

Term Information

Effective Term Autumn 2019
[Previous Value](#) Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

AAEP is proposing to change the credit hour of this course from 3 to 2 hours, which will be offered the first 7-weeks of a semester.

What is the rationale for the proposed change(s)?

This change will allow students more overlap between art education and APA and allows us to synthesize the two areas of study.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

This will change the required courses on the PhD, MA in Art Education, and MA in Arts Policy and Administration plans of study.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Art Education
Fiscal Unit/Academic Org	Arts Admin, Education & Policy - D0225
College/Academic Group	Arts and Sciences
Level/Career	Graduate
Course Number/Catalog	7000.10
Course Title	Concepts, Theories, and Issues in Art Education
Transcript Abbreviation	Concppts/Issues AE
Course Description	Review of analytical reading and writing; overview of topics for art education research; graduate faculty research; national and international issues; research resources. Must be taken during the first year of graduate study.
Semester Credit Hours/Units	Fixed: 2
Previous Value	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Previous Value	Yes, 100% at a distance, Less than 50% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Seminar
Grade Roster Component	Seminar
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites

Exclusions Not open to students with credit for 700.
Electronically Enforced No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 13.1302
Subsidy Level Doctoral Course
Intended Rank Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Construct a personal teaching philosophy that embeds a theoretical framework.
- Identify & explore issues, points of view, personal and philosophic stances and biases
- Define current classroom research practices, analyze those practices and demonstrate those approaches to their teaching.
- Become familiar by examining questions, issues, & arguments in contemporary art education and identify applications in one's teaching and curriculum development.
- Critically analyze and interpret current trends, theoretical frameworks, and research methodologies in art education.
- Be critical readers and pinpoint a controlling argument; identify the argument's significance and relevance; analyze the argument's cogence; raise significant and relevant questions; and relate arguments to prior knowledge.
- Recognize the curricula possibilities for their classrooms and apply those changes. Develop curriculum that is applicable and relevant for their students based on reflective practices.
- Identify self-reflective practices and determine the best course for change. Develop self-reflective practices that demonstrates critical examination of current research trends and personal applications
- Develop research practices that are guided by self-assessment and communicate those ideas orally and in a written format that is suitable for their time, place, and audience.
- Clearly communicate, conduct, and write critical responses and research papers that will begin to prepare students for their thesis and for publication. Initiate the development of one's research topics for thesis.

COURSE CHANGE REQUEST
7000.10 - Status: PENDING

Last Updated: Heysel,Garett Robert
09/21/2018

Previous Value

- *Learn and write about contemporary issues in the field of art(s) education and related disciplines*
- *Learn and write about topics in thesis and dissertation research within the field of art(s) education with particular focus on personal research interests*
- *Be introduced to major publications and scholarly journals in and related to art(s) education*
- *Become acquainted with university resources that will be useful for graduate study at OSU*

Content Topic List

- Topical issues
- Reading analyses
- Art Education research
- Graduate faculty research
- National issues
- International issues
- Resources
- Writing about issues

Sought Concurrence

No

Attachments

- AAEP7000 1 de_syllabus.docx: Syllabus
(Syllabus. Owner: Thomas,Kirsten Rae)
- AAEP 7000 01 Review (002).pdf: Technical Feasibility Review
(Other Supporting Documentation. Owner: Thomas,Kirsten Rae)
- ARTEDUC 7000.10 Syllabus 9-19-2019.pdf: 7-week syllabus
(Syllabus. Owner: Pace,Lauren Kate)
- ARTEDUC 7000.10 Current Syllabus.pdf: Current syllabus
(Syllabus. Owner: Pace,Lauren Kate)

Comments

- See 11-24-15 e-mail to K. Hutzal and J. Sanders. *(by Vankeerbergen,Bernadette Chantal on 11/24/2015 01:43 PM)*
- Note the course number on the feasibility review is incorrect. 7000.10 is the correct number. *(by Thomas,Kirsten Rae on 10/14/2015 03:06 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Thomas,Kirsten Rae	10/14/2015 03:06 PM	Submitted for Approval
Approved	Thomas,Kirsten Rae	10/14/2015 03:08 PM	Unit Approval
Approved	Heysel,Garett Robert	11/05/2015 07:43 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/24/2015 01:43 PM	ASCCAO Approval
Submitted	Pace,Lauren Kate	09/21/2018 10:30 AM	Submitted for Approval
Approved	Hutzal,Karen Elizabeth	09/21/2018 10:33 AM	Unit Approval
Approved	Heysel,Garett Robert	09/21/2018 10:39 AM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Oldroyd,Shelby Quinn Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	09/21/2018 10:39 AM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

Arts Administration, Education and Policy Syllabus: 7000.10 Concepts, Theories & Issues in Art Education

Instructor:

Email address:

Phone number:

Office hours:

Description:

Art Education 7000.10 is a required course and is designed as an introduction to our field by exploring theoretical ideas that have gained currency in scholarly work. Top scholars in our field examine multiple issues and concepts, which provides fodder for to critically examine how and why certain theoretical frameworks have been utilized. Beyond exposure to leading contemporary theorists and theories of knowledge, power, culture, and selfhood, a major ambition of the course is to develop a deeper awareness of how theory functions, examining questions such as what is the use of theory, how do theorists position themselves in regard to earlier scholarship, how do theorists produce new thinking, how do theorists use examples, and how do theorists use language. This course serves as an overview of topics for art education research; graduate faculty research; national and international issues, and research resources with two related goals:

1. To familiarize students with questions and arguments;
2. To refine students' processes of critical thinking and writing.

Course learning outcomes

This course provides an overview of topics in art(s) education research, commentary, current trends in international, national, and local issues in art education. By the end of this course, students should successfully be able to:

1. Construct a personal teaching philosophy that embeds a theoretical framework.
 - a. Identify & explore issues, points of view, personal and philosophic stances and biases
2. Define current classroom research practices, analyze those practices and demonstrate those approaches to their teaching.
 - a. Become familiar by examining questions, issues, & arguments in contemporary art education and identify applications in one's teaching and curriculum development.
3. Critically analyze and interpret current trends, theoretical frameworks, and research

- methodologies in art education.
- a. Be critical readers and pinpoint a controlling argument; identify the argument's significance and relevance; analyze the argument's cogence; raise significant and relevant questions; and relate arguments to prior knowledge.
 4. Recognize the curricula possibilities for their classrooms and apply those changes.
 - a. Develop curriculum that is applicable and relevant for their students based on reflective practices.
 5. Identify self-reflective practices and determine the best course for change.
 - a. Develop self-reflective practices that demonstrates critical examination of current research trends and personal applications
 6. Develop research practices that are guided by self-assessment and communicate those ideas orally and in a written format that is suitable for their time, place, and audience.
 - a. Clearly communicate, conduct, and write critical responses and research papers that will begin to prepare students for their thesis and for publication.
 - b. Initiate the development of one's research topics for thesis.

