

Term Information

Effective Term Autumn 2023
Previous Value Summer 2012

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 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	7604
Course Title	Teaching of Studio Activities
Transcript Abbreviation	Tch Studio Activity
Course Description	Exploration of instructional application of various art materials for educational settings.
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

[Previous Value](#)

Not open to students with credit for 604.

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

13.1302

Subsidy Level

Doctoral Course

Intended Rank

Masters, Doctoral

[Previous Value](#)

[Masters](#)

Requirement/Elective Designation

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

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Identify multiple meanings of play
- Incorporate play strategies in personal artmaking
- Incorporate play strategies in art classrooms and curriculum
- [Develop an understanding of artmaking as an engagement with ideas](#)
- [Investigate meaning making practices in contemporary art](#)
- [Explore pedagogical practices with artmaking and meaning making](#)

[Previous Value](#)

Content Topic List

- Artistic Practice
- Contemporary Art
- Creativity
- Artmaking Instruction

Sought Concurrence

No

Attachments

- 7604 ASC ODE approval.pdf: ASC ODE cover sheet and approval

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

- Final 7604 Artmaking and Meaning Making AAEP 2023.pdf

(Syllabus. Owner: Pace, Lauren Kate)

Comments

COURSE CHANGE REQUEST
7604 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
02/02/2023

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Pace, Lauren Kate	01/31/2023 11:38 AM	Submitted for Approval
Approved	Savage, Shari L	01/31/2023 11:44 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/02/2023 04:53 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	02/02/2023 04:53 PM	ASCCAO Approval

The Artmaking Process Syllabus

Art Education 7604 AU 2023

Course Information

- **Course times and location:** 100% Asynchronous Online Class
- **Credit hours:** 3
- **Mode of delivery:** Carmen Canvas, Distance Learning

Instructor

- **Name:** Dr. jt Eisenhower Richardson
- **Email:** richardson.865@osu.edu
- **Office location:** Sullivant Hall
- **Office hours:** On Zoom, by appointment
- **Preferred means of communication:**
 - Message me a message using Carmen Canvas mail for course-related questions.
 - Please regularly check your Carmen mail and the course announcements on Carmen. Please check your [notification preferences](#) to assure you receive class communication.

Course Description

This course explores the role of play in individual artmaking practices, contemporary art, art classrooms, and community settings. Students learn how contemporary artists use a variety of play strategies. Course artmaking assignments emphasize experimentation, the use of everyday materials, social and participatory play, and chance. Class discussion, reflection, and a course virtual gallery foster opportunities for community building and dialogue.

The course readings, multimedia content, and artmaking assignments are accessible to students from a range of academic areas including students with minimal prior artmaking experience.

Learning Outcomes

In this course, students learn to:

1. Identify multiple meanings of play

- 1.1 Describe historical and contemporary meanings of play.
- 1.2 Compare and contrast different play strategies.
- 1.3 Identify play strategies used by contemporary artists.
- 1.4 Identify the differences between a process and product orientation to artmaking.

2. Incorporate play strategies in personal artmaking.

- 2.1 Approach artmaking as a series of trials without predetermined outcomes.
- 2.2 Engage materials as collaborators rather than tools.
- 2.3 Identify the role of sensation in artmaking.
- 2.4 Reflect on the use of restraint and boundaries in artmaking practices.
- 2.5 Incorporate nonsense strategies in personal artmaking.
- 2.6 Create artworks in everyday spaces, through everyday actions, and with everyday materials.
- 2.7 Focus artmaking on unknowns rather than knowns.

3. Incorporate play strategies in art classrooms and curriculum.

- 3.1 Describe different approaches to teaching artmaking.
- 3.2 Identify boundaries that foster experimentation for student artists.
- 3.3 Compare and contrast art assignments that emphasize process vs. product.
- 3.4 Incorporate everyday materials and everyday practices in student artmaking assignments.
- 3.5 Identify strategies to support students in trying something new.
- 3.6 Apply play strategies when designing art lessons and activities.



Accessibility Accommodations for Students with Disabilities

Requesting Accommodations

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, 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; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: slds.osu.edu
- Email: slds@osu.edu
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. Digital resources should be accessible to all students. If you encounter an access barrier, please reach out to me as soon as possible.

- [CarmenCanvas accessibility](#)
- [CarmenZoom accessibility](#)
- [Digital Accessibility at Ohio State](#)

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**. Students are expected to meet weekly deadlines but may schedule their efforts freely within that time frame. If you are struggling to meet deadlines or organize your time, please reach out to me.

Credit hours and work expectations: This is a 3-credit-hour course. According to [Ohio State bylaws on instruction](#), 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: Regular participation is one of the highest predictors of success. With that in mind, I have the following expectations for everyone's participation:

- **Participating in online activities for attendance: *at least once 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*.
- **Zoom meetings and office hours: *optional***
All live, scheduled events for the course, including my office hours, are optional.
- **Participating in discussion forums: *two or more 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 Schedule

Refer to the CarmenCanvas course for up-to-date due dates.

