Term Information

Effective Term   Summer 2022
Previous Value   *Summer 2019*

Course Change Information

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

Seeking full approval to offer course at 100% distance learning.

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

n/a

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)?

n/a

Is approval of the requrest 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	7000.30
Course Title	Issues, Frameworks and Theories for Art Educators
Transcript Abbreviation	Issues/Frmwrks AE
Course Description	This course is a required introductory course in Art Education. In this online course, we will critically analyze articles that provide an overview of topics for art education research; graduate faculty research; national and international issues, and research resources.
Semester Credit Hours/Units	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?	Yes
Is any section of the course offered	100% 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
Electronically Enforced   Yes

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

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

• 7000.30 cover sheet.pdf: ASC ODE cover sheet

  (Other Supporting Documentation. Owner: Pace,Lauren Kate)

• 7000.3 syllabus.pdf

  (Syllabus. Owner: Pace,Lauren Kate)

Comments

• Please see Panel feedback email sent 02/22/2022. *(by Hilty,Michael on 02/22/2022 11:01 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace,Lauren Kate	02/01/2022 12:42 PM	Submitted for Approval
Approved	Savage,Shari L	02/01/2022 01:02 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	02/07/2022 10:35 AM	College Approval
Revision Requested	Hilty,Michael	02/22/2022 11:01 AM	ASCCAO Approval
Submitted	Pace,Lauren Kate	03/07/2022 09:48 AM	Submitted for Approval
Approved	Savage,Shari L	03/07/2022 10:04 AM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	03/07/2022 10:04 AM	College Approval

ARTS ADMINISTRATION EDUCATION AND POLICY SYLLABUS:

7000.30: CONCEPTS, THEORIES & ISSUES IN ART EDUCATION
TERM
Online

Course overview

Instructor: Christine Ballengee Morris, PhD
Email address: morris.390@osu.edu
Phone number: 614-506-2910 (personal cell phone)
Office hours: Upon request
Credits: 3

Course description:

Art Education 7000.30 is a required introductory course in Art Education. In this online course, we will critically analyze articles that provide an overview of topics for art education research; graduate faculty research; national and international issues, and research resources. This course has 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.

How this online course works:

Mode of delivery: This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time.

Pace of online activities: This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy [(go.osu.edu/credithours)](go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Participating in online activities for attendance**: **AT LEAST TWICE PER WEEK**
  You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation

that might cause you to miss an entire week of class, discuss it with me *as soon as possible.*

- **Office hours and live sessions**: OPTIONAL
  All live, scheduled events for the course, including my office hours, are optional.
- **Participating in discussion forums**: 2+ TIMES PER WEEK
  As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

Course materials and technologies

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. 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

• Self-Service and Chat support: http://ocio.osu.edu/selfservice

• Phone: 614-688-HELP (4357)

• Email: 8help@osu.edu

• TDD: 614-688-8743 Baseline technical skills necessary

• Basic computer and web-browsing skills

• Navigating Carmen

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. p. 6-14.

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, p. 37-43.

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

El-Amin, A., Cohen, C. (2018). Using critical pedagogy in art museums to foster student belonging. Art Education 3.

Guyotte, K., Sochacka, N. W., Costantino, T. E. Walther, J., & Kellam, N. M. (2015). Steam as social practice: Cultivating creativity in transdiciplinary 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. Katz-Buonincontro, J. (2018) Creativity for whom? Art education in the age of creative agency, decreased resources, an unequal art achievement outcomes. Art Education p. 34-37.

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.

Pierce, M. (2018). Visual storytelling in Native American high-density schools. Art Education, p. 34-41.

Sang, A.N. J. (2009). Success through collaboration: A community-based model for pre-service teachers. International Journal of Education through Art, 5(2-3), p. 187-200.

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

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), p.190-197.

Williams, R. (2008). Image, Text, and Story: Comics and Graphic Novels in the Classroomwww.arteducators.org/.../RachelWilliams_Image_Text_and_Story_Com i...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.

Assignment or category points

Annotated Bibliography 40
Short Paper 10
Position Paper 10
Final paper 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 to150 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 3-4 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?

Position Paper:
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 in this course so far. 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).
Or
Explore how to bring the community into your classroom, museum, gallery, theatre, studio and so on including the literature and media that we have explored 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. (Five pages)

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

1. Discuss the role of art in integrated and interdisciplinary curriculum and its potential as a cohesive agent.
2. How could art teachers/administrators relate to a community and/or a teaching/arts 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 manger?
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.