Course materials

Required: All readings are provided on Carmen

- Acuff, J. B. (2013). Discursive underground: Re-transcribing the history of art education using critical multicultural education. *Visual Inquiry: Learning & Teaching Art 2 (3)*, p. 219-231.
- Barrett, T. (2009). Stories. *The International Journal of Arts Education*, 41-54.
- Baxter, K. (2015). A convergence of three: The reflexive capacity of art practice, curriculum design, and pedagogy. *Art Education: The Journal of the National Art Education Association 67 (6)*, p. 28-34.
- Buda, S., Fedorenko, J., Sheridan, M. A. (2012). Business of Art Education: A fairytale adventure. *Art Education: The Journal of the National Art Education Association. p6-14*.
- Daniel, V. & Drew, D. (2011). Art Education and the community act: An inquiry into the interior of the process. In B. Young (Ed.). *Art, Culture and Ethnicity*, 2nd Edition. Reston, VA: NAEA Press, 37-43.
- Desai, D., & Chalmers, G. (2007). Notes for a Dialogue on art education. *Art Education*, 6-12.
- Eisenhauer, J. (2009). Admission: Madness and (be)coming out within and through spaces of confinement. *Disability Studies Quarterly*, 29(3).
- Guyotte, K., Sochacka, N. W., Costantino, T. E. Walther, J., & Kellam, N. M. (2015). Steam as social practice: Cultivating creativity in transdisciplinary spaces. In *Art Education: The Journal of the National Art Education Association 67(6)*, p. 12-19
- Hutzel, K. & Bey, S. (2012). Engaging pedagogy: Curriculum and methodologies for the city. (91-102).
- Hynes, W. (2012). The value of community. *Teaching Tolerance*. Spring 2012.
- Lee, N. (2012). Culturally responsive teaching for 21st-Century art education: Examining race in a studio art experience. *Art Education: The Journal of the National Art Education Association, 65 (5)*, p. 48-53

- Morris, C. B. & Carpenter, S. (2014). On being invisible and passing through walls: Toward a pedagogy of seeing and being seen. In (S. Goncalves & M.A. Carpenter, Eds.) *Diversity, Intercultural Encounters, and Education*. NY: Routledge.
- Ohio State University TETAC Mentors, (2002). Integrated curriculum: Possibilities for the arts. *Art Education* 55(3), 12-24. (optional)
- Paechter, C. & Clark, S. (2007). Learning gender in primary school playgrounds: Findings from the Tomboy Identities Study. *Pedagogy, Culture & Society*, 15(3), 317-331.
- Savage, S. (2015). The Visual rhetoric of innocence: Lolitas in popular culture. *Visual Arts Research* 37_2(1), 101- 112
- Staikidis, K. (2007). Maya paintings as teachers of justice: Art making the impossible possible. *JSTAE*, 27, 79-118.
- Stuhr, P., Ballengee-Morris, C. & Daniel, V. A. H. (2008). Social Justice through curriculum: Investigating issues of diversity. In R. Mason & T. Esca's (Eds) *International dialogues in art education*. Bristol: Intellect Books.
- Walker, S. (2006). How then shall we teach? Rethinking artmaking instruction. *Teaching Artist Journal* 4(3), p190-197.
- Williams, R. (2008). [Image, Text, and Story: Comics and Graphic Novels in the Classroom](#) www.arteducators.org/.../RachelWilliams_Image_Text_and_Story_Comi... Retrieved May 15, 2013.
- Wynn, T. & Harris, J. Toward a stem + arts curriculum: Creating the teacher team. *Art Education: The Journal of the National Art Education Association* 65 (5). p. 42-47.

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Carmen:**
 - Carmen, Ohio State's Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit [Carmen.osu.edu](https://carmen.osu.edu). Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
 - Help guides on the use of Carmen can be found at <https://resourcecenter.odee.osu.edu/carmen>
- **Carmen Connect:**
 - Carmen Connect, Ohio State's webinar tool, will be used to host synchronous class meetings. To access the Art Education 7000.1 meeting room, visit

carmenconnect.osu.edu/arted7000/. Log in to Carmen Connect using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.

- Help guides on the use of Carmen Connect can be found at <https://odee.osu.edu/resourcecenter/carmenconnect>
- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Grades

Assignment or category	Points
Annotated Bibliography	40
Short Paper	10
Midterm	10
Final paper and presentation	20
Participation (discussions, activities: 2 pts each)	20
Total	100

Assignments

Annotated Bibliography: The final version is due the last week of classes—see Carmen for the exact date. An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (50 to 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform you as the reader of the relevance, accuracy, and quality of the sources cited.

- *Who is the audience and what is author's relationship to audience?
- *Identify the writer's argument & rationale or the research.
- *Summarize the main focus, themes, and concepts.
- *Identify the questions asked and implied.
- *Identify whose interests are being served and the interests that are ignored.
- *Methodology and mechanics
- *Theoretical framework
- *How is this related to your world of being a teacher/educator?

Short Paper: (about 2-3 double-spaced pages). This is an opportunity to reflect upon why you are here attending graduate school. Where are you coming from? What theorists, educators,

and/or artist works have been significant in your life and why? What visual culture artifacts are meaningful to you and why? How have your experiences influenced your philosophy of [art] education? What led you to teaching, museums, policymaking, and administration?

Midterm: Choose an issue and a lesson from <http://www.tolerance.org/magazine/archives> (Links to an external site.) and consider its application and practicality. Remember the points from the articles and media presentations. What theoretical framework does the lesson utilize? What type of example is this lesson—what does it aim to teach? What art lesson is attached? Is it relevant? How do you know? How can the lesson be improved? Write a review paper of the article, (Five pages). Due next class.