Week		Assignments All assignments are due before Sunday at 11:59PM unless otherwise noted
Week 1: Play and Artmaking	Week 1 Reading: Walker, Introduction Walker Chapter 1: Naming Play (p. 12-32)	Week 1 Assignment: Discussion Post: Self-Introduction
Week 2: Discussion Sense and Nonsense	Week 2 Reading and Media: Walker, Chapter 2: Nonsense Play (p. 34-61) Website: Review the following artworks on Nina Katchadourian's website: <i>Seat Assignment</i> <i>Mended Spiderwebs,</i> <i>Accent Elimination</i> <i>Talking Popcorn</i> <i>Mystic Shark</i> "Talking Popcorn" and "Indecision on the Moon" Video	Week 2: Assignments Discussion Board: Nonsense Play
Week 3: Studio Nonsense Play	Media Assignment 3: "Reading Identity"	Week 3 Assignment: Artmaking Assignment: Disruptive Self-Portraits



	<p>Website: Robert Mapplethorpe, Self-portrait, 1981</p> <p>Website: Lorna Simpson, "1957-2009 Interior #3" (2009)</p> <p>Video: Paul Mpagi Sepuya discussion of Lorna Simpson's work</p> <p>Website: Bruce Nauman, Self-portrait as a Fountain, 1970</p> <p>Video: Janine Antoni, Lick and Lather, 1993</p>	<p>PowerPoint Presentation of your artwork and reflection responses</p> <p>Discussion: Virtual Gallery</p>
<p>Week 4: Discussion</p> <p>Physical Play</p>	<p>Week 4 Reading and Media:</p> <p>Walker, Chapter 3: Physical Play (p. 62-77)</p> <p>Reading: Ingold, T., <i>Making</i>, chapters 1 & 2.</p> <p>Video: The <i>Skoghall Project</i>, <i>Infinite Cell</i>, and "Real Pictures" from the <i>Rwanda Project</i> (1994-2000).</p> <p>Website: Alfredo Jaar website</p> <p>Website: Index Jaar's Skoghall Konsthall Project</p> <p>Richard Serra's Verb List (1967-68)</p>	<p>Week 4 Assignment:</p> <p>Discussion Board: Physical Play</p>
<p>Week 5: Studio</p> <p>Everyday Materials and Physical Play</p>	<p>Week 5 Reading and Media:</p> <p>PowerPoint: Stacey Orbaker: Weaving <i>Ice</i></p> <p>PowerPoint: Ahran Koo: A New Skin, Aluminum Foil</p> <p>Video: Lindsey Vader: Light Play</p>	<p>Week 5 Assignment:</p> <p>Artmaking Assignment: Weaving Ice</p> <p>PowerPoint Presentation of your artwork and reflection responses</p>



		Discussion: Virtual Gallery
Week 6: Discussion Experimental Play	Week 6 Reading and Media: Walker, Chapter 4 Chapter: Experimental Play (p. 78-109) Reading: Kaprow, A., "Art which can't be Art" Reading: Kaprow, A. (1987), "Just Doing" Video: Cruzillegas, Abraham, Prime Matter: Abraham Cruzvillegas on "Autoconstrucción", Walker Arts Center Video: Abraham Cruzillegas: Autoconstrucción, Art 21 Video: Student artmaking videos Betancourt, V.; Harry, M.; Kim, B.; Smith, R. (2011). <i>Birthday Ambush</i> Video: Denham, B.; Gregory, G.; Smith, T. (2011). <i>Faux Science</i>	Week 6 Assignment: Discussion Board: Experimental Play
Week 7: Studio Five Obstructions	Week 7 Reading and Media: Reading: Ebert, R. (2004), The Five Obstructions Reading: Brooks, X. (2003). The Pupil's Revenge, <i>The Guardian</i> . Reading: Lundtofte A.M. (summer 2004). Artists in conversation: Jorgen Leth, <i>Bomb Magazine</i> .	Week 7 Assignment: Artmaking Assignment: The Five Remakes PowerPoint Presentation of your artwork and reflection responses Discussion: Virtual Gallery
Week 8: Discussion	Week 8 Reading and Media:	Week 8 Assignment:



Social Play	Walker, Chapter 5: Social Play (p. 110-129)	Discussion Board: Social Play
Week 9: Studio Everyday Invisibilities	Week 9 Reading and Media: Dr. R.'s PowerPoint	Week 9 Assignment: Artmaking Assignment: Everyday Invisibilities PowerPoint Presentation of your artwork and reflection responses Discussion: Virtual Gallery
Week 10: Discussion Participatory Play	Week 10 Reading and Media: Walker, Chapter 6: Participatory Play (p. 130-153)	Week 10 Assignment: Discussion Board: Participatory Play
Week 11: Studio Social Interaction	Week 11 Reading and Media: Dr. R.'s PowerPoint	Week 11 Assignment: Artmaking: Social Interaction PowerPoint Presentation of your artwork and reflection responses Discussion: Virtual Gallery
Week 12: Discussion Chance Play	Week 12 Reading and Media: Reading: Walker, Chapter 7: Chance Play (p. 154-186) Video: Gabriel Orozco Video: Rikrit Tiravanija: Cooking up an Art Experience, MOMA	Week 12 Assignment: Discussion Board: Chance Play PowerPoint Presentation of your artwork and reflection responses Discussion: Virtual Gallery

