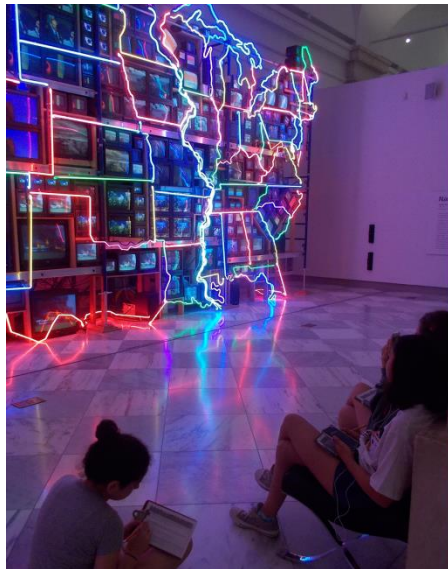


AED 211 - Interpreting Art Experience: Social and Behavioral Perspectives

Monday 8:00AM-9:55AM @ 310 Patterson Building



Left: 7-9th graders with Nam Jun Paik's "Information Superhighway." Right: Still from a video piece by 4-5th graders.

Instructor

Luke Meeken, PhD Candidate, Art Education
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Course Description

Examination of psychological, cultural, aesthetic, philosophical and educational perspectives on creation and response to art in children, adolescents and adults. This course meets the Bachelor of Arts degree requirements.

This course will examine the shared human experience of making and responding to visual images and artifacts from the broadest possible range of perspectives, encouraging students to develop an understanding of the role of art experience in their own lives and in the lives of others. How art is learned within specific cultures and subcultures, how understanding and appreciation of particular images and objects evolves, and how experience and learning interact with fundamental processes of perception, cognition, and interpretation are central themes.

Students will draw upon their own personal and cultural histories and consult accounts written by others to explore the role of visual art in contemporary life. Classic and contemporary studies of artistic development and aesthetic response will be reviewed through well-illustrated lectures and amplified through students' active involvement in small scale, collaborative research studies based upon methods commonly used to study the art experience of children, adolescents, and adults without professional expertise in the visual arts. These activities include close observation and participation through an 8-week guided field experience. As a final course project, each student will construct a case study of a child or youth artist which describes in detail one perspective on that individual's experience of art in the home, school, museum, and/or other cultural institutions and settings.

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 weekly 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.

- **Weekly Readings & Written Responses**

Each week, you will be required to post a 450-550-word piece of writing to our class blog at <http://gildedgreen.com/aed211/>. 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 at least 24 hours before our class meets on Monday morning.**

Your weekly response should include:

- Your thoughts and feelings about the ideas discussed in **that week's readings**, as well as reflection upon what evidence or experiences of yours inform those thoughts and feelings.
- Connections between the ideas discussed in the readings and your **weekly on-site fieldwork** with children (see "Field Experience" below).
- Two generative questions** you want to bring to class, based on the readings from that week, and/or its connections to your fieldwork. A generative question should be an 'open' question, with multiple possible valid responses.

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 blog.

Weekly readings can be downloaded in PDF form from the "Syllabus + Readings" page on our class blog. *Please notify Luke right away if the assigned reading is not posted or is failing to load.*

- **Field Experience**

All students will engage in a minimum of 8 weeks of field experiences, observing and participating in creative learning of young artists. You are required to complete a minimum of one hour per week of fieldwork, starting the week of September 23 and ending the week of November 11.

You will receive a packet of information at the start of the semester, which includes a signature form. Your cooperating teacher will sign this form each time you complete one of the eight (or

more) observations. In the event that you miss your 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.

- **Case Study (Final Project)**

Case study is used as the research methodology when a researcher wants to study a particular “case” in depth. The purpose of the case study is to present a detailed description of the case and the researcher’s interpretation of its significance to the field of study. A case can be as small as one child, one family or a group of students; or as large as one classroom or one school.

The writing of a case study includes rich descriptions from the field set alongside the researcher’s interpretations and connections to literature, theory and philosophy within the field of study.

From Karin Tollefson-Hall, “Conducting Case Study Research,” in *Practice Theory: Seeing the Power of Art Teacher Researchers*, by Buffington and Wilson McKay, 2013.

As part of this course you will be asked to develop a case study, which centers on the life, thinking, and creative work of a young person with whom you have had the opportunity to inquire about, think beside, and collaborate with in your fieldwork. You will be expected to closely observe, document, and communicate the ways in which this young person engages in art making, and examine it through the theoretical lenses discussed in class and in the readings.

The case study will take two final forms: First, you will be **presenting** your case study to the class on December 2 or December 9, sharing your reflections on your artist/subject, and substantiating them with data you have collected – your observation notes, visual and video artifacts you have recorded, interviews with their instructors, etc. Second, you will turn in to me, digitally, before Monday, December 16, a formal **research paper** detailing and supporting your case study findings.

