

11-9e

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		10-28e.	AP-10/26/10	App-01/24/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person R. Ciganko	Email Address rciganko@iup.edu
Proposing Department/Unit Art/Art Education	Phone 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
 Course Revision Course Number and/of Title Change Catalog Description Change

ARED 320 Art Criticism and Aesthetics	
in K-12 Programs <u>Current</u> course prefix, number and full title	<u>Proposed</u> 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, Pan-African)
 This course is also proposed as an Honors College Course.

3. Program Proposals

New Degree Program Program Title Change Other
 New Minor Program New Track
 Catalog Description Change Program Revision

<u>Current</u> program name	<u>Proposed</u> program name, if changing
-----------------------------	---

4. Approvals		Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	9/8/09
Department Chair(s)	<i>[Signature]</i>	9/14/09
College Curriculum Committee Chair	<i>[Signature]</i>	9/15/09
College Dean	<i>[Signature]</i>	9/18/09
Director of Liberal Studies *	<i>[Signature]</i>	9/22/09
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)	Joseph Domarack TECC	4-22-10
	May Ann Kaputh TECC	4-23-10
UWUCC Co-Chairs	<i>[Signature]</i>	1-13-11

* where applicable

JAN 13 2012

27

OCT 1 2010

Received

Liberal Studies

Liberal Studies

APR 23 2010

Liberal Studies

I. Catalog Description

ARED 320 Art Criticism and Aesthetics in K-12 Programs

3 class hours
0 lab hours
3 credits
(3c-01-3cr)

Prerequisite: ARED 315 (minimum C grade) and ARED major

Secure the knowledge and skills necessary to teach a program of comprehensive art that includes the discipline of art criticism. Establishes theoretical frameworks for writing intelligently and talking about art with students from a critical perspective. Also provides opportunities for developing curricular and pedagogical materials appropriate for teaching art K-12.

II. Course Objectives

Students will be able to:

- A. Identify and analyze descriptive, interpretive, and judgmental statements in professional art criticism and apply it to teaching opportunities. (INTASC 1, 4,5)
- B. Write and orally present descriptive and interpretive art criticism. (INTASC 1, 6,9)
- C. Justify the selection of art objects to be used for art criticism activities that are suitable for elementary, middle school, and high school students. (INTASC 2,3)
- D. Derive a series of critical questions or issues about art objects appropriate for each grade level. (INTASC 1, 8)
- E. Examine and evaluate national and state educational standards associated with art criticism and write curricular material reflecting the standards. (INTASC 9,10)
- F. Develop, execute and explain pedagogical activities that will assist students to engage in art criticism to deepen their understanding of art objects and events. (INTASC 5,7)

Course Objectives	College Conceptual Framework / Danielson	INTASC standard	Course assessment measuring outcomes
A	1a-d	1,4,5	Issue essay
B	1a-d	1, 6, 9	Criticism Paper
C	2b-e	2, 3	Exam
D	3a-e	1,8	Criticism Paper, <u>Lesson/unit plans</u>
E	4a-e	9,10	Criticism Paper, <u>Lesson/unit plans</u>
F	3a-e	5, 7	<u>Lesson/unit plans</u>

III. Course Outline

Course Overview

Revised educational standards for art programs have been developed at both the national and state levels that emphasize comprehensive approaches to teaching art in the public schools. It is recognized that the majority of such students taking art classes will not have professional art careers. The purpose of K-12 art courses therefore should advance all students knowledge and skill in understanding art from a variety of perspectives. Art criticism is an umbrella term, along with art history and aesthetics, used to describe the kinds of activities that will help students reflect upon the meaning of art and achieve a comprehensive

understanding of art in their lives. Recent standards for art teacher preparation emphasize that contemporary art teachers should have both knowledge and skill in developing art criticism curriculum and teaching approaches appropriate for teaching students in grades K-12. This course develops both curricular and pedagogical knowledge and skills.

