

UWUCC: AP 2/17/15
Senate: App 3/3/15

REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # H-1216 Action ^{LSC} AP-2/13/15

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

Professor _____ Phone _____
Writing Workshop? (If not at IUP, where? when?) _____
Proposal for one W-course (see instructions below)
Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENT COURSE

Department Contact Person Bob Sweeny Phone 7-6942
Course Number/Title ARED 318: Art in 7-12 Settings
Statement concerning departmental responsibility
Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

Professor(s) _____ Phone _____
Course Number/Title _____
Proposal for this W-course (see instructions below)

SIGNATURES:

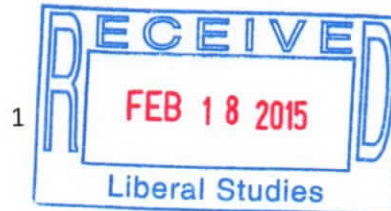
Professor(s) [Signature] 1/21/2015
Department Chairperson [Signature] 1/21/2015
College Dean David a J Y 22/15
Director of Liberal Studies [Signature] 2/13/15
[Signature] 2/17/15

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.
- II. Copy of the course syllabus.
- III. Two or three samples of assignment sheets, instructions, or criteria concerning writing that are given to students. Limit: 4 pages. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

Please number all pages. Provide one copy to Liberal Studies Committee.

Before you submit: Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?



Received
JAN 26 2015
Liberal Studies

STATEMENT OF DEPARTMENTAL RESPONSIBILITY

This course will be reviewed by the Coordinator of Art Education each year that it is taught. Writing samples will be collected and analyzed in keeping with the expectations of CAEP (formerly NCATE) for continual improvement, which is guided by the IUP College of Education. These goals will be shared with the Department Chair, and the Department Curriculum Committee.

I. Writing Summary

ARED 318: Art in 7-12 Settings is a methods course for Art Education majors. It is typically taken by students who are either Sophomore or Junior status. The emphasis of the course is on practical application of art educational theory in practical secondary settings. This usually takes the form of student research that deals with the culture of secondary school environments, the history of multiculturalism and difference, possibilities for integrating museums, art galleries, and local history in the 7-12 classroom, incorporating digital technology, and acknowledging approaches for teaching students with special needs.

Each of these course activities is accompanied by a writing assignment. Students first complete a personal narrative in which they reflect upon their experiences as a secondary-level art student. This project is generally 2-3 pages in length, with no opportunity for revision. They are, however, asked to use the text in the creation of a work of art. This process incorporates a form of editing, in that students select portions of the text that might be useful as a personal artistic statement. This project contributes 9% towards the final grade.

Second, students conduct research on the artwork of a culture with which they are unfamiliar. They write a research paper on this cultural artform, which is 3-5 pages long, with no opportunity for revision. This writing assignment contributes 9% towards the final grade.

Third, students develop questioning strategies that relate to an artist of their choice. They create an installation of the artist's work, and write informational materials for the display. These range in length, but are generally 2-3 pages total, with no opportunity for revision. This writing assignment contributes 9% towards the final grade.

Fourth, students write a lesson plan that incorporates accommodations for students with special needs. The lesson plans follow the template developed by the Art Education program at IUP, and incorporate references to PA State Art Standards. These writings are generally 5-7 pages in length, with one opportunity for revision, following a peer editing session. This writing assignment contributes 9% towards the final grade.

Finally, students develop a unit plan that consists of three lesson plans. These unit plans are quite detailed, and are often 25-30 pages in length, with no opportunities for revision. The Final Unit Plan contributes 22% towards the final grade.

In addition to these assignments, students keep a 'Studio Journal' that is maintained throughout the semester. This journal is used for lecture notes and writing prompts, and are graded at the end of the term. The studio journals are generally 15-20 pages, and are graded for content, not grammar, punctuation, etc. This writing assignment contributes 11% towards the final grade.

All writing intensive courses will be evaluated by the Departmental Curriculum Committee on a yearly basis.

II. Course Syllabus

ARED 318 (W01): Art in 7-12 Programs

spring 2015 course syllabus

professor: Dr. Robert Sweeny

times: T/Th 2-3:15

office hours: T 4-5, W 11-2, Th 5-6

location: Sprowls 213

office: Sprowls 206 phone: 724-357-6942

email:sweeny@iup.edu

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, the exploration of a variety of research writing techniques, and possibilities for adapting instruction for different learning styles including students with special needs.

course goals

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, including the integration of aesthetics and art criticism within larger curricular structures, and adaptations for students with special needs; (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, as well as strategies for adapting lessons for students with special needs.
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.

course requirements

readings:

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 and Guay, Eds. (2007). *Reaching and Teaching Students with Special Needs Through Arts*, NAEA Press.