	<p>Short Reading: Sophie Calle: The True Story of Sophie Calle, Haus der Kunst</p> <p>Video: Francis Alÿs: Something Making Something Leads to Nothing</p>	
<p>Week 13: Studio</p> <p>Big Ideas and Artmaking</p>	<p>Week 13 Reading and Media:</p> <p>Dr. R.'s PowerPoint</p>	<p>Week 13 Assignment:</p> <p>Artmaking: Big Ideas and Artmaking</p> <p>PowerPoint Presentation of your artwork and reflection responses</p> <p>Discussion: Virtual Gallery</p>
<p>Week 14:</p> <p>Research and Curriculum Design</p>	<p>Week 14 Reading and Media:</p> <p>Dr. R.'s PowerPoint: Design Thinking, Research and Curriculum Design</p>	<p>Week 3 Assignment:</p> <p>Research for Final Assignment</p> <p>Artmaking Assignment based on your lesson planning and research</p>
<p>Week 15:</p>	<p>Week 15 Reading and Media:</p> <p>Dr. R.'s PowerPoint: Final Reflections</p>	<p>Week 15 Assignments</p> <p>Final Project "Artmaking as Disruptive Thinking" (see syllabus options)</p>

Course Materials, Fees, and Technologies

Required Materials and/or Technologies

- Please purchase, Sydney Walker (2022). *Artmaking, Play, and Meaning Making*, Davis Publications (<https://www.davisart.com>). The book may be cheaper at the Davis Art online store compared to other online book sellers. (\$35.95)
- Please Purchase: Bonnie Smith Whitehouse's Kickstart Creativity card deck, Clarkson Potter Publisher (\$17.95). This resource will be used during discussion board activities.
- All book chapters, articles, etc., are linked as e-books, online reports, or PDFs on our Carmen site.

Required Equipment

- **Computer:** current Mac (MacOS) or PC (Windows 10) with high-speed internet connection
- **Webcam:** built-in or external webcam, fully installed and tested [for Zoom as needed]
- **Microphone:** built-in laptop or tablet mic or external microphone [for Zoom as needed]
- **Other:** a mobile device (smartphone or tablet) to use for BuckeyePass authentication.
- **A digital camera:** a cell phone camera is all that is needed.

If you do not have access to the technology you need to succeed in this class, review options for technology and internet access at go.osu.edu/student-tech-access

Required Software

Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Visit the [installing Office 365](https://go.osu.edu/office365help) (go.osu.edu/office365help) help article for full instructions.

Carmen Canvas Access

You will need to use [BuckeyePass](https://buckeyepass.osu.edu) (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you can always connect to Carmen, it is recommended that you do each of the following:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click Enter a Passcode and then click the Text me new

codes button that appears. This will text you ten passcodes good for 365 days that can each be used once.

- [Install the Duo Mobile application](#) on all your registered devices for the ability to generate one-time codes if you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at [614-688-4357 \(HELP\)](tel:614-688-4357) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course

- Basic computer and web-browsing skills
- PowerPoint: including inserting video and images
- [Navigating Carmen Canvas](#)
- [Recording and submit video assignments in Carmen Canvas](#)
- Digital camera and video. Using a cell phone is sufficient.

Technology Support

For help with your password, university email, Carmen Canvas, or any other technology issues, questions, or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** [614-688-4357 \(HELP\)](tel:614-688-4357)
- **Email:** servicedesk@osu.edu

Grading and Faculty Response

How Your Grade is Calculated

Assignment Category	Points
Introduction post to the class	3 points
Syllabus Quiz	3 points
7 Discussion Board Postings (3 pts. ea.) <ul style="list-style-type: none"> • Naming Play • Nonsense Play • Physical Play • Experimental Play • Social Play • Participatory Play • Chance Play 	21
7 Artmaking Assignments (7 points ea.) <ul style="list-style-type: none"> • Disruptive Self-portraits • Weaving Ice • The Five Remakes • Chance Play • Everyday Invisibilities • Social Interactions • Big Ideas and Artmaking 	49



Assignment Category	Points
6 Posts on the Gallery Discussion Board 2 points each	12 points
Final Written Assignment: Artmaking as Disruptive Thinking	12 points
Total	100 points

Grading Scale

93% - 100%: A (93-100 pts.)	73% - 77%: C (73-76.9 pts.)
90% - 93%: A- (90-92.9 pts.)	70% - 73%: C- (70-72.9 pts.)
87% - 90%: B+ (87-89.9 pts.)	67% - 70%: D+ (67-69.9 pts.)
83% - 87%: B (83-86.9 pts.)	60% - 67%: D (60-66 pts.)
80% - 83%: B- (80-82.9 pts.)	Below 60%: E (0-59 pts.)
77% - 80%: C+ (77-79.9 pts.)	

Grading and feedback

In this course, you learn new ideas, practice what you are learning, and receive feedback in a variety of different ways. The following are examples of how you interact with your peers and instructor in this asynchronous class.

