11-9c.

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		10-28c.	AP 12/13/11	APP 01/24/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person	Email Address
R. Sweeny	sweeny@iup.edu
Proposing Department/Unit	Phone
Art/Art Education	7-2530

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply)

_____New Course   _____Course Prefix Change   _____Course Deletion

__X__Course Revision   _____Course Number and/or Title Change   __X__Catalog Description Change

	ARED318: Art in 7-12 Programs
Current Course prefix, number and full title	*Proposed* course prefix, number and full title, if changing

2. Additional Course Designations: check if appropriate

_____ This course is also proposed as a Liberal Studies Course.   _____ Other: (e.g., Women's Studies,
_____ This course is also proposed as an Honors College Course.   Pan-African)

3. Program Proposals

_____New Degree Program   _____Catalog Description Change   _____Program Revision

_____New Minor Program   _____Program Title Change   _____Other

_____New Track

Current program name	*Proposed* program name, if changing

4. Approvals

		Date
Department Curriculum Committee Chair(s)	*[signature]*	9/8/09
	[signature]	9/10/09
Department Chair(s)	*[signature]*	9/15/09
College Curriculum Committee Chair	*[signature] Jack*	9/18/09
College Dean	*[signature]*	9/22/09
Director of Liberal Studies *	*[signature]*	1/5/10
Director of Honors College *		
Provost *		
Additional signatures as appropriate:	*Joseph Domaracki* TECC	4-22-10
(include title)	*Mary Ann Rafoth* TECC	4-23-10
UWUCC Co-Chairs	*Gail S Sechrist*	12/29/11

* where applicable

I. Catalog Description
ARED 318 Art in 7-12 Programs

3 class hours
0 lab hours
Prerequisites: Admission to Teacher Education   3 credits

(3c-0l-3cr)

ARED 318 will allow students to explore a number of practical and theoretical approaches related to the teaching of studio art in 7-12 public school settings. Of primary interest will be the potential for application of college-level art theories and techniques in 7-12 settings, along with exploring a variety of research writing techniques. This course also will provide students with information regarding the teaching of art with special needs populations.

II. Course Outcomes

Through the completion of ARED 318 students will be able to:
1. Understand the personal, cultural, and historical relevance of a wide range of artistic techniques and theories. (*INTASC 1, 4,8*)
2. Become familiar with appropriate strategies for the implementation of various studio art resources and pedagogical approaches for a wide range of populations including special needs students. (*INTASC 4,5,6*)
3. Develop research strategies that will allow for the integration of studio art themes and topics within 7-12 curricula. (*INTASC 2,3*)
4. Explore techniques for incorporating personal and cultural 'ways of making' within larger course goals, including the utilization of local artists, art museums, and cultural centers. (*INTASC 8,10*)
5. Synthesize course information into a coherent studio art unit plan, and present this information to their peers. (*INTASC 1-5, 7*)

Course Outcomes	College Conceptual Framework / Danielson	INTASC standard	Course assessment measuring outcomes
1	1a-d	1, 4, 8	Assignment One
2	2b-e	4-6	Assignment Two-Five
3	2a-e	2, 3	**Unit Plan**
4	4a-f	8, 10	Assignments One-Five
5	3b-e	1-5, 7	**Unit Plan**

III. Course Outline
week one – introduction
course introduction – art education and personal style
assignment: read Dewey, J. (1917) Education as a Social Function. In Democracy and Education. New York: Macmillan; bring in example of personal work (object/image) for Thursday
UNIT ONE: -making the personal public
discuss Dewey, personal art objects and images
Discussion questions: How did your personal style develop? Was it taught to you, or did it come about in another way? Does everyone have their own artistic style? Is it the job of the art teacher to identify and develop this style for each individual, or to teach everyone in the same way? Are there possibilities for teaching in a way that synthesizes these two extremes. What if one's style is inappropriate for 7-12 settings?

week two
Watch *Style Wars* (1978)
assignment: journal response: write three questions raised by the film.
finish watching *Style Wars,* discuss questions
assignment: journal response: What issues does *Style Wars* raise regarding personal artistic expression; style that might not be appropriate for school settings; making the personal public?
Read Hetland, et al (2007) Making the case for arts.

