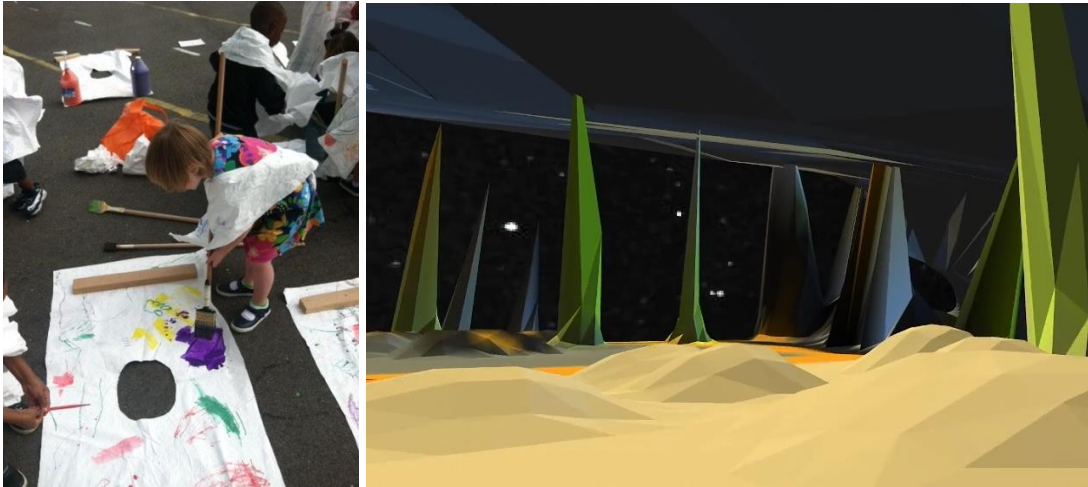


AED 101s – Introduction to Art Education

Tu & Th 1:35PM-2:50PM @ 310 Patterson Building



Left: Preschool students making large-scale, wearable paintings. *Right:* Screenshot of a digital “place of anger” by a middle-school student.

Instructor

Luke Meeken, PhD Candidate, Art Education
lam584@psu.edu

Course Description

The objective of the course is to introduce students to basic ideas, areas of inquiry, and experiences in art education. This will be a required course that serves as the first of a sequence of courses in the Art Education major and will provide a beginning point for the rest of the courses in the major. The Art Education Program has two emphases. The first leads to public school teacher certification and the second to an understanding of arts education in settings such as museums and community arts organizations. This introductory course will be broadly based and the content will be applicable to students in both emphases. This course will be conducted in a seminar format. Evaluation methods for the course will include, for example, critical response papers to readings, observation reports of early field experiences, tests, and portfolio assessment.

Course Expectations

- **Attendance and Class Participation**

This class’s pedagogical perspective recognizes the importance of engagement, dialogue, and reflection on building new knowledge. This means it’s *so important* that you be here with us every day, that you come having done the required reading and writing, and that you come prepared to share and inquire in class. There are things that will happen in class, through our community of learning, that cannot be ‘made up’ after the fact. I encourage students to bring their readings, their laptop/tablet, and any other relevant course materials to every session.

The importance of your attendance and participation is reflected in the weight those factors have in your final grade (see “Grading” below).

I understand that unexpected circumstances can arise. We all have families, bodies, and other factors that lie outside our control. If you know you are going to be absent from this class, please contact Luke Meeken at lam584@psu.edu at least 24 hours in advance. Any absence without notification will be recorded as ‘unexcused,’ and every unexcused absence past the first will result in a letter grade deduction. Note that even ‘excused’ absences will impact your participation grade for missed classes, though the nature of your circumstances will be taken into consideration.

- **Readings & Written Responses**

Most sessions (see schedule), you will be required to post a 200-500-word piece of writing to our [Canvas Discussion page](#). While we are posting these digitally, please remember that the same standards of scholarly writing as apply to traditional papers apply to these pieces. (You may want to compose them first in MS Word to spell and grammar check.) **These should be posted by 5PM the day before our class meets.** This will give course presenters (both me and you!) time to incorporate student responses and questions into our discussions.

A prompt for each response will be posted to the Canvas discussions page, Usually this will ask you to comment on that class’s reading, connect the ideas to your on-site fieldwork in classrooms, and to briefly describe an art project that could explore the concepts from the reading.