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

Sweeny, R. (2010) *I ♥ Technology*. In R. Sweeny (Ed.) *Inter/Actions/Inter/Sections. Art Education in a Digital Visual Culture*.

all readings will be made available to students via Moodle. Students should print out each reading, or bring a laptop to class, being prepared to discuss the assignments in detail.

Your grade in the course will be determined based on the following requirements:

1. classroom participation

- 2.course assignments
- 3.studio journal
- 4.final presentation
- 5.final unit plan

1.classroom participation: Your participation in classroom discussions is very important and will be a component of your final grade. Participation includes verbal participation that reflects knowledge of the assigned readings, willingness to connect readings to personal experiences and beliefs, as well as respect for a variety of viewpoints and positions. This class relies upon the ability for individuals to express themselves in a supportive environment. Any form of disrespect or intimidation will be taken seriously. Much of this course will utilize Moodle. Please familiarize yourself with this course management system asap, if you have not done so already. As such class activities will entail online forms of interaction, as well as participation in the form of physical engagement, note taking, attentiveness, etc.

2.course assignments: You will be developing five assignments related to each of the course units. Each assignment will relate to the themes and theories discussed in each unit of course, and will explore a variety of research techniques that deal with the teaching of art in 7-12 settings. You will have the flexibility to adapt each project to your own interests and needs. For instance, if you are most interested in one artistic technique, one cultural style, one media, etc., you might tailor each assignment to reflect these interests. Or, if you would like to explore aspects of artistic creation and production that are not as familiar, you might use these assignments as your opportunity to try something new. Each assignment will inevitably reflect a fusion of both the familiar and the unfamiliar. The goal for these writings is that you exit the class with a number of ideas that might be expanded and applied at a later time, as well as a diverse set of approaches related to researching ways of seeing, making, and thinking about art. Each assignment will be discussed in detail prior to its due date.

3.studio journal: For each of the five units you will create a journal entry that restates the ideas discussed, reproduces images related to the unit, and responds to the theories and themes. Most importantly, your journal will be a place for you to record data relating to your explorations and experiments with various materials and media discussed in class. Each entry will be a combination of some material object - photograph, text, found object, etc. – combined with your interpretation of the reading: image and text. You should think about your entries as visual explorations of the course discussions that allow you to apply many of the techniques discussed.

Your journal entries should include your personal reflection on the relationship between the reading(s) and the object you have selected; the written response can take many forms including a series of philosophical/critical questions, a poem, a brief story, etc. You may use your journal for your notes as well, but it must include a particular entry for each set of readings. You will be graded on the quality of your interpretation/reflection and the visual presentation of your journal, which will be submitted during the last week of the semester.

4.final unit plan: The final unit plan will allow you to develop at least one of your previous assignments into an extensive study, discussing topics such as historical relevance, new media and materials, and contemporary challenges to art education. You will be required to include relevant instructional materials such as visuals, background information on art, artists, as well as providing historical and cultural data. You are encouraged to utilize electronic media in the collection and presentation of information, including but not limited to: webpage development, social media augmentation, use of digital video and video editing software, etc. Unit plans may be compiled and made available as a resource to each student via Moodle.

5.final presentation: Your final presentation will be your chance to share the information in your final unit plan with your peers in a professional manner. You should think of the presentation as your chance to test out your ideas from the semester, in an environment that is supportive, and that will allow constructive criticism that will ultimately strengthen your pedagogy. We will discuss the presentations in detail prior to their due date.

course expectations

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. (You may receive credit for up to three unexcused absences if you attend an art opening or lecture, and submit a short (1 page) overview of your experience, BEFORE the last day of scheduled classes).

grades/class points:

The following criteria will be used to grade your written work:

- (1) clarity of your writing -- its legibility, grammar and punctuation.
- (2) relevance of your work in regards to course topics and themes.
- (3) use of references -- the comprehension and application of reading sources supporting your ideas.
- (4) exploration of approaches -- the breadth and depth of your discussion regarding the major ideas in the unit

your studio work will be graded on a combination of conceptual clarity and craft.

conceptual clarity: How clearly does the imagery and material making up the work reflect the idea proposed? How well does the work 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 is the work constructed? Does the way in which it is constructed relate to the concept? Care of materials in presentation. 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?

| | |
|---------------------|-------------------------|
| studio journal | 50 pts. (10 pts./entry) |
| Unit 1 (re) make | 40 pts. |
| Unit 2 (re) search | 40 pts. |
| Unit 3 (re) present | 40 pts. |
| Unit 4 (re) play | 40 pts. |
| Unit 5 (re) think | 40 pts. |
| class participation | 40 pts |
| final presentation | 60 pts. |
| unit plan | 100 pts. |
| Total | 450 points |

ARED 318 course schedule (subject to change)

week one – introduction

1/20: course introduction

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

1/22: UNIT ONE: (re) make

discuss Dewey

week two

1/27: Teaching Art in film

assignment: journal response: develop three questions raised by the film clips.

