiple Intelligences, or Art Education history  | • Volunteers input at times  
|                      | • Asks some questions to further discussion  
|                      | • At times, draws connections and applications from Bloom’s Taxonomy, The Framework, Multiple Intelligences, or Art Education history  | • Volunteers input continuously  
|                      | • Asks key questions to further discussion  
|                      | • Draws connections and applications from Bloom’s Taxonomy, The Framework, Multiple Intelligences, or Art Education history  |
| **GENERAL**          | • Often late  
|                      | • Some absences, incomplete make up work  
|                      | • Often not on task  
|                      | • Uses cell phone to text during class  | • Mostly on time  
|                      | • Some absences, but made up work afterwards  
|                      | • Usually on task  
|                      | • Somewhat helpful  
|                      | • Does not use cell phone to text during class.  | • Always on time  
|                      | • No absences or communicated ahead/did extra work  
|                      | • Always on task  
|                      | • Very helpful  
|                      | • Does not use cell phone to text during class.  |
| **COLLABORATION**    | • Work through aspects of the project is uncooperative  
|                      | • Inadequate contributions to planning and research in group work  
|                      | • Provides little to no support and feedback to group  | • Works through aspects of the project cooperatively  
|                      | • Contributes to planning and research in a timely manner  
|                      | • Provides moderate support and feedback to group members  | • Thoughtfully cooperates to work through all aspects of the project  
|                      | • Actively contributes to planning and research in a timely manner  
|                      | • Provides active support and feedback to group members  |
### EDUCATION THEORIST & Collaborative Poem Presentation

<table>
<thead>
<tr>
<th>10 POINTS</th>
<th>5 pts</th>
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</thead>
<tbody>
<tr>
<td>1. Informs others about your theorist’s <em>time period</em> and brings the theorist and time period alive for the class.</td>
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<tr>
<td>2. Informs others about <em>events in education</em> during your theorist’s time period.</td>
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<tr>
<td>3. Informs others of your theorists’ <em>effects on education</em>.</td>
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<tr>
<td>4. Connects your time period’s theories to <em>current practices</em> in education through personal experience.</td>
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<tr>
<td>5. Includes visual images in the presentation that enhance understanding of the theorist and their time period.</td>
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</table>

**COLLABORATIVE POEM**

Collaborates with another time period/student to create a Two-Voice Poem that demonstrates understanding of the *similarities and differences* between the perspectives of the two time periods.

**TOTAL**

Four time periods will be presented. You will have 10-15 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.
<table>
<thead>
<tr>
<th>RUBRIC FOR JOURNAL OBSERVATION REFLECTIONS</th>
</tr>
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<tbody>
<tr>
<td>10 POINTS</td>
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<tr>
<td></td>
<td>1 point</td>
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<tr>
<td><strong>DESCRIPTION</strong></td>
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<tr>
<td>context and classroom</td>
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<td>observations.</td>
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<tr>
<td>Describes one significant example of student learning. Moderate description of context and observations.</td>
<td>Recalls and describes all significant examples of learning during observed lessons. Observations and context are described in depth.</td>
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<td></td>
</tr>
<tr>
<td><strong>UNDERSTANDING</strong></td>
<td></td>
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</tr>
<tr>
<td>Unable to identify teaching strategies, but can identify cooperative and uncooperative student behavior.</td>
<td>Identifies teaching strategies, but does not identify cooperative and uncooperative student behaviors connected to the teaching strategies.</td>
<td>Identifies teaching strategies. Recognizes teaching moments and discusses observed cooperative and uncooperative student behaviors in relationship to identified teaching strategies.</td>
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</tr>
<tr>
<td><strong>ANALYZING</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Identifies teaching strategies, but without questioning or comparison.</td>
<td>Identifies and questions teaching strategies.</td>
<td>Questions teaching strategies. Compares different strategies for classroom management.</td>
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</tr>
<tr>
<td><strong>EVALUATING</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Selects examples of successful teaching strategies.</td>
<td>Selects examples of successful and unsuccessful teaching strategies but is unable to support their choices through a line of reasoning.</td>
<td>Selects examples of successful and unsuccessful teaching strategies and gives good reasons for their choices through supportive argument.</td>
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<tr>
<td><strong>CREATING</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Unable to develop ideas for a lesson that unfolds sequentially.</td>
<td>Journals ideas for constructing a lesson plan that unfolds sequentially.</td>
<td>Outlines plans for developing a lesson plan that unfolds sequentially and includes differentiated teaching</td>
<td></td>
</tr>
</tbody>
</table>