- A. The Professional Art Critic (2 hours)
 - 1. Defining Art Criticism
 - 2. Historical Overview
 - 3. Past and Present Art Critics

- B. Theory and Art Criticism (6 hours)
 - 1. Aesthetic Foundations for Art Criticism
 - 2. Big Questions About Art and Ways to Answer Them

- C. Marking the Critical Process (9 hours)
 - 1. Writing Descriptive Art Criticism
 - 2. Writing Interpretive Art Criticism
 - 3. Writing Judgmental Art Criticism

- D. Contemporary Art Education and Art Criticism (2 hours)
 - 1. Comprehensive Art Education and Art Criticism
 - 2. National Standards
 - 3. State Standards
 - 4. Professional Standards

- E. Art Criticism and the Art Curriculum (9 hours)
 - 1. Preparing an Art Criticism Lesson
 - 2. Preparing an Art Criticism Unit

- F. Teaching Art Criticism in the Classroom (8 hours)
 - 1. The Studio Critique and Art Criticism
 - 2. Meaning and Interpretation
 - 3. Critical Talk with Elementary Students
 - 4. Critical Talk with Secondary Students

- G. Building Awareness of Art Criticism (3 hours)
 - 1. Using the Internet
 - 2. Developing a Library
 - 3. Using Professionals
 - 4. Generating Art Criticism Portfolios

- G. Considering Special Populations (3 hours)
 - 1. Using the Teaching Aide
 - 2. Creating Puzzles and Other Visual Aides
 - 3. Building a “Looking and Seeing Vocabulary”

- H. Final Exam (2 hours)

IV. Evaluation Methods

The final grade will be determined as follows:

10% One test will be given during midterm. The test will examine the content knowledge regarding the history of art criticism, professional art critics, theoretical issues raised by art criticism, and general procedures for writing art criticism. The exam will consist of multiple choice questions to test the factual knowledge of students. A brief essay will engage students in summarizing major ideas relevant to art criticism.

20% The students will write an essay on an issue that argues the relevance or irrelevance of art criticism to contemporary art teaching. The paper will be at least five pages in length and include a minimum of five citations to support the thesis. Citations can be from books and articles but not from textbooks. Students will do a peer edit of papers during the thirteenth week and final drafts will be submitted to the instructor at the end of the fourteenth week at least five days prior to the last class. The paper will be written in accordance with APA standards and submitted as a professional paper.

40% Four art criticism papers will be written. One paper will focus on descriptive writing, a second will focus on interpretive writing and a third paper will focus on judgmental art criticism. The fourth paper will be an integrative paper employing all critical strategies covered in the course. Two papers will use published school prints as the vehicle for criticism while two papers will use actual art objects as the critical subject.

30% A series of **lesson and or unit plans** (Key Assessment) will be written that focus on art criticism issues appropriate for elementary and secondary students. The material will be developed for presentation to the class. The material will be included as part of an electronic teaching portfolio. There will be at least one lesson and/or unit plan written and presented by each member of the class.

Grading Scale: 90% = A, 80-89% = B, 70-79% = C, 60-69% = D, and less than 60% = F.

V. Attendance Policy

Attendance is required. Any unexcused absence will reduce a student grade by one full letter grade. More than three absences will also lower the grade by one letter grade from the calculated grade. It is imperative that students attend and participate during each class session.

VI. Required Textbooks, supplemental books and readings

Barrett, Terry (2000). Criticizing Art: Understanding the Contemporary. Mountain View, California: Mayfield.

Barrett, Terry (1997). Talking About Student Art. Worcester, Davis.

Battin, Margaret P., ed. (1989). Puzzles About Art: An Aesthetics Casebook. New York: St. Martin's Press.

Stewart, Marilyn G. (1997). Thinking Through Aesthetics. Worcester, Davis.

VII. Special Resource Requirements

There are no special resource requirement

VIII. Bibliography

Berger, John (1972). Ways of Seeing. London: Penguin.

Blandy, Doug and Kristin Congdon, eds. (1991). Pluralistic Approaches to Art Criticism. Bowling Green, Ohio: Popular Press.