Or

Explore how to bring the community into your classroom, museum, gallery and so on including the literature and media that we have explore and write a paper considering the following questions: Do you live in that community and if not, what has been the process in learning about that community? Is the community involved with the school, museum, institution and whatever environment you work in or will be working in the future? What is relevant for the community when it comes to the arts? Those questions are in hopes of providing rationale for how and why you would be bringing the community into the space you work in. Due next class.

Final Paper and Presentation: Consider the articles, websites, and discussions, use the following questions to craft a 5-8-page final critique paper (not including the reference page) next week.

1. Discuss the role of art in integrated and interdisciplinary curriculum and its potential as a cohesive agent.
2. How could art teachers relate to a teaching community and/or a teaching team? If a part of a museum or arts institution: how could you collaborate with the schools as part of the teaching team?
3. What is realistic or practical?
4. How do you think the theories and approaches are applicable to your practice as an educator, administrator, and or manager?
5. What is your position/opinion on this issue given the content of the above resources?
6. Include a list of at least five references using APA style.

Activity: Gender Activity

View these two sites/lesson approaches and create an adaptation of one of the lessons that you could use in your teaching or create a professional development activity that is relevant for your life today. Bring a hard copy to class.

Discussions: In class discussions

See course schedule, below, for due dates

Late assignments: You have one week to place your assignment in Dropbox after one week your assignment with a drop of one letter grade, two weeks the grade will be a 0.

Grading scale

93–100: A

90–92.9: A-

87–89.9: B+

83–86.9: B

80–82.9: B-

77–79.9: C+

73–76.9: C

70–72.9: C-

67–69.9: D+

60–66.9: D

Below 60: E

Faculty feedback and response time**Grading and feedback**

For large weekly assignments, you can generally expect feedback within **7 days**.

E-mail

I will reply to e-mails within **24 hours on school days**.

Discussion board

I will check and reply to messages in the discussion boards every **48 hours on school days**.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. APA Reference Style is required in this course.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Attendance, participation, and discussions

Student participation requirements

Prompt & consistent attendance is expected. Tardiness and absences will result in a lower grade for the course. Late assignments will be penalized by one grade (from a C to a D, for example).

Other course policies

Student academic services

Arts and Sciences Advising and Academic Services' website provides multiple support such as advising. The site is:

<http://artsandsciences.osu.edu/about/college/contacts/advising>

Student Service Center assist with financial aid matters, tuition and fee payments. Please see their site at:

<http://ssc.osu.edu>

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Ohio State's academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another

student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Accessibility accommodations for students with disabilities

Requesting accommodations

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

Please review the following link:

<http://ada.osu.edu/resources/Links.htm>

In addition to contacting the instructor, please contact the Student Life Disability Services at [614-292-3307](tel:614-292-3307) or ods@osu.edu

to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

7000.1 Course Calendar

General Critical Questions to consider this semester

As you read & write responses to any article, ask yourself these questions:

1. What is the central thesis or controlling idea of the article? (What is the purpose of the article? What is the author trying to accomplish? What issues or problems are raised?)
2. What are the major arguments in support of the thesis? (What data, experiences, and/or evidence are given to support the argument? What specific points are made to support the controlling idea?)
3. Are the arguments based on empirical facts? Are they based on experience? Are they based on reasons, etc.? If so, is there sufficient evidence to warrant acceptance of the arguments?
4. Are the arguments based on conceptual distinctions or theoretical matters? In either case, are the concepts or theories sufficiently explained and are their applications reasonable?
5. What assumptions, stated or unstated, underlie the article?
6. What points of view might oppose the article? (What sorts of objections or questions might be raised?) Does the author address these questions to the reader's satisfaction?
7. What precisely are the conclusions of the article? Do the conclusions reasonably follow the thesis established at the beginning of the article?
8. What are the advantages and disadvantages for practitioners, researchers, and/or theoreticians in accepting the conclusions of the article?
9. What seed questions does this article raise in your own mind? Are their implications (implicit or stated) worthy of further research?
10. What is your own assessment of the significance and the relevance of this article?

Remember that the writer/reader relationship (even when you are your own reader, as in early drafts) is a negotiated one; between the writer's purposes and the reader's expectations.

Week 1:

1. Instructor and student introductions and expectations
2. Course overview and review syllabus and calendar
3. Discuss annotated bibliography assignment: consider the following questions when establishing your annotated bibliography. The final version is due the last week of classes—see Carmen for the exact date. An **annotated bibliography** is a list of citations to books, articles, and documents. Each citation is followed by a brief (50 to 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform you as the reader of the relevance, accuracy, and quality of the sources cited.
 - *Who is the audience and what is author's relationship to audience?
 - *Identify the writer's argument & rationale or the research.
 - *Summarize the main focus, themes, and concepts.
 - *Identify the questions asked and implied.
 - *Identify whose interests are being served and the interests that are ignored.
 - *Methodology and mechanics
 - *Theoretical framework
 - *How is this related to your world of being a teacher/educator?
4. Introduction to storytelling; refer to power point
5. Review assignments and rubric for short paper

Assignment: Short paper assignment (about 2-3 double-spaced pages)

Where are you coming from? What theorists and/or artist works have been significant in your life and why? What visual culture artifacts are meaningful to you and why? How have your experiences influenced your philosophy of [art] education? What led you to teaching, museums, policymaking, and administration?

Read:

<http://www.forbes.com/sites/giovannirodriguez/2015/06/08/why-arts-education-matters-in-the-age-of-tech-and-diversity/>

<http://www.theartofed.com/2015/03/27/make-it-work-10-lessons-art-educators-can-learn-from-tim-gunn/>

Barrett, T. (2009). Stories. *The International Journal of Arts Education*, 41-54.

Eisenhauer, J. (2009). Admission: Madness and (be)coming out within and through spaces of confinement. *Disability Studies Quarterly*, 29(3).

<http://dsq-sds.org/article/view/939/1112>

Morris, C. B. & Carpenter, S. (2014). On being invisible and passing through walls: Toward a pedagogy of seeing and being seen. In (S. Goncalves & M.A. Carpenter, Eds.) Diversity, Intercultural Encounters, and Education. NY: Routledge.