ARED/CA 150, Section 1, Spring 2016 17
## FINAL OBSERVATION REVIEW
### ARED 150 – 5 Points

<table>
<thead>
<tr>
<th>REFLECTIVE JOURNAL</th>
<th>PARTIALLY PROFICIENT 0 points</th>
<th>PROFICIENT .5 points</th>
<th>ADVANCED 1 point</th>
</tr>
</thead>
</table>
| **WRITTEN COMPONENT** | • Many typos/spelling errors (mechanics)  
| | • Confusing to read  
| | • Only refers to some of the class activities  
| | • Only refers to some of the Observations | • Some mechanics (typos, spelling) errors  
| | | • Some ideas out of order  
| | | • 1-2 activities not included  
| | | • Minimum requirement for Observations included | • Accurate mechanics (typos, spelling)  
| | | • Clearly presented  
| | | • Complete, all in-class activities and observations accounted for  
| | | • All Observations accounted for |
| **QUALITY OF THOUGHT** | • Activities not fully described nor related to own Observation classes  
| | • No classroom applications described  
| | • No comparing or contrasting activities in the classroom with the Observation classes | • All classroom activities described factually and completely  
| | | • Classroom applications described for some Observations  
| | | • Compares and contrasts some observed activities | • All classroom activities described accurately and related to Observations  
| | | • Classroom applications described for most Observations  
<p>| | | • Compares and contrasts most observed activities and creates new ideas for activities |</p>
<table>
<thead>
<tr>
<th>CONTENT</th>
<th>SELF-REFLECTION</th>
<th></th>
</tr>
</thead>
</table>
| • Does not incorporate a context/introduction for the observed class using the.  
  • Incorporates Observation Notes for some of the observed classes  
  • Does not incorporate Areas of Observations in the Classroom at the end of the 45 hours of observations to summarize the Classroom Observations experiences | • Does not include self-reflection on own strengths and weaknesses as a teacher based on Observations of other classroom teachers.  
• Includes self-reflection on own strengths and weaknesses as a teacher based on Observations of other classroom teachers | • Incorporates a context/introduction for the observed class using the Classroom Information Form.  
• Incorporates Observation Notes for all observed classes  
• Incorporates Areas of Observations in the Classroom at the end of the 45 hours of observations to summarize the Classroom Observations experiences through all information provided |
Backwards Design LESSON PLAN FORMAT

TEACHER:
GRADE LEVEL:
TITLE:
CONTENT AREA: VISUAL ARTS

1. **OVERVIEW:** (Describe the Context of your classroom, students’ prior knowledge, interests, and misconceptions, groups—include economic and cultural considerations.)

2. **VISUAL ARTS STANDARD ADDRESSED:** (From the VAPA Framework – include the Strand)

3. **ENDURING UNDERSTANDING:** (The Big Idea—what is significant about this topic)

4. **ESSENTIAL QUESTIONS:** (Generative questions)

5. **KNOWLEDGE (understandings) & SKILLS (abilities):** (Student Learning Objectives)

6. **DIFFERENTIATED INSTRUCTION CONSIDERATIONS:** (Refer to the Multiple Intelligences)
7. **VOCABULARY:** (What new ART vocabulary-Elements & Principles-will the students need to learn? **INCLUDE DEFINITIONS**

8. **LEARNING SEQUENCE:** (Describe your step by step Lesson)

9. **MATERIALS:** (Equipment)

10. **ASSESSMENTS:** (Formative - Oral questioning, observations, review of work during class and Summative - Rubric Assessments)

11. **RESOURCES:** (Any outside resources used in designing the lesson—including artwork). List any outside resources used including texts or web. Include a minimum of five resources with only two from the Internet. Use APA formatting.