1/29: Discuss questions

assignment: Read Hetland, et al (2007) Making the case for arts.

week three

2/3: discuss Hetland, introduce (re)make assignment

assignment: write personal text (for 2/5)

2/5: share personal text assignments, brainstorm
assignment: create (re)make project (due 2/10)

week four

2/10: ASSIGNMENT ONE DUE; share and critique

assignment: read Desai, D. (2000) *Imaging difference: The politics of representation in multicultural art education*.

2/12: UNIT TWO: (re) search

discuss Desai, D. (2000) *Imaging difference: The politics of representation in multicultural art education*.

Journal response: Is there a way to present information about other cultures without misrepresenting or, even worse, 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 artwork of your choice

week five

2/17: Share texts and discuss studio assignment. Work on studio assignment and/or research.

2/19: Work on studio assignment

week six

2/24: ASSIGNMENT TWO DUE: share and discuss

Assignment:

2/26: UNIT THREE: (re) present

UNIVERSITY MUSEUM VISIT

week seven

3/3: Work in groups to develop pop-up exhibition

3/5: UNIT THREE: POP-UP MUSEUM DUE

week eight

3/10: NO CLASS - SPRING BREAK

3/12: NO CLASS - SPRING BREAK

week nine

3/17: UNIT FOUR – Learning From Digital Game Design

assignment: read Sweeny, I ♥ Technology

3/19: Start Game Tutorial

week ten

3/24: work on game

3/26: NO CLASS – work on tutorial game

week eleven

3/31: Work on game

4/2: Work on game

week twelve

4/7: ASSIGNMENT FOUR DUE: arcade critique

Assignment: read *Reaching and Teaching Students with Special Needs Through Arts*, Gerber and Guay, Eds. NAEA Press. Journal response: What are assumptions that Art Educators have regarding students with special needs? How can art education 'reach and teach' students with special needs in ways that other subject areas cannot?

4/9: UNIT FIVE – Teaching Art with Students with Special Needs

Discuss Gerber, Guay

week thirteen

4/14: generate three lesson plan ideas that are suited for students with special needs.

4/16: Share lesson plans/ peer review session.

week fourteen

4/21: ASSIGNMENT FIVE DUE: share and discuss

4/23: complete discussion

week fifteen

4/28: final presentations

4/30: final presentations, unit plan, studio journals due

FINAL EXAM: Tuesday, May 5 12:30 p.m.–2:30 p.m.

**** Students with special needs should notify me asap, if you have any concerns or considerations**

Academic Integrity Statement

Academic integrity mandates the pursuit of teaching, learning, research, and creative activity in an open, honest, and responsible manner. An academic community that values integrity promotes the highest levels of personal honesty, respect for the rights, property, and dignity of others, and fosters an environment in which students and scholars can enjoy the fruits of their efforts. Academic integrity includes a commitment neither to engage in acts of falsification, misrepresentation, or deception, nor to tolerate such acts by other members of the community.

Academic integrity is a fundamental value at IUP. It must be at the heart of all our endeavors and must guide our actions every day as students and as members of the faculty, administration, and staff. Because we expect new and continuing members of the University community to meet the high standards that are the foundation of an IUP education, this message must be clear and reinforced frequently.

The primary responsibility for supporting and promoting academic integrity lies with the faculty and administration, but students must be active participants. A climate of integrity is created and sustained through ongoing conversations about honesty, trust, fairness, respect, and responsibility and the embodiment of these values in the life of the University. Students and faculty should contribute actively to fostering a climate of academic integrity in all their scholarly activities, and through discussions in first-year seminars and in other courses. The University community should be continually mindful of the need to preserve academic integrity even as technology changes methods of information access and use.

III. Project Examples

(re) search

Your third assignment will explore issues related to multiculturalism and art education. You will be asked to research an artistic technique, an artist, or a specific artwork from an unfamiliar culture. You will then write a short (3-5) page research paper on this topic, including connections between the art of this culture and one with which you identify. Include the following 1. An overview of how you define your culture (2-4 paragraphs); 2. an overview of the 'unfamiliar' culture (2-4 paragraphs); 3. An analysis of the relationship between the two, similarities and differences

You should use at least three (3) relevant resources for your paper, and cite them accordingly. Only one may be an online source

The next step will be to create a work of art based on the synthesis of these cultures: a form of *mashup*. You will need to consider the following when creating your work:

What are appropriate materials/techniques/themes that can be used to represent the cultures that you have studied? Will you use traditional materials and techniques, or reference them in a contemporary manner? Will you use materials that hold clear metaphorical value?

Your paper will be worth 40 points, and your project will be worth 40 as well.

