

Sample Syllabus for Art 3422 Art Education: Pre-School Through Age 12

Prerequisites: 1001, 1002, 1003 and any two 2000 level studios

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Office Hours (Please sign up 24 hours in advance if at all possible; see sign-up sheet Rm. 231)

Course Description:

Art 3422 is the first course in a sequence of three art education courses taken by the art major seeking k-12 teacher certification in art, and by other students interested in teaching situations other than the public school. Experiences provide for an emphasis on (1) philosophical approaches to defining art, its role in society, and in particular the public school and resulting art teaching practices, (2) lesson preparation focusing on the Socratic and behavioral approaches, (3) interdisciplinary content (art history, art studio, aesthetics, criticism, as well as other subject matters), (4) instructional methods and materials focusing on learner diversity, and (5) classroom management. Approximately 10 hours of observations of art learning situations and 10 hours of instruction in a public school setting are required. Other teaching opportunities and observations will be made available. Developing the attitude of a professional will permeate the entire course.

Goals of the Art Education program at Appalachian State University: The student will

1. Apply a philosophy that meaningfully integrates an encompassing view of art education and life experiences.
2. Apply a global perspective to issues of culture including class, race, gender, ethnicity, values, etc. as they apply to the art experience.
3. Effect change through the art experience to improve the quality of all life.
4. Possess knowledge of the content area including studio, criticism, history, aesthetics, etc. and to continually draw from and seek to expand that knowledge base.
5. Exemplify the attitude of a professional in regard to the belief in the absolute importance of art in life, be capable of nurturing others and continually evolving toward self-actualization.
6. Be capable of identifying, questioning, and understanding the position of others and their relation to art education so as to informatively discriminate as a professional.

Basic Objectives: The student will

1. Describe purposes and value of art in lives of art teachers, professional artists, the general public, and children from ages 3-12.
2. Discuss and analyze basic philosophies and methodologies in art education through critical (seeking out positives, negatives, and especially the point of view or position of the author) reading of art education materials and through observations and reflections of art teaching situations.
3. Contrast and compare media and skill teaching with teaching that emphasizes art learning as creative problem-solving.
4. Contrast and compare "one shot" media experiences with art learning experiences that develop in a sequential manner.
5. Observe art teaching situations for learner diversity and prepare materials helpful in assessing needs and interests of various aged students.
6. Plan, prepare, and teach sequentially in a public school setting (3 lessons to the same students at two different age levels) lessons with demonstrated motivational (including video, slides, reproductions, etc.) and discovery processes, behavioral objectives (for teacher and students), problem-solving experiences, and evaluative/assessment means.
7. Prepare a teaching portfolio that includes a resume, teaching philosophy and elementary/middle level lesson plans.
8. Subscribe to a listserv, Artsednet and while you may participate, you may also "lurk" and share reactions. Instructions for subscribing and unsubscribing will be sent via email.

Class Attendance: Roll will be taken at every class meeting. The student is permitted two unexcused absences which should be reserved for emergency situations. One more than two unexcused absences will lower the student's grade in the following manner: an A will change to an A-. Each unexcused absence will continue to lower the grade as defined in the previous sentence. Class attendance and participation in the course will determine the upper limit of your grade, inevitably, so it is advised that you attend class

regularly. If you have a class at a certain time and place, you need to be there and not somewhere else. You need to be there because otherwise your contribution (knowing, not knowing, thinking, not thinking, questioning, not questioning, discussing, not discussing) would be missing from that class and it would be less without you. You aren't needed to be there just to get grades or to pass the course--you are needed there to help make the class a fantastic (well at least worthwhile) experience.

Evaluation:

1. Learner Differences: 5% (includes information gathered from observations and teaching experiences) Everyone learns different things in different ways! Knowing how your students learn and how to help them learn is just as important as your lesson plan preparation.
2. Journal reading accomplished and evident increased understanding and ability to analyze critically: 20% (includes artsednet reactions, class folders, analysis of state adopted texts, analysis of videos of student presentations, your own in particular, notes for SDPI debate, reading from suggested bibliography, and assigned readings. etc) Organize it any way you prefer, but organize it. Consider this to be your "office file," your records, resources, etc. for future use.
3. Materials prepared for classroom to be utilized directly by students: 10% (includes all prepared and laminated reproductions, slides, visuals of any sort, art games, and resource files or any other materials for teaching art, including Internet resources, etc.)
4. Preparation and demonstration of sequential lesson plans for two different age levels: 30% (includes all preparatory work, questioning strategies, drafts, and final work including assessment)
5. Final Exam: 20% (includes take home sequence work)
6. Class Participation: 10% (includes semester long contributions to class, 5%, and debate, 5%)
7. Continued work on teaching/technology portfolio: 5%

Grading: The standard 10 point scale will be employed. Evaluation in this course will reflect, as accurately as possible, your work accomplished to meet the requirements of the course. Your grade cannot indicate the absolute worth of your learning in the course or your worth and value as a person. The course grade is not an affirmation of your performance in school through the years; it is not an affirmation of your potential or an indication of your potential, it is only an estimation of your performance in this course. Grading will be based on quality as well as quantity, with emphasis on the former.

Required Texts:

Albert, Linda. (1996) *Cooperative Discipline*. Circle Pines, MN: American Guidance Service, Inc.

Cahan, Susan, and Kocur, Zoya. (1996) *Contemporary Art and Multicultural Education*. NY: New Museum of Contemporary Art.

Hobbs, J. and Rush, J. (1997) *Teaching Children Art*. NJ: Prentice Hall.

Highly Recommended Texts:

Paley, Nicholas. ((1995) *Finding Art's Place: Experiments in Contemporary Education and Culture*. NY: Routledge.