---

**BD LESSON PLAN RUBRIC – 25 Points**

<table>
<thead>
<tr>
<th>ASSIGNMENT COMPONENT</th>
<th>PROFICIENT 1 PT</th>
<th>ACCOMPLISHED 4 PTS</th>
<th>ADVANCED 5 PTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Develop a lesson plan that demonstrates building skills and knowledge through scaffolding.</td>
<td>Lesson plan fails to demonstrate building skills and knowledge through scaffolding.</td>
<td>Lesson plan demonstrates building skills and knowledge through scaffolding.</td>
<td>Quality of work exceeds expectations and specifications, and is above and beyond expected performance demonstrating development of a lesson plan that demonstrates building skills and knowledge through scaffolding.</td>
</tr>
<tr>
<td>Develop a lesson plan that draws on VAPA Standards designed to advance the student’s level of content knowledge.</td>
<td>Lesson plan fails to include a scope of VAPA Standards. Lacks any design to advance the students’ level of content knowledge.</td>
<td>Lesson Plan draws on VAPA Standards designed to advance the students’ level of content knowledge.</td>
<td>Quality of work exceeds expectations and specifications, and is above and beyond expected performance demonstrating development of a lesson that draws on VAPA Standards.</td>
</tr>
<tr>
<td>Standards designed to advance the students’ level of content knowledge.</td>
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<tr>
<td>Develop a lesson plan that includes <strong>relevant content goals</strong> designed to advance the student’s content knowledge.</td>
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<tr>
<td>Lesson plan lacks <strong>content goals</strong> that are relevant, nor are there goals that address advancing knowledge.</td>
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<tr>
<td>Lesson Plan includes scaffolding that draws on VAPA Standards and <strong>relevant content goals</strong> designed to advance the students’ level of content knowledge.</td>
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</tr>
<tr>
<td>Quality of work exceeds expectations and specifications, and is above and beyond expected performance demonstrating of a lesson plan that clearly includes <strong>relevant content goals</strong> designed to advance the students’ level of content knowledge.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Standards designed to advance the students’ level of content knowledge.</th>
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</thead>
<tbody>
<tr>
<td>Develop a lesson plan that includes <strong>alternative teaching strategies and materials in order to meet</strong> the students’ needs (e.g. Developmental background, knowledge, disabilities and cultural and linguistic diversity).</td>
</tr>
<tr>
<td>Lesson plan lacks any <strong>alternative instructional strategies</strong> for Differentiated Instruction.</td>
</tr>
<tr>
<td>Lesson Plan includes <strong>alternative teaching strategies and materials</strong> to differentiate instruction in order to meet the students’ needs Developmental background, knowledge, disabilities and cultural and linguistic diversity by addressing all Multiple Intelligences.</td>
</tr>
<tr>
<td>Quality of work exceeds expectations and specifications, and is above and beyond expected performance demonstrating development of a lesson plan that includes <strong>alternative teaching strategies and materials</strong> in order to meet the students’ Developmental background, knowledge, disabilities and cultural and linguistic diversity by addressing all Multiple Intelligences.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Standards designed to advance the students’ level of content knowledge.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create a variety of <strong>assessment tools within the lesson plan</strong>. Assessments are both formative (process) and summative (product) and are designed to offer multiple ways of knowing the goal and</td>
</tr>
<tr>
<td>Creates no <strong>assessment tools within the lesson plan</strong> and does not make informed decisions about instruction.</td>
</tr>
<tr>
<td>Creates a variety of <strong>assessment tools within the lesson plan</strong>. Assessments are both formative (process) and summative (product) and are designed to offer multiple ways of knowing the goal and</td>
</tr>
<tr>
<td>Quality of work exceeds expectations and specifications, and is above and beyond expected performance demonstrating development of a <strong>variety of assessment tools within the lesson plan</strong>.</td>
</tr>
</tbody>
</table>
multiple ways of knowing the goal and make informed decisions about instruction.

Assessments are both formative (process) and summative (product) and are designed to offer multiple ways of knowing the goal and make informed decisions about instruction.