week three
discuss Hetland, introduce 'personal text' assignment
assignment: write personal text (for 1/29)

share personal text assignments, brainstorm
assignment: create 'personal text' project (due 2/3)

week four
ASSIGNMENT ONE DUE; share and critique personal text project
assignment: read Desai, D. (2000) - Imaging difference: The politics of representation in multicultural art education, Studies in Art Education, 41(2), pp. 114-129.
UNIT TWO –multicultural mashup
Artifactivity
discussion questions: Is there a way to present information about other cultures without misrepresenting or, even worst, insulting that culture? Have you planned or taken part in art activities that misrepresent a culture? What can be done to change such types of activities?
assignment: bring in two texts related to the cultural artform of your choice

week five
share texts, begin research process
ASSIGNMENT TWO DUE: share and discuss
assignment: read Clark, V. (2009) curators statement, *Reacting* (IUP University Museum Feb. 7- March 22, 2009)

week six
UNIT THREE: the politics of display
Discuss Clark, Visit *Reacting* Exhibition
assignment: bring in five images/objects for exhibition (2/24)
NO CLASS

week seven
Install exhibitions
Assignment: Write overview of exhibition activity
ASSIGNMENT THREE DUE: share and discuss

week eight
artworks/networks discussion and activity
assignment: read Miller, P (2003) Material Memories: Time and the Cinematic Image, Rhythm Science, Cambridge, Mass.: MIT Press.
UNIT FOUR – new media, old methods? discussion questions: What is the relationship between hypertext and forms of artistic creativity and critique? Is this a relevant way to describe the connections that many experience in daily life, or does the concept of hypertext exclude those who do not have access to networked digital technologies?

week nine
** meet in computer lab, explore hypermedia
assignment: create a concept web in your journal regarding art education and digital technologies
**work on hypertext assignment

week ten
** complete hypertext assignment
ASSIGNMENT FOUR DUE: submit and discuss
Assignment: read Goulish, M. (2001) The Unteachable. 39 Microlectures. New York: Routledge

week eleven
UNIT FIVE – special needs in the art classroom
Discuss Gerber, watch video
Discussion questions: What is the best way for art educators to respond to contemporary strategies for teaching special needs students? Can artwork made by artists who have physical or mental challenges help to inspire those students, or might it further marginalize the special needs student?
assignment: generate three questions that derive from the videos watched in class
develop special needs lesson plan

week twelve
ASSIGNMENT FIVE DUE: discuss
finish performances, submit response paper

week thirteen
final presentations
final presentations

week fourteen
final presentations, **unit plan, studio journals due**

finals week
return and discuss final unit plans and studio journals

IV. Evaluation Methods
grades/class points:
The following criteria will be used to grade your *written work*:
- *clarity* of your writing – its legibility, grammar and punctuation
- *relevance* of your work in regards to course topics and themes
- use of *references* –the comprehension and application of reading sources supporting your ideas
- *exploration* of approaches – the breadth and depth of your discussion regarding the major ideas in the unit
your journal will be graded on a combination of conceptual clarity and craft.
conceptual clarity:
- How clearly does the imagery and material making up the journal entry reflect the idea proposed?
- How well does the journal entry reflect the student's understanding of the assignment?
- Does the work reflect a critical understanding of the topics covered throughout the course?
craft:
- How carefully are the journal entries constructed? Does the way in which it is constructed relate to the concept?
- Care of materials in presentation of journal. Has the manner in which the project is to be shared with the group been carefully thought out?
- Is there an inventive use of materials?
allocation of points:

studio journal	50 pts. (10 pts./entry)
Unit 1 *making the personal public*	40 pts.
Unit 2 *multicultural mashup*	40 pts.
Unit 3 *the politics of display*	40 pts.
Unit 4 *new media. old methods?*	40 pts.
Unit 5 *special needs in the art classroom*	40 pts.
class participation	40 pts
final presentation	60 pts.
unit plan (Key Assessment)	100 pts.
Total	450 points

Each assignment will be discussed and outlined via course management system prior to it being assigned.

V. Grading Scale

A 100-90%   B 89-80 %   C 79-70%   D 69-60%   F 59-0%

VI. Attendance Policy

attendance: Attendance in ARED 318 is essential. Much of the material is developed through classroom discussions and is impossible to make up. The class attendance policy will be in accordance with the University's attendance policy.

