9-2013

ARTZ 402.01: Teaching Art I: K-12 Democracy in Action

Steven M. Krutek
University of Montana - Missoula, steven.krutek@msou.umt.edu

Let us know how access to this document benefits you.
Follow this and additional works at: https://scholarworks.umt.edu/syllabi

Recommended Citation
https://scholarworks.umt.edu/syllabi/253

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
Teaching Art I: K-12
ARTZ 402

University of Montana: Steven Krutek
Classroom: FA 102 Office: FA 102C
steven.krutek@umontana.edu
Teaching Art I: K-12, 402, 3 credits
Mailbox in art office - KRUTEK
Meeting Times: M and W 4:10 – 6:00PM
Office hours: M, 10:10AM – 12:00PM
W, 12:10 – 1:00PM or BY APPT.

Art Education in the 21st century is a process and product of historical considerations, philosophies, practices, educational research, and trends in the worlds of art and visual culture.

COURSE DESCRIPTION FROM CATALOGUE
Preparation for art specialists to include history and current trends in curriculum development, teaching procedures, child growth and development in art, resources, evaluation, advocacy and directed teaching experience in a school setting.
COURSE UNDERSTANDINGS (Synonymous with course objectives / targets /outcomes)

1. Develop an understanding of the relationship between socio-culture diversity and student learning, including aspects of identity such as (ADDRESSING) age, developmental and physical ability, race, ethnicity, socio-economic status, sexuality, indigenous background, nationality, and gender.

2. Demonstrate a global understanding of visual culture as reflected in diverse traditions, contemporary art, and visual culture.

3. Utilize curricular theories in developing art education content and instruction.

4. Employ ways of knowing derived from art criticism, artmaking, contextual methodologies, philosophical questioning, and socio-cultural perspectives.

5. Utilize constructivist theory and employ democratic approaches to learning and teaching.

6. Value the diversity of perspectives through the development of abilities to critically engage one’s thinking.

7. Utilize research and data collection as a way through which to employ self-reflexivity in pedagogical contexts.

8. Use a variety of instructional strategies and contemporary curricular approaches to encourage students’ development as critical thinkers.

9. Implement instructional and behavioral management strategies to promote a positive and cooperative learning environment.

10. Reflect on professional practices and demonstrate commitment to fulfilling responsibilities set forth in Core Values: Professional and Interpersonal Competencies.

COURSE OUTLINE

The course outline is basically listed below, beginning with Week 1: Community and Vocation. Be forewarned that a course outline is a document in process; it evolves responding to students’ needs and the scheduling needs of instructor.
CRITERIA FOR SUCCESS

All coursework will be evaluated in self / peer / faculty format via essays, rubrics, and/or tally charts. Evaluators will vary depending on assignment. If only a self-reflection is required, I will review your reflections and override your evaluations if necessary. Final grades are determined on a percentage basis. NASAD requires five hours additional outside of class per week in addition to the four hours we meet in class. (1 credit = 3 hours of study per week for 16 weeks. A 3 credit class = 9 hours a week of study. We meet 4 hours a week, which leaves 5 hours of homework per week.) This is a demanding course, as is the profession of teaching. If you’re not up to the challenge and fueled by passion and dedication, you might want to consider another occupation.

80% Assignments
This portion includes homework and in-class assignments. Detailed evaluations and reflection questions will accompany all assignments. Assignments will support the development of curricula for your elementary, middle school, and high school teaching experiences.

20% Community Development
This includes class participation (verbal and physical), work habits with a positive attitude, daily and semester’s end room care, and community building games and activities.

The total will be added and the percentage of points earned will be assigned letter grades as follows:

100 - 94 = A, 93 - 91 = A-, 90 - 88 = B+, 87 - 84 = B, 83 - 81 = B-, 80 - 78 = C+, 77 - 74 = C, 73 - 71 = C-, 70 - 68 = D+

SEMINAR
Candidates are expected to be prepared for seminar. This looks like having notes
and questions from the readings or printed-out copies of the readings with notes in the margins in front of you when seminar begins.

### REQUIRED MATERIALS + TEXTS

- Thumb drive for class presentations
- Membership to the National Art Education Association. (Sign up online.)
  The Student rate is $35.00. You will receive current publications and will post an e-portfolio on the Digication site spring semester.
- Cardboard portfolio for work storage in trollies.