### LESSON PLAN PRESENTATION RUBRIC

**Backwards Design**

5 POINTS

Each characteristic can earn up to 1 point (5 points possible). This is the grading rubric for the presentation and is different than the rubric for the actual lesson plan.

<table>
<thead>
<tr>
<th>1 PT</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>1. Includes a demonstration model.</td>
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</tr>
<tr>
<td>2. Addresses the standards and includes justification for choices.</td>
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<tr>
<td>3. Includes Differentiation in activities.</td>
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<tr>
<td>4. Includes evidence of building skills through scaffolding.</td>
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</tbody>
</table>
5. Includes arts-based formative and summative assessments.

### PHILOSOPHY STATEMENT RUBRIC

**10 POINTS**

<table>
<thead>
<tr>
<th>TOTAL</th>
<th>2 PTS</th>
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</thead>
</table>

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

<table>
<thead>
<tr>
<th>1. Describes or lists reasons for wanting to enter the teaching profession or reasons for why you do not want to enter teaching.</th>
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</table>

<table>
<thead>
<tr>
<th>2. Summarizes what you have learned during this course that will contribute to your career as a teacher or other career choices.</th>
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</table>

<table>
<thead>
<tr>
<th>3. Considers what you discovered about yourself as a person and an artist through your courses and your strengths as a teacher.</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>4. Explains what was an “Ah-ha” moment for you in this course? How has your perspective of the world changed? Or Compares/Contrasts what you learned in this course with what you</th>
</tr>
</thead>
</table>
already know from other courses, your community, your life experience, and/or your friends.

5. **Imagines** what you will do when you have your own class, or imagines how you could use what you learned in other fields.

TOTAL

**Museum Exercise – Reflection**

It is best to do this with a partner, but you may also do it alone. Adjust accordingly to the directions.

Write a 1-2 page, double-spaced, 1-inch margins, 12pt. font paper documenting your responses to the Reflection Questions and Step 3.

Choose from:
- San Jose Museum of Art, Triton Museum of Art, de Young Museum, Legion of Honor, Asian Art Museum, Cantor Art Museum, Monterey Museum of Art, Oakland Museum, or the Santa Cruz Museum of Art

STEP 1:

Take a tour of the museum (either guided or self-directed, but preferably guided). Read any interpretive signs, labels, photographs, etc. Take turns responding to the questions.

STEP 2:
Work with your partner and use the guiding questions in the text box to discuss the exhibit. Take turns answering about what you see and what you don’t see.

**REFLECTION QUESTIONS**

1. **Describe**: What do you notice? What do you see? What is the main story being represented?

2. **Interpret**: Whose perspective is represented in the story? Who is presenting the perspectives? Who writes the story? Who tells the story?

3. **Imagine**: Who is missing from the narrative? What/whose objects are not represented? Whose perspectives are missing?

**STEP 3 (choose 1):**

- Imagine you can create an exhibit. What kinds of objects, resources, artifacts and/or stories might you include in your exhibit? How might you organize them?

- Consider an Art Educational exhibit that is relevant to you.

- If you were curating an exhibit about that educational topic, what kinds of artifacts, stories, and resources might you include? Make a list or set of images that might present your plans for your exhibit.

**REFLECTION FORMAT**

*(Thinking and writing about your learning process)*

30% of any writing is based on quality of grammar

Two pages, 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. Consider what you discovered about yourself as a teacher and/or an artist through these lessons.
4. Explain what was an “Ah-ha” moment for you and “Why?”
5. How has your perspective of the world changed?

3rd PARAGRAPH

CHOOSE ONE PROMPT

6. 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.
7. Evaluate the lesson’s relevance in regards to your goals.

4th PARAGRAPH

8. Imagine what you might do differently if you had been teaching the lessons. Refer to your strengths and weaknesses as a teacher.

