

Instructional Systems Design

El arte y yo

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TABLE OF CONTENTS

CONTEXT	3
READY FOR THE WORLD INITIATIVE AT UTK	3
DESIGN PLAN SCOPE AND TOPIC	3
LEARNING ENVIRONMENT(S)	4
INSTRUCTIONAL DESIGN MODEL	5
LEARNER ANALYSIS	6
WHO ARE THE LEARNERS? DEMOGRAPHIC AND GROUP DATA	7
NONTRADITIONAL STUDENTS	8
WHO ARE THE LEARNERS? COGNITIVE ABILITIES	9
WHO ARE THE LEARNERS? PRIOR/RELEVANT EXPERIENCES OR KNOWLEDGE	10
THE LEARNERS’ FAMILIARITY WITH TECHNOLOGY	10
THE LEARNERS’ ENTRY COMPETENCIES (BACKGROUND WITH THE SUBJECT)	10
THE LEARNERS’ ENTRY COMPETENCIES (BACKGROUND WITH THE TOPIC)	11
WHO ARE THE LEARNERS? GOALS, INTERESTS, MOTIVATIONS, PREFERENCES AND MORE	11
Personal Goals	11
Professional Goals	11
Rationale for Taking Spanish	12
WHO ARE THE LEARNERS? LEARNING, MENTAL, PHYSIOLOGICAL	13
TASK ANALYSIS & INSTRUCTIONAL SEQUENCING	15
INSTRUCTIONAL GOALS AND OBJECTIVES	21
MODULE GOALS	21
MODULE OBJECTIVES	22
ASSESSMENTS	23
FORMATIVE ASSESSMENTS	23
SUMMATIVE ASSESSMENT	24
<i>El arte y yo</i> RUBRIC A	25
<i>El arte y yo</i> RUBRIC B	26
<i>El arte y yo</i> RUBRIC C	26
<i>El arte y yo</i> RUBRIC D	27
REFERENCES	28
APPENDIX A	29

CONTEXT

READY FOR THE WORLD INITIATIVE AT UTK

Across the United States there are various university initiatives that aim to celebrate, encourage or promote diversity and intercultural appreciation and awareness. The goal of these programs is to inspire students to act, communicate, serve, think and work globally. *Ready for the World: The International and Intercultural Awareness Initiative* is one such comprehensive and interdepartmental program at the University of Tennessee, Knoxville (UT) that intends to prepare faculty, staff and students for today's dynamic global society (<http://international.utk.edu/ready-for-the-world/>). The initiative encourages faculty engagement in international and intercultural education and charges educators with the transformation of “undergraduate curriculum to enhance international and intercultural content” (<http://rftw.utk.edu/funding/application/>). Faculty and staff are urged to bring the world to the university and take the university to the world.

Among the learning outcomes of the initiative are helping students: become more knowledgeable about their own culture while simultaneously developing an appreciation and understanding about domestic and international cultures; become adept at conceptualizing interdependence; recognize processes, systems and social constructs, issues and trends; be able to “demonstrate intercultural communication concepts” and to become well-informed about “world geography, global economics, international politics, various religions, philosophies, histories, languages, literatures, or arts” (<http://rftw.utk.edu/funding/application/>).

This program necessarily calls for the expansion of curricula within each academic department with a key objective being to encourage undergraduate students to think critically about intercultural and international issues. The primary goals are to raise students' awareness about said issues, to incite interest, to encourage appreciation and involvement, and to create environments for engagement. It is under the umbrella of this initiative that the following design plan was conceived.

DESIGN PLAN SCOPE AND TOPIC

The *El arte y yo* online module is being developed as a response to the University of Tennessee's *Ready for the World* initiative. It is designed for all learners of the seven hybrid Intensive Spanish 123 courses, or 210 students. Spanish 123 is an intensive, six-hour credit course that is recommended for self-disciplined and self-motivated learners. This combination course allows students to earn credit for Spanish 111 and Spanish 112 in a single semester. It consists of two face-to-face (F2F) classes Mondays and Wednesdays with significant online activities that substitute for the traditional third day of classes on Fridays. This module will be juxtaposed with the assigned text and flipped F2F classroom activities throughout the 16-week semester.

At the beginning of the semester, students will be provided with a list of relevant websites about Hispanic artists. They will then select their favorite artist and three works by this artist. As the term progresses, students will move from descriptions of their selected works and the artistic period to situating the artist in her/his cultural, geographical, historical and social context. Learners may then elect to explore other genres of self-expression or events of leisure of the artist's country and epoch, for example: architecture, celebrations or holidays, cinema or theatre, cuisine, dance, music, literatures, philosophies, politics or sports and how one or more of these may have influenced the artist.

The activities in the module for these first year learners of Spanish will include blog entries in the LMS with relevant images and video creation that will culminate in an E-Portfolio. The assignments are designed to give learners the opportunity to share representative samples of their cognitive, linguistic, metacognitive and social growth over the course of the semester. They will allow students to develop and showcase their ability via multimedia to communicate in the target language based on their individual interests, motivations, personal and professional goals and strengths. Additionally, learners will participate in collaborative editing, periodic reflections and self-assessments.

The key aims of this module are to help students:

- collaborate effectively and purposefully with peers
- compare their culture(s) with the artist's culture(s)
- communicate effectively in Spanish
- connect the study of foreign language with other studies and the world beyond UT
- define their global identity
- incorporate new appreciation and knowledge into personal/professional contexts
- internalize new knowledge in an effort to become a more aware *citizen of the world*
- make informed comparisons of culture and language
- participate in the larger community of Spanish speakers and
- understand the various cultures of the Hispanic world.

LEARNING ENVIRONMENT(S)

As previously mentioned, the primary learning context for *El arte y yo* will be the university's ADA compliant Learning Management System (LMS), Blackboard. It is in this environment that students will create blog entries visible by their classmates and the section's instructor, typically one of four-six Lecturers charged with the instruction of Spanish 123. Learners will also use specific Internet applications and sites such as Google Earth to "visit" the artist's place of birth and to create virtual walking tours of key areas of interest. Additionally and at the beginning of the semester, these learners will be provided with a list of relevant websites on Hispanic artists, links to **The Studio** in the main university library, the **Language Resource**

Center (LRC) of Modern Foreign Languages & Literatures, the **Office of Information Technology** (OIT) for computer assistance or issues, **Purdue Owl** for assistance with MLA citations and **lynda.com** for tutorials on audio/video editing software (e.g., Camtasia), the Microsoft Office suite, or other unfamiliar pieces of software, if needed.

These learners may use their personal laptops or tablets to access the LMS and relevant websites from any location with Internet access. If students do not own their own equipment, they may use one of the many free **computer labs** on campus. As only portions of the LMS are supported well, cell phones are not recommended for blog posts.

INSTRUCTIONAL DESIGN MODEL

For this project, the designer elected to employ the Kemp Instructional Design Model, otherwise known as the Morrison, Ross and Kemp Instructional Design Plan, or MRK:

The Kemp Instructional Design Model: Nine Core Elements

1. Identify instructional problems and specify goals for designing instruction.
2. Examine learner characteristics that will influence your instructional decisions.
3. Identify subject content, and analyze task components related to stated goals and purposes.
4. Specify the instructional objectives.
5. Sequence content within each instructional unit for logical learning.
6. Design instructional strategies so that each learner can master the objectives.
7. Plan the instructional message and develop instruction.
8. Develop evaluation instruments to assess the objectives.
9. Select resources to support instruction and learning activities.

(Morrison, Ross & Kemp, 2004, pp.7-8)

This innovative nonlinear model suggests nine interdependent or interrelated elements that allow designers flexibility in sequencing. In other words, “each element may be addressed at any time while developing the instruction” and some elements may be addressed simultaneously (Brown & Green, 2016, p.10). With the use of this model, design may become more cyclical, dynamic and fluid, allowing for adjustments and revisions throughout the process. Along with this flexibility, the MRK encourages a continual focus on, or return to, the learner. This holistic approach reminds designers to consider the learners’ characteristics, environments and progress throughout the iterative process.

As Brown and Green (2016) attest, however, “no single model should be considered a lock-step recipe for creating instruction” (p.12). For this reason, the designer has elected to augment the model by following the processes of ADDIE (Analyze, Design, Develop, Implement, Evaluate) and employing principles of the ARCS model (Attention, Relevance, Confidence, and Satisfaction) to assist with “problem identification, solution design, and implementation” (Keller, 1987, p.9)

The designer aims to put the learner at the center of the entire design process. After careful analysis of the learner characteristics that follow, the learner-considered MRK model and the aforementioned adaptations to complement the model's nine complementary and interrelated elements were selected.

LEARNER ANALYSIS

"I want to continue my education through graduate school and become proficient in three languages for my career. I enjoy linguistics and would love to work in the field, perhaps in research."