Due Dates:
Each module is based on a one-week completion that aligns with how long this course is. You have one week for each of the modules so that all readings, discussions, and assignments are due
at the end of the week.

Grading and faculty response
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:
for large weekly assignments 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. Attendance, participation, and discussions student participation requirements the following is a summary of everyone's expected participation:
• Logging in: at least twice per week, be sure you are logging in to the course in carmen each week, including weeks with holidays. Your readings and assignments are located here.

• Participating in discussion forums:
Every course module includes at least one required discussion. As participation, each week you can expect to post at least three times as part of our substantive class discussion on the week's topics. Each discussion prompt is different and therefore has different requirements, but as a baseline, please create at least one original post per week and respond to at least three colleagues.

Other course policies

Writing style and expectations:
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.

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 at titleix@osu.edu

Academic integrity policy
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)
The university strives to make all learning experiences as accessible as possible. In

light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, decide to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Policies for this course
• 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.

Your mental health
As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available

at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

Accessibility accommodations for students with disabilities
The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology
this course requires use of carmen (Ohio State's learning management system) and other communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.
- carmen (desire2learn) accessibility
- streaming audio and video
- synchronous course tools

Course schedule (tentative)
Topics, Readings, Assignments, Deadlines

Module 1
Topic: Introduction to Storytelling (Objectives: 1, 1a, 2, 2a, 5, 5a)

Content and Activities

1. Listen to course introduction, review syllabus and calendar. If there are questions or concerns, please place them in the designated discussion space and I will address.

2. Module 1 overview lecture, review learning objectives. (Links to the readings are located at the bottom after module overview lecture.

3. Discussion: Read the article and participate in the Discussion Board.

4. Review Short paper Assignment and rubric Assignment: Short paper assignment (about 3-4 double-spaced pages)
   Where are you coming from? What theorists and/or artists work 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?

5. Teacher Identity/Annotated Bibliography (Objectives: 1, 1a, 2,2a, 5, 5a)— you will not turn this in until the end of the course, as you will continue each module adding to your 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.
• 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? Introduction to storytelling; refer to power point

6. Discussion: Personal Journey (Objectives: 1, 1a, 2, 2a, 5, 5a)
    In the discussion board, respond to the prompt.

Module 2
Topic: Breadth of Issues: Killing creativity and gender inequities
     The Essential Questions for this module are:
     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. What precisely are the conclusions of the article? Do the conclusions reasonably follow the thesis established at the beginning of the article?

Content and Activities:

1. Watch Module 2 introduction lecture and review learning objectives

2. Readings and media located at the end of objectives.

3. Review the websites and add to the annotated bibliography.

4. Article Review: Annotated Bibliography (Objectives: 2, 2a, 3, 3a, 5, 5a)

   http://www.ted.com/talks/linda_cliatt_wayman_how_to_fix_a_broken_school_lead_fearlessly_love_hard
   http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity
   Watch Dr. Shari Savage's introduction. In the discussion board, respond to the prompt.
   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/

5. Respond discussion board and add media reviews in annotated bibliography: follow instructions in Module 2.

6. Gender Lesson review and discussion

Module 3
Issues Contemporary Art Education

Content and Activities:

1. Review introduction lecture and learning objectives.

2. Readings and media links located at the end of objectives

3. Response to two activities

4. Discussion: Annotated Bibliography (Objectives: 3,3a, 4, 4a, 5, 5a)
   Review articles and response to the Discussion prompt.

5. Read position paper assignment

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).

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.

Module 4
Topic: Issues: Pedagogy, Research and Ethics

Content and Activities:

1. Review module 4 introduction lecture and learning objectives.

2. Articles Review: Annotated Bibliography (Objectives: 4,4a, 5, 5a, 6, 6a)

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

4. Read or Watch the following media presentations and add to annotated bibliography:
   How to build a community:
   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.)

5. Complete community project assignment.

Module 5
Topic: Interdisciplinary/ STEAM/STEM

Content and Activities:

1. Watch introduction lecture and review learning objectives.

2. Watch interview with Sydney Walker

3. 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

4. Discussion: Integrated Curriculum Approaches and Pedagogy (Objectives: 4, 4a, 5, 5a, 6, 6a)
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5. Discussion: What We Teach and Why (Objectives: 4, 4a, 5, 5a, 6, 6a)

6. Review Final Project (Objectives: 5, 5a, 6, 6a, 6b)
As your final project, create a power point or a paper, which includes documents such as lessons, books, visual arts that were used, and so on in this past semester and explore the following overarching question: Where is art education/museums/administration today and where is it going? What and how do teachers and policy makers need to consider regarding the forthcoming changes? The big ideas are:
1. Review issues of contemporary art education
2. Refine students' processes of critical thinking and writing
3. Reflective practices to inform teaching and curricula development

Module 6
Topic: Assessment/Ethics

Content and activities

1. Watch module 6 introduction lecture and review learning objectives.
2. Articles and media are located after the learning objectives.