Week 2: Breadth of Issues in Art Education

1. Share and discuss short papers
2. Discuss readings and media below:
3. http://www.ted.com/talks/linda_cliatt_wayman_how_to_fix_a_broken_school_lead_fearlessly_love_hard
4. http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity
5. Introduction to next week:

We explored our identities as educators because it helps to know where we position ourselves due to the impact it has on what is taught, how it is taught and the climate of our classrooms to name three. This module begins with the exploration of issues and concepts in our field and specifically exploring creativity. What is it, can it be taught, and why? The issue for this module is the issue of gendering such as representations in textbooks, lessons, student culture or school culture. Sometimes we may not observe or be aware of the issues, but knowing about these issues can help us avoid encountering or contributing to those issues. The readings and media specifically explore the female gender. Dr. Shari Savage, Associate Professor in our department, provides her position in her article (and in the interview with her) on how she views the impact of popular culture media messages and their effects within society, schools and classrooms. Despite the sexualized aspects surrounding her topic, she contends art educators should encourage critical investigations of the images in our cultural milieu.

For Next Week:

Assignment: Annotated Bibliography:
Article Review

Read the following articles and watch the media. Add to your annotated bibliography using the following guiding questions:

1. Who is the audience and what is author's relationship to audience?

2. Identify the writer's argument & rationale or the research.
3. Summarize the main focus, themes, and concepts.
4. Identify the questions asked and implied.
5. Identify whose interests are being served and the interests that are ignored.
6. Methodology and mechanics
7. Theoretical framework
8. How is this related to your world of being a teacher/educator? Are there or were there gender differences practiced at your school? How do you feel about this? Are there actions that can be taken to remedy the issue? As a professor how would you approach this topic to your students?

Read:

Paechter, C. & Clark, S. (2007). Learning gender in primary school playgrounds: Findings from the Tomboy Identities Study. *Pedagogy, Culture & Society*, 15(3), 317-331.

Savage, S. (2015). The Visual rhetoric of innocence: Lolitas in popular culture. *Visual Arts Research* 37_2(1), 101- 112

Required Viewing

Gender Activity

View these two sites/lesson approaches and create an adaptation of one of the lessons that you could use in your teaching or create a professional development activity that is relevant for your life today. Bring a hard copy to class.

- [Teaching Feminism, Masculinity & Gender](#) (Links to an external site.)
- [Common Core Lesson Plan: Beyond Pink and Blue](#) (Links to an external site.)

Week 3: Killing Creativity and Gender Inequities

Methodology: Stories/Narrative (Qualitative Inquiry and the Politics of Research notes)

Theoretical Frameworks: Feminist Theory

<https://osu.instructure.com/courses/551/modules/items/19349>

1. Review media in PowerPoint and discuss readings, media, and websites theoretical frameworks, methodology, and content
2. Discussion: Gender Activity—what worked and what didn't.
3. Discuss overview for next week

Activities include: annotated bibliography, diversity activities; developing a lesson or professional development activity

For Next Week:

Annotated Bibliography: Reading

Read the following articles and add to your annotated bibliography.

[Desai, D., & Chalmers, G. \(2007\). Notes for a Dialogue on art education. *Art Education*, 6-12.](#)

[Lee, N. \(2012\). Culturally responsive teaching for 21st-Century art education: Examining race in a studio art experience. *Art Education: The Journal of the National Art Education Association*, 65 \(5\), p. 48-53](#)

Acuff, J. B. (2013). Discursive underground: Re-transcribing the history of art education using critical multicultural education. *Visual Inquiry: Learning & Teaching Art 2 (3)*, p. 219-231.

[Staikidis, K. \(2007\). Maya paintings as teachers of justice: Art making the impossible possible. *JSTAE*, 27, 79-118.](#)

[Stuhr, P., Ballengee-Morris, C. & Daniel, V. A. H. \(2008\). Social Justice through curriculum: Investigating issues of diversity. In R. Mason & T. Esca's \(Eds\) *International dialogues in art education*. Bristol: Intellect Books.](#)

Week 4: Issues: Multiculturalism, social justice

Methodology: Stories/Narrative (Qualitative Inquiry and the Politics of Research notes)

Theoretical Frameworks: Feminist Theory and critical multicultural

1. Discuss readings and media
2. Review the media regarding diversity and add to annotated bibliography.
3. Review the following site and the cultural bias video within this site.

<https://www.edutopia.org/blog/five-minute-film-festival-culturally-responsive-teaching>

4. We will do both activities that are offered in the link below and discuss. What might be needed to address diversity inequities or issues?

[Two Activities For Discussing Diversity In The Classroom](#) (Links to an external site.)

For Next Week:

Read or Watch the following media presentations and add to annotated bibliography:

How to build a community, told with chalk:

Kerri Martin at TEDxNavesink: <https://www.youtube.com/watch?v=4v6WykiQgQg>

[P.A.I.N.T. - Weaving Unity Into Community Project](#) (Links to an external site.)

Bridging Arts and Community: <https://www.youtube.com/watch?v=xEkoc5H49uM>

[Inquiry-based Learning In and Through the Arts: Episode 1](#) (Links to an external site.)

Articles

[Daniel, V. & Drew, D. \(2011\). Art Education and the community act: An inquiry into the interior of the process. In B. Young \(Ed.\). Art, Culture and Ethnicity, 2nd Edition. Reston, VA: NAEA Press, 37-43.](#)

[Hutzel, K. & Bey, S. \(2012\). Engaging pedagogy: Curriculum and methodologies for the city. \(91-102\).](#)

[Hynes, W. \(2012\). The value of community. Teaching Tolerance. Spring 2012.](#)

Activity: Midterm

Choose an issue and a lesson from <http://www.tolerance.org/magazine/archives> (Links to an external site.) and consider its application and practicality. Remember the points from the articles and media presentations. What theoretical framework does the lesson utilized? What type of example is this lesson—what does it aim to teach? What art lesson is attached? Is it relevant? How do you know? How can the lesson be improved? Write a review paper of the article, (Five pages). Due next class.

Or

Explore how to bring the community into your classroom, museum, gallery and so on including the literature and media that we have explore and write a paper a paper considering the following questions: Do you live in that community and if not, what has been the process in learning about that community? Is the community involved with the school, museum, institution and whatever environment you work in or will be working in the future. What is relevant for the community when it comes to the arts? Those questions are in hopes of providing rationale for how and why you would be bringing the community into the space you work in. Due next class.