VII. Required textbooks, supplemental books and readings

Clark, V. (2009) curators statement, Reacting (IUP University Museum Feb. 7- March 22, 2009)

Desai, D. (2000) - Imaging difference: The politics of representation in multicultural art education, Studies in Art Education, 41(2), pp. 114-129.

Dewey, J. (1917) Education as a Social Function. In Democracy and Education. New York: Macmillan

Gerber, B.L. & Guay, D.M. (Eds.). (2006). Reaching and Teaching Students With Special Needs Through Art. (Reston, VA: NAEA).

Goulish, M. (2001) The Unteachable. In 39 Microlectures. New York: Routledge

Hetland, et al (2007) Making the case for arts. In Studio Thinking. The Real Benefits of Visual Arts Education. New York: Teachers College Press.

Miller, P (2003) Material Memories: Time and the Cinematic Image. In Rhythm Science, Cambridge, Mass.: MIT Press.

VIII. Special Resource Requirements

None

IX. Bibliography

Barnard, B. (2001). Approaches to understanding visual culture. New York: Palgrave.

Becker, Carol Ed. (1994) The subversive imagination: Artists, society, and social responsibility. New York: Routledge.

Berger, J. (1972). Ways of seeing. London: Penguin.

Clark, V. (2009) curators statement, Reacting (IUP University Museum Feb. 7- March 22, 2009)

Danto, Arthur (1992). Beyond the brillo box: the visual arts in post-historical perspective. New York: Farrar, Straus, and Giroux.

Desai, D. (2000) - Imaging difference: The politics of representation in multicultural art education, Studies in Art Education, 41(2), pp. 114-129.

Dewey, J. (1917) Education as a Social Function. In Democracy and Education. New York: Macmillan

Duncan, Carol. (2000). Civilizing rituals: Inside public art museums. New York: Routledge.

Eisner, E. and Day, M. (2004) Handbook of research and policy in art education. Reston, Va. NAEA

Eisner, Elliot. (2002). The arts and the creation of mind. New Haven, CT: Yale University Press.

Goulish, M. (2001) The Unteachable. In 39 Microlectures. New York: Routledge

Gerber, B.L. & Guay, D.M. (Eds.). (2006). Reaching and Teaching Students With Special Needs Through Art. (Reston, VA: NAEA).

Henly, D. (1992). Exceptional Children, Exceptional Art (MA: Davis Publications, Inc.)

Hetland, et al (2007) Making the case for arts. In Studio Thinking. The Real Benefits of Visual Arts Education. New York: Teachers College Press.

Hutchens, J. and Suggs, M. (Ed.). (1997) Art education: content and practice in a Postmodern Era. Reston, VA. NAEA.

Jenks, C. (Ed.). (1995).Visual culture. London, Routledge.

Miller, P (2003) Material Memories: Time and the Cinematic Image. In Rhythm Science, Cambridge, Mass.: MIT Press.

Smith-Shank, D. (Ed.). (2004). Semiotics and visual culture: Sights, signs, and significance. Reston, VA. NAEA.

Sweeny, R. (2004) Lines of Sight in "The Network Society:" Simulation, Art Education, and a Digital Visual Culture. Studies in Art Education 45 (1).

Part II.2. Summary of Proposed Revisions

A. ARED 318 was changed in the following ways.

1. Course description was changed (changes are highlighted)

Old Course Description: The relationship of art education to the total secondary curriculum is studied to determine goals of junior-senior high school art. The adolescent creative products are analyzed to help the prospective art teacher to identify with problems of students. Taught Spring semester only. (Prerequisite to student teaching)

New Course Description: ARED 318 will allow students to explore a number of practical and theoretical approaches related to the teaching of studio art in 7-12 public school settings. Of primary interest will be the potential for application of college-level art theories and techniques in 7-12 settings, along with exploring a variety of research writing techniques. This course also will provide students with information regarding the teaching of art with special needs populations.

2. Outcome 2 was changed (changes are highlighted).

Old Outcome: Become familiar with appropriate strategies for the implementation of various studio art resources, including visuals, periodicals, electronic media, etc.