**Required Texts for 402**

ISBN

ISBN 0 8077 4371 2


ISBN 0 8077 369 0

Additional supplies may be requested as needed.
STUDENT CONDUCT CODE/CLASSROOM CONDUCT

- All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The code is available for review online at http://life.umt.edu/vpsa/student_conduct.php.

- Students may not use headphones or ear buds during class time. This is to build community between one another and to learn from conversations occurring around you as you work. I also encourage you to walk around the room to look at other students’ works to learn and grow.

- Students should wear clothing to class that they feel comfortable staining. (Feel free to wear an apron in class.)

- Cell phones should be put away while class is in session. They may be occasionally used for educational purposes only, such as photographing work (if no model is in the room), looking up information, or adding a due date to your calendar, etc. If students need to access phones for an academic purpose, a verbal announcement stating the purpose of use must be stated to the entire class. Texting and calling may take place before and after scheduled class times.

ATTENDANCE
Students are expected to arrive on time and be in class. All absences, regardless of cause (sleeping in/travel/medical emergency/family emergency), follow the following guidelines:

- Two absences/late arrivals/leaving early: No grade change
- Three to four absences/late arrivals/leaving early: One full grade drop
- Five to six absences/late arrivals/leaving early: Two full grades dropped
- More than six absences/late arrivals/leaving early: Retake course

FINAL EXAM / MEETING

Our final meeting is scheduled for Monday, December 10 from 3:20 - 5:20. This meeting is required. Student attendance follows the above policy.

DUE DATES

Work is to be typed and submitted in paper format (not e-mailed) unless otherwise noted. Late work is not accepted. If you predict an absence, submit assignments early.

This policy comes with a caveat: students may revise assignments post-deadlines to improve their grades. This must take place within one week after the deadline. Both dates need to be included on the assignment.

LEGIBILITY AND LABELING

Label all class assignments with your name. Label artwork on the back. Written materials should be presented in a legible and professional format. Papers must
Start by typing.

Begin a computer file and labeling system that will allow you to find curriculum and lesson plans you develop. I recommend that you develop the habit of revising lesson plans after class/critique/teaching so that they are ready for use in future years. Many new teachers are asked to show lesson plans as part of the interview process. A series of smart, attractively presented lesson/project plans is an essential component of your job search portfolio and your readiness to teach when you get your ideal job.

**WRITING**

Well-written papers and lesson plans are required for this course. Check written work carefully before submitting it. If you are not a strong writer, please make use of The Writing Center at UM. A tutor will help you to improve written assignments and thus help you to develop the writing skills you need as a professional educator. [http://www.umt.edu/writingcenter/](http://www.umt.edu/writingcenter/)

Throughout this course, we will identify some common writing errors. You are expected to remediate these as they are covered. Remember, someday your writing will be a part of the process by which you are hired and evaluated.

Ways to get started:

- Study up on gender-biased free writing. ("Their" is not a gender-neutral substitute for singular possessive referring to a student. What can you write instead?) Which is correct? "The teacher that got a job..." or, "The teacher who got the job....? Why?
SPECIAL NEEDS
Students with special needs should contact me within the first two weeks of the course. Please communicate with me regarding learning styles/disabilities so we can create a learning plan together for your success in this course; I simply need to be informed. Disability Services provides support for students who are in need.

http://life.umt.edu/dss/

WITHDRAWAL POLICY
Refer to UM Catalogue or visit http://www2.umt.edu/catalog/acpolpro.htm.

HEALTH AND SAFETY
The UM Art Department uses environmentally sound methods. Spray fixatives may not be used inside the studio facilities. They may be used outside or in an approved spray booth. Acrylic mediums are water-based and acceptable. All are available at our bookstore. You will be individually responsible for clean up at the end of each of your classroom working periods, both during and between classes. No creatures or children under the age of 18 will be allowed in studios during class time or open studio times. No food or open beverage containers are allowed in Art Department facilities when art making is in process. Students may take a snack break by stepping out of the studio if necessary.

BUILDING ACCESS
The use of studio space requires current enrollment in a specific studio course, as course fees are used for communal supplies. Hours are from 7 AM - 11 PM daily.
PEER RESOURCES

If you miss class, call or e-mail a classmate before contacting me to find out what you missed and what you might need to bring to the next class.

