

7s:105

ADVANCED METHODS OF ART EDUCATION

Time:M-W 10:30 a.m.-12:20

Instructor: Dr.Rachel Williams

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office hours: 2-4 Tuesday please try to schedule appointments or e-mail me

Where does the balance lie? The mother in me, the one who sees the students as if they were children wandering in a dark forest, wants to rush to them with whatever light I carry; I should stand, now I see, with that light, such as it is, and let them find me. They are not children in the first place, and not my children in the second. Insofar as I can make my own posture clear to myself, I can serve them better, leaving them more cleanly themselves and me more cleanly myself.

--Anne Truitt, 1982

Overall Expectations

The object of the course is to discuss the current theories, professional teaching practices, and studio practices required for successful participation in contemporary art education. This course will also discuss practical applications of art education as well as classroom management strategies for planning, teaching, discipline, observation and learning, as well as community outreach and career counseling.

√THINGS TO KNOW

As a participant in this course you will be expected to:

- Read the pertinent material
- Attend all scheduled meetings and observations
- Turn in assignments on time
- Actively discuss topics of concern.

Failure to comply with these requirements will affect your final grade.

After two unexcused absences your grade will drop one letter grade

By the end of this course you will have:

- Developed an outline for a year long curriculum in your area,
- Presented one comprehensive unit of this curriculum in a school or community setting
- Written a philosophy for teaching, a resume, and an artist's statement
- Interviewed a teacher
- Created an entry for your final web portfolio
- Compiled a portfolio (one of the following will be accepted: twenty slides, a power point presentation, a CD, a digital portfolio on the web, 20 professional quality photos)
- Gained a basic understanding of the classroom environment through observations, discussions, written reactions, and an ongoing journal.

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WORKING IN THE SCHOOLS

Sessions of observation and participation will take place in the public school system, there will be at least one individual conference during these observations. **DO NOT MISS THESE SCHEDULED OBSERVATIONS. DO NOT BE LATE OR DISRUPTIVE. DRESS APPROPRIATELY. SPEAK AND ACT APPROPRIATELY. DO NOT EAT, SMOKE, OR DRINK DURING THESE OBSERVATIONS. RESPECT THE TEACHER, EVEN IF YOU DISAGREE WITH THEM. SEE ME IMMEDIATELY WITH ANY PROBLEMS. IF YOU DO NOT HAVE A CAR TAKE THE BUS OR ARRANGE TRANSPORTATION. USE YOUR COMMON SENSE.**

VOLUNTEER SERVICE (five hours required minimum)

Each student is also required to volunteer for an arts agency, school, or youth/educational facility in the Iowa City/Cedar Rapids area for five hours.

Please see me for a list of opportunities

Final list of assignments to be handed in during the last week of class. Please use a large 3 ring binder with tabs to organize these assignments:

- A cover page
- a resume with a list of references
- a philosophy of art education (1-4 pages)
- a personal narrative or artist's statement (one page)
- your complete curriculum*****
- .Title page
- Table of Contents
- Abstract/ Summary of Curriculum (500 words or less)
- Scope and Sequence (Day 1, Day 2, Day 3 etc)
- Goals and Objectives for entire curriculum
- Interdisciplinary connections (one paragraph)
- Motivational strategies (one paragraph)
- Evaluation strategy/rubric for each unit or lesson and one for final assessment
- Materials/budget (One to two pages)
- National Standards and a list of how each standard applies to each lesson
- Resource list/ references- WHERE DID YOU GET HANDOUTS, LIST OF SLIDES, etc
- 3 units which include visual resources (slides, digital images, photographs)
- each unit must include
- At least one lesson plan based on the work of a contemporary artist-1990 to now that has been featured in Art in America, Ceramics Monthly, Art Forum, Art News, School Arts, Art Education or has been written about in some other professional publication,museum catalog, or book. If you are not sure see me. **Do not pull artists off the internet** unless you have first found them in one of these periodicals. Images

from the artists can be taken off the internet if they are high quality. Black and white or grainy images are not acceptable.

- 20 images of personal work- No exceptions
- Journal or a box of gifts from the Universe
- All one page responses to readings
- All narratives of school observation(this means one for each day you are in the schools)
- Interview with art teacher written in Narrative form
- any awards, certificates, photographs, or thank-you letters that add to your teaching career
- web page for advanced method to include
- images of your work in the schools
- lesson plan you used
- revised narrative
- one unit from your curriculum (can be done in power point)

Grading Policy

Your grade will be based on a percentage system. Each assignment will be worth a certain percentage of your grade.

Categories for final grades

Assignments=25%

This includes written response papers/ artist statements/philosophy of teaching and evaluation components/classroom management strategies

Curriculum project/webwork= 35%

This includes your final curriculum notebook, which is a culmination of your teaching knowledge in art education and your web work. Both of these components represent a great deal of time, energy, thought, and creativity. I will also take into account attendance at the web workshops, and the date that you turned in your final curriculum. (Points will be subtracted for late work).