New Outcome: Become familiar with appropriate strategies for the implementation of various studio art resources and pedagogical approaches for a wide range of populations including special needs students. (*INTASC 4,5,6*)

3. Objectives were removed

4. Outcomes were mapped to Danielson and INTASC Standards

5. Attendance policy was revised to reflect University requirements.

Part III.3. Justification/Rationale for the revision

1. The Art Education program is making the program changes to comply with recent requirements for ELL and EDEX hours for all Teacher Education programs statewide.

Part II. 4. The old syllabus of record

I. Catalog Description
ARED 318   Art in 7-12 Programs

1 class hours
3 lab hours
3 credits

(1c-3l-3cr)

The relationship of art education to the total secondary curriculum is studied to determine goals of junior-senior high school art. The adolescent creative products are analyzed to help the prospective art teacher to identify with problems of students. Taught Spring semester only. (Prerequisite to student teaching)

II. Course Outcomes
Students in ARED 318 will: (1) raise and explore pedagogical issues related to art education in 7-12 public school settings (2) understand a wide range of contemporary forms of artmaking and their relationship to broader personal, cultural, and social contexts; (3) develop practical classroom applications to be used in the teaching of art, and the integration of aesthetics and art criticism within larger curricular structures: (4) explore various approaches related to research writing, including personal narrative, qualitative research methods, and writing using developing technologies.

Course Objectives
Through the completion of ARED 318 students will be able to:
1. Understand the personal, cultural, and historical relevance of a wide range of artistic techniques and theories.
2. Become familiar with appropriate strategies for the implementation of various studio art resources, including visuals, periodicals, electronic media, etc.
3. Develop research strategies that will allow for the integration of studio art themes and topics within 7-12 curricula.
4. Explore techniques for incorporating personal and cultural 'ways of making' within larger course goals, including the utilization of local artists, art museums, and cultural centers.
5. Synthesize course information into a coherent studio art unit plan, and present this information to their peers.

III. Course Outline
week one – introduction
1/13: course introduction – art education and personal style
assignment: read Dewey, J. (1917) Education as a Social Function. In Democracy and Education. New York: Macmillan; bring in example of personal work (object/image) for Thursday
1/15: UNIT ONE: -making the personal public
discuss Dewey, personal art objects and images
Discussion questions: How did your personal style develop? Was it taught to you, or did it come about in another way? Does everyone have their own artistic style? Is it the job of the art teacher to identify and develop this style for each individual, or to teach everyone in the same way? Are there possibilities for teaching in a way that synthesizes these two extremes. What if one's style is inappropriate for 7-12 settings?

week two
1/20: Watch *Style Wars* (1978)
assignment: journal response: write three questions raised by the film.
1/22: finish watching *Style Wars*, discuss questions
assignment: journal response: What issues does *Style Wars* raise regarding personal artistic expression; style that might not be appropriate for school settings; making the personal public?
Read Hetland, et al (2007) Making the case for arts.

week three
1/27: discuss Hetland, introduce 'personal text' assignment
assignment: write personal text (for 1/29)
1/29: share personal text assignments, brainstorm

assignment: create 'personal text' project (due 2/3)

<u>week four</u>
2/3: **ASSIGNMENT ONE DUE**; share and critique personal text project
assignment: read Desai, D. (2000) - <u>Imaging difference: The politics of representation in multicultural art education</u>, Studies in Art Education, 41(2), pp. 114-129.
2/5: **UNIT TWO –multicultural mashup**
Artifactivity
discussion questions: Is there a way to present information about other cultures without misrepresenting or, even worst, insulting that culture? Have you planned or taken part in art activities that misrepresent a culture? What can be done to change such types of activities?
assignment: bring in two texts related to the cultural artform of your choice

<u>week five</u>
2/10: share texts, begin research process
2/12: **ASSIGNMENT TWO DUE:** share and discuss
assignment: read Clark, V. (2009) curators statement, *Reacting* (IUP University Museum Feb. 7- March 22, 2009)

<u>week six</u>
2/17: **UNIT THREE: the politics of display**
Discuss Clark, Visit *Reacting* Exhibition
assignment: bring in five images/objects for exhibition (2/24)
2/19: **NO CLASS**

<u>week seven</u>
2/24: Install exhibitions
Assignment: Write overview of exhibition activity
2/26: **ASSIGNMENT THREE DUE:** share and discuss

<u>week eight</u>
3/2: **NO CLASS - SPRING BREAK**
3/4: **NO CLASS - SPRING BREAK**

<u>week nine</u>
3/9: artworks/networks discussion and activity
assignment: read Miller, P (2003) Material Memories: Time and the Cinematic Image, <u>Rhythm Science,</u> Cambridge, Mass.: MIT Press.
3/11: **UNIT FOUR – new media, old methods?** discussion questions: What is the relationship between hypertext and forms of artistic creativity and critique? Is this a relevant way to describe the connections that many experience in daily life, or does the concept of hypertext exclude those who do not have access to networked digital technologies?