Record the contact information of two classmates in the box below:

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>M Phone</td>
<td>M Phone</td>
</tr>
<tr>
<td>H Phone</td>
<td>H Phone</td>
</tr>
<tr>
<td>E-mail</td>
<td>E-mail</td>
</tr>
</tbody>
</table>

CORE VALUES:
PROFESSIONAL AND INTERPERSONAL COMPETENCIES

Department of Art Education, School of Visual Art, University of Montana

Professionals in educational settings are expected to engage in scholarly practices with professional integrity. Yet, such professional and interpersonal competencies are not always explicitly stated to students in pre-service stages of professional development. This rubric makes explicit the meanings and practices of professional and interpersonal competencies that are expected of students and educators by the Art Education program.

This document lists a range values and competencies. Competencies are listed under corresponding core values. Rationales for specific competencies are followed by descriptions of exemplary models that meet and exceed standards.

The holistic ideal:
Student balances the social, emotional, cultural, physical, spiritual, intellectual, and aesthetic dimensions of the self.

- **Emotional Responsibility:** Demonstration of reason and balance in decision-making and interactions is essential to a trusting educational environment.

  *Student demonstrates balanced judgment. Student is appropriately mature, responsible and dependable. Student respects the viewpoints of others even during disagreement. Student seeks support for coping with stress. Student is always responsible for own emotions and behaviors; does not blame others. When engaging in a challenge of ideas, student’s communication is professional and focused on educational content, not on personal traits. Student expresses feelings appropriately without aggressive overtones. Student accepts constructive criticism with poise and determination for growth.*

- **Self care:** In order to fully attend to the learning needs of others, an educator needs to maintain one’s energy level, alertness and stamina by caring for one’s physical well-being and emotional health.

  *Student maintains a balanced lifestyle with adequate nutrition, exercise and sleep. Student maintains emotional health. Student manages time for appropriate self-care. Student seeks appropriate professional support if needed.*

**Intellectual enthusiasm and personal and professional introspection:**
Student engages in a dynamic pursuit of knowledge and dissemination of ideas and information within a culture that nourishes creativity and curiosity. Student is also engaged in a lifelong commitment to authentic reflection and continual growth.

- **Attendance:** To be a full participant in the educational community, educators need to be intellectually engaged and physically present.

  *Student always arrives to class or field site early in order to set up to teach and learn. Student*
participates in class discussion through verbal and non-verbal communication. Student never misses class or fieldwork, and takes responsibility if she or he is going to be late or absent by contacting a peer to submit work to faculty member on time.

- **Class Preparation:** Educators need to complete work with academic rigor and take initiative to be fully prepared.

  Reading, written and other work is always done with close attention paid to high quality. Contributions extend the educational experience of the group. Work always reflects deep thinking, reflection, wide interest, and curiosity.

- **Performance and Participation:** To facilitate one’s own learning and learning of others, educators need to be aware of others’ needs and perspectives while remaining alert, actively engaged and open minded.

  Student is attentive and active in class and field site. Student draws connections between a wide range of ideas and her or his own academic work or fieldwork. Student is inquisitive, engaged, and reflective. Student takes initiative to contribute or assist. Student shares the collective space. Student neither dominates nor intimidates, nor remains invisible or silent. Student is eager and able to take on new situations, new material, new responsibilities and new frameworks of thinking. Student can accept ambiguity in the learning process. When faced with challenge, student demonstrates learning and professional growth.

**Social responsibility:**
Student engages in service and ethical behaviors in support of human dignity.

- **Collegiality:** Engaging in shared responsibility for one’s own learning and the teaching of others is required for an effective educational environment.

  Student is very interested in, and supportive of, the work of others. Student is eager to learn from others and to share own ideas as well. Disagreements between student and others are handled professionally and cordially. Student is considerate and respectful of others. Student actively engages colleagues in academic discourse and other conversations. Student initiates collaboration and welcomes collaborative efforts of others.

- **Ethical Responsibility:** Since education is a collective and collaborative enterprise, issues of ethical trust and responsibility are paramount for a productive environment.