While you are encouraged to include mixed media (images, video, sound) in your weekly writing, no identifying information (e.g. names, visible faces) of students from your fieldwork should be posted to the site.

Class readings are listed on the course schedule on the day that they are due. The course schedule will link directly to the readings in PDF form. All of this semester’s readings can also be found on this [Google Drive link](#). *Please notify Luke right away if the assigned reading is not posted or is failing to load.* Each reading assignment also typically has a few “Recommended/Optional” readings. You are not expected to read these for class, but they’re provided as an opportunity to delve deeper if a certain topic interests you!

- **Field Experience**

All students will engage in a minimum of 8 weeks of field experiences, observing and participating in the creative learning of young artists. You are required to complete a minimum of 1.5 hours per week of fieldwork (roughly the length of two elementary classes or one high school class), starting the week of September 27 and ending the week of November 15.

For student safety, the State College Area School District (SCASD) has strict clearance requirements observers must meet before being allowed into the buildings. **You should apply for your State and (if applicable) Federal clearances as soon as possible**, ideally before the semester begins, and no later than 8/27 (these can sometimes take weeks to process). When you have your documents in hand, copies should be sent in to SCASD as soon as possible. See the [Fieldwork clearance guide for more detailed information](#).

You will bring a [signature form](#) to each fieldwork appointment. Your cooperating teacher will sign this form each time you complete one of the eight (or more) observations, and this form will be submitted at the end of the semester to receive credit for your fieldwork. In the event that you miss an assigned observation, as a result of illness or due to other personal circumstances, it is a requirement of this course that you notify your cooperating teacher (or, failing that, the childcare center) of your absence beforehand.

Please note that your cooperating teacher has the right to remove you from the field experience if they find your conduct to be unprofessional or unacceptable. Visiting the childcare center is a privilege. If your cooperating teacher removes you from the field experience, Luke will conduct a review of the decision and the circumstances surrounding it. Importantly, Luke reserves the right to remove you from the class if in fact it is found that your conduct was unprofessional or deemed to be unacceptable.

- **Discussion-Leading + Art Activity (more detailed information + rubric to come)**

To gain experience developing and leading lessons, you will be planning and leading one of our class sessions in a group of 3-4 classmates. You will develop 3 *essential questions* that focus on 1 or more aspects of the reading for that day, and design and implement an art-based activity exploring a *big idea* derived from the readings (*essential questions* and *big ideas* will be defined as concepts in our first readings for this course).

You will lead the class in a ~20-30 minute discussion activity based around the essential questions your group develops, followed by a ~30-40 minute art-based activity that explores, models, or fosters further discussion of ideas from that day's readings.

Before your discussion-leading day, your group will submit a digital copy of your lesson plan that includes:

- Lesson Title
- 3 Essential Questions (These questions will be used at the beginning of your lesson to begin a discussion about the main topics discussed in the articles)
- Materials List (what students will need to complete the activity, and what materials you will provide)
- Lesson Sequence: Specific steps of the reflective art activity (introduction, demonstration, productive time, reflection/discussion)
- Assessment/Reflection-How will your peers reflect upon/share what they have created
- Hand-outs or slides

It is suggested, but not required, that your group meets with Luke (via Zoom or in-person) to discuss your planned lesson/activity. A thirty-minute feedback/critique/generative discussion can be very helpful for teachers and artists at *all* experience levels!

- **Teaching Statement + Portfolio / Reflection + Connection Paper (midterm project) (more detailed information + rubric to come)**

- **Art Education (pre)Majors – Written Teaching Statement + Beginning e-portfolio**

Art Education students will develop the first version of their online portfolio using a website service such as Wix, Wordpress, Weebly, or another option of their choice. This portfolio (and the philosophy statement posted on it) will grow and change with you over the course of the program, eventually serving as a resource when applying for work in the field. Your e-portfolio should include: a teaching philosophy statement, resume, a section for lesson plans (including your lesson plan from your facilitated art activity for this course), a section for photo documentation of your teaching and students' work (including documentation from your facilitated activity for this course), and a section with examples of your personal artwork.

The written teaching philosophy should be 250-500 words, and draw upon your art education experiences and reading inside and outside this course to articulate the most important things you feel art education contributes to society and student learning,

and how their present and future teaching embodies these goals and values. A Word document of your statement, in [APA 7 format](#) (12-pt. Times New Roman, 1" margins, double-spaced, with properly formatted citations – no title page needed) should also be submitted via Canvas.