Week 5: Community-Based Art Education

1. What is community? Who is community? What is community-based art education? Is this a theory or a methodology or both?
2. Discuss the media presentations
3. Watch Vesta Daniel's interview and discuss

<https://mediasite.osu.edu/Mediasite/Play/9191750d3a5040abbc5880f7631975531d>

Introduce next exploration: Interdisciplinary/STEAM/STEM

For Next Week:

Read the following articles about community based art education and add your notes to your annotated bibliography

Week 6: Integrated Curricula/STEAM/STEM

1. Discuss integrated curricula, theories and practices through the readings. What are the differences? Does the art get lost?
2. What role can art education play in integrated curriculum? How can this best be accomplished?
3. Watch and add to annotated bibliography: interview with Dr. Sydney Walker:
<https://mediasite.osu.edu/Mediasite/Play/74931dd2d1304f2e860a9977aacb35f21d>
4. In class watch the following: Elementary Teachers Share Arts-Integrated Lessons at the Getty Center: <https://www.youtube.com/watch?v=4ooxlaEs-WY>

How Can School Administrators Support Teachers with STEAM Education:
<https://www.youtube.com/watch?v=KpiPEkOwob8>

STEM to STEAM: Integrating the Arts:
https://www.youtube.com/watch?v=9OEW_opVz88

5. Explore integrated curriculum pedagogy. Investigate definitions, methods, and possibilities of integrated curriculum. Respond to the following questions:
 - * Discuss the role of art in integrated and interdisciplinary curriculum and its potential as a cohesive agent.
 - *How could art teachers relate to a teaching community and/or a teaching team?
 - * We will review the following website:
 - [Happier Students, Higher Scores: The Role of Arts Integration](#) (Links to an external site.)

For Next Week:

Consider the articles, websites, and discussions, use the following questions to craft a 5-8 page **final critique paper** (not including the reference page) next week.

7. Discuss the role of art in integrated and interdisciplinary curriculum and its potential as a cohesive agent.
8. How could art teachers relate to a teaching community and/or a teaching team? If a part of a museum or arts institution: how could you collaborate with the schools as part of the teaching team?
9. What is realistic or practical?
10. How do you think the theories and approaches are applicable to your practice as an educator, administrator, and or manger?
11. What is your position/opinion on this issue given the content of the above resources?
12. Include a list of at least five references using APA style.

Read: (continue to add the readings to your annotated bibliography)

[Baxter, K. \(2015\). A convergence of three: The reflexive capacity of art practice, curriculum design, and pedagogy. Art Education: The Journal of the National Art Education Association 67 \(6\), p. 28-34.](#)

[Buda, S., Fedorenko, J., Sheridan, M. A. \(2012\). Business of Art Education: A fairytale adventure. Art Education: The Journal of the National Art Education Association. p6-14.](#)

Instructional Design: What are My Big Units?: [Instructional Design: What are My Big Units?](#) (Links to an external site.)

Blooms Taxonomy According to Seinfeld: [Blooms Taxonomy According to Seinfeld](#) (Links to an external site.)

Using Bloom's Taxonomy to Enhance Student Learning And Success:
<https://www.youtube.com/watch?v=s34Q4PwhzmY>

Bloom's Taxonomy for Teachers (Revised): [Bloom's Taxonomy for Teachers \(Revised\)](#) (Links to an external site.)

Week 7: Wrap Up

1. Review readings and media
2. Review Final Papers
3. A goal of this course was to encourage your commitment to explore research and in doing so, to consider the research and opinions of others within and outside the discipline of art education and to begin to format a critical lens regarding practice and the relationship to theory.
4. What has been learned and what will you take with you?



Arts Administration Education and Policy Syllabus: 7000.01
Concepts, Theories & Issues in Art Education

Instructor:

Email address:
Phone number:
Office hours:

Description:

Art Education 7000.01 is a required course in Art Education and is designed as an introduction to our field by exploring issues and concepts through academic research of our top scholars in the field. This course serves as an overview of topics for art education research; graduate faculty research; national and international issues, and research resources with two related goals:

1. To familiarize students with questions and arguments;
2. Issues of contemporary art education and to refine students' processes of critical thinking and writing.

Course learning outcomes

This course provides an overview of topics in art(s) education research, commentary, current trends in international, national, and local issues in art education. By the end of this course, students should successfully be able to:

1. Construct a personal teaching philosophy that embeds a theoretical framework.
 - a. Identify & explore issues, points of view, personal and philosophic stances and biases
2. Define current classroom research practices, analyze those practices and demonstrate those approaches to their teaching.
 - a. Become familiar by examining questions, issues, & arguments in contemporary art education and identify applications in one's teaching and curriculum development.
3. Critically analyze and interpret current trends, theoretical frameworks, and research methodologies in art education.
 - a. Be critical readers and pinpoint a controlling argument; identify the argument's significance and relevance; analyze the argument's cogence; raise significant and relevant questions; and relate arguments to prior knowledge.
4. Recognize the curricula possibilities for their classrooms and apply those changes.
 - a. Develop curriculum that is applicable and relevant for their students based on reflective practices.
5. Identify self-reflective practices and determine the best course for change.
 - a. Develop self-reflective practices that demonstrates critical examination of

- current research trends and personal applications
6. Develop research practices that are guided by self-assessment and communicate those ideas orally and in a written format that is suitable for their time, place, and audience.
 - a. Clearly communicate, conduct, and write critical responses and research papers that will begin to prepare students for their thesis and for publication.
 - b. Initiate the development of one's research topics for thesis.

Course materials

Required: All readings are provided on Carmen

Barrett, T. (2009). Stories. *The International Journal of Arts Education*, 41-54.

Baxter, K. (2015). A convergence of three: The reflexive capacity of art practice, curriculum design, and pedagogy. *Art Education: The Journal of the National Art Education Association* 67 (6), p. 28-34.

Buda, S., Fedorenko, J., Sheridan, M. A. (2012). Business of Art Education: A fairytale adventure. *Art Education: The Journal of the National Art Education Association*. p6-14.