JOURNAL CHECKLIST

30% OF GRADE

SEE CLASSROOM OBSERVATIONS FORMS IN YOUR SYLLABUS

<table>
<thead>
<tr>
<th>CONTENT</th>
<th>POINTS POSSIBLE</th>
<th>POINTS EARNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTEXT</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>OBSERVATION NOTES</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>8 OBSERVATION</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>REFLECTIONS</td>
<td></td>
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<td>------------------------------------------------</td>
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</tr>
<tr>
<td>FINAL OBSERVATIONS’ REFLECTION RUBRIC</td>
<td>5</td>
<td>Scored on the Rubric</td>
</tr>
<tr>
<td>DOCUMENTATION OF OBSERVATIONS</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>JOURNAL OBSERVATIONS RUBRIC</td>
<td>10</td>
<td>Scored on the Rubric</td>
</tr>
</tbody>
</table>
#1 CONTEXT - 3 pts (Use the prompts in the text box to write a narrative account of the school you observed)

Name of Teacher:

Name of School:
1) Describe the type of school/program you are observing, the grade level, and the kind of class (Middle school, Eighth grade, Ceramics class).

2) Describe the class that you are observing by noting: **number of students, variety of students, significant subgroups** (students with similar characteristics), and **exceptional individuals**. Subgroups can be described through academic development, language development, social development, and/or socio-economic and cultural context (home and community resources). What are the key factors that the teacher would use to inform their planning and teaching?

3) Identify how many students are **English learners** and how many students are **Proficient English speakers**. “English learners (ELL)” refers to students who are second language learners.

4) Describe any adaptations for students with disabilities, i.e. microphones, individual aide, special seating arrangements. Are any students being mainstreamed from Special Day classes?

5) Describe any district, school, or other teacher requirements or expectations that impact the teacher’s instruction and planning of lesson content (required curricula, specific classroom management requirements, and standardized tests).

#2 IN-CLASS OBSERVATION NOTES – 5 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.

• Describe what you learned.

• Describe the focus of the lesson, e.g., Enduring Understanding or Essential Questions.

• Describe how an activity during the lesson linked into one of the VAPA Strands:
  
  Artistic Perception
  Creative Expression
  Historical/Cultural Context
  Aesthetic Valuing
  Connections/Relationships/Applications

#3 FINAL OBSERVATION REFLECTION - 10 pts

Use the Reflection Format Guidelines and these prompts to write your final Reflection.

PROMPTS
• Throughout the 45 hours of observations how did the teacher support students’ learning, what differentiated strategies did they use?

• How did the observed teacher create and maintain an effective learning environment (adaptations)?

• How did the observed teacher scaffold the students’ learning experiences (from hands-on guidance to independent work)?

• How were the component strands of the VAPA Framework and the content standards addressed:

  1. **Artistic Perception**: processing, analyzing, and responding to sensory information through the language and skills unique to the visual arts.
  2. **Creative Expression**: applying artistic processes and skills to communicate meaning and intent.
  3. **Historical and Cultural Context**: understanding the visual arts in relation to history and culture.
  4. **Aesthetic Valuing**: analyzing, assessing and deriving meaning from works of art.
  5. **Connections & Applications**: connecting and applying what is learned in visual art to other art forms and subject areas.

• How did the observed teacher assess student learning in art?

• How did the observed teacher address the safe and effective use of materials and equipment?

• **What did you learn?**

• **How would you use this learning as a teacher?**

---

#4 DOCUMENTATION OF OBSERVATIONS

San Jose State University
ArEd 150, *Field Experiences*  
Spring Semester 2016  
Monday 4:30 – 7:20

Student Name: ____________________________________________________________
Please fill in the dates and times of observation. Obtain teacher signature in May at the end of the course.

<table>
<thead>
<tr>
<th>School</th>
<th>Dates</th>
<th>Teacher</th>
<th>Time</th>
<th>Number of hours</th>
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</table>

Total number of hours: __________

Teacher’s signature:
__________________________________________________

ARED/CA 150, Section 1, Spring 2016
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).

<table>
<thead>
<tr>
<th>Course #</th>
<th>Course Title</th>
<th>Institution</th>
<th>When Taken</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Title of Position</th>
<th>Institution or Organization</th>
<th>Responsibilities or Duties</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
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</table>

**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 I 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 timesheets in lieu of signature. Timesheets must delineate the time spent in the specific job classification and be signed by the supervising administrator.

Last Revised: August 1, 2011
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/