- **Non-Art Education Majors – Reflection + Connection to Your Field**

Interdisciplinary students will write a 750-1000 word essay, drawing from your experiences and readings thus far in the class to describe how the arts and art education contribute meaningfully to every field of study, particularly to your own field, and to your own present or future work in that field.

Your essay should cite at least two readings from this class, and at least one piece of writing from a practitioner or scholar in your own field. Your essay should be double spaced, 12-point font, Times New Roman, 1" margins, and [follow APA 7 guidelines](#).

- ***Three Lessons that Art Education Teaches* (Final Project) (more detailed information + rubric to come)**

Drawing on our class discussions, activities, readings, resources, and the field observations that you have completed, your final project is to carefully re-work and re-potentiate Eisner's well known *10 Lessons the Arts Teach* (we will read this early in the course) by developing your own take on this project, which will focus instead on *3 Lessons that Art Education Teaches*.

You will need to structure your list of 3 lessons so that each and every lesson you present constitutes a carefully expressed argument about what is important and vital to arts learning. Each lesson that you propose will need to include a clearly stated claim that is supported through a line of reasoning and evidence that is situated in the course literature, and that is potentially connected to resources external to course content (such as works of art and visual culture, or your fieldwork observations).

So, what format or form should this final project take? First and foremost, you will need to write a clear and well-supported text that carefully expresses your take on the 3 Lessons that Art Education Teaches. Next, you will choose one of the following available artistic options for materializing that text, incorporating the 3 lessons that you feel art education teaches.

First, you can choose to develop a documentation book, using an online book-making site (like Blurb or Lulu, for example), juxtaposing text and image to explore/convey your three lessons. Second, you could develop a video essay which combines, voice, image, motion, and time to explore/convey your three lessons. And third, you could choose an alternative format, one that you personally find to be interesting and compelling. For example, a graphic novel, interactive website, or video game. The choice is yours. Play with the possibilities. The only condition with this more open third option is that you must first propose your selected format to Luke in writing so that it can be approved ahead of time.

Additionally, you will also be asked to give a formal in-class presentation, which unpacks the complexity of the 3 lessons that you have elected to highlight. Details about the length of your presentation will be provided at a later date. This information will be based on the size of our class. That said; it is unlikely that you will be asked to present for more than 10 minutes (If we have a full roster of 20, we'll likely do 'Pecha-Kucha'-style 6.5-minute presentations).

While you are encouraged to be experimental with the format of your text, your [citations](#) and [reference list](#) should follow APA 7 formatting.

Grading

Attendance Participation	220 points (10 points per class meeting)
Fieldwork	80 points (10 points per observation)
Written Reflections	150 points (10 points per reflection)
Discussion Leading	20 points
Midterm Project/Paper	20 points
Final Project Presentation	60 points (project, 40; presentation, 20)
	550 points, total

Your grade(s) in this class will be recorded online, using the “gradebook” feature of Canvas. Each week, your “attendance\participation” and “written reflections” grades will be updated. If at any time you have questions about your grade(s) or overall standing in class, please contact Luke Meeken at lam584@psu.edu.

A more detailed grading policy for this class can be read at [this link](#).

Accessibility Statement

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Student Disability Resources (SDR) website provides contact information for every Penn State campus: <http://equity.psu.edu/sdr/campus-contacts>. For further information, please visit the Student Disability Resources website: <http://equity.psu.edu/sdr>.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/sdr/guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

Please talk to me about your learning needs as soon as possible even if you are still waiting to meet with the Office of Disability Services. I understand the additional effort that navigating these systems requires of students, and want to make sure everyone in our group has the opportunity to participate, share, and contribute equitably.

Nondiscrimination Statement

The University is committed to equal access to programs, facilities, admission and employment for all persons. It is the policy of the University to maintain an environment free of harassment and free of discrimination against any person because of age, race, color, ancestry, national origin, religion, creed, service in the uniformed services (as defined in state and federal law), veteran status, sex, sexual orientation, marital or family status, pregnancy, pregnancy-related conditions, physical or mental disability, gender, perceived gender, gender identity, genetic information or political ideas.