Journal= 5%

This is a collection of your creative ideas that have been incubating during the semester. These can be represented in a traditional sketchbook, loose writing/drawings/, objects you have collected, etc. This category is intended to help you add points to your final grade

Volunteer hours/teaching observations/ and final groupwork/presentations=30%

This category is set up to monitor your outside activities related to this class. You must have logged at least five volunteer hours during the semester as well as participated in your group's progress, and in the visiting artist workshop in the public schools. My evaluation of this work is based on your presentations, your group evaluations, and teacher evaluations. The more documentation you can provide of this experience, the better. The best place to show these things is as part of your web work.

Participation/Professional standards of behavior=5%

This category notes not only tardiness and absences, but also attitude and input into the class.

AT THE END OF THE CLASS-----

PLEASE WRITE A ONE PAGE OR ONE-PARAGRAPH EXPLANATION THAT LISTS ANY EXTENUATING CIRCUMSTANCES THAT WOULD AFFECT YOUR FINAL GRADE. ALSO TELL ME WHAT YOU BELIEVE YOU HAVE EARNED AND WHY. THIS IS DUE ON FINAL EXAM DAY.

Assignment overview

Personal philosophy of teaching/art education:

This will be a short three to four page paper in which you will explore your reasons for wanting to teach art. Secondly, you will develop your particular approach to teaching art, and finally your

personal philosophy of life and how it is connected with your desire to teach.

This approach and philosophy will be defined and theoretically backed by your personal experiences, and at least three sources of reference based on articles we have read in class. **There is a handout available on the web.**

Personal Narrative or Artist's Statement

The best examples for this paper are based on writings from artists about their work. Places to find such examples include the library, graduate students in art, and the museum/gallery. This one page paper should address what you make, why you make it, what or who your inspirations are, and your intentions as an artist.

There is a handout available on the web.

Curriculum Outline

Scope and Sequence

*See handout for more detailed instructions

There is a handout available on the web.

This outline will be for a period of at least a full teaching semester in your area -if you are a secondary teacher this probably include daily lessons will for a period of 16 weeks to 18 weeks.

You may assume that you have about 23-30 children per class.

You are allowed to dream up your budget. Keep it reasonable this means between \$200 and \$2500. If you are writing a curriculum for photography or ceramics you may assume that you already have most of the necessary equipment.

This curriculum must include a materials supply list for each unit as well as three *corresponding* units of study. The way in which each unit is constructed will reflect your philosophy of teaching. You must include the objectives of each unit as well as a brief outline of implementation.

Within each unit lesson plans are to be developed. You must write these; you can find inspiration for them in books, or look up helpful examples on the internet. However you will be best served if you write these yourself. Describe your expectations in terms of contextual connections, meaning, motivation, process, and product, as well as how you will introduce, evaluate, and conclude each unit.

Your class periods will last roughly fifty to 90 minutes each. (You may assume that you have your own classroom and a supportive administration.)

- For assistance look for a textbook to structure your year around. (Ex. Art in Focus or Emphasis Art) SEE THE DAVIS PUBLICATIONS WEBSITE FOR MORE EXAMPLES

<http://www.davis-art.com/>

Comprehensive Lesson to be Presented in the Schools

This will be created as a group and presented in the public school system during ONE WEEK (roughly 3 days minimum). You must use multiple methods of presentation, (i.e. audio-visual aids such as slides, posters, actual work, handouts, web sites, textbooks, etc.). This lesson must also include objectives, sources of inspiration, examples, introductory material, evaluation methods for the teacher as well as the students this can be in the form of a critique etc. (These will be collectively Xeroxed for the class so that everyone will leave with a few comprehensive units that are already formulated for use.) **The focus of the lesson will be a contemporary artist.** I expect you to find visual examples, interviews, writings, and critical reviews. Try to compose a history of the artist, and a project that reflects some aspect of their work for students to construct. One copy of the lesson must be presented to the cooperating teacher in the form of lesson plans DUE at least 2 WEEKS BEFORE ENTERING SCHOOL TO TEACH (LAST OBSERVATION DAY).

Journal

This will be a small handwritten journal that records what you observe and do while you are in the school system. I would also like for you to enter any reflections/questions that you have during the course of the seminar. Sketches are also strongly encouraged. If you enjoy objects more than writing a journal you may also collect in a box that you collect or construct objects that you find interesting or that have meaning to you. In the end I hope that you will have composed a document that narrates this semester, your development, your life and thoughts.

Resume

This item will be based on hints from the Hire a Hawk Handbook. These books are available in the Educational Placement Office (3rd floor of the North Lindquist Building). Please pick one up. They are to be completed in preparation for your future job search. Your resume should include academic training (not including High School), professional/job experience, volunteer experience, exhibits, awards, organizations that you belong to, and honors you might have received.

See the EPO's website

<http://www.uiowa.edu/~edplace/JSS/pk12/index.html>

One Page Responses to Readings

These should be **typed**. They should also be proofread and spell-checked. These must be handed in on time.

I will not accept them if they are late. If you are going to be in labor, dead, stuck in a blizzard, involved in a funeral, arrested, attacked by a killer whale, a lottery winner, or sick I expect you to e-mail them to me before the beginning of class.