- Brightman, Alan (2009). Disability Land. N.Y.: Select Books.
- Broudy, Harry (1972) Enlightened Cherishing. Champaign-Urbana: University of Illinois Press.
- Danto, Arthur (1992) Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective. New York: Farrar, Straus, and Giroux.
- Feldman, Edmund (1973) The teacher as model critic. Journal of Aesthetic Education 7(1), 50-57.
- Gablik, Suzi (1995). Conversations before the End of Time. London: Thames and Hudson.
- Gerber, Beverly Levett and Doris Guay(Eds). (2006). Reaching and Teaching Students with Special Needs Through Art. Reston: NAEA.
- Goodman, Nelson (1976). Languages of Art. Indianapolis: Hackett.
- Hirsch, E.D. (1980). Validity and Interpretation. New Haven: Yale University Press.
- Hobbs, Jack A. and Jean C. Rush (1997). Teaching Children Art. Upper Saddle River: New Jersey. Prentice Hall.
- Neperud, Ronald ed. (1995) Context, Content, and Community in Art Education. New York: Teacher's College Press.
- Parsons, Michael (1987). How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience. Cambridge: Cambridge University Press.
- Pearse, Harold (1992). Beyond paradigms: art education theory and practice in a post-paradigmatic world. Studies in Art Education 33(4), 244-52.
- Venturi, Lionello (1936). History of Art Criticism. New York: Dutton.
- Smith,Ralph A., and Alan Simpson, eds. (1991). Aesthetics and Art Education. Urbana: University of Illinois Press.
- Walker, Sydney (1996) Designing studio instruction: why have students make artworks? The Journal of Art Education. September, 11-17.

Course Analysis Questionnaire

A. Details of the Course

- A1. This course is a required course in the sequence for all art education majors.
- A2. This course does not require changes in any other course in the department.
- A3. This course has been offered as part of the art education program since its inception. No previous syllabus of record was found.

A4. This course is not intended to be dual level.

A5. This course is not to be taken for variable credit.

A6. Similar courses are offered at Kutztown State University, Kent State University, The Ohio State University and Penn State University.

A7. The NASAD requires that students in art education be prepared to understand the philosophical and historical foundations of art education.

B. Interdisciplinary Implications

B1. This course will be taught by one instructor.

B2. The content of this course does not overlap with any other at the University.

B3. This course is not cross-listed.

C. Implementation

C1. No new faculty member is required to teach this course. This course will be counted as one preparation and three hours of equated workload.

C2. Other resources:

a. Current space allocations are adequate to offer this course.

b. No special equipment is needed for this course.

c. No laboratory supplies are necessary for this course.

d. Library holdings are adequate.

e. The Department of Art funding is adequate for offering this course.

C3. No outside money is required to fund this course offering.

C4. This course will be offered every Fall semester.

C5. One section will be offered at a time unless enrollment dictates an additional section.

C6. Up to 25 students can be accommodated in this class in which students do a considerable amount of writing.

C7. No professional society recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

D. Miscellaneous

Current Syllabus Attached

Part II. 2: Summary of Proposed Revisions

The revisions update the course and bibliography as well as a Course Outline to meet the necessary PDE requirements for teacher preparation. The course includes a new Special Populations unit.

Part II. 3: Justification/Rationale for the Revisions

The justification for modifying the course is to enable the Art Education program to adhere to the PDE mandate and meet the program requirements for including special populations as part of instruction.

Part II.4: Old Syllabus of Record

Previously submitted to Liberal Studies

Part II. 5

NA

Part III. Letters of Support

The program changes do not overlap or interfere with courses being taught in other departments.

I. Catalog Description	3 class hours 0 lab hours 3 credits
ARED 320 Art Criticism and Aesthetics in K-12 Programs	3c-01-3cr)

Prerequisites: Completion of ARED 315 (minimum C grade) and Art Education Major. Secure the knowledge and skills necessary to teach a program of comprehensive art that includes the discipline of art criticism. The course establishes theoretical frameworks for writing intelligently and talking about art with students from a critical perspective. Also provides opportunities for developing curricular and pedagogical materials appropriate for teaching art K-12 including special populations of gifted-talented and students with special needs.

II. Course Objectives

Students will be able to:

- A. Identify and analyze descriptive, interpretive, and judgmental statements in professional art criticism and apply it to teaching opportunities.
- B. Write and orally present descriptive and interpretive art criticism.
- C. Justify the selection of art objects to be used for art criticism activities that are suitable for elementary, middle school, and high school students.
- D. Derive a series of critical questions or issues about art objects appropriate for each grade level.
- E. Examine and evaluate national and state educational standards associated with art criticism and write curricular material reflecting the standards.
- F. Develop, execute and explain pedagogical activities that will assist students to engage in art criticism to deepen their understanding of art objects and events.
- G. Accommodate content and teaching to the needs of special populations.