"Learning about the rich culture, having a better global understanding"

"...anxiety that makes showing up to and participating in smaller sized classes more difficult, especially when participation is a part of the grade. It helps tremendously for me to be able to learn on my own to some degree."

"My next door neighbors speak Spanish as a first language and it would be great to be able to talk to them and possibly tell them to stop parking in my assigned parking spot."

"...reading, Netflix, listening to music, photography, playing video games, working out and hanging out"

"...to be successful in college and everything that I am apart (sic) of in college. To be able to provide for my family when I am older so they wouldn't want for anything."

"I was diagnosed with ADHD when I was younger. This past year I have developed anxiety and depression due to overwhelming stress of everyday life."

(Questionnaire Respondents, 2016)

According to Brown and Green, approaches to conducting a learner analysis share a key commonality: "They stress the need to gather information about the target audience in order to create instruction that is effective, efficient, and appealing for that specific group" (2016, p.82). Additionally, there is an accord among most of the approaches that the individuals that form a learner group will differ in abilities and motivations (Ibid.). It should also be noted that learners will vary in their backgrounds, including the cultures and experiences they bring to any instructional experience. While approaches to learner analyses vary in the types of information deemed most relevant, there appears to be a consensus that some data will remain elusive and a designer will have to resort to some *best guesses* (p.82).

The designer elected to employ, adapt and supplement Larson and Lockee's (2014) approach to conducting a learner analysis that includes the following categories: demographic and group data, physiological concerns, cognitive abilities, and prior knowledge with careful consideration paid to learners' expressed motivations and perceptions and to those students with learning and physical disabilities (pp.46-47). As the goal is to create content that is inclusive for all, this approach wins additional favor as it supports the use of the conceptual framework of Universal Design for Learning (**UDL**). With the aim of providing all individuals with an equal opportunity to learn, the tenets of UDL provide "a blueprint for creating instructional goals, methods, materials, and assessments that work for everyone--not a single, one-size-fits-all solution but rather flexible approaches that can be customized and adjusted for individual needs" (**CAST**,

2014). As Grossman notes, “students with disabilities must be able to engage in the same interactions at the same time as their peers and with substantially equivalent ease of use” (2014, p.14). Not only is creating accessible content an ethical concern, it is a legal concern. (Please reference Title II of the Americans with Disabilities Act (ADA) that is enforced by the Department of Justice (DOJ) and the Office of Civil Rights (OCR) and Section 504 of the Rehabilitation Act of 1973.)

In order to gather the initial information about the learners in Spanish 123 at The University of Tennessee, the designer employed a variety of tools: a review of archival information from the UTK Fact Book of 2015-2016 compiled by the Office of Institutional Research and Assessment, data from the Office of Disability Services (ODS) at the university, Spanish 123 instructor and student interviews and observations, and a thorough questionnaire of students (administered between 8/27/2016- 9/7/2016) currently enrolled in said course. “Triangulation is a very good way to develop a complete profile” and the designer’s primary goal at this stage of the process was to gather as much information as possible about and from the learners (Brown & Green, 2016, p.83).

WHO ARE THE LEARNERS? DEMOGRAPHIC AND GROUP DATA

There are approximately 210 learners, or 30 students/section, enrolled in Spanish 123. According to the survey results, the largest percentage of these students are freshmen between the ages of 17 and 21 and all stated their native or primary language was English. A small percentage indicated competencies of varying degrees in additional languages including: Arabic, French, German, Gujarati, Hindi, Japanese and Swedish. It is also important to note for the purposes of this design plan that nearly 4% of respondents are classified as *heritage language learners* or *heritage speakers* (HS) of Spanish. While practitioners in language pedagogy and researchers in applied linguistics have engaged in a continuing debate over the connotations and implications of these terms, it is beyond the scope of this document to participate in such discussion (Van Deusen-Scholl, 2003).

GENDER	Male	Female
N=127	41.73%	58.27%

AGE	17-21	22-28	29-34	35-45	46-64	65+
N=127	78.74%	10.24%	3.94%	3.94%	2.36%	0.79%

PROGRAM YEAR	Freshman	Sophomore	Junior	Senior	Graduate	Other
N=125	36.00%	21.60%	20.80%	16.80%	0.80%	4.00%

CULTURAL BACKGROUNDS, RACES, ETHNICITIES, NATIONALITIES	N=127
American Indian or Alaska Native	2.36%
Black, African-American	11.81%
Caucasian	78.74%
Asian Indian; Chinese; Filipino; Japanese; Korean; Vietnamese; Other Asian	2.36%
Hispanic or Latino: Chicano; Honduran, Mexican; Mexican Am.; Puerto Rican; Cuban; Other	3.94%
Native Hawaiian; Guamanian or Chamorro; Samoan; Other Pacific Islander	0.00%
Other Race	0.79%

A significant number (52%) of the total number of item respondents (N=106) are majoring in disciplines in the College of Arts and Sciences such as Animal Science, Anthropology, Biology, Chemistry, English, History, Psychology and Sociology. A smaller yet still statistically significant number (31%), are majoring in disciplines that fall under The College of Business or Business Administration including Accounting, Business Analytics, Finance, Marketing and Supply Chain Management. 5% are studying Electronic Media and Journalism in the College of Communication and Information. Another 5% fall under the purview of the College of Education, Health, and Human Sciences and 1% under the College of Social Work. 7% of the respondents indicated they had not yet selected a major or were potentially considering a change of major.

Full time at The University of Tennessee for undergraduate students is 12 semester hours. Only 4.8% of the 125 item respondents, however, indicated they were enrolled in 12 hours of coursework. 4.8% are considered below full time or enrolled in 3-11 credit hours. A staggering 84.8% are above full time: 43.2% are enrolled in 13-15 hours, 41.6% are taking 16-18 hours and 5.6% are well above full time with 19 or more semester hours.

Aside from a taxing course load, many of those surveyed stated they were also employed. Of the 119 item respondents, 40.34% work part-time jobs and most average between 11-20 hours/week. 12.61% are working 40 hours a week or more.

NONTRADITIONAL STUDENTS

The largest percentage of these learners (36%) are freshmen and the vast majority (78.74%) are between the ages of 17-21. Many are just out of high school or have only a year or two of college experience, yet there is a select number of nontraditional or “older” students that must be considered in the design process. According to the US Department of Education, National Center for Education Statistics (n.d.), age has historically acted as a *surrogate variable* when defining this population. Typically those considered as nontraditional are over the age of 24. These learners do not reside on campus, often have families and full-time work obligations that

make completing coursework more challenging than for younger students with fewer responsibilities. Some of these *nontraditional*s may be beginning their postsecondary education. Some may be enrolled in non-degree seeking programs or may be enrolled as part-time students while others are more experienced in higher education and still others have completed at least a bachelor’s degree. In short, nearly 21.27% of these learners are defined as nontraditional students with myriad responsibilities beyond their pursuit of postsecondary education.

WHO ARE THE LEARNERS? COGNITIVE ABILITIES

Attempting to tailor instruction to match scores on a standardized instrument presupposes similar end goals for the instructional design. Knowing the variability of mathematical and verbal abilities within the target group of learners for this online module may not prove significantly helpful. There is, for example, a lack of support for adequate learner analyses and the customization of instruction based on cognitive styles. While “cognitive and learning styles are not ‘robust foundations on which to customize instruction to accommodate individual differences,’” including these constructs among other learner characteristics remains a common practice (Clark and Feldon, 2005, as cited in Larson & Lockee, 2014, p.55). For that singular purpose, the designer has included the following data about incoming freshmen from the aforementioned UTK Fact Book, 2015-2016.

First Time Freshmen	2012	2013	2014	2015
ACT				
Number	4,022	4,038	4,376	4,376
English	27.6	27.6	27.5	27.6
Math	25.7	25.8	25.7	25.9
Average	26.8	26.9	26.8	27.00
SAT				
Number	799	767	856	834
Verbal	583	577	577	576
Math	589	588	583	583
Average	1172	1165	1159	1159
High School GPA				
Number	4,153	4,207	4,634	4,638
Average	3.89	3.85	3.79	3.89

WHO ARE THE LEARNERS? PRIOR/RELEVANT EXPERIENCES OR KNOWLEDGE

According to Larson and Lockee, “when designers assess prior knowledge and customize the learning materials accordingly, the overall achievement of all learners can be significantly improved” (2014, p.53). For the purposes of this design plan, this prior knowledge or these relevant experiences will focus on the learners’ familiarity with technology, the learners’ comfort level with the subject matter and the learners’ potential exposure to the topic.

THE LEARNERS’ FAMILIARITY WITH TECHNOLOGY

“I am extremely comfortable with technology. I don’t code or anything, but I can figure almost anything out on a computer.”