Discriminatory conduct and harassment, as well as sexual misconduct and relationship violence, violates the dignity of individuals, impedes the realization of the University's educational mission, and will not be tolerated. Direct all inquiries regarding the nondiscrimination policy to the Affirmative Action Office, The Pennsylvania State University, 328 Boucke Building, University Park, PA 16802-5901, Email: aao@psu.edu, Tel (814) 863-0471.

One of my goals as an instructor is to be receptive to students' feedback about the accessibility of this course. Due to my position as a white, cis-male, able-bodied, settler citizen, there may be choices I make in teaching this class which, despite my best intentions, reinforce the marginalization of already-marginalized folks. If you feel discriminated against in this class, and feel comfortable expressing that to me, my goal is to be receptive and responsive. However, it is completely understandable that you may *not* feel comfortable bringing up such concerns with me directly, in which case, you can contact the Affirmative Action Office using the above information.

Academic Integrity Statement

Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment by all members of the University community not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

To avoid plagiarism in this course: Be sure that you understand how to correctly cite/reference any ideas, words, information, or knowledge that is not your own. When in doubt, cite in the text and include the source in a bibliography. In art education, APA 7 format is the standard for citations. Purdue University's Online Writing Lab

(https://owl.purdue.edu/owl/research_and_citation/apa_style/) is an excellent resource. In this course, you are not permitted to collaborate on any written work apart from your collaborative discussion-leading lesson plan. In this course, violations of academic integrity are taken seriously and they will be pursued.

PSU Masking & COVID Safety Policy

Penn State University requires everyone to wear a face mask in all university buildings, including classrooms, regardless of vaccination status. ALL STUDENTS MUST wear a mask appropriately (i.e., covering both your mouth and nose) while you are indoors on campus. This is to protect your health and safety as well as the health and safety of your classmates, instructor, and the university community. Anyone attending class without a mask will be asked to put one on or leave. Instructors may end class if anyone present refuses to appropriately wear a mask for the duration of class. Students who refuse to wear masks appropriately may face disciplinary action for Code of Conduct violations. If you feel you cannot wear a mask during class, please speak with your adviser immediately about your options for altering your schedule.

PSU is providing us with a class set of reusable clear masks ([sanitation guide here](#)) to accommodate students who rely on visual facial cues for communication. The masks are FDA-approved to provide equal protection to a cloth/surgical mask, but not an N95 respirator. I

encourage everyone to wear them in our class discussions to facilitate equitable communication and understanding, but understand that some students may require the protection of an N95 mask. When you are leading class discussion for your discussion leading + art activity session, you will be expected to wear a clear mask unless you communicate to me beforehand that you cannot do so (any information you share will be confidential), and explain your plan to accommodate all learners in your presentation (e.g. having clear-masked group members lead discussion while you lead the physical demonstration of the art activity).

Expectations re: Student Conduct

- Reflecting the above nondiscrimination statement, our class is both a **safe space** AND a **contested space**. This means that we should expect to encounter conflicting ideas in class discussion, including ideas that make us uncomfortable or that trouble our assumptions. It also means that students must be prepared to engage with discussion and disagreement in ways that respect the human worth of all class participants. We take issue with *ideas*, not *individuals*.
- **Please have cell phones in “vibrate” or “silent” mode during class time.**
- Food and beverages are allowed in our room, but **please be sure to leave the room as clean as (or cleaner than) it was when we arrived.**
- You can reach me at lam584@psu.edu. I respond to student email before 5pm (Monday – Friday) except weekends, unless it is an emergency. When emailing your professors, please try to maintain a professional and respectful writing voice. This will help your professor to clearly understand and address any problem you are facing, and is good practice for navigating future professional and educational communication as you move on in your careers.