  Principles of honesty, respect and integrity guide student’s academic work and community life. Student is always honest and respectful in dealing with others. Student is trustworthy in keeping personal and professional confidences. Student demonstrates care and concern about truth and ethics. Student’s academic integrity is evident and personal integrity is consistent.
A global community:

Student embodies an inclusive perspective grounded in mutual respect that actively seeks and embraces a diversity of voices.

- **Respect for Diversity:** In order for education to promote full participation in a democratic society as the right of all persons in that society, all forms of human difference must be affirmed and included.

  *Student exhibits compassion, integrity, concern, and respect for human diversity. Student seeks out opportunities to work in solidarity with, and understand perspectives of, people across a wide range of human differences including but not limited to ability/disability, race, gender, ethnicity, religion, sexual orientation, socioeconomic status, language, age and more. Student works deliberately to value pluralism and to understand issues of these human differences. Student is aware of the limits of one’s own perspective.*
WEEK 1: Community + Vocation

Who are you, who are we, and what do we need to be?
Teacher as Artist/Intellectual
Does a good teacher teach what is known about the subject? Tricky question.

Monday

Nuts + Bolts: Name tags, syllabus review, ice-breaker, entrance survey, scavenger hunt, Dropbox

Assignments:
- Self-portrait to Dropbox due Wednesday.
- Buy portfolio, have in class Wednesday.
- Artist-Teacher presentations: Be ready to present on Wednesday

Due Monday: Nothing

Wednesday

Nuts + Bolts: Class snapshot, Resource Binder

Activity: Artist-Teacher presentations

Assignments:
Read Playing, Creativity, Possibility by Olivia Gude
(This reading is for week 3, but it's assigned here to spread out the workload.)

Due Wednesday:
Snapshot/Self-Portrait to Dropbox
Portfolio in class
WEEK 2: Community
How does a sense of community contribute to a visual art classroom climate? Is it worth the time to develop relationships between students and teacher?

Monday, Sept. 2: Labor Day - No classes

Wednesday

Activity:
Artist-Teacher presentations

Assignments - Reading:
- Integrating Creative Expression with Critical Response in Better Practice in Visual Arts Education by next Wednesday.

- Assignment - Investigation Paper: Surrealist Content Gathering, due Wednesday of week 3.

Due Wednesday: Nothing

WEEK 3: Playing

Monday: Entertaining Ideas and Images

Presentation: Seeing Into Slideshow, Surrealism Slideshow

Activity: Investigation Studio Assignment: Mapping the Unconscious. Due Wed. Using any black and white media, "see into" and develop images and forms on your map. Keep track of the amount of time you spend making your artwork. We will discuss why estimating time is a crucial teaching skill.

Due Monday
Artist-Teacher presentation evaluations. Staple typed answer to rubric and turn in upon entering class.

Wednesday: Playing: The First Principle of Possibility (Gude)

Presentation: Playing: Olivia Gude's First Principle of Possibility
Activity: Seminar “Seeing Into” Mapping the Unconscious projects. Be ready to discuss the questions below, your work, and the readings Integrating Creative Expression with Critical Response in Better Practice in Visual Arts Education and Art

WHY NOT MAKE A SURREALIST PAINTING?
What skills are needed to successfully complete this project?
What skills are learned and developed through making this sort of project?
What are your core objectives for teaching the “Seeing Into” process?

PLAYING: THE FIRST PRINCIPLE OF POSSIBLITY: RECOVERING THE TRUE SURREALIST SPIRIT
PRESENTATION
...a road on which afterthoughts cross paths with premonitions...(Andre Breton)
Facilitating creative lay
Creating pathways to connect self-experience with the external world
Trust in the inexhaustible character of the murmur. (Louis Aragorn)

CONSTRUCTING A BEGINNING ART PROJECT
Re-conceptualizing project design from mere exercises to art
Behavior goals – create energy and awareness
Connecting studio work with visual awareness and developing vocabulary
Identifying multiple objectives

BUILDING AN INTERPRETIVE COMMUNITY
Choosing art – what do your choices teach?
Setting objectives for a class discussion

Assignments:
Roots assignment: Reading + Presentation, Roots Rubric, Roots Quiz (The quiz will be completed during presentations.)