- **Carmen Announcements** include course-related news pertinent to the entire class.
- **Instructor reflections:** These “announcements” include my reflection on course concepts, the discussion boards, and artmaking assignments. My reflections may clarify concepts, provide additional resources, and answer recurring questions related to the material and assignments.
- **Instructor Presentations:** My PowerPoint presentations respond to content and concepts in the readings, course media, and artmaking assignments.
- **Discussion board posts:** Discussion board posts respond to reflection questions related to the readings and media content. The discussion boards are spaces to build community and learn from both your peers and instruction. In addition, students post 2 follow-up posts to their peers’ posts. I also participate on the discussion board. Discussion board posts are viewed by everyone in your group.

- **Grade comments:** Only you and your instructor view your grade comments. Comments on graded assignments provide you information about what you did well and opportunities for growth.
- **Artmaking assignment comments.** You receive individual instructor feedback on your artmaking assignments. Participation on the virtual gallery discussion board provides additional peer feedback.
- **Do you want specific feedback?** If you would like my feedback on a specific aspect of an assignment, leave a comment in Carmen when submitting your assignment to let me know.

Response time

I am providing the following list to give you an idea of my typical availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technology problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours** on weekdays when classes are in session. If it has been 48 hours (M-F) and you did not receive a response, please email me again.
- **Discussion board:** Instructor and students post on the discussion board. I check the discussion board frequently during the week and add my own comments.
- **Office hours:** This is an asynchronous online class. Please email me to schedule a time to meet via Zoom

Assignments and Course Organization

All assignments are due Sundays before 11:59PM unless otherwise noted on Carmen.

Given the size of the class and the desire to engage in more effective dialogue, sharing, and group-based support, much of the class involves being **part of a smaller group of** approximately 10 students or less students.

1) **Discussion Board Postings:** After reading that week's assigned readings and media, respond to the questions on the discussion board. You will not see your peers' responses until you post your own response.

- For each question write a one paragraph response of 150-200 words unless otherwise noted.
- Students may create a video response of 5 minutes or less.
- And/or create graphic organizers to communicate your ideas to the questions.
- Respond to *at least two* students' posts on the discussion board.
- Respond when you are asked a direct question.

1. General Discussion Expectations

- a) **Expressing and Communicating Ideas:** Communicate your ideas clearly being mindful of grammar, spelling, and punctuation. Write in complete sentences. Video responses should be well-planned and not be an impromptu recording as ideas came to mind.
- b) **Tone and civility:** Maintain a supportive learning community where everyone feels able to participate and people can disagree amicably. Remember that sarcasm doesn't translate well online.
- c) **Citing your sources:** Cite your sources including paraphrased or quoted information from other authors using APA style.
- d) **Backing up your work:** Consider composing your discussion posts in Word and cutting and pasting your responses onto the discussion board.

2) Artmaking Assignments and Gallery Space

The course involves a variety of artmaking assignments. During the artmaking assignments students experiment with using play strategies discussed in class in their own artmaking practices. These assignments use everyday materials. You will not need to purchase special artmaking supplies. You will need to document your work with a digital camera. Phone cameras are all that is needed to do this effectively.



Detailed directions are provided on Carmen for each artmaking assignment. In addition, each artmaking assignment is accompanied by reflection questions. Artmaking assignments are submitted as a PowerPoint presentation that includes images and videos of your artwork and responses to the reflection questions. Leave plenty of time as these assignments cannot be rushed.

Virtual Gallery Space

Students post one of their artworks to the virtual gallery space for every artmaking assignment with a brief description. In addition, students each respond to at least one peer's post. These are not spaces to "critique" others work, unless specifically ask for critical feedback.

3) Final Assignment: Art as Disruptive Thinking

Final Course Assignment Options, "Art as Disruptive Thinking"

1. **Naming Play Final Assignment:** The final assignment in this course involves writing a **short paper (5-7 pages)** and **designing a new artmaking assignment** that uses play strategies. This paper assesses how well you understand concepts from class and your ability to apply those concepts in your research and curriculum development, and ability to complete additional research. ***More detailed information is available on Carmen.***
2. **Another idea?** Do you have an idea for a final paper/project that aligns with the assignment goals. Do you need to adapt the paper prompt because you are from another discipline? Reach out to me to discuss your ideas before week 12.

4) Growth Mindset

As you complete your assignments and participate in this class, reflect on your own learning.

What does having a growth mindset mean to you?

A curious learner and artist: Being curious about different ways of thinking about artmaking and contemporary artists
Experimenting: Valuing processes of experimenting with new artmaking practices. Being willing to play and create art in different ways than we may have taught or teach others.



Willingness to accept change and difference: A willingness to acknowledge that not everything is always the same, predictable, convenient. A willingness to be reflective about where our own reluctances are about change in our professional settings, artistic practices, relationships with others, ideas about other people and more.

View challenges as opportunities: When facing challenges in concepts, readings, artmaking, they are understood as opportunities to expand what one previously knew and practiced.

Committed and Engaged learners: Learners who take extra effort to look up more information about something that is a fuzzy concept, a curiosity that emerges.

Value a learning community: We all have different experiences within social contexts and how the social translates within the virtual. To value a learning community involves providing supportive, timely, and meaningful feedback. It involves a demonstrated commitment toward recognizing one's own positionality in a conversation and space and the role of supportive critical dialogue to enact change.