“I feel as if I am moderately comfortable with technology.”

“Very comfortable with technology – computers, cameras, various softwares (sic.), production equipment, etc.”

“Can do most things but not very technology savvy.”

“I don’t have a problem with technology, but sometimes it takes me a minute to figure it out. Once I figure it out, I know how to use it efficiently.”

(Questionnaire Respondents, 2016).

Basic Internet search skills and a rudimentary familiarity with the university’s LMS are paramount and the only necessary background for this module. Learners will become increasingly familiar with select applications such as Google Earth as the module progresses and will gain experience with some elements of multimedia, including video capture and video editing. If some learners elect to do so, music editing applications could also be used.

Based on survey responses and multiple years of F2F or classroom experience with these learners combined with interviews and observations, these students will not require extensive training on how to perform an Internet search and will require only minimal assistance with blog posts on Blackboard. These learners regularly use Google and are quite adept at various applications on their mobile phones, including photo and video altering. The transfer of skills is not expected to be problematic although sufficient supports (e.g., relevant phone numbers and websites) will be available for the less *tech savvy*.

THE LEARNERS’ ENTRY COMPETENCIES (BACKGROUND WITH THE SUBJECT)

Spanish 111 is the course designed for true beginners at The University of Tennessee. Spanish 123, the course for which this module pertains, is not recommended for true beginners of Spanish unless they are self-disciplined and self-motivated. While the starting point is at the beginning (of the text), the rapid pace and intensive nature of this six-hour credit course is designed for learners with at least some background with or exposure to the language. This background may be a course or two in high school, an experience abroad or even minimal

exposure to the language at home or in a work environment. Years of experience with the Spanish language, however, are not a prerequisite.

THE LEARNERS' ENTRY COMPETENCIES (BACKGROUND WITH THE TOPIC)

Previous exposure to some form of artistic self-expression (e.g., architecture, graphic arts, literature, paintings, movies, music) is considered helpful, but not a necessity for this online module. These students may not have been exposed to Hispanic artists and many may not have had significant exposure to the many Hispanic cultures. What is anticipated, however, is that most of the learners have experienced art across multiple genres and from various artistic periods. As previously mentioned, learners will have significant supports available from the onset and throughout their development of their own understanding of culture versus Culture.

WHO ARE THE LEARNERS? GOALS, INTERESTS, MOTIVATIONS, PREFERENCES AND MORE

Survey participants were asked to describe themselves (their personalities) using three adjectives. Most notable quantitatively were: calm, caring, creative, determined, friendly, funny, hard-working, outgoing and quiet. With regard to *cognitive tempo* and personality styles (Larson & Locke, 2014), the survey respondents shared the following descriptors and preferences:

Competition	53.78%	Cooperation	46.22%
Reflection	64.17%	Impulsivity	35.83%
Introversion	50.83%	Extroversion	49.17%
Cautiousness	52.50%	Risk-Taking	47.50%
Intuition	68.33%	Senses	31.67%

Among the most popular leisure activities listed were: *chillin'*, drinking (alcohol), hanging out with friends, listening to music, playing instruments, playing sports, playing videogames, reading, running, sleeping, watching movies and television programs and working out. Additional artistic/creative favorites of self-expression listed were: art, arts and crafts, calligraphy, knitting, photography, video editing, writing poetry and writing screenplays.

Personal Goals The learners that responded to this questionnaire item shared numerous and varied personal goals. Among the short-term goals were: “getting better at speaking Spanish,” gaining the “ability to sleep whenever I want,” helping others, stop procrastinating, “to better myself daily,” studying abroad, visiting other countries and the desire to graduate and start a family. Some of the long-term goals included: “becoming the best and truest version of myself (and) getting wiser and more grounded with age,” to “become what I never got to be in high school,” to “be fluent in another language,” to “travel to every country at least once,” seeing their children graduate college and meeting “incredible people every where (sic) I go.”

Professional Goals The survey participants listed multiple professional goals as well. A select few stated that their main professional goal was to complete their degree. Others were extremely

specific, listing the job title, location for work and expected retirement age. Several shared their goal to own their own company shortly after graduation and others listed their hopes for continuing their education after completing their bachelor’s degree. A significant number of respondents stated that their goals involved significant earnings post-graduation while others shared more altruistic aspirations or to: “find a dream career that will serve others.”

Rationale for Taking Spanish Not surprisingly, a large percentage of students are enrolled in introductory Spanish courses at UT primarily because their college has a foreign language requirement. Beyond this obligation, however, many learners have expressed a genuine interest in learning this language specifically and for very specific reasons.

<i>I am taking Spanish because... (Please check all that apply.)</i>		
Spanish is spoken by 50 million people in the United States and by over 400 million people worldwide.	60.17%	71
I want to connect with my cultural heritage.	11.86%	14
I want to travel/work in a Spanish-speaking country.	41.53%	49
I will be able to use Spanish in my career.	62.71%	74
I want to make new friends and meet new people.	35.59%	42
I have to take Spanish as a graduation requirement.	77.97%	92
	100%	N=118

While many learners responded affirmatively to the statements above, the subsequent questionnaire item was open-ended and asked if there were additional motivations or reasons for taking Spanish. More than simply becoming more competitive or marketable to potential employers, some learners acknowledged the health benefits of being bilingual. For example, learners noted the extensive research that supports foreign language learning as a key preventative measure against dementia and delaying the onset of Alzheimer’s disease by multiple years. Others stated the desire to be more effective during mission work overseas. A select few stated a long-held desire to learn about Hispanic cultures and others advocated learning the language for potential romantic endeavors: to “pick up hot Spanish chicks” and for “charming women.”

According to Larson and Lockee, “the fastest way to motivate through instruction is to connect with the learner’s personal goals and interests” (2014, p.53). The outcomes and desired goals for this design plan may not serve any matchmaking purposes, yet the learners will have various opportunities after the first few postings to select their subsequent direction(s) or paths based on their goals, interests or motivations. As they acquire more language, they will be encouraged to further personalize and later reflect upon the experiences and “...allowing learners to choose from a variety of learning opportunities can increase motivation, which, in turn, can improve learning success” (Keller, 1987; Malone & Lepper, 1987; Marzano et al., 2001, as cited in Larson & Lockee, 2014, p.55).

WHO ARE THE LEARNERS? LEARNING, MENTAL, PHYSIOLOGICAL

In the aforementioned survey, 39 of the 80 item respondents reported a disability, impairment or sensitivity:

ADD	ADHD	Alcohol	Anxiety
Asthma	Auditory Processing LD	Bipolar Type 2	Compulsive behavior issues
Depression	Dyslexia	Easily distracted	Hearing
Severe test anxiety	Stress	Stroke	Underweight

According to ODS, test anxiety is not a disability. It is, however, a potential byproduct of anxiety and 45.8% of students listed this diagnosis as a significant concern. Coupled with the 33.3% that battle depression, the designer has considered implications for task design, difficulty and the appropriate scaffolding of activities. Additionally, considerations for learner feedback, reinforcements and support will remain a focus throughout the design process. As the aim is to be all-inclusive and to continually consider all learners' needs, the designer will employ the tenets of universal design (UD).

Faculty and instructional designers should be cognizant of, expect and design for all disabilities. These impairments may include blindness or poor sight, deafness, fibromyalgia, hidden (or invisible), intellectual, motor, psychological disabilities and *undisclosed*. Those learners with properly documented disabilities, including those listed below, may receive accommodations through the [Office of Disability Services](#) (ODS) at UT. Yet what specific barriers must faculty and instructional designers who design for online learning environments consider?

Brain Injury	Disorders of Attention	Mobility Impairments
Chronic Health Disabilities	Learning Disabilities	Psychological Disorders

3PlayMedia categorizes disabilities as follows and notes potential technology-related access barriers that may be avoided or significantly minimized:

Disability Type	Examples	Access Barriers
Auditory Disabilities	Profound hearing loss, tinnitus	Uncaptioned videos
Cognitive or Learning Disabilities	Autism, traumatic brain injuries (TBIs)	Timed participation
Visual Disabilities	Legal blindness, color blindness	Inaccessible content or documents via keyboard; Undescribed videos
Motor Disabilities	Arthritis, spinal cord injury	Sites with poor UI (user interface) that require precision (e.g., small buttons)
Invisible Disabilities	Anxiety, depression, autoimmune disorders, PTSD	Timed assignments; Varied

Accessibility to online learning environments is an ethical issue. As exemplified above, learners bring to an experience unique backgrounds, distinct needs, strengths and weaknesses and varied interests. This diversity of learners must be met in kind. The ethical aim must be to minimize these barriers to maximize learning. The moral goal must be to never marginalize and to always consider the diversity of the learner population, including those with disabilities. As Horton and Quesenbery (2014) encourage, designers of online educational content, must “think about real people with real needs,” including those with disabilities (p.4).