Due Wednesday
- Surrealist Content Gathering paper

WEEK 4: Roots: Standards In + Models of Art Education

Monday: US Art Education History
Activity: Roots presentations

Chapter 1: Anyone Can Learn to Draw – Presenter:
Chapter 2: Freeing the Child Through Art – Presenter: Amanda
Chapter 3: Every Girl or Boy Wants Something to Do – Presenter: Katie
Chapter 4: Every Day a Festival – Presenter: Lea
Chapter 5: We Aim at Order and Hope for Beauty – Presenter: Lindsey
Chapter 6: The Aesthetic Culture of Pupils – Presenter:
Visual Culture research – Presenter:
Discipline Based Art Education (DBAE) research – Presenter:
Arts Propel research (Harvard’s Project Zero) – Presenter:
Due Monday
Be ready to present with your file on a thumb drive. Often setting up software and settings, if using a laptop, or downloading from e-mail or Dropbox, which within a school setting is unpredictable, takes away from valuable learning time. Thumb drives streamline the process, enriching the learning environment.

Wednesday
Activity: Roots presentations

Assignment:
Readings + Seminar Prep:
- Education for Democratic Life by Olivia Gude.
- Essential Understandings Regarding Montana Indians By Montana Office of Public Instruction
- NEW National Core Arts Standards

Due Wednesday
Roots quiz

WEEK 5: Standards In + Models of Art Education
Continued
Do standards promote high-quality learning or standardization?

Monday
Activity: Seminar on Models + Roots
We will discuss the information listed below, weaving in the weekend’s readings:
- Education for Democratic Life by Olivia Gude.
- Essential Understandings Regarding Montana Indians By Montana Office of Public Instruction
- NEW National Core Arts Standards These are currently in the process of being written. (One page outline)

WHY ARE THERE CHANGES IN THE CONCEPTION OF ART TEACHING?
SOME MODELS OF ART EDUCATION
Academic Mimetic Behavioral Model
Pragmatic Social Reconstruction Model
Modernist Formalist Cognitive Model
Discipline Based Art Education (DBAE)
Visual Culture Art Education

DISCUSSION OF THE PURPOSE AND EVOLUTION OF ART TEACHING
Is there a universal and timeless method for quality art education?
Aesthetic, intellectual, political, social, educational, and spiritual values
Analyzing the underlying values of an art education curriculum
Art education as a mirror for contemporary art and culture
WHAT NEW IDEAS ABOUT ART AND CULTURE ARE IMPORTANT FOR A CONTEMPORARY ART CURRICULUM?

Due Monday: Nothing

Wednesday: Copyright and Patent Standards
What's the difference between appropriation and copyright infringement? How do I document images in slideshows and on worksheets? What are the parameters around student work?

Activity: Copyright workshop with Tammy Ravas in the Mansfield Library

Assignment - Readings
For Monday:
Montana Standards for the Arts
National Art Education Association (NAEA)Standards
For Wednesday:
- Postmodern Principles by Olivia Gude
- Chapter 5 in Teaching Visual Culture by Kerry Freedman

Assignment - Paper
Personal History Assignment – Due Wednesday of week 6

Due Wednesday: Nothing

WEEK 6: Form + Re-form: Modernism and Postmodernism in Visual Art Education

Monday: Modernism
What's core in the old standards?
Where will the Modernist principles and elements fit into the new standards? With the new standards, what becomes central learning? (Tricky question...think about

Activity: Modernist Principles and Elements Book due Monday of week 7.
Make it beautiful. Exemplify your understanding of modernist principles of making. Add definitions to back of book. Add About the Artist page. Create cool covers that prepare the viewer for what's inside.
See: https://naea.digication.com/omg/Elements_Principles_Book

Due Monday
Readings completed and thinking seminar-ready
Wednesday: Postmodernism

What is postmodern art education? What are the principles guiding postmodern art making?

Postmodern Art Education Presentation/Discussion/Handout
What is the difference between modernist and postmodern art education? Short seminar on readings and Postmodern Art Education handout review and revision.

Sharing Circle/Seminar: Personal History Assignment
What would you like to replicate?
What would you like to eliminate?
What wasn't there that could have made a difference for you?