Late Assignments

Please refer to Carmen for due dates. Due dates are set to help you stay on pace and to allow timely feedback that will help you complete subsequent assignments.

Late assignments result in a lower grade according to the following:

1 day late: 10% off total grade

2 days late: 20% off total grade

3 days late: 30% off total grade

4 days late: 40% off total grade

And so forth until 10 days late: 0 %

It is important to contact me if you are having an issue impacting meeting course deadlines.

Other Course Policies

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. In addition, please review **AAEP Distance Learning Communication Guidelines Document** for requirements and expectations for this course.

- **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. A more conversational tone 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. I will provide specific guidance for discussions on controversial or personal topics.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **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.
- **Synchronous sessions:** During our Zoom sessions I ask you to use your real name and a clear photo of your face in your Carmen profile. During our full-group lecture time, you may turn your camera off if you choose. When in breakout rooms or other small-group discussions, having cameras and mics on as often as possible will help you get the most out of activities. You are always welcome to use the [free, Ohio State-themed virtual backgrounds](https://go.osu.edu/zoom-backgrounds) (go.osu.edu/zoom-backgrounds). Remember that Zoom and the Zoom chat are our classroom space where respectful interactions are expected.]

Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class.

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](https://studentconduct.osu.edu) (studentconduct.osu.edu), 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:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity](http://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Student Services and Advising

University Student Services can be accessed through Buckeye Link. More information is available here:

<https://contactbuckeyelink.osu.edu/>

AAEP Graduate students please visit: <https://www.aaep.osu.edu> for more information about AAEP graduate programs and to view the AAEP graduate handbook.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at equity.osu.edu,
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, 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 mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614- 292-5766](tel:614-292-5766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://suicidepreventionlifeline.org) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:1-800-273-8255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

Diversity Statement and Discrimination Policy

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages everyone to strive to reach his or her potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

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

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Lyft Ride Safe Program

[Lyft Ride Smart at Ohio State](#) offers eligible students discounted rides, inside the university-designated service area, from 9 pm to 3 am. Each month, 10,000 discounted rides will be made available on a first-come, first-served basis, with the average cost expected to be \$2 or less. Prices may be impacted by distance, traffic, time of day, special events, and primetime surcharges. Users must select "shared ride" when booking in the Lyft app to qualify for program discounts. When using ride-sharing, remember to visually confirm vehicle info/descriptions in the company app and ask the driver to say who they are picking up.

General University Resources

Writing Resources

The OSU Writing Center offers free professional consultations and/or tutoring sessions for students at all stages of the writing process. You may set up an appointment by calling 614-688-4291, or you can meet with a writing consultant at the Younkin Success Center. The OSU Writing Center website is: cstw.osu.edu/writing-center.

University Student Services

To pay tuition and fees, track financial aid, register for classes, view your grades, get important updates, and more, log in to your personalized **Student Center** at buckeyelink.osu.edu.

For assistance with financial aid matters, tuition and fee payments, registration challenges, managing your Student Center, or other issues, visit <http://ssc.osu.edu>.

Academic Resources

There are many resources to help you successfully transition to Ohio State, find your way around the campus, get involved, succeed in your classes, explore opportunities in and out of the classroom, address personal concerns, and stay healthy. Selected resources are listed below, with a sampling of their services. For a complete listing of offerings, please visit the linked web page: <http://artsandsciences.osu.edu/academics/current-students>

Course readings and media

All materials below can be found on Carmen.

Alÿs, Francis, *Sometimes Making Something Leads to Nothing*, <http://francisalys.com/>.

Antoni, Janine, *Lick and Lather*, 1993,
<http://www.art21.org/texts/janine-antoni/interview-janine-antoni-lick-and-lather>
<http://interventionsjournal.net/2015/01/21/purposeful-impermanence-biodegradable-art-and-its-challenge-to-conservation/>.

Betancourt, V.; Harry, M.; Kim, B.; Smith, R. (2011). *Birthday ambush*, video.

Boon, M. Meditations in an emergency: On the apparent destruction of my MP3 collection. In Kevin M. Moist and David Banash (eds.), *Contemporary collecting: Objects*,

Practices, and the fate of things. Lanham: Scarecrow Press, Inc.

<http://www.popmatters.com/feature/173122-contemporary-collecting-objects-practices-and-the-fate-of-things/>.

Brooks, X. (2003). The Pupil's Revenge, *The Guardian*, <http://www.theguardian.com/film/2003/nov/07/features.xanbrooks>.

Bruce Nauman, *Self-portrait as a Fountain*, 1970,
<http://collection.whitney.org/object/5714>.

Calle, S., *The True Story of Sophie Calle, Haus der Kunst*,
<http://www.hausderkunst.de/en/agenda/detail/the-true-story-of-sophie-calle/>

Cruzillegas, Abraham. [Prime Matter: Abraham Cruzvillegas on "Autoconstrucción"](#), Walker Arts Center

Abraham Cruzillegas: Autoconstrucción, Art 21 (video): <https://youtu.be/C-3JWhmgkQ4>

Denham, B.; Gregory, G.; Smith, T. (2011). *Faux science*, video.