Designing online educational content while following the tenets of universal design will help faculty and instructional designers identify and minimize those barriers and will provide the added benefit of inclusivity of all learners and learning styles. Providing captions for a video, for example, will help those with auditory disabilities. It will also help those for whom sound is unavailable or foreign language students that are assisted by both hearing and reading video content, “People who do not speak the language well may find it easier to understand the information in written form” (Horton & Quesenbery, 2014, p.163). For students with visual disabilities, properly providing alt and descriptive text of an image will allow the use of an assistive device such as the JAWS screen reader. Such descriptive text will also benefit a sighted learner when image content is not overtly meaningful or obvious.

Universal design “refers to the idea of creating products and environments whose features are as usable as possible to the widest variety of people as possible, regardless of their age, ability, or status” (3PlayMedia, 2014). Faculty and instructional designers should keep these **seven principles of universal design** in mind when designing online courses:

- Equitable Use
- Flexibility in Use
- Simple & Intuitive Use
- Perceptible Information
- Tolerance for Error
- Low Physical Effort
- Size and Space for Approach and Use

Following universal design principles will significantly reduce and in some cases eliminate the need for accommodation. Accommodation is a form of marginalization and is therefore quite discriminatory. Marginalization is one of the worst things that a learner can experience and subtracts from key parts of their college involvement - - the opportunity to learn the same content as their peers, at the same time, in the same location and without having a degraded experience.

There are myriad ways to make online activities and experiences accessible including specifics such as providing alt text for images, captioning, creating helpful wayfinding while using plain language, simple yet responsive design, etc. Faculty and instructional designers should strive to understand their audience(s), especially people with disabilities (hidden, intellectual, physical or other) while simultaneously remembering that good design affords access that does not require retrofitting and rarely requires accommodation. UD does not imply that there is, however, a

singular or a *one-size-fits-all* solution. It does emphasize the need for flexibility in design and encourages multiple means of action and expression, engagement and representation (CAST, 2014). The overall point of emphasis is that educators and instructional designers must be ethically committed to helping students realize their full potential by eliminating barriers, creating accessible yet fluid design and focusing regularly on the user experience.

Faculty members at UT are notified when a student enrolled in their class and also registered with ODS, has a particular disability and the necessary accommodations the learner shall receive. Regrettably, not all students with disabilities enrolled in courses are registered with ODS. Additionally, not all disabilities manifest prior to the start of term. An understanding of UD by faculty and instructional designers becomes even more important for the learning opportunities of those students and, as such, a primary focus for this design plan.

TASK ANALYSIS & INSTRUCTIONAL SEQUENCING

While a task analysis may be considered by some to be a decontextualized oversimplification of the scope and sequence of instructional content for learners, it is, according to Brown and Green (2016), “the most important part of the instructional design process” (p.60). There are multiple and varied approaches to such an analysis “developed by instructional design scholars and practitioners,” yet the commonality across these approaches is the goal of “determining the type of content and/or skills that need to be included in the instruction,” the appropriate steps and sub-steps, and how this content may be best sequenced (Brown & Green, 2016, p.61).

“Task analysis...defines what must be learned in order to achieve goals” and “shows what the contents and jobs are that can be learned or trained” (Ipek and Sözcü, 2014, p.21). Across the multiple approaches are the commonly shared elements to be visually represented in this analysis:

- Identify the steps required for the learner to meet the instructional goal(s) (including prerequisite/subordinate knowledge and skills)
- Identify the sub-steps required (including prerequisite/subordinate knowledge and skills)
- Sequence the steps or tasks

While a task analysis appears content driven and designer-centered, it need not operate independently or in a vacuum and should vary based on “the context that surrounds the instruction that needs to be developed” (Brown & Green, 2016, p.69). Additionally, it should remain subordinate to the results gathered during the learner analysis. The instructional designer (ID) is charged with ensuring that the learner remains at the center of all efforts. A task analysis may be, as Jonassen et al. (1999) suggest, focused on discrete functions. Overall design, however, is dynamic and a necessarily iterative process. An ID must remain flexible and understand that the steps and sub-steps will not be static and could/should change based on the learners’ experiences or reactions to instruction.

The following is a sample task analysis for *El arte y yo* that will serve in contemplation of the subsequent learning goals and objectives.

ACTIVIDAD	PASOS														
<p>#1 Rubric A</p>	<p>I. Review definition of <i>Hispano</i></p> <p>II. Select favorite Hispanic artist</p> <p>A. Choose from the list provided below...</p> <table border="1" data-bbox="451 510 1024 779"> <tbody> <tr> <td>Judith Baca</td> <td>Frida Kahlo</td> </tr> <tr> <td>Fernando Botero</td> <td>Ana Mendieta</td> </tr> <tr> <td>Salvador Dalí</td> <td>José Clemente Orozco</td> </tr> <tr> <td>Marcela Donoso</td> <td>Pablo Picasso</td> </tr> <tr> <td>Carmen Lomas Garza</td> <td>Diego Rivera</td> </tr> <tr> <td>Francisco de Goya</td> <td>Remedios Varo</td> </tr> <tr> <td>María Izquierdo</td> <td>Diego Velázquez</td> </tr> </tbody> </table> <p>B. or visit the following websites:</p> <p>http://fineartamerica.com/art/paintings/hispanic+painters</p> <p>http://my.xfinity.com/slideshow/news-hispanicartists/2/</p> <p>http://nlcatp.org/famous-hispanic-painters/</p> <p>http://www.artcyclopedia.com/</p> <p>http://www.artistasvisualeschilenos.cl/658/w3-propertyname-855.html</p> <p>http://www.biography.com/people/groups/famous-hispanic-artists</p> <p>http://www.buzzle.com/articles/famous-hispanic-painters.html</p> <p>http://www.donquijote.org/culture/spain/art/painters/</p> <p>http://www.judybaca.com/artist/</p> <p>http://www.latina.com/lifestyle/our-issues/latino-artists-know</p> <p>http://www.latinolife.co.uk/node/1830</p> <p>http://www.marceladonoso.com/</p> <p>http://www.spanisharts.com/</p> <p>https://www.museodelprado.es/coleccion</p> <p>https://www.museodelprado.es/museo</p> <p>III. Find birthdate (day/month/year) and birthplace (city, country) of your selected artist</p> <p>A. Make note of information (in Spanish)</p> <p>B. Note exact reference(s) or resource(s) (link: MLA)</p> <p>IV. Select three favorite works by your selected artist</p> <p>A. Original title (in Spanish) and date (in Spanish) of each <i>obra de arte</i></p> <p>B. Note exact reference(s) or resource(s) (MLA)</p> <p>V. Review <i>How to Insert...in Blackboard</i> document (Appendix A)</p> <p>VI. Create new blog entry (<i>Mi artista favorita</i>) in Blackboard</p> <p>A. Follow the model below for content/layout.</p> <ol style="list-style-type: none"> 1. Insert three <i>obras de arte</i> 2. Type requested information for each <p>B. Reminder: Post must be in Spanish.</p> <p>C. Verify spelling (including accent marks).</p>	Judith Baca	Frida Kahlo	Fernando Botero	Ana Mendieta	Salvador Dalí	José Clemente Orozco	Marcela Donoso	Pablo Picasso	Carmen Lomas Garza	Diego Rivera	Francisco de Goya	Remedios Varo	María Izquierdo	Diego Velázquez
	Judith Baca	Frida Kahlo													
	Fernando Botero	Ana Mendieta													
	Salvador Dalí	José Clemente Orozco													
	Marcela Donoso	Pablo Picasso													
	Carmen Lomas Garza	Diego Rivera													
	Francisco de Goya	Remedios Varo													
	María Izquierdo	Diego Velázquez													



Marcela Donoso
 Fecha de nacimiento: el 16 de febrero del 1961-
 Chile
Reunión de brujos, 2009