Presentation/Read aloud: Postmodern Principles
https://naea.digication.com/oma/Postmodern  Principles

Assignment:
For Monday
- Read: “Drawing on Imagination, Memory, and Experience” in Better Practice in Visual Arts Education
- Research and bring an example of a way in which you have been taught perspective. It could take the form of an art piece, print out from the Internet, book, etc.

For Wednesday
- Read: There’s Something Queer About This Class by Olivia Gude
- Read: Part I: “On Education” in Contemporary Art and Multicultural Education

Due Wednesday:
Readings completed and thinking seminar-ready
Personal History Paper due

WEEK 7: Forming the Self

Hidden curriculum:
What does focusing on linear perspective teach our students about art and culture?

Monday: Internalized Memory Spaces

Perspectival Space
How many times were you taught linear perspective in your K-16 experience? Do you “know” it? Were the projects meaningful?
When is an appropriate time to teach linear perspective? Fifth grade? Middle school? High school? Why?
In a culture where art education is not sequentially taught, how will you address the students who already learned it with other teachers?
If you teach it, TEACH IT WELL. Teach and assess it correctly. Learn more about constructing perspective pictures.
Enliven the curriculum with M.C. Escher.
Awful, terrible, no good perspective projects: thin colored pencils, dirty chalk, paint, and other abominations!

**Activity:** Sharing of perspective approaches

**Presentation:** Examples of terrible perspective lessons (from drawer), perspective crate

**Studio Assignment:** Elementary “I” Project – Due Monday of next week. [http://www.uic.edu/classes/ad/ad382/sites/Projects/P002/P002_first.html](http://www.uic.edu/classes/ad/ad382/sites/Projects/P002/P002_first.html)

**Due Monday**
Principles and Elements studio assignment
Readings completed and thinking seminar-ready

**Wednesday:**
**Short Discussion:** Creating a welcoming space in your classrooms

**Studio Activity:** Continue working on project.

**Assignment:**
- Read “Facilitating Dialogue and Discourse About Student Work” in Better Practice in Visual Art Education
- Read “Engaged Pedagogy” by bell hooks

**Due Wednesday**
Readings completed and thinking seminar-ready

**WEEK 8: SPACES OF SHARED EXPERIENCE**

**Monday: What do we talk about when we talk about art?**

**SPACES CRITIQUE**
Terry Barret’s three questions: What do you see? What does it mean? How do you know?
Using worksheets to shape and guide sharing artworks
Involving peers in receptive understanding
Building a community of discourse

**DIALOGUE OR CRITIQUE: THE PURPOSE OF MAKING ART IN SCHOOLS**
Ensure that all students feel seen and heard
Why staying on time during critiques is difficult
The good and not-so-good consequences of taking as long as you need.

**TEACHER, IS IT FINISHED YET?**
Helping students identify intrinsic reasons for re-engaging and reworking an artwork.
Gaps in teacher making (formally, technically, and conceptually) are often reflected in student work.

**Activity:** Discussion or Critique of *Elementary “I”* projects

**Assignment:** Write an artist statement. Due Wednesday.

**Due Monday**
Elementary “I” Project

**Wednesday: Imaging Workshop**
What’s a pixel? What’s the difference between canvas size and image size? How can I best preserve images of student work?

**Activity:** Digital Imaging Workshop in the Mac Lab.
This workshop is oddly placed in the semester. In the upcoming weeks of the semester and all of next semester you will be required to create slideshows for each of the investigations you develop, so your attendance is not in vain! It will also help you with the assignment on children’s development.

**Assignment:**
- Read chapters 1 & 2 in *Observation Drawing with Children* by Nancy Smith
- With a partner, divide chapters 3, 4, 5, 6

**Due Wednesday**
Elementary “I” Project artist statement that is edited, typed, matted, and ready

**WEEK 9: Developmental Theory**
*What makes a theme or investigation developmentally appropriate?*
*Do children develop at the same pace?*

**Monday**
**Activity:** Developmental Frameworks activity in pairs

**Due Monday**
Readings completed for activity

**Wednesday**

**Activity:** Lowenfeld Presentation
WHAT DID HE GET RIGHT AND WHERE DID HE GET IT WRONG?
HOW DOES CULTURAL CONTEXT EFFECT CHILDREN’S DEVELOPMENT?
WHAT ABOUT SPECIAL EDUCATION?
Activity: Continue working on Developmental Frameworks activity in pairs

Assignment:
- Read: Chapter 6 “Curriculum as Process” in Teaching Visual Culture
- Read: Artist sections in Rethinking Contemporary Art and Multicultural Education for Margaret Kilgallen, Danh Vo, and Dave McKEnzie

Due Wednesday
Nothing

WEEK 10: Investigating Themes that WORK!