Course Schedule

Wk.	Date	Day	Subject / Activities	Reading due	Work Due
1	8/24	Tu	<p>Introductions</p> <p>Sign up for presentation dates + Fieldwork sites</p>	<p>*Note: "Recommended" readings are not required. They are suggestions to add more depth and variety to the readings on a given subject, and may be especially worth reading if you have a particular interest in that week's topic.</p>	
	8/26	Th	<p>Big Picture (and Big Ideas): Whys and Whats of Art Education</p>	<p>Eisner. (2002). "10 Lessons the Arts Teach" (1 p.)</p> <p>Walker. (2001). "Big Ideas in Art Education" from <i>Teaching Meaning in Artmaking</i>. (16 pp.)</p> <p>Recommended/Option: Walker. (2001). Appendix to <i>Teaching Meaning in Artmaking</i>. (15 pp.)</p>	<p>Post reflection to Canvas:</p> <ul style="list-style-type: none"> -Brief reflection of thoughts and feelings from the reading -Come up with three big ideas (following the example in Walker), and two to three essential questions for those big ideas
2	8/31	Tu	<p>Conceptions of Creativity and Free Expression in Art Education History and Practice</p> <p>Discuss detailed expectations for student-led discussions/activities (description, expectations, & rubric)</p>	<p>Eisner. (2002). "Visions and Versions of Art Education" excerpt on creative free-expression (2 pp.)</p> <p>Duncum. (1982). "Origins of Self-Expression: A Case of Self-Deception" (4 pp.)</p> <p>hooks. (2009). "Imagination" (4 pp.)</p> <p>Recommended/Option: Greene. (1995). "Art and Imagination" (12 pp.) <i>(Reflections on the cultural importance (for Greene) of the arts and creativity in education, with a focus on fostering (a certain kind) of creativity/originality. I'd recommend the Art Ed students in the group read this, or at least save it for later.)</i></p>	<p>Fill out and submit all necessary clearance forms to SCASD. (Also turn in electronic copies of forms on Canvas as evidence of timely submission.)</p> <p>Post reflection to Canvas:</p> <ul style="list-style-type: none"> -Brief reflection of thoughts and feelings from the reading (What are the merits and problems of Creative Free Expression?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.

	9/2	Th	Conceptions of Art as a Discipline in Art Education History and Practice	<p>Eisner. (2002). "Visions and Versions of Art Education" excerpt on Discipline-Based Art Education (4 pp.)</p> <p>Delacruz & Dunn. (1995). DBAE: The Next Generation (7 pp.)</p> <p>Recommended/Option: Blandy & Congdon. (1998). Prologue to 1988 issue of the Journal of Multi - Cultural and Cross - Cultural Research in Art Education focused on DBAE (7 pp.)</p> <p>Arnstine. (1990). Art, Aesthetics, and the Pitfalls of Discipline-Based Art Education. (8 pp.)</p> <p>Eisner. (1990). Discipline-Based Art Education: Conceptions and Misconceptions. (8 pp.)</p>	<p>Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading (What are the merits and problems of DBAE?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.</p>
3	9/7	Tu	Conceptions of Visual Culture, Remix, and Appropriation in Art Education History and Practice	<p>Eisner. (2002). "Visions and Versions of Art Education" excerpt on VCAE (2 pp.)</p> <p>Efland. (2005). Problems Confronting Visual culture (6 pp.)</p> <p>Keifer-Boyd, Amburgy, & Knight. (2003). Three Approaches to Teaching Visual Culture in K-12 School Contexts (8 pp.)</p> <p>Recommended/Option: Duncum. (2013). Youth's Remix Culture On- and Off-Line. (10 pp.)</p> <p>Manifold. (2013). Enchanting Tales and Imagic Stories: The Educational Benefits of Fanart Making. (7 pp.)</p> <p>Keifer-Boyd. (2018). (re)Vision Visual Culture. (4 pp.)</p>	<p>Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading (What are the merits and problems of VCAE?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.</p>
	9/9	Th	Conceptions of Arts Integration and Interdisciplinary Practices in Art Education	<p>Eisner. (2002). "Visions and Versions of Art Education" excerpt on integration (2 pp.)</p> <p>Ulbricht. (1998). "Interdisciplinary Art Education Reconsidered" (5 pp.)</p> <p>Bradshaw. (2016). "Turning Point" (4 pp.)</p> <p>Recommended/Option: Whitin & Moench. (2015). Preparing Elementary Teacher for Arts Integration. (6 pp.)</p>	<p>Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading (What are the merits and problems of arts integration?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.</p>
4	9/14	Tu	Field trip to Palmer Museum of Art		