III. Course Outline

Course Overview

Revised educational standards for art programs have been developed at both the national and state levels that emphasize comprehensive approaches to teaching art in the public schools. It is recognized that the majority of such students taking art classes will not have professional art careers. The purpose of K-12 art courses therefore should advance all students knowledge and skill in understanding art from a variety of perspectives. Art criticism is an umbrella term, along with art

history and aesthetics, used to describe the kinds of activities that will help students reflect upon the meaning of art and achieve a comprehensive understanding of art in their lives. Recent standards for art teacher preparation emphasize that contemporary art teachers should have both knowledge and skill in developing art criticism curriculum and teaching approaches appropriate for teaching students in grades K-12. This course develops both curricular and pedagogical knowledge and skills.

- A. The Professional Art Critic (2 hours)
 - 1. Defining Art Criticism
 - 2. Historical Overview
 - 3. Past and Present Art Critics

- B. Theory and Art Criticism (6 hours)
 - 1. Aesthetic Foundations for Art Criticism
 - 2. Big Questions About Art and Ways to Answer Them

- C. Marking the Critical Process (8 hours)
 - 1. Writing Descriptive Art Criticism
 - 2. Writing Interpretive Art Criticism
 - 3. Writing Judgmental Art Criticism

- D. Midterm Exam (1 hour)

- E. Contemporary Art Education and Art Criticism (2 hours)
 - 1. Comprehensive Art Education and Art Criticism
 - 2. National Standards
 - 3. State Standards
 - 4. Professional Standards

- F. Art Criticism and the Art Curriculum (8 hours)
 - 1. Preparing an Art Criticism Lesson
 - 2. Preparing an Art Criticism Unit

- G. Teaching Art Criticism in the Classroom (7 hours)
 - 1. The Studio Critique and Art Criticism
 - 2. Meaning and Interpretation
 - 3. Critical Talk with Elementary Students
 - 4. Critical Talk with Secondary Students

- H. Building Awareness of Art Criticism (3 hours)
 - 1. Using the Internet
 - 2. Developing a Library
 - 3. Using Professionals
 - 4. Generating Art Criticism Portfolios

I. Considering Special Populations (3 hours)

1. Using the Teaching Aide
2. Creating Puzzles and Other Visual Aides
3. Building a “Looking and Seeing Vocabulary”

J. Final Exam (2 hours)

IV. Evaluation Methods

The final grade will be determined as follows:

10% One test will be given during midterm. The test will examine the content knowledge regarding the history of art criticism, professional art critics, theoretical issues raised by art criticism, and general procedures for writing art criticism. The exam will consist of multiple choice questions to test the factual knowledge of students. A brief essay will engage students in summarizing major ideas relevant to art criticism.

20% The students will write an essay on an issue that argues the relevance or irrelevance of art criticism to contemporary art teaching. The paper will be at least five pages in length and include a minimum of five citations to support the thesis. Citations can be from books and articles but not from textbooks. Students will do a peer edit of papers during the thirteenth week and final drafts will be submitted to the instructor at the end of the fourteenth week at least five days prior to the last class. The paper will be written in accordance with APA standards and submitted as a professional paper.

40% Four art criticism papers will be written. One paper will focus on descriptive writing, a second will focus on interpretive writing and a third paper will focus on judgmental art criticism. The fourth paper will be an integrative paper employing all critical strategies covered in the course. Two papers will use published school prints as the vehicle for criticism while two papers will use actual art objects as the critical subject.

30% A series of lesson and or unit plans will be written that focus on art criticism issues appropriate for elementary and secondary students. The material will be developed for presentation to the class. The material will be included as part of an electronic teaching portfolio. There will be at least one lesson and/or unit plan written and presented by each member of the class.

V. Grading Scale: 90% = A, 80-89% = B, 70-79% = C, 60-69% = D, less than 60% = F.

V. Attendance Policy

Attendance is in accordance with IUP’s “Undergraduate course Attendance Policy” as described in the Undergraduate Catalog.