Ebert, R. (2004), The Five Obstructions, <http://www.rogerebert.com/reviews/the-five-obstructions-2004>

Everyday objects as art: non-examples

<http://www.tickld.com/x/art-in-unexpected-places-8-examples-of-amazing-art-made-out-of-everyday-objects>

<http://giveitlove.com/domenic-bahmann-creates-amazing-works-art-everyday-objects/>.

Family Portraiture:

https://www.google.com/search?q=studio+portrait+photography&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjMn_edz6rKAhVJVD4KHe9pCK0Q_AUIBygB&biw=1063&bih=648#tbm=isch&q=studio+family+portrait+photography.

Gates, Theaster: Collection, Art 21
<https://youtu.be/Byin7zoiUU>

Goto-Jones, C., (April 9, 2015), The Secret life of yo-yos, *The Atlantic*.
<http://www.theatlantic.com/technology/archive/2015/04/the-yo-yo-effect/389868/>.

Hamilton, Anne (2011) *Event of a Thread*,

<https://www.annhamiltonstudio.com/projects/armory.html>.

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



_____ <https://www.youtube.com/watch?v=1fJ4umqXGjM>.

Ingold, T. (2013). *Making*, (chapters 1,2), New York: Routledge.

Jaar, A., <http://www.alfredojaar.net>; <http://www.alfredojaar.net/index1.ht>.

_____ The Skoghall project, <https://vimeo.com/5089525>.

Kunzelman, C. (September 13, 2013). Black t-shirts: The original invisibility cloaks. *The Atlantic*.

_____ <http://www.theatlantic.com/technology/archive/2013/09/black-t-shirts-the-original-invisibility-cloaks/279655/>.

Kaprow, Allan. (1986). Art which can't be art, readingbetween.org/artwhichcantbeart.pdf.

_____ (1987). Just Doing. https://coyotzicultura.files.wordpress.com/2011/05/kaprow_justdoing.pdf.

Katchadourian, Nina

_____ *Seat Assignment*, <http://www.ninakatchadourian.com/photography/seatassignment>.

_____ *Mended Spiderwebs*, <http://www.ninakatchadourian.com/uninvitedcollaborations/spiderwebs.php>.

_____ *Accent Elimination*, <http://www.ninakatchadourian.com/language/translation/accent.ph>.

_____ *Talking Popcorn* <http://www.ninakatchadourian.com/language/translation/talkingpopcorn.php>; <https://www.youtube.com/watch?v=YTMkzY0fShc>.

_____ *Mystic Shark*, <http://www.ninakatchadourian.com/confusinganimals/mysticshark.php>.

Koo, Ahran, (2014). *A new skin: aluminum foil*, power point.

Leth, Jørgen, *The Five Obstructions*, cartoon version,

_____ <https://www.youtube.com/watch?v=9-Y1PhOt6sM>.

_____ *The five obstructions*, movie trailer, <https://www.youtube.com/watch?v=0YPmRMipnSM>.

_____ *The perfect human*. <https://www.youtube.com/watch?v=W9kls6bMkRo>.

Lundtofte A.M. (summer 2004). Artists in conversation: Jørgen Leth,

Bomb Magazine. <http://bombmagazine.org/article/2656/j-rngen-leth>.

Malchik, A. (December 3, 2015). The untold stories of the hairbrush. *The Atlantic*.

<http://www.theatlantic.com/technology/archive/2015/12/the-untold-stories-of-the-hairbrush/418602/>, accessed 12.26.2016.

Mapplethorpe, Robert (1981), *Self-portrait*.

http://www.skarstedt.com/exhibitions/2013-05-02_robert_mapplethorpe/#!/images/8/.

Menjivar, Mark, *You Are what you eat*,

http://www.markmenjivar.com/projects/you_are_what_you_eat.

_____ http://www.slate.com/blogs/ behold/2013/11/13/mark_menjivar_photographs



_____insidpeoplerefrigerators_for_his_series_you.html.
 _____<http://hyperallergic.com/63648/mark-menjivar-you-are-what-you-eat/>.

Orbaker, Stacey (2015, *Weaving with Ice*, power point.

Orozco, Gabriel, Museum of Contemporary Art Los Angeles,
<https://www.youtube.com/watch?v=ohZHe6o51tE>.

Rikrit Tiravanija: *Cooking up an Art Experience*, MOMA,
http://www.moma.org/explore/inside_out/2012/02/03/rikrit-tiravanija-cooking-up-an-art-experience.

Rykwert, J. (December 2001). Why collect? *History today*. 51 (1), 32-37.

Serra, Richard. Verb list (1967-68),
http://www.moma.org/explore/inside_out/2011/10/20/to-collect.

Simpson, Lorna (2009). Lorna Simpson, "1957-2009 Interior #3"
 _____<https://lsimpsonstudio.com/photographic-works/2009-2013>

Paul Mpagi Sepuya discussion of Lorna Simpson's work (video) <https://youtu.be/UIDD2lcADo4>

Ten students making art with everyday materials (2015), video.

Vader, Lindsey, (2015). *Light play*, video.

Walker, S.R. (2014), Naming Play for Artmaking, unpublished manuscript.