Grading

Attendance Participation	140 points (10 points per class meeting)
Fieldwork	80 points (10 points per observation)
Weekly Written Reflections	100 points (10 points per reflection)
Case Study: Project Presentation	100 points (project, 50; presentation, 50)

Your grade(s) in this class will be recorded online, using the “gradebook” feature of Canvas. Each week, your “attendance\participation” and “weekly 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 <http://gildedgreen.com/aed211/grading/>.

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.

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 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. In this course, violations of academic integrity are taken seriously and they will be pursued.

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 makes 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

Date	Topic / Activities	Readings Due	Work Due
8/26	<p>Introductions</p> <p>What have been our art experiences?</p> <p>What, in our experience, is art? Is a child? Is an experience?</p> <p>Work on clearances in class</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>	
9/2	Labor Day - no classes	<p>-Sign up for your fieldwork time and site on the “Fieldwork” page of the class blog. (http://gildedgreen.com/aed211/fieldwork/)</p> <p>Fill out and submit all necessary clearance forms, including:</p> <ul style="list-style-type: none"> -PA Child Abuse History Clearance -PA Criminal Record Check -IdenToGo Fingerprint and DHS/FBI Criminal Record Check -Health appraisal form and TB test (can do at student health center) -Certificate of completion for PSU Mandated Reporter Training - Volunteer Disclosure Statements (Department of Human Services and Penn State) - PSU Arrest and Conviction Self-Disclosure Form 	

9/9	Developmental Models of Children's Artistic Development	<p>Wilson, B., & Wilson, M. (1981). The use and uselessness of developmental stages. <i>Art Education</i>, 34(5), 4-5.</p> <p>Burton, J. M. (2009). Creative intelligence, creative practice: Lowenfeld redux. <i>Studies in Art Education</i>, 50(4), 323-337.</p> <p>Recommended: Louis, L. L. (2005). What children have in mind: A study of early representational development in paint. <i>Studies in Art Education</i>, 46(4), 339-355. (A rare, recent defense of developmental stages)</p> <p>Pearson, P. (2001). Towards a theory of children's drawing as social practice. <i>Studies in Art Education</i>, 42(4), 348-365.</p>	<p>Clearance paperwork should be filled out, and all clearances and record checks should be submitted and in-process right now.</p> <p>Have signed up for your fieldwork time and site.</p> <p>Reflection blog post #1</p>
9/16	Construction of Cultural Concepts of "The Child" and "Child Art"	<p>Duncum, P. (1982). The origins of self-expression: A case of self-deception. <i>Art Education</i>, 35(5), 32-35.</p> <p>Introduction + Chapter 1 in Buckingham, D. (2011). <i>The material child: Growing up in consumer culture</i>. Cambridge;Malden, MA;: Polity.</p> <p>Recommended: Giroux, H. (2009). Born to consume: Youth and the pedagogy of commodification. In <i>Youth in a suspect society: Democracy or Disposability?</i> (pp.27-67).</p>	Reflection blog post #2
9/23	Notions of the "Inherently Creative Child"	<p>McClure, M.(2011) Child as totem: Redressing the myth of inherent creativity in early childhood. <i>Studies in Art Education</i>, 52(2), 127-141.</p> <p>Excerpt from Barry, L. (2010). <i>Picture this</i> (1st ed.). Montréal, Quebec: Drawn & Quarterly.</p> <p>Recommended: Greene, M. (1995). Art and imagination. In <i>Releasing the imagination: Essays on education, the arts, and social change</i> (pp. 122-133). San Francisco: Jossey-Bass Publishers.</p>	<p>Week #1 of field experience this week</p> <p>Reflection blog post #3</p>