D. Include reference(s) or resource(s) (MLA).

VII. Submit your blog post.

#2
 Rubric B

I. Search for and document name of museum and university in (or nearest to) your artist's birth city

A. Note exact reference(s) or resource(s) (MLA)

II. Review *Google Earth* links/tutorials provided below:

A. **Google Earth Tutorials**

B. **Learn the Basics**

C. **Record and Play Tours-Google Earth**

D. **Creating Virtual Tours in Google Earth**

E. Miscellaneous

1. lynda.com tutorial: **Incorporating Google interactives**

2. **How to Use Google Earth**

III. Download/Install newest version of **Google Earth**, if necessary

IV. *Fly* from Knoxville, TN to your artist's birth city

A. Practice run of your tour/trip before recording/videoing

1. Visit selected museum (tag location)

2. Visit selected university (tag location)

3. *Fly* back to Knoxville, TN

B. Record your tour/trip (Maximum length of video: 45 seconds)

1. Visit selected museum (tag location)

2. Visit selected university (tag location)

3. *Fly* back to Knoxville, TN

C. Save your .kmz file (to computer, external HD or flash drive)

D. OPTIONAL: Convert .kmz file to .avi or .mp4 via video editor

V. Review *How to Insert...in Blackboard* document provided ([Appendix A](#))

VI. Create new blog entry (*Mi viaje a...*) in Blackboard

A. Insert .avi, .kmz or .mp4 link

VII. Submit your blog post.

<p style="text-align: center;">#3 Rubric A</p>	<p>I. Create a new blog entry in Blackboard.</p> <p>II. Insert your (same) three selected <i>obras de arte</i> from Actividad #1.</p> <p>III. <i>¿Qué hay...? ¿Cómo es/son...?</i> Review prepositions of location, the verbs <i>ser</i> and <i>hay (haber)</i> in the communication manual.</p> <p>A. Write four-five complete sentences per painting stating what is in each, where it is located/situated in the painting and what that person, place or thing is like.</p> <p>IV. Review the verbs <i>estar</i> and <i>tener</i>. Now, review the vocabulary for <i>los estados de ánimo</i>.</p> <p>A. How do you feel when you look at each painting? Write one-two complete sentences per painting to describe how you feel when you look at (...<i>cuando miro esta pintura</i>) or think about (...<i>cuando pienso en esta pintura</i>) the <i>obra de arte</i>.</p> <p>V. Review your work.</p> <p>A. Check gender/number agreement. B. Verify present tense verb conjugations. C. Correct any spelling errors (including accents).</p> <p>VI. Submit your blog post.</p>
<p style="text-align: center;">#4 Rubric A</p>	<p>I. Create a new blog entry in Blackboard.</p> <p>II. Insert your (same) three selected <i>obras de arte</i> from Actividades #1 y #3.</p> <p>III. Review the present tense conjugation of the following verbs: <i>haber, llevar, ser, tener</i> and relevant/requisite adjectives and nouns.</p> <p>IV. Write six-eight complete sentences in Spanish for each painting.</p> <p>A. If there are people in the painting, describe them.</p> <ol style="list-style-type: none"> 1. Describe their attire (accessories, articles of clothing, colors, style). 2. Describe those physical characteristics visible to the viewer. 3. Describe their environment. <p>B. If the painting is a nature scene, describe it.</p> <ol style="list-style-type: none"> 1. What is the weather like in the painting? 2. What is in the scene (e.g., bodies of water, flowers, mountains, trees)? What colors does the artist use/item? 3. Detail what you normally do, like to do or would like to do in a similar environment. <p>C. If the painting does not contain images of living beings, what does it contain?</p> <ol style="list-style-type: none"> 1. Describe the colors, items, lighting, shapes, style, etc., of the painting. 2. Describe the location of the items in the painting. <p>V. In your educated opinion, what are the possible influences on the artist/on this specific <i>obra de arte</i>? Or, how would you categorize/classify each work? Do you note a theme in each? You may use the list below for ideas, but your aim is to state what you believe, feel or think at present. Write one sentence for each painting. It is fine to speculate at this point!</p> <p style="padding-left: 20px;">el amor, el baile, el odio, el poder, el teatro, la arqueología, la arquitectura, la astronomía, la ciencia, la fama, la filosofía, gastronomía, la guerra, la historia (los eventos históricos), la literatura, la música, la pobreza, la política, la publicidad, la vida nocturna, las celebraciones, las leyendas, los deportes, los días feriados, los mitos o la mitología, los negocios</p> <p>A. Example: <i>Se nota la influencia de... / El tema principal de la obra es...</i></p> <p>VI. <i>¿Por qué te gusta...?</i> Review comparisons, relevant adjectives and pronouns and superlatives.</p> <p>A. <i>¿Qué más te gusta? / ¿Qué te gusta más?</i> In general and specifically, indicate what else you like and what you like most.</p>

	<p>B. Use at least one superlative to discuss your chosen artist and one-two superlatives to discuss your favorite of these three works.</p> <p>VII. Review your work.</p> <p>A. Check gender/number agreement.</p> <p>B. Verify present tense verb conjugations.</p> <p>C. Correct any spelling errors (including accents).</p> <p>VIII. Submit your blog post.</p>
<p>#5 Rubric A</p>	<p>I. <i>¿Qué vas a hacer?</i> Create a new blog entry on Blackboard.</p> <p>II. Review the informal future in your communication manual (<i>ir + a + infinitivo</i>).</p> <p>III. Review the <i>Composing Paragraphs</i> strategy notes (p.163).</p> <p>IV. Review celebrations, dates, holidays, seasons, travel and weather vocabulary.</p> <p>V. You have been awarded an all-expenses paid, weeklong trip to your artist’s city/country of origin. While your primary goal during the trip is to learn more about your favorite Hispanic artist, you will have ample time to explore the area. Using primarily the informal future, write two-three paragraphs in Spanish describing the adventure you are going to have. Include the following at a minimum, in your submission:</p> <ul style="list-style-type: none"> ▪ When you are going to go: date (consider relevant celebrations or festivals), what the season is going to be and what the weather is going to be like based on actual <i>reportes del tiempo</i> ▪ What you are going to pack/take with you ▪ How you are going to get there (<i>modo(s) de transporte</i>) and how much money your selected travel option is going to cost (Be sure to use current information or “real costs” based on your research.) ▪ Where (specifically) you are going to change money, if necessary (Include the current exchange rate.) ▪ Where you are going to stay (specifically) and why (particular amenities?) ▪ Where you are going to eat (specifically; include restaurant names and addresses and what you are going to eat at each location) ▪ Include a minimum of seven distinct activities you are going to do while there and at what times. ▪ Include a couple of activities you would like to do or that you hope to do (Remember to include some activities/locations related to your primary goal.) ▪ NOTE: Halfway through your trip, your BFF joins you. Remember to include her/him in your activities. <p>VI. Review your work.</p> <p>A. Check gender/number agreement.</p> <p>B. Verify verb conjugations.</p> <p>C. Correct any spelling errors (including accents).</p> <p>D. Include reference(s) or resource(s) (MLA).</p> <p>VII. Submit your blog post.</p>
<p>#6 Rubric A</p>	<p>I. Create a new blog entry in Blackboard.</p> <p>II. Review <i>el imperfecto</i> and <i>el pretérito</i> and the differences between them.</p> <p>III. <i>¿Qué hiciste?</i> <i>The Daily Beacon’s</i> Editor has asked you to submit a brief article and personal/professional reflection written in Spanish about your recent trip (Actividad #5).</p> <p>IV. Consider beginning with the traditional: who, what, when, where, why, how.</p> <p>V. Describe/Discuss what the weather was like, some of the things you did/saw and a couple of things you learned about your selected artist and yourself.</p> <p>VI. Conclude your submission with two-three sentences about what interested you most or what you would like to explore further and why. This section may be of personal or professional interest, or both. It is your choice.</p> <p>VII. Review your work.</p> <p>A. Check gender/number agreement.</p>

	<p>B. Verify verb conjugations. C. Correct any spelling errors (including accents). D. Include reference(s) or resource(s) (MLA).</p> <p>VIII. Submit your blog post.</p>
<p>#7 Rubric A</p>	<p>I. Review the list you were given in <i>Actividad #4</i> and your submission for <i>Actividad #6</i>.</p> <p>II. You will recall from your communication manual that the famous Mexican muralist, Diego Rivera, was greatly influenced by his country’s history, particularly the Mexican Revolution. Consider your selected paintings. What do you believe influenced your artist/those <i>obras de arte</i>?</p> <p>III. Conduct your research. A. Take notes on possible influences. B. Make note of all sources and properly cite them later (MLA).</p> <p>IV. Create a new blog entry in Blackboard.</p> <p>V. Using the present tense and the informal future, address the following: A. What influences are visible (Se observa la influencia de ... en “...” / Se observan las siguientes influencias en la obra de ...) B. What field, theme, thing or topic (of these potential influences) do you most enjoy? C. How is this field, theme, thing or topic relevant or going to influence you/play a role in your life moving forward? (TIP: informal future)</p> <p>VI. Review your work. A. Check gender/number agreement. B. Verify verb conjugations. C. Correct any spelling errors (including accents). D. Include reference(s) or resource(s) (MLA).</p> <p>VII. Submit your blog post.</p>
<p>#8 Rubric C</p>	<p>I. Portfolio Planning. You will be creating a short video (5-7 minutes in length) about your chosen artist for this project and will need to situate her/him culturally, historically and socially for your viewer. Consider what you have learned thus far and how you have been impacted personally and/or professionally or how you will be able to use your new knowledge and skills personally and/or professionally. Make some preliminary notes and a storyboard after reviewing your seven blog entries.</p> <p>II. You recently visited The Studio in Hodges Library and the Language Resource Center (LRC) of Modern Foreign Languages in AMB. Consider the information you learned in both places, make notes in English about the logistics of your final project (<i>El arte y yo</i>). Consider the availability of software, hours of operation, resources available, etc.</p> <p>III. While it is not necessary for you to physically appear in the video, you must narrate it in Spanish. What do you wish to include or omit? A. Review your previous blog entries. B. Compose a rough draft of your script in Spanish. C. Time yourself while reading your script and make a note of the length of your narration. (Note: If you wish to include a brief clip of a song from your artist’s country and epoch, you may. Take care, however, to not allow the music to overpower your voice or to use it in sections where you may not be speaking.)</p> <p>IV. Review the rubric and make any necessary notes or reminders about aesthetics, content and organization, cultural elements, language or ... <i>other</i>.</p>