Kellogg, Rhoda. (1970) *Analyzing Children's Art*. Palo Alto, CA: National Press Books.

London, Peter. (1989) *No More Second Hand Art: Awakening the Artist Within*. Boston, MA: Shambhala.

See web site list for browsing and lesson planning research. NC State adopted texts in art are located in Instructional Media Services in Belk Library.

Calendar:

The following will change so always bring it to class in order to keep it updated. Observation and teaching schedules have not been set at this point and both always alter the schedule. In addition, optional opportunities for observation and assisting have not been included. Such observations of art teaching situations and reactions to them should be on-going throughout the semester. Topic/s of each class underlined. Reading assignments for each class are in **Bold**.

1. W, Aug 25 Introduction

2. M, Aug 30 Where are we now? How did art education evolve as we now know it in 2004? **Hobbs & Rush, Ch 1**

Historical overview sources: Bates, Ch 1, Chapman, Ch. 1 and Johnson, pp. 55-76 (Delacruz, "Reconceptualizing Art Education: The Movement Toward Multiculturalism")

Why teach art? **Hobbs & Rush, Ch 2** Source: Fehr, "Promise and Paradox, Art Education in the Postmodern Era," (Studies 1994, 35 (4) 209-217 Student half-page philosophy due.

3. W, Sept 1 What do we teach? **Hobbs & Rush, Ch 3**

Assign age levels for student presentations on Sept 8

Th, Sept 2 Convocation/Cedric Jennings, subject of *Hope in the Unseen* (a very interesting discussion of DC inner city high school education and first year of ivy league college)

Labor Day Holiday, M, Sept 6

4. W, Sept 8 Who do we teach? What are human beings aged 3-12 like? **Hobbs & Rush, Ch. 5** and **Johnson, pp. 177-186**, Swann "The Social Context of Art Education: Children's Life Worlds"/Student presentations on age levels

5. M, Sept 13 How do children develop artistically? Cognitive and Psychoanalytical theories/Source: Bates, Ch 2, Chapman, Ch 7-10 and Feldman, Ch 10

6. W, Sept 15 How do children develop artistically? Developmental and Gestalt theories/Source: Bates, Ch 2, Chapman, Ch 7-10 and Feldman, Ch 10

7. M. Sept 20 How is art similar to and different from other subjects? **Hobbs & Rush, Ch 6 & 7** (contrast of media activities with DBAE: art criticism, art history, aesthetics, studio production) Student discussion on **Johnson, pp. 13-42**, Roland, "Improving Student Thinking Through Elementary Art Instruction" Suggested reading: Johnson, pp. 131-152, Paziienza, "The Lost Las Meninas, A who done it and more!: Teaching Art History to Children," and Spring 02 newsletter lesson plan by Ruth Slavin et al on aesthetics

8. W, Sept 22 How do we talk with children about art? **Hobbs & Rush, Ch. 8**

Objects/Reproductions/Questions/Taxonomies /Source: Postman & Weingartner Teaching as a Subversive Activity and Hurwitz & Madeja "Inquiry Method

9. M, Sept 27 Practice, practice, practice/Student presentations

10. W, Sept 29 How do we plan "activities"/experiences/problems for children? **Hobbs & Rush, Ch 9** Student discussions on personal philosophy/global goals/NCSCS/Lesson plan format review. Suggested reading: Johnson, pp. 187-200, Mitchell & Nelms, "Using Children's Literature in the Art Curriculum"

11. M, Oct 4 Cont, **Hobbs & Rush, Ch. 10 & 11**

12. W, Oct 6 How do we manage student behavior in the art classroom? **Albert's Cooperative Discipline, Hobbs & Rush, Ch 18**

Suggested: Suzi, Student Art Behavior in Art Classrooms and Wong (Belk)

13. M, Oct 11 Lesson Plan collaborative Work

14. W, Oct 13 Lesson Plan collaborative Work

Fall Break, Th, Oct, 14 and Fri, Oct 15

15. M, Oct 18 1st Lesson Plan Draft Due

16. W, Oct 20 Practice/Presentations/Suggestions/Discussion

17. M, Oct 25 Practice/Presentations/Suggestions/Discussion/2nd Lesson Plan Draft Due

18. W, Oct 27 Practice/Presentations/Suggestions/Discussion

19. M, Nov 1 Practice/Presentations/Suggestions/Discussion/3rd Lesson Plan Draft Due

20. W, Nov 3 Practice/Presentations/Suggestions/Discussion

NCAEA Staff Development Weekend, Nov 4-7, Wilmington, NC

21. M, Nov 8 Practice/Presentations/Suggestions/Discussion/Rubrics

22. W, Nov 10 Practice/Presentations/Suggestions/Discussion/4th Lesson Plan Draft Due

23. M, Nov 15 Practice/Presentations/Suggestions/Discussion

Final Lesson Plans DUE including rubric

24. W, Nov 17 How do we order supplies? Budget Assignment
How do we plan for varying grade levels? Sequence Assignment

25. M, Nov 22 How do we evaluate student progress in the classroom? **Hobbs & Rush, Ch 10 and Johnson, pp. 201-211**, Henry, "Evaluation of Student Progress in the Elementary Classroom"/Budget Collaboration/Sequence Discussion

Thanksgiving Holidays, W, Nov 24-26

26. Mon, Nov 29 What does NCS DPI expect of art teachers? NCSCS Debate discussion
Budget Due/Portfolio review-group sharing/suggestions

27. Wed, Dec 1 Debate Practice

28. M, Dec 6 Debate
Sequence Due/Portfolio Due

Reading Day, W, Dec 8/**Final Exam Th, Dec 9 12-2:30**