Daniel, V. & Drew, D. (2011). Art Education and the community act: An inquiry into the interior of the process. In B. Young (Ed.). *Art, Culture and Ethnicity*, 2nd Edition. Reston, VA: NAEA Press, 37-43.

Desai, D., & Chalmers, G. (2007). Notes for a Dialogue on art education. *Art Education*, 6-12.

Eisenhauer, J. (2009). Admission: Madness and (be)coming out within and through spaces of confinement. *Disability Studies Quarterly*, 29(3).

Guyotte, K., Sochacka, N. W., Costantino, T. E. Walther, J., & Kellam, N. M. (2015). Steam as social practice: Cultivating creativity in transdisciplinary spaces. In *Art Education: The Journal of the National Art Education Association* 67(6), p. 12-19

Hutzel, K. & Bey, S. (2012). Engaging pedagogy: Curriculum and methodologies for the city. (91-102).

Hynes, W. (2012). The value of community. *Teaching Tolerance*. Spring 2012.

- Lee, N. (2012). Culturally responsive teaching for 21st-Century art education: Examining race in a studio art experience. *Art Education: The Journal of the National Art Education Association*, 65 (5), p. 48-53
- Morris, C. B. & Carpenter, S. (2014). On being invisible and passing through walls: Toward a pedagogy of seeing and being seen. In (S. Goncalves & M.A. Carpenter, Eds.) *Diversity, Intercultural Encounters, and Education*. NY: Routledge.
- Ohio State University TETAC Mentors, (2002). Integrated curriculum: Possibilities for the arts. *Art Education* 55(3), 12-24. (optional)
- Paechter, C. & Clark, S. (2007). Learning gender in primary school playgrounds: Findings from the Tomboy Identities Study. *Pedagogy, Culture & Society*, 15(3), 317-331.
- Savage, S. (2015). The Visual rhetoric of innocence: Lolitas in popular culture. *Visual Arts Research* 37_2(1), 101- 112
- Staikidis, K. (2007). Maya paintings as teachers of justice: Art making the impossible possible. *JSTAE*, 27, 79-118.
- Stuhr, P., Ballengee-Morris, C. & Daniel, V. A. H. (2008). Social Justice through curriculum: Investigating issues of diversity. In R. Mason & T. Esca's (Eds) *International dialogues in art education*. Bristol: Intellect Books.
- Walker, S. (2006). How then shall we teach? Rethinking artmaking instruction. *Teaching Artist Journal* 4(3), p190-197.
- Williams, R. (2008). [Image, Text, and Story: Comics and Graphic Novels in the Classroom](#)
www.arteducators.org/.../RachelWilliams_Image_Text_and_Story_Comi... Retrieved May 15, 2013.
- Wynn, T. & Harris, J. Toward a stem + arts curriculum: Creating the teacher team. *Art Education: The Journal of the National Art Education Association* 65 (5). p. 42-47.

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Carmen:**
 - Carmen, Ohio State’s Learning Management System, will be used to host materials and activities throughout this course. To access Carmen, visit [Carmen.osu.edu](https://carmen.osu.edu). Log in to Carmen using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
 - Help guides on the use of Carmen can be found at <https://resourcecenter.odde.osu.edu/carmen>
- **Carmen Connect:**
 - Carmen Connect, Ohio State’s webinar tool, will be used to host synchronous class meetings. To access the Art Education 7000.1 meeting room, visit carmenconnect.osu.edu/arted7000/. Log in to Carmen Connect using your name.# and password. If you have not setup a name.# and password, visit my.osu.edu.
 - Help guides on the use of Carmen Connect can be found at <https://odde.osu.edu/resourcecenter/carmenconnect>
- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Grading and faculty response

Grades

Assignment or category	Points
Annotated Bibliography	40
Short Paper	10
Midterm Presentation	10
Final paper and presentation	20
Participation (discussions, activities: 2 pts each)	20
Total	100

See course schedule, below, for due dates

Late assignments: You have one week to place your assignment in dropbox after one week your assignment with a drop of one letter grade, two weeks the grade will be a 0.

Grading scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

Grading and feedback

For large weekly assignments, you can generally expect feedback within **7 days**.

E-mail

I will reply to e-mails within **24 hours on school days**.

Discussion board

I will check and reply to messages in the discussion boards every **48 hours on school days**.

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. APA Reference Style is required in this course.
- **Backing up your work:** Consider composing your academic posts in a word document, where you can save your work, and then copying into the Carmen discussion.

Other course policies

Student academic services

Arts and Sciences Advising and Academic Services' website provides multiple support such as advising. The site is:

<http://artsandsciences.osu.edu/about/college/contacts/advising>

Student Service Center assist with financial aid matters, tuition and fee payments. Please see their site at:

<http://ssc.osu.edu>

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Academic integrity policy

- **Written assignments:** Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow [APA] style to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Falsifying research or results:** All research you will conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Collaboration and informal peer-review:** The course includes many opportunities for formal collaboration with your classmates. While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

Ohio State's academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Students with Special Needs

We all have varying abilities. We all have various strengths and weaknesses. It is my intent to make your learning experiences as accessible as possible. If you have special needs that require accommodations beyond those outlined for the course, please contact me as soon as possible to arrange an appointment to discuss your needs. At the appointment, we can discuss the course format, anticipate your needs and explore potential

accommodations.

Requesting accommodations

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

Please review the following link: <http://ada.osu.edu/resources/Links.htm>

In addition to contacting the instructor, please contact the Student Life Disability Services at [614-292-3307](tel:614-292-3307) or ods@osu.edu to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

Course Calendar

General Critical Questions to consider this semester

As you read & write responses to any article, ask yourself these questions:

1. What is the central thesis or controlling idea of the article? (What is the purpose of the article? What is the author trying to accomplish? What issues or problems are raised?)
2. What are the major arguments in support of the thesis? (What data, experiences, and/or evidence are given to support the argument? What specific points are made to support the controlling idea?)
3. Are the arguments based on empirical facts? Are they based on experience? Are they based on reasons, etc.? If so, is there sufficient evidence to warrant acceptance of the arguments?
4. Are the arguments based on conceptual distinctions or theoretical matters? In either case, are the concepts or theories sufficiently explained and are their applications reasonable?
5. What assumptions, stated or unstated, underlie the article?