The written portion will be graded according to the following criteria:

Clarity -- 10 points (language, spelling, punctuation, general organization)

Relevance -- 10 points (clear connections to course topics and activities, relevance to 7-12 art education)

References -- 10 points (use of at least three references relating to teaching students with special needs, provides adequate background information, appropriate images where necessary)

Exploration of ideas -- 10 points (use of questioning, clear development of ideas/positions, creative connections regarding the adaptation of lesson goals and outcomes)

Good Luck!

(re)think

Adapted Lesson Plan

This assignment is your chance to take the information, ideas, and techniques from the past unit and create a lesson plan demonstrates your ability to adapt instruction for students with special needs. You are to write a lesson that takes a familiar art studio activity and includes specific details on how that activity would be adapted for students with a specific special need.

You should adapt you lesson for ONE of the FIVE special need categories discussed in Reaching and Teaching: Intellectual Disability (Mental Retardation), Learning Disabilities, Physical Disabilities, Blind/Visually Impaired, Deaf/Hard of Hearing

Each lesson should include the following:

1. Title/Grade Level/Duration

Choose a descriptive and engaging title that clearly establishes the main idea(s) in the lesson. Identify the intended grade level, and estimate how long the project will take. Consider that at the middle level, classes may not meet every day, or might run on a quarter system where they have nine week rotations. Also consider that at the high school level, classes may be run on a block schedule, ranging from an hour to two hours in length.

2. Introduction/Rationale

Why is this lesson relevant? This is your chance to communicate the importance of the lesson to students, parents, administrators, and the community. State how the lesson relates to the larger unit plan or course curriculum.

3. Lesson Goals

What general goals do you have for the students that complete this lesson? Each goal should reflect one element from Bloom's Taxonomy. You should make reference to PA state standards at this point in the lesson.

4. Lesson Outcomes

What specific skills and concepts should students learn through the completion of the lesson? You should provide one lesson outcome per lesson goal.

5. Procedure/Sequence of Events

Provide a detailed explanation of the activities that the students and the teacher will carry out, including approximate time required for each stage/event. Begin with a pre-test/assessment, include specific questions and potential responses, and end with a post-test/assessment.

6. Assessment

How will student progress and achievement be measured? You should refer to lesson outcomes, insuring that each one is represented in the grading plan. Include grading sheet/rubric.

7. List of materials/references

List all materials. Many break down materials into lists for teacher and student use. Cite all resources that you have used in the development and teaching of this lesson

8. Adaptations for students with special needs

Be specific to particular needs that would be most relevant to the assignments or activities.

9. Possibilities for adapting lesson to different grade levels

Provide the reader with ideas for lesson differentiation, making sure that you discuss shifts in materials, concepts, questions, and assessment.

Series of Images: You should include a minimum of five images that relate to your lesson. These images should reflect a diverse range of sources, historical periods, and cultures. You should make clear connections to a number of artistic examples -- include a variety of cultures, time periods, mediums, etc.

You will be graded according to the following criteria:

Clarity -- 10 points (language, spelling, punctuation, general organization)

Relevance -- 10 points (clear connections to course topics and activities, relevance to 7-12 art education)

References -- 10 points (use of at least three references relating to teaching students with special needs, provides adequate background information, appropriate images where necessary)

Exploration of ideas -- 10 points (use of questioning, clear development of ideas/positions, creative connections regarding the adaptation of lesson goals and outcomes)

Subject: LS proposals

From: "David H. Pistole" <dpistole@iup.edu>

Date: 2/3/2015 10:09 AM

To: "Gail S. Sechrist" <gailsech@iup.edu>

CC: Sharon C Aikins <saikins@iup.edu>

Gail, the LSC reviewed three proposals and are passing them on to the UWUCC within the 10 day limit. The proposals are: 14-121a ARED 317 Art in K-6 Settings, Type II W Recommitment, 14-121b ARED 318 Art in 7-12 Settings, Type II W Recommitment, and Type II W Recommitment - 14-122 THTR 310 Theater Criticism.

In the old way of doing these things we would have passed these all provisionally and asked for clarification of a couple points. I'm assuming that we just pass them on now with our comments to you and that you will contact the proposers as needed. Here are our comments:

14-121a ARED 317 and 14-121b ARED 318 seem to have an education coordinator responsible for collecting and assessing writing from this class. We presume that this individual will be responsible for implementation as well as quality? As a suggestion, they may want to remove one of the "expectations" from the departmental statement. The statement seems a little vague on department commitment.

14-122 THTR 310 The department statement of commitment is placing a big emphasis on peer and department curriculum committee review. It might help to expand that explanation and explain how that will carry over as personnel change.

I did have a question about proposals that we would in the past return because they were not up to standards. Do we just send them to you now and say we didn't review it because it was so poorly written? Or do we work with the proposer until the proposal is acceptable? Thanks, David

--

David H. Pistole
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Professor of Biology
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