Monday: Investigating Generative Themes

ANALYZING DIALOGICAL TEACHING TECHNIQUES
What’s the difference between a theme and a generative theme?
How does classroom management fit into the picture?
What generative themes could be tied into the artists we read about over the weekend?
“Let’s talk about the really important stuff now, kids!” doesn’t work.
Relationships: teacher, student, community

Activity: Jigsaw Teaching Project. In pairs, research the following investigations and be prepared to share with the class (at the end of class).
Include: Title, guiding questions, Surrealist investigation, project/prompt, student images.
You will use the projector for this casual sharing and do not need to make a slide show.

https://naea.digication.com/Spiral/Spiral_Workshop_Theme_Groups

Women’s Work: Make Art
Painting: So Cute and Creepy
Punk Process: Drawing as the Venom
Department of Decomposition

Due Monday
Developmental Frameworks activity

Wednesday

Activity: Generative Themes
Independently make a list of issues in your life and problems about which you feel concern.
In pairs, make a list of issues in the lives of students and problems about which they feel concerned for the following groups:
1. Early elementary  
2. Mid-upper elementary  
3. Middle school  
4. High school

THINK ABOUT THE READINGS OVER THE WEEKEND.  
THINK ABOUT CHILDREN'S DEVELOPMENT.  
THINK ABOUT CONTEMPORARY ARTISTS AND APPROACHES TO ARTMAKING BEYOND TRADITIONAL MODERNIST EXERCISES.  
THINK ABOUT THE SPIRAL WORKSHOP.

Assignment:  
- Read “Futures for the American Classroom: Where do We Go From Here?” by Chitra Ganesh and “What’s in It For Me?” by Lan Tuazon in *Rethinking Contemporary Art and Multicultural Education*

Due Wednesday: Nothing

**WEEK 11: Anti-bias/Multicultural Education**

**Monday**  
**Activity:** Seminar (45 minutes)  

**Activity:** Generative Themes explanation and workshop in partners, brainstorming (45 minutes) You and your partner will work on the final project together and present it the last week of class.

YOU WILL NEED TO MEET AND CONDUCT RESEARCH OUTSIDE OF CLASS NUMEROUS TIMES BETWEEN NOW AND WEEK 15, WHEN YOU WILL PRESENT YOUR RESEARCH.

**Presentation:** ADDRESSING our students in form and content.

Due Monday  
Readings completed and seminar-ready

**Assignment for Wednesday:** Day of Dialogue Investigation

**Assignment for the weekend:** Generative Themes Investigation (Ideas due week 12, final draft and research paper due week 13.)  
- Read “Planning Instruction with Assessment and Reflection in Mind” in *Better Practices in visual Arts Education*  
- Learning Design handouts (in Dropbox)  
- Read chapters 2 + 3 in *Rethinking Curriculum in Art* by Steward and Walker

**Wednesday**

**Due Wednesday:** Nothing

---

**WEEK 12: Structural Analysis of Curriculum**

**Monday:** No classes – Veterans’ Day

**Wednesday – Writing Lesson Plans**

**IDENTIFYING CONCEPTUAL, AESTHETIC, AND TECHNICAL OBJECTIVES**

**Activity: Short Discussion:** Day of Dialogue and Anti-bias education

**Activity: Explanation + Spiral Learning Design Examples** - Learning Design

The Spiral examples will be in hardcopy format and need to stay in FA 102.

**WHY DID I NOT CALL THIS WEEK THE BUILDING BLOCKS OF CURRICULUM? (TRICKY QUESTION)**

**HOW TO CONSTRUCT LEARNING DESIGN UNITS AND PLANS**

Inspiration and “working through”
Making sample/observing process
Elaboration through considering necessary or potential skills
Setting specific goals and objectives
Teaching methods of making through various activities
The unfolding project plan with multiple day lesson plans. No more—“See you in four weeks, kids.”