	9/16	Th	<p>Museums as Places of Arts Learning</p> <p>(First student-led session)</p>	<p>Mayer. (2012). Looking Outside the Frame: "Demythifying" Museum Education (4 pp.)</p> <p>El-Amin & Cohen. (2018). Just Representations: Using Critical Pedagogy in Art Museums to Foster Student Belonging (4 pp.)</p> <p>Szekely. (2014). Creating Meaningful Art Museum Experiences for Young Children: Discussions with Future Art Teachers (5 pp.)</p> <p>Saffore - Why We Need to Decolonize the Brooklyn Mueum (video, 5 min)</p> <p>Recommended/Option: Hein. (2010). Museum Education. In A Companion to Museum Studies. (22 pp.)</p>	<p>Post reflection to Canvas:</p> <ul style="list-style-type: none"> -Brief reflection of thoughts and feelings from the reading (What are the strengths and liabilities of museums as places of arts learning, compared to other learning spaces?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
5	9/21	Tu	<p>The Role of Place in Arts Learning</p> <p>(Second student-led session)</p> <p>Introduce mid-term project - Teaching Philosophy + e-Portfolio / Connection & Reflection paper (description, expectations, & rubric)</p>	<p>Strong-Wilson, T., & Ellis, J. (2007). Children and place: Reggio Emilia's environment as a third teacher. From Theory Into Practice, 46(1), 40-47. (7 pp.)</p> <p>Inwood & Sharpe. (2018). Growing a Garden-Based Approach to Art Education - (6 pp.)</p> <p>Danker. (2018). Art Activism Through a Critical Approach to Place: Charity White's Prescriptive Space (6 pp.)</p> <p>Recommended/Option: Neves & Graham. (2018). Place-Based Practice: Landscape and Artistic Identity in an Elementary Art Classroom. (7 pp.)</p> <p>Broome. (2013). A Case Study in Classroom Management and School Involvement: Designing an Art Room for Effective Learning. (8 pp.)</p>	<p>Post reflection to Canvas:</p> <ul style="list-style-type: none"> -Brief reflection of thoughts and feelings from the reading (Can you make connections to your learning experiences in traditional or non-traditional settings?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	9/23	Th	<p>Visit to a group-determined alternative class setting</p>		

6	9/28	Tu	Observing and Analyzing Youth Creative Activity Discussing and practicing observing in the field	Tarr, P. (2018). Dancing rainbows, naughty rainbows: Reflections on teaching, learning and researching in the arts with young children. In C. Schulte & C. Thompson (Eds.), Communities of practice: Art, play, and aesthetics in early childhood, (pp. 229-236). Springer Publications. (7 pp.) Richards (2011). Classroom Observation in Teaching Practice, from Practice Teaching: A Reflective Approach (13 pp.) Lewis - Critical Task Field Notes (video, 14 min) Recommended/Option: Powell. (2010). Viewing Places: Students as Visual Ethnographers (9 pp.)	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading (What observation tools do you plan to use in your fieldwork? Why?) -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	9/30	Th	Observations (No class meeting)		
7	10/5	Tu	Cultural Images of Childhood Creativity (Third student-led session)	Duncum - Children Never Were What they Were (6 pp.) Thompson, C. M. (2017). Listening for stories: Childhood studies and art education. Studies in Art Education, 58(1), 7-16. (9 pp.) Recommended/Option: Tarr (2003). Reflections on the Image of the Child: Reproducer or Creator of Culture. (5 pp.)	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading -Connect to your observations - What "Images of the Child/Youth" are brought into the classroom? -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	10/7	Th	Observations (No class meeting)		
8	10/12	Tu	Assessment in the Arts (Fourth student-led session)	Gruber (2008) - Measuring Student Learning in Art Education - (6 pp.) Gates (2017) - Embracing Subjective Assessment Practices: Recommendations for Art Educators - (6 pp.) Andrade, Hefferen, & Palma - (2014) - Formative Assessment in the Visual Arts (7 pp.) Recommended/Option: Willerson. (2019) - Bridging the Gap: How the National Core Arts Standards Bridge the Divide between the Arts and Assessment-Based Learning.	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading -Connect to your observations - How does your host teacher approach assessment? -One generative question about the reading -Choose one of the 'big idea' art projects from a previous response - describe an assessment that would meaningfully determine the project's 'success.'
	10/14	Th	Observations (No class meeting)		