3. Read the following articles:
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.
El-Amin, A., Cohen, C. (2018). Using critical pedagogy in art museums to foster student belonging. Art Education
Katz-Buonincontro, J. (2018) Creativity for whom? Art education in the age of creative agency, decreased resources, an unequal art achievement outcomes. Art Education p. 34-37.

3. Media

Instructional Design: What are My Big Units?: Instructional Design: What are My Big Units? (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.)

4. Respond to discussion prompts.

5.Faculty assessment

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

Carmen Use

When building your course, we recommend using the ASC Distance Learning Course Template for CarmenCanvas. For more on use of Carmen: Common Sense Best Practices.

☐ A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

Syllabus

☐ Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

☐ Syllabus is consistent and is easy to understand from the student perspective.

☐ Syllabus includes a schedule with dates and/or a description of what constitutes the beginning an end of a week or module.

☐ If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

Instructor Presence

For more on instructor presence: About Online Instructor Presence.

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

☐ Regular instructor communications with the class via announcements or weekly check-ins.

☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.

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☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.

☐ Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

Delivery Well-Suited to DL/DH Environment

Technology questions adapted from the Quality Matters rubric. For information about Ohio State learning technologies: Toolsets.

☐ The tools used in the course support the learning outcomes and competencies.

☐ Course tools promote learner engagement and active learning.

☐ Technologies required in the course are current and readily obtainable.

☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):

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Workload Estimation

For more information about calculating online instruction time: ODEE Credit Hour Estimation.

☐ Course credit hours align with estimated average weekly time to complete the course successfully.

☐ Course includes direct (equivalent of "in-class") and indirect (equivalent of "out-of-class") instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

☐ In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

Accessibility

For more information or a further conversation, contact the accessibility coordinator for the College of Arts and Sciences. For tools and training on accessibility: Digital Accessibility Services.

☐ Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.

☐ Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

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Additional comments (optional):

Academic Integrity

For more information: Academic Integrity.

☐ The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:

☐ Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

Frequent, Varied Assignments/Assessments

For more information: *Designing Assessments for Students.*

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

☐ Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.

☐ Variety of assignment formats to provide students with multiple means of demonstrating learning.

☐ Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

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Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

Community Building

For more information: Student Interaction Online.

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

☐ Opportunities for students to interact academically with classmates through regular class discussion or group assignments.

☐ Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.

☐ Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

Transparency and Metacognitive Explanations

For more information: *Supporting Student Learning*.

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

☐ Instructor explanations about the learning goals and overall design or organization of the course.

☐ Context or rationale to explain the purpose and relevance of major tasks and assignments.

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☐ Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.

☐ Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.

☐ Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.

☐ Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

Additional Considerations

Comment on any other aspects of the online delivery not addressed above (optional):

Syllabus and cover sheet reviewed by *Jeremie Smith* on

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.

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I have completed and signed off on the preliminary distance learning review for the ARTEDUC 7000.3 *Concepts, Theories & Issues in Art Education* course approval proposal (see signed Cover Sheet attached). This syllabus includes all required syllabus elements and provides a comprehensive overview of the course expectations.

I have a few brief recommendations that I think will make your syllabus better:

- Under course overview at the top of page 1 it states this is a 2 credit course, Under "How this online course works", on page 2, it references 3 credits.
- In the syllabus under "Policies for this course" (page 10 of syllabus PDF), there is a reference to quizzes and exams. Since these types of assessment are not part of the course design, I assume this was inadvertently carried over from a template or other course.
- The DL Cover Sheet references a weekly video lecture, but this is not indicated in the syllabus. I recommend adding this expectation that students will watch weekly videos created by the instructor to better explain the rhythm of the course and what direct instruction is present in the course.
- Under "How this online course works" (page 2), there is a reference to weekly modules but the schedule lists 6 modules that seem larger than 1 week. There are 2 possible ways of addressing this discrepancy (rephrasing the language on page 2 or breaking up the schedule) but I have noticed that the ASC faculty review panels typically require a weekly breakdown of class activities in the class schedule, especially for asynchronous courses. **Disregard this if this is a course plan for a 6- or 7-week term length, but if so, be sure to indicate this in the syllabus as was done for the 7606 course that was submitted at the same time as this one.*