**LESSON PLAN COMPONENTS**

Summary and Rationale
Key Concepts
Essential Questions
Learning Targets
Input or content with examples and models
Checking for understanding
Guided practice
Independent practice
Assessment

**WHY DO I NEED LESSON PLANS?**

Good lesson plans avoid teacher burnout: conserve energy.
Good lesson plans save time: specificity of directions.
Good lesson plans avoid discipline problems: clear expectations for method and production.
Good lesson plans increase focus and complexity: nuanced spaces for investigation and play.
Good lesson plans enhance individuality: teacher time is spent in supporting idiosyncratic thinking, not in re-teaching basics.

**Activity: Short Meetings:** Generative Themes check-off with Jennifer, 10 minutes per pair.

**Assignment:**
- Learning Design: Collaborative High School Project
- Read and print out (for your Resource Binder) *ABCD Objective Writing* handout (in Dropbox)
- Read and print out (for your Resource Binder) *Bloom's Revised Taxonomy*
- Read and print out (for your Resource Binder) *Bloom's Revised Quick Reference of Measurable Verbs*

**Due Wednesday**
Idea section (not research) for Generative Themes Investigation

**WEEK 13 Structural Analysis of Curriculum:**

**Monday: Writing Learning Design Objectives + Layout Structure**

**Activity:** Slideshow – Writing learning objectives/learning targets

**Activity: Analyzing and Practice:**

**Assignment:**
- Learning Objectives/Targets for project – Write them with your partner and have them revised, typed, and ready to turn in Wednesday.

**Due Monday**
Generative Themes Assignment due: Brainstorm and Research

---

**Wednesday: What is a “Good” Project?**

**ARTISTIC AND THEMATIC ROOTS OF PROJECT DESIGN**

Constructing authentic investigations. Investigate, don’t illustrate.
Teaching contemporary techniques for artmaking
Significant learning within the project – directions and mini-lessons are CLEAR
Multiple solutions – do you want to see 100 of these?
Opening one’s artistic practice to others
Congruence between form, content, and technique

**DEVELOPING PROJECTS IS HARD – WORK WITH A PARTNER**

Matching art and artists to a generative theme/enduring idea
Brainstorming project ideas
Specifying the potential of what is to be investigated
Identify workable and appropriate techniques and processes
Making art together; don’t just talk about your ideas with your partner
Revise project based on what you have learned. Begin again if necessary.
Reality check: would a real artist use this process? Why?
Is there a reason why 100 (or more) of these should exist?

**STEP-BY-STEP VISUALIZATION**
Make a fabulous teacher sample—if you can't make a convincing project, who can?
Reality-check planning (teacher time, materials, and skills)
Clearly specify conceptual, aesthetic, and technical objectives—not just what the students will make, but why.
Avoid stunned and motionless silences (followed by discipline problems) at the beginning with clear, interesting Start-Up activities.
Space and time logistics—especially plan to avoid bottlenecks.
Keep everyone busy— all of the time!
Create strategies for giving absent students the missing information: triads, poster, information sheets, etc.
Set up. Clean up.
Closure: evaluation and display.

**Activity: Work Session**

**Due Wednesday**
Learning Objectives/Targets

---

**WEEK 14: Structural Analysis of Curriculum**

**Monday: Learning Designs**

**Activity: Work Session**

**Assignment** — Investigation:: Authentic Assessment of Course, due Monday of week 15. Write 6 True/False questions for our Teaching Art K-12 I Exam. The questions should ask significant information that can be recalled and understood by an engaged student.

Write two essay questions that you believe would allow students to display their knowledge of art education in an authentic context. Explain why you chose these two questions. I will use this material to construct the exam.

**Due Monday**

**Wednesday: No classes: Traveling day for Thanksgiving**

---

**WEEK 15: Synthesis!**

**Monday: Presentations**

**Due Monday**
- Resource Binders
- Authentic Assessment assignment

**Wednesday: More presentations**

**Due Wednesday**
Authentic Assessment of Course

**WEEK 16: Final Exam Week**

**Thursday: Final exam, cleaning**

We have a final in this class. Yes, attendance is required. Resource Binders will be returned to you on this day.

Who: You + me
What: Final exam
When: Thursday, December 1 from 1:10 - 3:10
Where: FA 102
Why: Closure, synthesis