_____ (2014). Artmaking and nonsense, unpublished manuscript.

_____ (2014). Everyday play, unpublished manuscript.

_____ (2014). Rhizomatic thinking, unpublished manuscript.

_____ (2014). Artmaking and sensation, unpublished manuscript.

Distance Approval Cover Sheet

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

Course Number and Title: Art Education 7604: The Artmaking Process

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 and 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):

This course does not include synchronous sessions (I do offer Zoom office hours by appt).

The course calendar on this course will be revised this semester as part of an ODEE course re-design. This will update the course content as well as improve the readability of the current calendar chart.

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.



- 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):

I maintain a consistent presence with students by providing extensive comments on their artmaking assignments, posting frequent announcements to address any emerging needs/questions as well as to "welcome" students into each week (connecting what they did previously to what they will encounter next).

I model for students connecting information learned in class to other artists and material outside class and as a result students share videos, links, etc. to enhance the level of motivation and engagement. Generally, this enhances the sense of a more connected community.

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):

This course was originally developed by another faculty member and I have continued to revise the content, the online pedagogy of the Carmen site. However, this semester I will do a much more extensive re-design of the Carmen site and through that process, I will be able to better incorporate UDL in the course design. The course is a studio course, but uses everyday materials,

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.)

Asynchronous online course (no in-person delivery)

Asynchronous learning activities including discussion boards, online peer/instructor participatory "gallery" spaces, artmaking assignments, reading, viewing multimedia, applied practice of pedagogical practice--for those who are teachers K-12, GTAs, etc.

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

xxx

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:

This course involves studio artmaking practices. It includes both direct and indirect instruction, including direct learning through artmaking. The course meets the 3:6 ratio required for a 3 credit course. Discussion boards (content, readings) are not typically on the same modules as artmaking assignments. The artmaking assignments involve both direct (active studio practice) and indirect instruction (reflection, writing, analysis). The artmaking assignments are time-intensive assignments.

Direct Instruction Includes (min 3 hours):

---Participation in group discussion boards (reading/media responses and discussion): min. 3 hours.

---Gallery space: 1 hour

- 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.

As part of my re-design of this course this semester with ODEE, I want to strengthen this course's design to be better informed by critical access and UDL. An access statement is prioritized on this course syllabus to establish that inclusive practices are foundational to the design and pedagogy. The current course design ensures material meets the digital accessibility standards and incorporates UDL principles including prioritizing inclusive practices.

Through a UDL framework, the course considers what barriers impact student learning (for multiple reasons), prioritizing flexibility, and recognizing learner variability. I prioritize what the learning goal is and minimize unnecessary barriers.

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.

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

The course includes a variety of different assessment measures and as described previously focuses on what the primary goal is for an assessment and what may be an unnecessary barrier.

Students have weekly graded assignments: discussion boards, gallery boards, and/or artmaking assignments.

Discussion boards are the initial stage of engaging with the material and are of lower point value (per discussion board). Peer responses are a component of enhancing understanding and learning as well as instructor written feedback.

Artmaking assignments involve active studio creation and reflective writing. These are higher-

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):

The discussion board prompts and questions are designed to enable students to engage with the material more closely and to encourage active participation and dialogue. My own presence on the discussion board can also model for students' engagement.

In the gallery spaces, students engage more in peer feedback. In these spaces, they share artwork they have completed with short narratives and have an open space to dialogue about the work they created.

Given the increase in overall enrollment, I now break students into smaller groups for discussions (10 and under per group). This enables them to encounter discussion boards that don't feel so

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.

- 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):

I use weekly announcements and individual communications (in addition to the content already written in the modules) to "welcome" students to each week and provide an overview of what we are doing, the rationale for the content and approach, and how ideas and activities connect from one week to another.

The Carmen shell we use for our Online MA Program courses includes sections on the module template for describing the week's content, goals, larger themes, the rationale for course design/approach etc.

The course includes links to multiple resources including links to the library, citation guides, etc.

Additional Considerations

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

Syllabus and cover sheet reviewed by *Jeremie Smith* on 1/24/2022

Reviewer Comments:

This syllabus includes all required syllabus elements and provides a complete and comprehensive overview of the course expectations.

Additional comments and details provided by course instructor have been added to this DL Cover Sheet form for the benefit of the faculty curriculum review panel.

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

Art Ed 7604, Cover Sheet Narrative

Syllabus:

This course does not include synchronous sessions (I do offer Zoom office hours by appt).

The course calendar on this course will be revised this semester as part of a ODEE course re-design. This will update the course content as well as improve the readability of the current calendar chart.

Instructor Presence:

I maintain a consistent presence with students by providing extensive comments on their artmaking assignments, posting frequent announcements to address any emerging needs/questions as well as to "welcome" students into each week (connecting what they did previously to what they will encounter next).

I model active engagement with the material by connecting information learned in class to other artists and material outside class. As a result, students share videos, links, etc. to enhance the level of motivation and engagement. Generally, this enhances the sense of a more connected community.

I break students into smaller discussion groups to enhance their ability to form a sense of community. This also enables me to engage with each group's more distinctive interests and ideas. I post responses to individual posts or larger posts that refer to a number of their comments within a summative post.