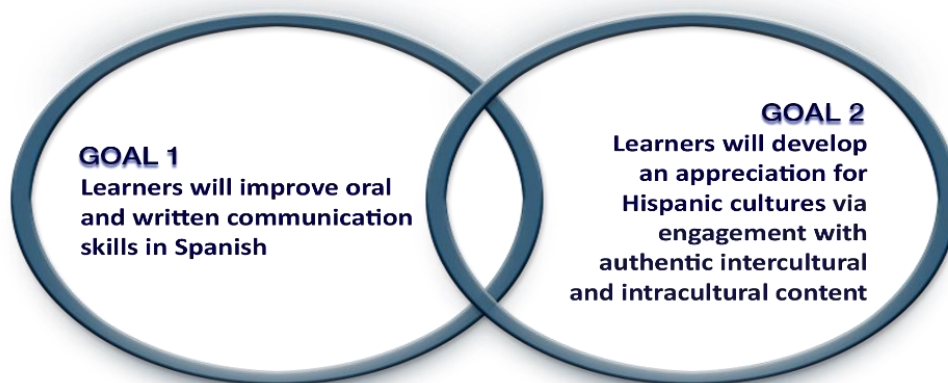
	<p>V. Create a new blog entry on Blackboard and share your notes, script and storyboard for peer and instructor feedback.</p> <p>VI. Submit your blog post.</p>
<p>#9 Rubric D</p>	<p>I. Portfolio. You received feedback on your submitted ideas, but you are the director, editor and producer of your video. How you include the content from your previous blog posts (<i>Actividades</i> 1-8), is your decision. You may elect to weave in related/relevant elements that are of particular personal or professional interest to you. The number of possibilities depends only on you and your preferences.</p> <p>II. Consider ending your video with a couple of statements of reflection about this overall experience.</p> <p>III. Create (and edit, if necessary) your video.</p> <p>IV. Cite all your sources at the end of the video (may be done as movie credits): MLA</p> <p>V. Review the How to Share Your Video on Google Drive page.</p> <p>VI. Upload your video file to Google Drive.</p> <p>VII. You did it! Celebrate yourself and your accomplishments!</p>

INSTRUCTIONAL GOALS AND OBJECTIVES

According to Brown and Green (2016), an instructional goal is a general statement that abstractly describes the purpose or the “ultimate intention of instruction” (p.98). It is not intended to detail the steps or ways to accomplish this overall intent nor to specify how learners will be assessed, but instead focuses “on what the learner will do upon completing the instruction” (Brown & Green, 2016, p.91). They state that instructional objectives, however, are written as subordinate statements that specify the observable and measurable behaviors the learner will exhibit at the time of assessment, or the “intended outcome of each instructional activity” (p.94).

MODULE GOALS

This *El arte y yo* module has two separate yet complimentary goals that are designed to develop simultaneously. The first of these goals is for learners to improve their oral and written communication skills in Spanish and is grounded in the guidelines and standards of the **American Council on the Teaching of Foreign Languages** (ACTFL). The second goal surfaced in response to the aforementioned *Ready for the World* initiative of the university and articulates the aim for learners to develop an appreciation for Hispanic cultures via engagement with authentic intercultural and intracultural content. According to ACTFL, it is important that learners “interact with cultural competence and understanding” and “use the language to investigate, explain, and reflect on the relationship between the practices and perspectives of the cultures studied” (n.d.).



MODULE OBJECTIVES

While there are various approaches, the ABCD format for writing instructional objectives remains in widespread use among many instructional designers today. Heinich, Molenda, Russell and Smaldino (2002) encourage clearly-stated objectives that delineate: the **A**udience (learner description), **B**ehavior (what the learner is expected to do/perform), **C**onditions (the circumstances under which this behavior will occur or the setting) and **D**egree (the standard for acceptable performance). The objectives for *El arte y yo* are written in this customary ABCD format and are as follows:

Objectives	
Actividades 1, 3, 4, 5, 6, 7	The Spanish 123 learner will use content relevant grammar and vocabulary to write personalized and purposeful blog entries on Blackboard about their selected artist's culture(s), history, influences and works of art. Additionally, the Spanish 123 learner will edit/correct errors of grammar, spelling and structure while proofreading and before submission.
Actividad 2	Given the online video tutorials and website links for assistance, the Spanish 123 learner will create, record, save and share a Google Earth video tour of her/his selected artist's birthplace and indicated places of interest.
Actividad 8	The Spanish 123 learner will script and storyboard the video portfolio of <i>El arte y yo</i> and submit these artifacts for peer and instructor critique or evaluation.
Actividad 9 (Portfolio)	The Spanish 123 learner will create, narrate in Spanish and edit a 5-7 minute video documentary that situates her/his chosen artist culturally, historically and socially. Additionally, the 123 learner will reflect on the process of this module and detail how the language acquisition, cultural components and multimedia creation may/will transfer personally/professionally.

ASSESSMENTS

Assessments aim to measure student learning. For this *El arte y yo* module, learners' development will be measured via four rubrics that align with the previously articulated objectives. This assessment tool allows for an evaluation based on a "mixture of criteria" and provides a "more holistic approach to evaluating a learner's performance by looking at the entire learner outcome" (Brown & Green, 2016, p.152). All rubrics will be made available to the learners before instruction begins and will remain posted on the LMS throughout the semester.

FORMATIVE ASSESSMENTS

Formative assessments are used "during instruction (to) help determine how a learner is progressing" (Brown & Green, 2016, p.159). Rubrics A, B and C correspond to the first three objectives of the *El arte y yo* module and will be used to both guide and score the learners' progress.

Objective 1 (Actividades 1, 3, 4, 5, 6, 7) *The Spanish 123 learner will use content relevant grammar and vocabulary to write personalized and purposeful blog entries on Blackboard about their selected artist's culture(s), history, influences and works of art.*

As detailed in the task analysis of this design plan, learners will begin this module by selecting their favorite Hispanic artist and their preferred works by that artist. In subsequent blog posts, they will use newly-learned grammar and vocabulary to describe the *obras*, how they feel when looking at the art, the themes they note in the works and more. As the learners progress through the module, they will expand their posts to include biographical, cultural, geographical, historical, philosophical, political and/or social reflections. These posts will be assessed with **Rubric A** (page 25) based on the following criteria: blog content, comprehensibility, culture, language control/usage, length of entry and vocabulary.

Objective 2 (Actividad 2) *Given the online video tutorials and website links for assistance, the Spanish 123 learner will create, record, save and share a Google Earth video tour of her/his selected artist's birthplace and indicated places of interest.*

For the second activity of the module, learners will be assessed based on task completion and appropriate length. This formative assessment serves to give practice with a skill the learners will use in the culminating portfolio activity (*Actividad 9*). Additionally, it may serve to alert the

instructors of any issues or problems well in advance of the time the learners will need the skill for their final module assignment. Please reference **Rubric B** on page 26.

Objective 3 (Actividad 8) *The Spanish 123 learner will script and storyboard the video portfolio of El arte y yo and submit these artifacts for peer and instructor critique or evaluation.*

For this penultimate activity, the learners will be assessed on their video script and storyboard, including a plausible estimation of timing. Additionally, the learners will be scored on the helpfulness and thoroughness of their peer evaluation. Please reference **Rubric C** on page 26.