<u>week ten</u>
3/16: ** meet in computer lab, explore hypermedia
assignment: create a concept web in your journal regarding art education and digital technologies

3/18: **work on hypertext assignment

<u>week eleven</u>
3/23: ** complete hypertext assignment
3/25: **ASSIGNMENT FOUR DUE:** submit and discuss
Assignment: read Goulish, M. (2001) The Unteachable. <u>39 Microlectures</u>. New York: Routledge

<u>week twelve</u>
3/30: **UNIT FIVE – special needs in the art classroom**
Discuss Gerber, watch video

Discussion questions: What is the best way for art educators to respond to contemporary strategies for teaching special needs students? Can artwork made by artists who have physical or mental challenges help to inspire those students, or might it further marginalize the special needs student?
assignment: generate three questions that derive from the videos watched in class
4/1: develop special needs lesson plan

week thirteen
4/6: **ASSIGNMENT FIVE DUE:** discuss
4/8: finish performances, submit response paper

week fourteen
4/13: final presentations
4/15: final presentations

week fifteen
4/20: **NO CLASS: NAEA Conference**
4/22: final presentations, unit plan, studio journals due

week sixteen
FINAL EXAM: Tuesday, 4/28 9:30

IV. Evaluation Methods
grades/class points:
The following criteria will be used to grade your *written work*:
- *clarity* of your writing – its legibility, grammar and punctuation
- *relevance* of your work in regards to course topics and themes
- use of *references* –the comprehension and application of reading sources supporting your ideas
- *exploration* of approaches – the breadth and depth of your discussion regarding the major ideas in the unit

your journal will be graded on a combination of conceptual clarity and craft.
conceptual clarity:
- How clearly does the imagery and material making up the journal entry reflect the idea proposed?
- How well does the journal entry reflect the student's understanding of the assignment?
- Does the work reflect a critical understanding of the topics covered throughout the course?
craft:
- How carefully are the journal entries constructed? Does the way in which it is constructed relate to the concept?
- Care of materials in presentation of journal. Has the manner in which the project is to be shared with the group been carefully thought out?
- Is there an inventive use of materials?

allocation of points:

studio journal	50 pts. (10 pts./entry)
Unit 1 *making the personal public*	40 pts.
Unit 2 *multicultural mashup*	40 pts.
Unit 3 *the politics of display*	40 pts.
Unit 4 *new media. old methods?*	40 pts.
Unit 5 *special needs in the art classroom*	40 pts.
class participation	40 pts
final presentation	60 pts.
unit plan	100 pts.
Total	450 points

V. Grading Scale
A>90%   B>80 %   C>70%   D>60%   F<60%

VI. Attendance Policy
attendance: Attendance in ARED 318 is essential. Much of the material is developed through classroom discussions and is impossible to make up. For this reason, the policy on absences is as follows: All absences must be excused. Please notify your instructor in advance of any potential conflicts. Also notify them immediately, *in writing*, upon your return to class. Any unexcused absence after (2) will result in a *deduction of 5 points from your final grade per absence.*

VII. Required textbooks, supplemental books and readings
Clark, V. (2009) curators statement, Reacting (IUP University Museum Feb. 7- March 22, 2009)
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Goulish, M. (2001) The Unteachable. In 39 Microlectures. New York: Routledge
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Miller, P (2003) Material Memories: Time and the Cinematic Image. In Rhythm Science, Cambridge, Mass.: MIT Press.

VIII. Special Resource Requirements

None

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Eisner, Elliot. (2002). The arts and the creation of mind. New Haven, CT: Yale University Press.

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Miller, P (2003) Material Memories: Time and the Cinematic Image. In <u>Rhythm Science</u>, Cambridge, Mass.: MIT Press.

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