Delivery Well-Suited to DL/DH Environment:

This course was originally developed by another faculty member, and I have continued to revise the content, the online pedagogy of the Carmen site. However, this semester I will do a much more extensive re-design of the Carmen site and through that process, I will be able to better incorporate UDL in the course design. The course is a studio course, but uses everyday materials, spaces, and emphasizes play and experimentation.

What is asynchronous/synchronous?

Asynchronous online course (no in-person delivery)

The course includes weekly thematic modules with identified learning outcomes.

Workload Estimation:

This course involves studio artmaking practices. It includes both direct and indirect instruction, including direct learning through artmaking. The course meets the 3:6 ratio required for a 3 credit course. Discussion boards (content, readings) are not typically on the same modules as artmaking assignments. The artmaking assignments involve both direct (active studio practice) and indirect instruction (reflection, writing, analysis). The artmaking assignments are time-intensive assignments.

Direct Instruction Includes (min 3 hours):

---Participation in group discussion boards (reading/media responses and discussion): min. 3 hours.

---Gallery space: 1 hour

---Artmaking Direct instructional components of the artmaking assignments (3 hours): Actively creating art, engaging in public spaces, including their classrooms (if teachers).

Indirect Instruction (min 6 hours)

-- Assigned readings (min. 2 hours), assigned videos (min. 1/2 - 2 hours), min prepare weekly responses to readings/media (2-3 hours).

(2-3 hours) Indirect instruction artmaking assignments: Students create a PowerPoint presentation that includes images of their artwork and their responses to specific reflection questions that link artistic practice, content from the readings, pedagogy.

Accessibility

As part of my re-design of this course this semester with ODEE, I want to strengthen this course's design to be better informed by critical access and UDL. An access statement is prioritized on this course syllabus to establish that inclusive practices are foundational to the design and pedagogy. The current course design ensures material meets the digital accessibility standards and incorporates UDL principles including prioritizing inclusive practices.

Through a UDL framework, the course considers what barriers impact student learning (for multiple reasons), prioritizing flexibility, and recognizing learner variability. I prioritize what the learning goal is and minimize unnecessary barriers.

For example, for the discussion board responses, students can complete assignments in multiple modalities (video, written, graphic organizer). I am assessing their understanding of the content, rather than writing.

Students can present material in multiple modalities and assignments provide options for choice in regard to content. I provide options for "high-stakes" assignments like final course assignments, to enhance student motivation and engagement, and to enable them to connect learning to other content and practices.

Student accommodation requests can include the need to access materials in multiple formats as described above (PDFs as readable documents). Often requests are related to navigating time and focus. I work individually with students to help identify what priorities are in a given week in terms of material and content. We create a specific plan to prioritize the most important concepts and tasks. I also create visual organizers for classes when there are multiple tasks, points to prioritize.

I have taken OSU's digital accessibility policy training, but I believe this is not the same as the one described beginning in 2022.

In addition, I have taken the following OSU training/workshops:
Reducing Barriers for Students with Hidden Disabilities (4/1/21)
Fostering Inclusive Learning Online (1/20/22)

Frequent Varied Assignments

The course includes a variety of different assessment measures and as described previously focuses on what the primary goal is for an assessment and what may be an unnecessary barrier.

Students have weekly graded assignments: discussion boards, gallery boards, and/or artmaking assignments.

Discussion boards are the initial stage of engaging with the material and are of lower point value (per discussion board). Peer responses are a component of enhancing understanding and learning as well as instructor written feedback.

Artmaking assignments involve active studio creation and reflective writing. These are higher-stakes assignments. Students receive more extensive feedback that focuses on observing the work, identifying strengths and opportunities for further experimentation/practice.

The final paper assignment is a summative assignment that identifies the student's more comprehensive understanding of the course material. Students are provided with options for this assignment enabling them to focus more on arts-based, research-intensive, reflective paper/project. Students can also propose an idea for the final assignment.

Community Building

The discussion board prompts and questions are designed to enable students to engage with the material more closely and to encourage active participation and dialogue. My own presence on the discussion board can also model for students' engagement.

In the gallery spaces, students engage more in peer feedback. In these spaces, they share artwork they have completed with short narratives and have an open space to dialogue about the work they created.

Given the increase in overall enrollment, I now break students into smaller groups for discussions (10 and under per group). This enables them to encounter discussion boards that don't feel so visually overwhelming and form more of a group dynamic.

Transparency and Metacognitive Explanations

I use weekly announcements and individual communications (in addition to the content already written in the modules) to "welcome" students to each week and provide an overview of what we are doing, the rationale for the content and approach, and how ideas and activities connect from one week to another.

The Carmen shell we use for our Online MA Program courses includes sections on the module template for describing the week's content, goals, larger themes, the rationale for course design/approach etc.

The course includes links to multiple resources including links to the library, citation guides, etc. However, I also build into the design modules that describe how to effectively engage with graduate-level reading and how to do so through a "growth mindset."

As described above: Students have multiple options for selecting modality, content, and more as described previously in the course design.

As described above: Students engage in peer feedback: gallery boards, discussion boards.