6. What points of view might oppose the article? (What sorts of objections or questions might be raised?) Does the author address these questions to the reader's satisfaction?
7. What precisely are the conclusions of the article? Do the conclusions reasonably follow the thesis established at the beginning of the article?
8. What are the advantages and disadvantages for practitioners, researchers, and/or theoreticians in accepting the conclusions of the article?
9. What seed questions does this article raise in your own mind? Are their implications (implicit or stated) worthy of further research?
10. What is your own assessment of the significance and the relevance of this article?

Remember that the writer/reader relationship (even when you are your own reader, as in early drafts) is a negotiated one; between the writer's purposes and the reader's expectations.

Week 1:

1. Instructor and student introductions and expectations
2. Course overview and review syllabus and calendar
3. Discuss **annotated bibliography assignment**: consider the following questions when establishing your annotated bibliography. An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (50 to 150 words) descriptive and evaluative paragraph, the annotation. The purpose of the annotation is to inform you as the reader of the relevance, accuracy, and quality of the sources cited. Every reading and media site will be a part of your annotated bibliography and will be due at the end of this course but utilized weekly in our discussions. Consider the following questions:

Who is the audience and what is author's relationship to audience?

Identify the writer's argument & rationale or the research.

Summarize the main focus, themes, and concepts.

Identify the questions asked and implied.

Identify whose interests are being served and the interests that are ignored.

Methodology and mechanics

Theoretical framework

How is this related to your world of being a teacher/educator?

4. Introduction to storytelling; refer to my power point
5. Review assignments and rubric for short paper

Assignment: Short paper assignment (about 2-3 double-spaced pages)

Where are you coming from? What theorists and/or artists' works have been significant in your life and why? What visual culture artifacts are meaningful to you and why? How have your experiences influenced your philosophy of [art] education?

Read:

<http://www.forbes.com/sites/giovannirodriguez/2015/06/08/why-arts-education-matters-in-the-age-of-tech-and-diversity/>

<http://www.theartofed.com/2015/03/27/make-it-work-10-lessons-art-educators-can-learn-from-tim-gunn/>

Barrett, T. (2009). Stories. *The International Journal of Arts Education*, 41-54.

Eisenhauer, J. (2009). Admission: Madness and (be)coming out within and through spaces of confinement. *Disability Studies Quarterly*, 29(3).

<http://dsq-sds.org/article/view/939/1112>

Morris, C. B. & Carpenter, S. (2014). On being invisible and passing through walls: Toward a pedagogy of seeing and being seen. In (S. Goncalves & M.A. Carpenter, Eds.) *Diversity, Intercultural Encounters, and Education*. NY: Routledge.

Week 2: Breadth of Issues in Art Education

1. Share and discuss short papers
2. Discuss media and readings
3. http://www.ted.com/talks/linda_cliatt_wayman_how_to_fix_a_broken_school_lead_fearlessly_love_hard
4. http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity
5. Introduction to next week

We explored our identities as educators because it helps to know where we position ourselves due to the impact it has on what is taught, how it is taught and the climate of our classrooms to name three. This module begins with the exploration of issues and concepts in our field and specifically exploring creativity. What is it, can it be taught, and why? The issue for this module is the issue of gendering such as representations in textbooks, lessons, student culture or school culture. Sometimes we may not observe or be aware of the issues, but knowing about these

issues can help us avoid encountering or contributing to those issues. The readings and media specifically explore the female gender. Dr. Shari Savage, Assistant Professor in our department, provides her position in her article (and in the interview with her) on how she views the impact of popular culture media messages and their effects within society, schools and classrooms. Despite the sexualized aspects surrounding her topic, she contends art educators should encourage critical investigations of the images in our cultural milieu.

For Next Week:

Assignment: Annotated Bibliography:
Article Review

Read the following articles and watch the media. Add to your annotated bibliography using the following guiding questions:

1. Who is the audience and what is author's relationship to audience?
2. Identify the writer's argument & rationale or the research.
3. Summarize the main focus, themes, and concepts.
4. Identify the questions asked and implied.
5. Identify whose interests are being served and the interests that are ignored.
6. Methodology and mechanics
7. Theoretical framework
8. How is this related to your world of being a teacher/educator? Are there or were there gender differences practiced at your school? How do you feel about this? Are there actions that can be taken to remedy the issue? As a professor how would you approach this topic to your students?

Read:

Paechter, C. & Clark, S. (2007). Learning gender in primary school playgrounds: Findings from the Tomboy Identities Study. *Pedagogy, Culture & Society*, 15(3), 317-331.

Savage, S. (2015). The Visual rhetoric of innocence: Lolitas in popular culture. *Visual Arts Research* 37_2(1), 101- 112

Required Viewing

View these two sites/lesson approaches and create an adaptation of one and bring a hard copy to class. Review everyone's ideas.

- [Teaching Feminism, Masculinity & Gender](#) (Links to an external site.)
- [Common Core Lesson Plan: Beyond Pink and Blue](#) (Links to an external site.)

Week 3: Killing Creativity and Gender Inequities

Methodology: Stories/Narrative (Qualitative Inquiry and the Politics of Research notes)

Theoretical Frameworks: Feminist Theory

<https://osu.instructure.com/courses/551/modules/items/19349>

1. Review media in powerpoint and discuss readings, media, and websites theoretical frameworks, methodology, and content
2. Discussion: Gender Lesson—what worked and what didn't—small group, place any suggestions on the hard copy and hand in.
3. Discuss overview for next week

Activities include: annotated bibliography, teaching about diversity activities; developing a lesson

For Next Week:

Annotated Bibliography

Reading

Read the following articles and add to your annotated bibliography.

Articles

[Desai, D., & Chalmers, G. \(2007\). Notes for a Dialogue on art education. Art Education, 6-12.](#)

[Lee, N. \(2012\). Culturally responsive teaching for 21st-Century art education: Examining race in a studio art experience. Art Education: The Journal of the National Art Education Association, 65 \(5\), p. 48-53](#)

[Staikidis, K. \(2007\). Maya paintings as teachers of justice: Art making the impossible possible. JSTAE, 27, 79-118.](#)

[Stuhr, P., Ballengee-Morris, C. & Daniel, V. A. H. \(2008\). Social Justice through curriculum: Investigating issues of diversity. In R. Mason & T. Esca's \(Eds\) International dialogues in art education. Bristol: Intellect Books.](#)

Week 4: Multiculturalism, social justice

Methodology: Stories/Narrative (Qualitative Inquiry and the Politics of Research notes)

Theoretical Frameworks: Feminist Theory and critical multicultural

1. Discuss readings, media and assignments

Review the videos in PowerPoint regarding diversity and the classroom and add to annotated bibliography.