Things to consider when writing your response

What were the main points of the reading? (one paragraph)

How does this apply to art education? (less than one paragraph)

How can **you**, as a teacher/artist, use this information? (one paragraph)

Are there any quotes you like or disagree with? (one paragraph)
Was this well written and helpful? Why or why not? (3-4 sentences)
Write at least one question for discussion.

Grading system for written response

69-you turned something in

70 –your paper lack essential components such as a summary of article, it also fails to show the reader that you comprehended the reading fully. It might also contain extreme errors such as a great deal of misspelling which demonstrates to the reader that you did not proofread the paper for glaring errors. In general this paper is a poor example of academic writing and should be re-written.

75- your paper is of average quality, it contains many errors and may be somewhat poorly written in terms of cohesive content. This paper should be re-written.

80-your paper is slightly above average, but may contain some errors such as misspelled words, or incomplete sentences. It is somewhat cohesive, but may ramble, or be too short to fully explain your ideas.

85- your paper is fairly cohesive and slightly above average. It contains some errors, and needs more work in terms of the intellectual development of ideas or the writing style.

90- your paper is above average. The ideas examined are clear, the content and order are easy to follow and lead to a strong conclusion. There may be a few minor mistakes, but overall the paper is a decent example of higher level academic writing.

95- your paper is an example of high quality writing. There may be one or two minor mistakes, it adheres to APA standards, contains clear ideas, and demonstrates that you have contemplated and clearly comprehended the ideas presented by the author. This paper is cleverly crafted, has a clear voice, and leads the reader to an apparent conclusion. This paper is a good example of higher level academic writing.

100- Your paper is practically flawless in its ideas, execution, and conclusion. It adheres closely to APA standards, is very logical, clearly written, has a unique voice, presents

ideas that reflect extensive contemplation, and is a very worthy example of high quality academic writing. Congratulations.

Documenting your work

I want you to learn to take slides or to document your work digitally. This is an important skill. At the end of the semester I expect to see a slide sheet, a zip disk, or a CD with your work and the work of any students with whom you may have had contact. The Art education office has a 35mm camera that you may use. You can check it out with Liz in the art ed. Office. You can check out any digital equipment at the Lindquist center.

Interview With An Art Teacher in Narrative Form

See web page handout

During the semester I would like you to interview an art teacher in the **public school system**, or a person who has taught art in the public school system for at least two years. I expect you to write up the results of the interview and include observations that help to round out the entire character of the teacher, the decisions that they made that lead them to teaching, the words of wisdom that they might want to pass on, the challenges they face, and their philosophies on discipline, management, art making, school administration, and their day to day existence in the classroom. Be sure to ask questions that you need answers too. You are responsible for scheduling this interview. These may be conducted in groups of three, two, or individually. The interview should last long enough to get the answers you are seeking, but not long enough to annoy the teacher. (You might offer to buy the teacher lunch etc as a thank-you.) Be sure to write them a thank-you note for their time. **DO NOT DO THIS USING E-MAIL** or you will have to re-do it or accept a zero.

Participation

This will be based on variables like discussions, meaningful input, scheduled observations, collaborator's input, and overall performance. At the end of the Semester on our last scheduled class meeting you will be asked to turn in a one page essay that describes your perceived participation.

Due Date: Final Exam Day

PLEASE FEEL FREE TO DISCUSS ANYTHING WITH ME AT ANYTIME. I WANT YOU TO HAVE A CLEAR UNDERSTANDING OF COURSE EXPECTATIONS AND COURSE MATERIAL, I ALSO WANT YOU TO FEEL AS THOUGH I AM AVAILABLE TO YOU AND OPEN TO IDEAS AND SUGGESTIONS. (YOU CAN ALSO ASK ME ADVICE ABOUT ANYTHING ELSE TOO.)

Course Structure

Teaching can be defined as a series of metaphors. As a teacher one might wear many hats as a result of decision making, creativity, and meaningful teaching practices. This course will be explored through these metaphors.

Teacher as: Advocate, Philosopher, Anthropologist, Myth-breaker/maker, Cultural Literacy-Guru, Psychic, Financial Planner, Chaperone, Disciplinarian, Flame thrower, Psychologist, Electrical Engineer, Secretary, Dreamer, Fund-raiser, Computer Engineer, Historian, Critic, Collaborator, Audio-Visual Equipment Expert, Environmentalist, Activist, Facilitator, Custodian, Role-model, Outsider, Artist, Performer, Mediator, Medical Technician, Insider, Regional Bulletin Board Designer, Counselor, Mirror, and Researcher.

ARE YOU PREPARED TO BE ALL OF THESE THINGS EACH DAY?

Required Text:

Available at the book store- look for 7s: 105

It is a series in Art Education from Davis

Publications

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On Reserve at the art library:

Contemporary Art and Multicultural Education

Edited by Susan Cahan and Zoya Kocur

FOR AN UPDATED LIST OF READINGS SEE MY WEB PAGE