SUMMATIVE ASSESSMENT

Objective 4 (Actividad 9/Video Portfolio) *The Spanish 123 learner will create, narrate in Spanish and edit a 5-7 minute video documentary that situates her/his chosen artist culturally, historically and socially. Additionally, the 123 learner will reflect on the process of this module and detail how the language acquisition, cultural components and multimedia creation may/will transfer personally/professionally.*

To help determine what the learner has achieved or to demonstrate “how well the learner is applying skills learned” throughout the semester and practiced throughout the module activities, students will create and narrate a five-seven minute video portfolio in the target language that situates their chosen artists culturally, historically and socially. The learners will be scored on their final product using a rubric that directly relates to the aforementioned module goals and subordinate objectives and that includes the following criteria: aesthetics, analysis, comprehensibility, fluency, pronunciation, culture, language control/usage. This culminating activity represents “important, contextualized learning that requires complex thinking and expressive skills” and will serve to demonstrate their progress in their L2 communication skills and their developed appreciation for an Hispanic culture (Herman & Winters as cited in Brown & Green, 2016, p.151). Please reference **Rubric D** on page 27.

El arte y yo RUBRIC A

4 = Meets expectations 3 = Almost meets expectations 2 = Below expectations 0-1 = Does not meet expectations

Criteria	Meets (4)	Almost (3)	Below (2)	Does Not Meet (0-1)
Length of Entry	Entry is the appropriate minimum length and/or answers all questions.	Entry is slightly less than appropriate minimum length and/or does not answer all questions.	Entry is much less than appropriate minimum length and/or answers few questions.	Entry length is not acceptable and/or answers very few questions.
Blog Content	Entry provides required information and includes images, photos, etc., when requested.	Entry provides most required information and includes images or photos, etc., when requested.	Entry provides limited information. No images or photos when requested.	Entry provides very little information (repetitive information or sentences) and little else. No images or photos when requested.
Culture	Fully identifies, describes and interprets cultural content and, when requested, details personal and/or professional significance	Generally identifies, describes and interprets cultural content; some unclear details or interpretation of cultural content	Partially identifies, describes and interprets cultural content; often does not describe cultural content correctly; frequent improper interpretation	Does not describe, identify or interpret relevant cultural content; does not detail personal and/or professional significance when requested
Comprehensibility	Readily comprehensible, requires no interpretation by the reader.	Very comprehensible, requires minimal interpretation by the reader.	Mostly comprehensible, requires interpretation by the reader.	Barely comprehensible.
Vocabulary	Rich vocabulary; uses wide/broad range of vocabulary from course/text up to point of submission.	Good vocabulary; uses good range of vocabulary from course/text up to point of submission.	Sufficient vocabulary; uses sufficient range of vocabulary from course/text up to point of submission.	Little vocabulary used from course/text up to point of submission.
Language Control/Usage	Evident that learner spent significant time editing her/his language as reflected in a strong control of requested language structures- minimal errors.	Evident that learner spent some time editing her/his language as reflected in a good control of basic language structures – more than minimal errors.	Evident that learner spent little time editing her/his language as reflected in a poor control of basic language structures- abundance of errors.	No evidence that learner spent any time editing entry - too many errors for this level.

El arte y yo **RUBRIC B**

5 = Meets expectations 3-4 = Almost meets expectations 1-2 = Below expectations 0=Does not meet

Criteria	Meets (5)	Almost (3-4)	Below (1-2)	Does Not Meet (0)
Task Completion; Submission	Correct start and end points; correct locations visited; locations marked as instructed; appropriate file type uploaded or functional link	Incorrect start or end point; correct locations visited; one correct location marked as instructed; appropriate file type uploaded or functional link	Incorrect start and end point; one correct location visited; did not mark locations as instructed; inappropriate file type and/or link not functional	Incorrect start and end points; incorrect locations visited; locations not marked as instructed; inappropriate file type and/or link not functional
Task Length	Does not exceed maximum file size; does not exceed video length maximum	Slightly exceeds maximum file size; slightly exceeds video length maximum (e.g., 50-55 secs.)	Significantly exceeds maximum file size; well exceeds video length maximum (e.g., 56-75 secs.)	Dramatically exceeds maximum file size; dramatically exceeds video length maximum (more than 75 seconds)

El arte y yo **RUBRIC C**

9-10 = Meets expectations 6-8 = Almost meets expectations 3-5 = Below expectations 0-2 = Does not meet expectations

Criteria	Meets (9-10)	Almost (6-8)	Below (3-5)	Does Not Meet (0-2)
Notes, Script & Storyboard	Script is complete and estimated timing is included; storyboard is adequately detailed (to allow reader to visualize progression of video)	Script is mostly complete and estimated timing is included; storyboard is mostly clear (to allow reader to visualize progression of video)	Script is incomplete and timing implausible; storyboard is insufficiently detailed (does not allow reader to visualize progression of video)	Script is incomplete and timing is not included; storyboard provides little-no detail about progression of video
Peer Evaluation	States what most enjoys about project; comments on content, grammar, organization and vocabulary; offers constructive feedback/suggestions	States what most enjoys about project; comments mostly generically on content, grammar, organization and vocabulary; offers some feedback/suggestions	States what most enjoys about project; comments little on content, grammar, organization and vocabulary; minimal constructive suggestions	Does not provide feedback or offers only superficial feedback and/or erroneous grammar/vocabulary corrections

El arte y yo **RUBRIC D**

Video Portfolio

9-10 = Meets expectations 6-8 = Almost meets expectations 3-5 = Below expectations 0-2 = Does not meet expectations

Criteria	Meets (9-10)	Almost (6-8)	Below (3-5)	Does Not Meet (0-2)
Comprehensibility, Fluency, Pronunciation	Completely comprehensible, without interpretation; very few mispronunciations; very natural with no unnatural pauses	Generally comprehensible, but with interpretation. Occasional mispronunciations; generally continuous and natural	Most is incomprehensible; heavily accented; requires concentrated listening; halting, fragmented, unnatural pauses	Completely incomprehensible or no attempt to communicate verbally (to narrate)
Language Control/Usage	Excellent use of vocabulary and appropriate structures used. Evidence of authentic script; script language has been corrected	Good use of vocabulary and appropriate structures used most of the time. Somewhat evident that learner wrote an authentic script; script language has been mostly corrected	Narrow use of vocabulary; some idiom/word choice or usage leads to confused or obscured meaning; not evident that script was completely authentic; language not reviewed well	Incorrect or misuse/nonuse of vocabulary. Consistent and frequent errors with idiom/word choice, usage and/or invented words lead to obscured meaning; authenticity of script questionable; no evidence that script had been reviewed
Culture	Fully identifies, describes and interprets cultural content and details personal and/or professional significance	Generally identifies, describes and interprets cultural content; some unclear details or interpretation of cultural content	Partially identifies, describes and interprets cultural content; often does not describe cultural content correctly; frequent improper interpretation	Does not describe, identify or interpret relevant cultural content; does not detail personal and/or professional significance
Analysis	Superior and convincing analysis. Inferences and/or implications of cultural, historical, political, social nature are plausible	Good and somewhat convincing analysis. Inferences and/or implications of cultural, historical, political, social nature are somewhat plausible	Unclear analysis of paintings. Less than convincing inferences and/or implications of cultural, historical, political, social nature	Poor analysis of paintings (i.e., <i>grasping at straws</i>). No inferences or implications provided.
Aesthetics	Strong evidence of effort placed in creation; well organized; paintings well placed and described	Evidence of effort placed in creation; mostly well organized; paintings well placed and described	Some evidence of effort placed in creation; adequately organized; paintings haphazardly placed and described	Little to no effort placed in creation; poorly organized; paintings poorly situated or not included and described

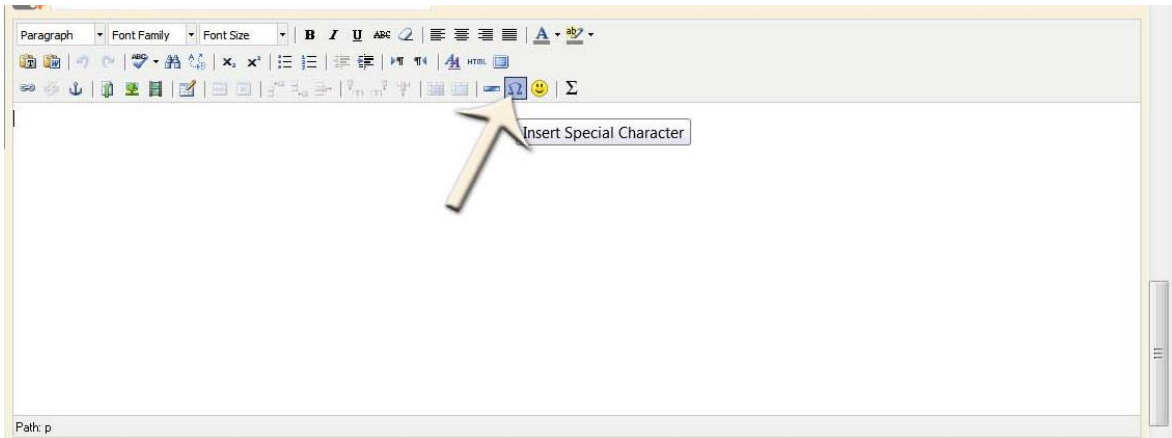
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APPENDIX A

How do I insert an accented letter or other diacritical marks in an assignment I complete on Blackboard?