2. For next week continue

For Next Week:

Reading or Watching:

Watch the following media presentations and add to annotated bibliography:

How to build a community, told with chalk:

Kerri Martin at TEDxNavesink: <https://www.youtube.com/watch?v=4v6WykiQgOg>

[P.A.I.N.T. - Weaving Unity Into Community Project](#) (Links to an external site.)

Bridging Arts and Community: <https://www.youtube.com/watch?v=xEkoc5H49uM>

[Inquiry-based Learning In and Through the Arts: Episode 1](#) (Links to an external site.)

Read the following articles about community based art education and add your notes to your annotated bibliography

Articles

[Daniel, V. & Drew, D. \(2011\). Art Education and the community act: An inquiry into the interior of the process. In B. Young \(Ed.\). Art, Culture and Ethnicity, 2nd Edition. Reston, VA: NAEA Press, 37-43.](#)

[Hutzel, K. & Bey, S. \(2012\). Engaging pedagogy: Curriculum and methodologies for the city. \(91-102\).](#)

[Hynes, W. \(2012\). The value of community. Teaching Tolerance. Spring 2012.](#)

Activity

Midterm—create an outline that explores how to bring the community into your classroom. You will be asked to share with some of the ideas in class. Due next week.

Consider:

Do you live in the community that you teach in? If not, what has been the process in learning about your community? Is the community involved with the school? What is relevant for your school's community when it comes to the arts?

Week 5: Community-Based Art Education

1. What is community? Who is community?
2. Discuss the media presentations and their midterms

3. Watch Vesta Daniel's interview and discuss
<https://mediasite.osu.edu/Mediasite/Play/9191750d3a5040abbc5880f7631975531d>

Introduce next exploration: Interdisciplinary/STEAM/ STEM

For Next Week:

Read and add to annotated bibliography:

- [Guyotte, K., Sochacka, N. W., Costantino, T. E. Walther, J., & Kellam, N. M. \(2015\). Steam as social practice: Cultivating creativity in transdisciplinary spaces. In Art Education: The Journal of the National Art Education Association 67\(6\), p. 12-19](#)
- [Walker, S. \(2006\). How then shall we teach? Rethinking artmaking instruction. Teaching Artist Journal 4\(3\), p190-197.](#)
- Wynn, T. & Harris, J. Toward a stem + arts curriculum: Creating the teacher team. Art Education: The Journal of the National Art Education Association 65 (5). p. 42-47.
- [Williams, R. \(2008\). Image, Text, and Story: Comics and Graphic Novels in the Classroom](#)
www.arteducators.org/.../RachelWilliams_Image_Text_and_Story_Comi...Retrieved
[Ma \(Links to an external site.\)](#)
-

Week 6: Integrated Curricula/Steam

1. Discuss integrated curricula, theories, and practices.
2. What role can art education play in integrated curriculum? How can this best be accomplished?
3. Watch and add to annotated bibliography: interview with Dr. Sydney Walker:
<https://mediasite.osu.edu/Mediasite/Play/74931dd2d1304f2e860a9977aacb35f21d>

In class watch the following:

Elementary Teachers Share Arts-Integrated Lessons at the Getty Center:

<https://www.youtube.com/watch?v=4ooxlaEs-WY>

How Can School Administrators Support Teachers with STEAM Education:

<https://www.youtube.com/watch?v=KpiPEkOwob8>

STEM to STEAM: Integrating the Arts:

https://www.youtube.com/watch?v=9OEW_opVz88

What role can art education play in integrated curriculum? How can this best be accomplished?

Explore integrated curriculum pedagogy. Investigate definitions, methods, and possibilities of integrated curriculum. Respond to the following questions:

1. Discuss the role of art in integrated and interdisciplinary curriculum and its potential as a cohesive agent.
2. How could art teachers relate to a teaching community and/or a teaching team?
3. Review the following websites:

For Next Week: Consider the articles, websites, and discussion. Use the following questions to craft a 3-4 pages **final critique paper** due next week:

1. Discuss the role of art in integrated and interdisciplinary curriculum and its potential as a cohesive agent.
2. How could art teachers relate to a teaching community and/or a teaching team?
3. What is realistic or practical?
4. How do you think the theories and approaches are applicable to your teaching?

Read:

[Baxter, K. \(2015\). A convergence of three: The reflexive capacity of art practice, curriculum design, and pedagogy. Art Education: The Journal of the National Art Education Association 67 \(6\), p. 28-34.](#)

[Buda, S., Fedorenko, J., Sheridan, M. A. \(2012\). Business of Art Education: A fairytale adventure. Art Education: The Journal of the National Art Education Association. p6-14.](#)

Instructional Design: What are My Big Units?: [Instructional Design: What are My Big Units?](#) (Links to an external site.)

Blooms Taxonomy According to Seinfeld: [Blooms Taxonomy According to Seinfeld](#) (Links to an external site.)

Using Bloom's Taxonomy To Enhance Student Learning And Success:
<https://www.youtube.com/watch?v=s34Q4PwhzmY>

Bloom's Taxonomy for Teachers (Revised): [Bloom's Taxonomy for Teachers \(Revised\)](#) (Links to an external site.)

Week 7: Wrap Up

1. Review readings and media.
2. Book to consider on Instructional Design (Not Required): [Wiggins & McTighe's Understanding by Design](#) (Links to an external site.)
 - [Book Overview](#) (Links to an external site.)
3. Review Final paper

4. A goal of this course was to encourage your commitment to explore research and in doing so, to consider the research and opinions of others within and outside the discipline of art education and to begin to format a critical lens regarding practice and the relationship to theory.
5. What has been learned and what I want you to take with you--**questions & suggestions:**
 1. What is your issue/topic? What is your issue question or statement?
 2. What three sub-questions will you address (even if you do not have definitive answers)?
 3. What is your rationale for this choice?