9	10/19	Tu	Critical Potentials of Art Education with Digital Materials (Fifth student-led session)	McClure, M. (2018). "Beyond Screen Time." (10 pp.) Peppler & Wohlwend, Theorizing the Nexus of STEAM Practice (13 pp.) Keifer-Boyd. (2011). Envisioning a Future Techno-Infused Eco-Pedagogy. (3 pp.) Recommended/Option: Peppler. (2010). Media Arts: Arts Education for the Digital Age	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading, connecting to observations in field -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	10/21	Th	Observations (No class meeting)		Midterm project (teaching statement + e-portfolio, or connection + reflection paper) due
10	10/26	Tu	Art with and For All Bodies: Disability and art education Discussing + Sharing midterm projects (statements and connection papers)	Derby (2011). Disability Studies and Art Education. (11 pp.) Seidler. (2011). Fighting Disability Stereotypes with Comics: "I Cannot See You, but I Know You Are Staring at Me" (4 pp.) Recommended/Option: Coleman & Cramer (2015). Creating Meaningful Art Experiences with Assistive Technology for Students with Physical, Visual, Severe, and Multiple Disabilities. (7 pp.) Penketh (2014). Putting Disability Studies to Work in Art Education (9 pp.)	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading, connecting to observations in field (how are diverse bodies included or excluded in the environment you are observing?). -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	10/28	Th	Observations (No class meeting)		

11	11/2	Tu	Addressing Racial Histories and Present Realities in Art and Art Education Discuss/Introduce Final Project (description, expectations, & rubric)	Gaztambide-Fernandez, Kraehe, & Carpenter (2018). "What is Critical Race Theory?" (excerpt) from <i>The Palgrave Handbook of Race and the Arts in Education</i>. (6 pp.) Leake (2018). <i>The Politics of Representation: Reconstructing Power and Privilege Through Art</i>. (21 pp.) Haywood-Rolling (2020). <i>Making Black Lives Matter: Toward an Anti-Racist Artmaking and Teaching Agenda</i>. (6 pp.) Recommended/Option: Wilson (2020). <i>The Table Setting as Medium: Lived Curriculum and Mixed-Race Identity</i>. (8 pp.) Acuff (2012). <i>Dismantling a Master Narrative: Using Culturally Responsive Pedagogy to Teach the History of Art Education</i>. (5 pp.)	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading, connecting to observations in field -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	11/4	Th	Observations (No class meeting)		
12	11/9	Tu	Addressing Colonial Histories and Present Realities in Art and Art Education	Yoon-Ramirez & Ramirez (2021). <i>Unsettling Settler Colonial Feelings Through Contemporary Indigenous Art Practice</i>. (13 pp.) Hudson (2020). <i>Learning from a Young Indigenous Artist: What Can Hip-Hop Teach Us?</i> (5 pp.) Recommended/Option: Leake (2021). <i>What Can We Learn About Native American Culture Using Art and Conversations?</i> (7 pp.) Gayed & Angus (2018). <i>Visual Pedagogies: Decolonizing and Decentering the History of Photography</i> (12 pp.)	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading, connecting to observations in field -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	11/11	Th	Observations (No class meeting)		

13	11/16	Tu	Addressing Gendered Histories and Present Realities in Art and Art Education	Ivashkevich & Wolfgang (2015). (Re)Mixing Girlhood. (16 pp.) Greteman (2019). Non-Advice for Art Educators Engaging LGBTQ Issues (5 pp.) Burke (2019). Turning the Tide: Reframing How We Acknowledge and Support Transgender and Gender Nonconforming Learners in Educational Spaces (3 pp.) Recommended/Option: Check & Ballard (2014). Navigating Emotional, Intellectual, and Physical Violence Directed Toward LGBTQ Students and Educators. (6 pp.) Ivashkevich (2009). Children's drawing as a sociocultural practice: Remaking gender and popular culture. (11 pp.)	Post reflection to Canvas: -Brief reflection of thoughts and feelings from the reading, connecting to observations in field -One generative question about the reading -Identify or develop a big idea from this reading, elaborate 2-3 essential questions from it, and briefly develop/describe a creative activity/project that could explore those questions / ideas.
	11/18	Th	Observations (No class meeting)		
14	11/23	Tu	Thanksgiving holiday		Thanksgiving holiday
	11/25	Th	Thanksgiving holiday		Thanksgiving holiday
15	11/30	Tu	Individual meetings on final project		
	12/2	Th	Individual meetings on final project		
16	12/7	Tu	Final project presentations		PowerPoint submitted on Canvas
	12/9	Th	Final project presentations		
17	12/13	Mo	Final project submitted		Final project submitted (as digital file, link, or physical submission to my mailbox in the Patterson office)