VI. Required Textbooks, supplemental books and readings

Barrett, Terry (2000). Criticizing Art: Understanding the Contemporary. Mountain View, California: Mayfield.

Barrett, Terry (1997). Talking About Student Art. Worcester, Davis.

Battin, Margaret P., ed. (1989). Puzzles About Art: An Aesthetics Casebook. New York: St. Martin's Press.

Stewart, Marilyn G. (1997). Thinking Through Aesthetics. Worcester, Davis.

VII. Special Resource Requirements

There are no special resource requirement

VIII. Bibliography

Atkinson, Dennis (2003). Art in Education: Identity and Practice. NY: Springer

Barrett, Terry. (2007). Why is That Art?: Aesthetics and Criticism of Contemporary Art. NY: Oxford University Press.

Berger, John (1972). Ways of Seeing. London: Penguin.

Blandy, Doug and Kristin Congdon, eds. (1991). Pluralistic Approaches to Art Criticism. Bowling Green, Ohio: Popular Press.

Brightman, Alan (2009). Disability Land. NY: Select Books.

Broudy, Harry ((1972) Enlightened Cherishing. Champaign-Urbana: University of Illinois Press.

Butler, Christopher. (2003). Postmodernism: A Very Short Introduction. NY: Oxford University Press.

Danto, Arthur (1992) Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective. NY: Farrar, Straus, and Giroux.

Edwards, Steve and Paul Wood (Ed.). (2004). Art of the Avant-Gardes. New Haven, CT: Yale University Press.

Feldman, Edmund (1973) The teacher as model critic. Journal of Aesthetic Education 7(1), 50-57.

Gablik, Suzi (1995). Conversations before the End of Time. London: Thames and Hudson.

Gerber, Beverly Levett and Doris Guay(Eds).(2006) Reaching and Teaching Students with Special Needs Through Art. Reston: NAEA.

Goodman, Nelson (1976). Languages of Art. Indianapolis: Hackett.

Harrison, Charles and Paul J. Wood. (2002). Art in Theory 1900-2000: An Anthology of Changing Ideas. Hoboken NJ: Wiley-Blackwell.

Hirsch, E.D. (1980). Validity and Interpretation. New Haven: Yale University Press.

Hobbs, Jack A. and Jean C. Rush (1997). Teaching Children Art. Upper Saddle River: NJ: Prentice Hall.

Neperud, Ronald ed. (1995) Context, Content, and Community in Art Education. NY: Teacher's College Press.

Osborne, Richard, Dan Sturgis and Natalie Turner (Eds.). (2009). Art Theory for Beginners. Danbury, CT: For Beginners.

Parsons, Michael (1987). How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience. Cambridge: Cambridge University Press.

Pearse, Harold (1992). Beyond paradigms: art education theory and practice in a post-paradigmatic world. Studies in Art Education 33(4), 244-52.

Perry, Gill and Paul Wood. (2004). Themes in Contemporary Art. New Haven CT: Yale University Press.

Robertson, Jean, and McDaniel Craig. (2009). Themes of Contemporary Art. NY: Oxford University Press.

Venturi, Lionello (1936). History of Art Criticism. New York: Dutton.

Sayre, Henry M. (2008) Writing About Art. NY: Prentice Hall.

Schjeldahl, Peter. (2008). Lets See: Writings on Art from the New Yorker. London: Thames and Hudson.

Smith,Ralph A., and Alan Simpson, eds. (1991). Aesthetics and Art Education. Urbana: University of Illinois Press.

Stallabrass, Julian. (2006). Contemporary Art: A Very Short Introduction. Oxford University Press.

Stewart, Mary (2008). Launching the Imagination. McGraw Hill Higher Education.

Walker, Sydney (1996) Designing studio instruction: why have students make artworks? The Journal of Art Education. September, 11-17.

Wood Paul (Ed.). (2004). Varieties of Modernism. Yale University Press.

Xanthoudaki, M., Tickle, L. & Sekules, V. Eds. (2003). Researching Visual Arts Education in Museums and Galleries. N.Y.: Springer.