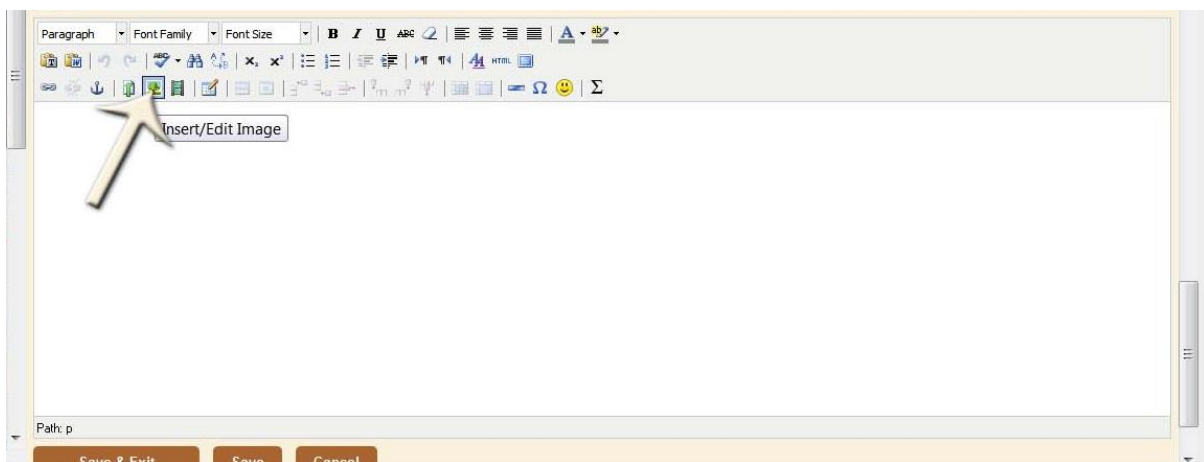
Please remember diacritical marks (accents, etc.) and spelling **ALWAYS** count. When completing your assignments on Blackboard, simply click on the following symbol to insert accented letters, etc. You will see many available. Be careful to select the exact one that you need (e.g.: Á, á, É, é, Í, í, Ó, ó, Ú, ú, ÿ, ÿ, Ñ, ñ, ü, etcétera).



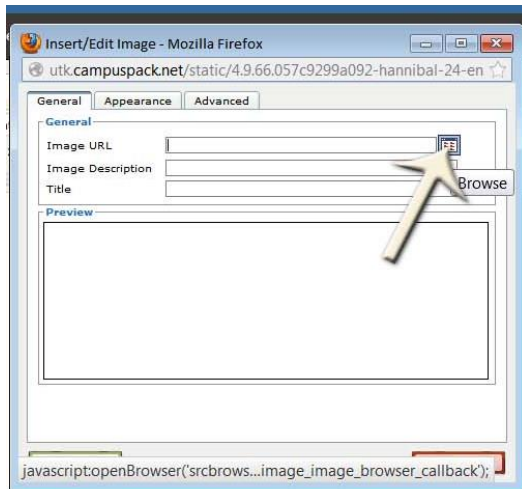
How do I insert an image or picture into an assignment I complete on Blackboard?

Inserting an image or picture that you have stored on your computer is a multi-step yet simple process. The key thing to remember is to **never provide a link to an image** (either online or otherwise). The image or picture you include must be saved on your computer. Your instructor will ignore links of all kinds.

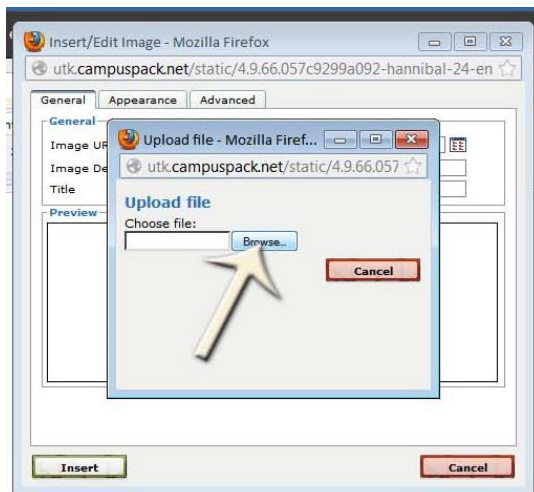
STEP 1 Click on the symbol above your writing space to *Insert/Edit Image*.



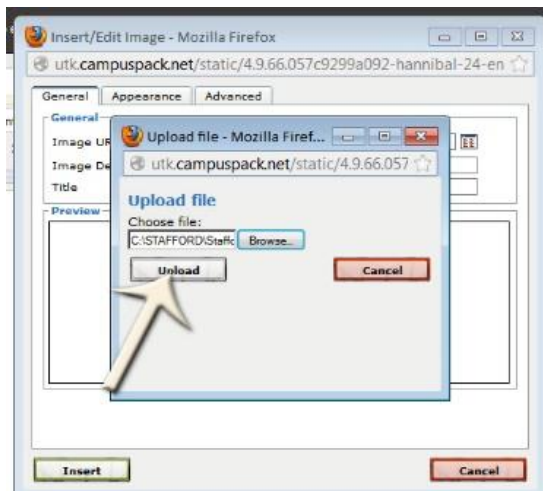
STEP 2 Remember NOT to type in a URL address as your instructor will ignore all links. Click on the box next to the space for a URL.



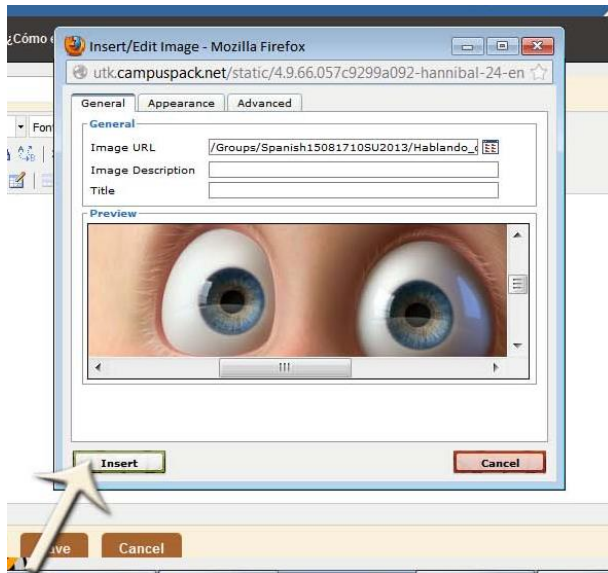
STEP 3 Now click on the **Browse** button to search your computer for your saved image/picture.



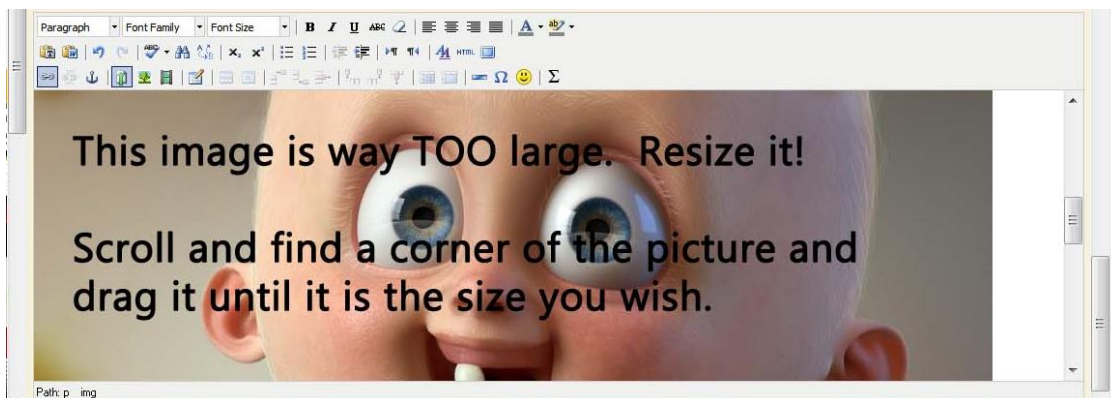
STEP 4 Once you have selected your image/picture, click on *Upload*.



STEP 5 Click on *Insert* to insert your image into your space.



STEP 6 ALWAYS resize large images. Failure to do so makes it extraordinarily difficult for your instructor to read what you have written and resizes the entire workspace so that it is difficult for her/him to read what others have written as well. Please be courteous, click on the image, grab one of the corners and shrink it until it is manageable/small enough to still appreciate/see.



How do I insert or edit a link?