9/30	Originality, Remix, and Appropriation (for better and for worse?)	<p>Duncum, P. (2013). Youth's remix culture off and on line. <i>Australian Art Education</i>, 35(1/2), 10-23.</p> <p>hooks, b. (1995). The Poetics of Soul: Art for Everyone. In <i>Art on my mind: Visual politics</i> (pp. 10-21). New York: New Press.</p> <p>Recommended: Wilson, B., & Wilson, M. (1977). An Iconoclastic View of the Imagery Sources in the Drawings of Young People. <i>Art Education</i>, 30(1), 5-12.</p>	<p>Week #2 of field experience this week</p> <p>Reflection blog post #4</p>
10/7	Digital and "Immaterial" Creativities	<p>Peppler, K. (2010). Media arts: Arts education for a digital age. <i>Teachers College Record</i>, 112(8), 2118-2153.</p> <p>Recommended: McClure, M. (2013). The monster and Lover♥Girl: Mapping complex relations in preschool children's digital video productions. <i>Studies in Art Education</i>, 55(1), 18-34.</p>	<p>Week #3 of field experience this week</p> <p>Reflection blog post #5</p>
10/14	<p>Collaboration between Adults and Children in Creative Spaces</p> <p>More detailed discussion of final case study assignment.</p>	<p>Wilson, B. (2007). Art, visual culture, and Child/Adult collaborative images: Recognizing the other-than. <i>Visual Arts Research</i>, 33(2), 6-20.</p> <p>Excerpt from Barry, L. (2010). <i>Picture this</i> (1st ed.). Montréal, Quebec: Drawn & Quarterly.</p> <p>Recommended: Thompson, C. M. (2017). Listening for stories: Childhood studies and art education. <i>Studies in Art Education</i>, 58(1), 7-16.</p> <p>Wilson, B. (2003). Three sites for visual cultural pedagogy: Honoring students' interests and imagery. <i>International Journal of Education Through Art</i>, 1.3, 107-126.</p>	<p>Week #4 of field experience this week</p> <p>Reflection blog post #6</p>
10/21	"School Art" - Engagements with Art within Educational Institutions	<p>Efland, A. (1976). The school art style: A functional analysis. <i>Studies in Art Education</i>, 17(2), 37.</p> <p>Gude, O. (2013). New school art styles: The project of art education. <i>Art Education</i>, 66(1), 6-15.</p>	<p>Week #5 of field experience this week</p> <p>Reflection blog post #7</p>
10/28	Seeing and Finding Self in Art: Politics of Identity in Art Experiences	<p>hooks, b. (1995). Art matters. In <i>Art on my mind: Visual politics</i> (pp.xi-xvi).</p> <p>hooks, b. (1995). Art on my mind. In <i>Art on</i></p>	<p>Week #6 of field experience this week</p> <p>Reflection blog post #8</p>

		<p><i>my mind: Visual politics</i> (pp. 1-9).</p> <p>Wilson, G. J. (2018). Navigating "crooked rooms": Intersections of race and arts participation. In A. M. Kraehe et al. (eds.), <i>The Palgrave handbook of race and the arts in education</i> (pp. 407-422).</p> <p>Recommended: Leake, M. (2018). The politics of representation: Reconstructing power and privilege through art. In A. M. Kraehe et al. (eds.), <i>The Palgrave handbook of race and the arts in education</i> (pp. 347-372).</p>	
11/4	Seeing and Finding Self in Art: Gendered Realities and Art Experiences	<p>Ivashkevich, O., & Wolfgang, C. (2015). (re)mixing girlhood. <i>Journal of Cultural Research in Art Education</i>, 32, 51-71.</p> <p>Fobear, K. (2017). "This painting is nice, but I wish it were more political." exploring the challenges and dilemmas of community art with LGBT refugees. <i>Women's Studies International Forum</i>, 62, 52-60.</p> <p>Mapping Q: LGBTQ Youth Learning about the Self through Art and Museums https://www.southwestfolklife.org/mapping-q-lgbtq-youth-learning-self-art-museums/</p> <p>Recommended: Ivashkevich, O. (2009). Children's drawing as a sociocultural practice: Remaking gender and popular culture. <i>Studies in Art Education</i>, 51(1), 50-63.</p> <p>Raudaskoski, A. (2019). Queer should be here: Queering Finnish art education. In A. Suominen & T. Pusa (Eds.), <i>Feminism and queer in art education</i> (pp. 33-54). (For emphasis on nonbinary gender expression in art education - also has a great bibliography for folks interested in LGBTQ+ issues in Art Ed!)</p>	<p>Week #7 of field experience this week</p> <p>Reflection blog post #9</p>

11/11	Imaginative play, games, and artmaking	<p>Dyson, A. H. (1990). Symbol makers, symbol weavers: How children link play, pictures, and print. <i>Young Children</i>, 45(2), 50-57.</p> <p>Park, H. (2018). Creative collaborations: Emergent play in the preschool art studio. <i>Art Education</i>, 71(5), 14-19.</p> <p>Cinquemani, S. (2014). "I look cool; he's dead now": Reconsidering children's violent play art. <i>Art Education</i>, 67(3), 13-18.</p> <p>Recommended: McClure, M. (2011). Pendejo! preschoolers' profane play: Why children make art. <i>The Journal of Social Theory in Art Education</i>, 31, 1.</p>	<p>Week #8 of field experience this week</p> <p>Reflection blog post #10</p>
11/18	In-class case study workshop		
11/25	Thanksgiving - No classes		
12/2	In-class presentations		
12/9	In-class presentations		
12/16	Final case study paper due		Final case study paper due