

ED 602: Survey of Art Education Literature

Instructor: Christopher Kennedy

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Time/Date: Spring 2015 | Wednesdays, 5-7:50pm

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Viewing art learning as a cognitive coalition of ideas, media, language, human processes, and cultural cues allows us to ignore the rhetorical question: should art emphasize the process or the product? Graeme Sullivan¹

Bulletin Description:

Against the background of historical movements, trends, and issues in art education, the course surveys contemporary literature in the field. The course makes the connection between theory and practice. Students acquire the necessary library research skills, identify a topic of personal interest and develop this topic into a piece of qualitative research in art education.

Background:

This course introduces students to current theory and research in art and design education. Students explore the diverse and sometimes conflicting orientations in the field that touch on the nature of art and design, what is worth teaching and the purposes of art and design education. Students then explore a research topic of personal and professional interest.

Students will develop the capacity to draw on theory and research in the field of art and design education to inform their content knowledge and instructional planning, aligned with New York State Teaching standards.

New York State Teaching Standards:

The goal of this course is to meet the following New York State Teaching Standards:

Standard II: Knowledge of Content and Instructional Planning

Teachers know the content they are responsible for teaching, and plan instruction that ensures growth and achievement for all students.

- Element II.2:

Teachers understand how to connect concepts across disciplines, and engage learners in critical and innovative thinking and collaborative problem solving related to real world contexts.

¹ Sullivan, G. (2002). Ideas and teaching: Making meaning from contemporary art. In Y. Gaudelius and P. Spiers (Eds.) *Contemporary Issues in Art Education* (23-37). Upper Saddle River, N.J.: Prentice Hall, p. 27.

Performance Indicators:

- a. Teachers facilitate students' ability to develop diverse social and cultural perspectives.
- b. Teachers incorporate perspectives from varied disciplines and interdisciplinary skills in their instruction.

Standard IV: Professional Growth

Teachers set informed goals and strive for continuous professional growth.

- **Element VII.I**

Teachers reflect on their practice to improve instructional effectiveness and guide professional growth.

Performance Indicator:

- a. Teachers use acquired information to identify personal strengths and weaknesses and plan professional growth.

Course Goals:

- To explore and analyze contemporary research in the visual arts and art and design education.
- To make connections between research and practice in art and design education.
- To design assessment tasks and evaluation criteria.

Learning Outcomes:

Students will be able to:

- Access, analyze and use professional literature to increase understanding of teaching and learning.
- Make connections between research in the field of art and design education and classroom practice.
- Assess student learning.
- Identify a research topic that is relevant to professional practice.

Learning Outcomes Tasks:

“ResearchLab” Assignments

25% Teacher evaluation

ResearchLab assignments are a space to explore, question and practice inquiry-based research alongside each week's readings. Throughout the course students will be expected to formulate an essential question about the assigned readings and respond to a weekly prompt or activity that connects to course themes and ideas. E-mail me the question and activity response before class and I will post it on the course blog. Please come to class with the reading and question, highlighted and annotated with your notes and questions. Be prepared to actively participate in a collaborative discussion. You will be asked to share your question and reflection at the beginning of each class.

Theory into Practice**25% Rubrics**

Prepare and present a powerpoint sharing a lesson or a learning segment you have taught in the past. This presentation should include the following elements:

1. Example artworks from students and/or example artworks that inspired or connect to the lesson or learning segment.
2. An assessment from your lesson or learning segment you will use to evaluate your students' developing knowledge and skills. It should be an assessment to be completed by the entire class. The assessment should provide opportunities for students to demonstrate their ability to create or respond to visual arts concepts incorporating, form and structure, production, art context, and personal perspective.
3. A defined evaluation criteria you will use to analyze student learning (specific standards/objectives). The edTPa Planning Rubrics 2 and 5 will be used for self-evaluation and instructor evaluation.

Research Topic Mind Map**10% Teacher evaluation**

Create a visual thinking map of your research topic

Annotated Bibliography**15% Rubric**

Identify your research topic, search for 8-10 journal articles and books, and write an annotated bibliography (see format and example on website).

Literature Review Outline**5% Rubric**

Prepare an outline for the literature review (see sample on website).

Literature Review**10% Rubric**

Write an 8-10 page literature review (see samples and rubric on website)

Visual Presentation**10% Rubric**

Prepare a powerpoint presentation of your literature review and link it to your teaching practice (See samples on website)

Assignment Schedule

Assignment	Due Date
Theory into Practice	Sign-up in class
Question and ResearchLab Assignment	Weekly
Research Interest Statement	March 12

Research Topic Mindmap & Presentation	April 2 (Mindmap), April 9 (Presentation)
Annotated Bibliography	April 16
Outline for Literature Review	April 16
Draft Literature Review	April 23
Final Literature Review	April 30
Literature Review Presentation	May 7

*Please email all assignments by 5pm on the due date.

Required Texts

Course Packet (Available in the copy shop)

Stewart, M. & Walker S. (2005). Rethinking curriculum in art education. Worcester, Mass. Davis Publications.

Required course readings are also available online:

<http://adepratt.weebly.com/syllabus-and-readings1.html> (password: kennedy)

COURSE OUTLINE

Introduction

Week 1: January 22

What can we learn from research in the field? How do we connect research and practice in art and design education?

Activities: Visit historical archives in the Pratt Library
Develop Questionnaire Scroll - what is a quality arts education? What does it look and feel like? What are some useful teaching/learning strategies you've experience personally?

Class reading:

UNESCO. (2006). *Road map for arts education: Building creative capacities for the 21st century*. Lisbon, Spain: World Conference on Arts Education.

Assignment for Week 2:

ResearchLab: Review the assigned readings and develop an essential question in response. Develop a list of 5 issues or challenges you feel are facing art educators in the 21st century. Try and support your ideas with evidence from your own experience or literature from the field.

Art and Design Education in the 21st Century

Week 2: January 29

How do some art educators design curriculum that reflects the reality of contemporary art and culture?

Activities:

Socratic Seminar: A 21st Century Art Curriculum
Discussion of Theory into Practice Assignment
Expressionism, Reconstructionism and Rationalism

Reading for Week 2:

Gude, O. (2013). New school art styles: The project of art education. *Art Education*. 66 (1) 6-15.

Stankiewicz, M.A. (2001). *Roots of art education practice*. Worcester, MA.: Davis Publications. (Chapter 2, "Freeing the Child Through Art", pp. 25-41)

Assignments for Week 3:

ResearchLab: Review the assigned readings and develop an essential question in response. In 1-2 paragraphs describe your approach to contemporary visual arts education - what are some of the practical and theoretical aspects of your personal philosophy or approach?

Contemporary Art and Ideas

Week 3: February 5

Why do art educators today argue for a curriculum focused on ideas and themes associated with contemporary art-making practices?

Activities:

Socratic Seminar: A comprehensive and DBAE approach
Theory into Practice Presenter: TBA

Reading for Week 3:

Marshall, J. (2006). Substantive art integration: Exemplary art education. *Art Education*. 59(6), 17-24.

Stewart, M. & Walker S. (2005). *Rethinking curriculum in art education*. Worcester, MA.: Davis Publications. (Chapter 2: Rethinking Curriculum in Context).

Assignment for Week 4

ResearchLab: Review the assigned readings and develop an essential question in response. Select a curriculum or lesson plan that you find exciting or useful. Identify one or more “enduring understandings” that you feel connect to this curriculum and explain why in a 1 paragraph response. Bring the lesson plan with you to class.

Curriculum Examples

<http://www.metmuseum.org/learn/for-educators/lesson-plans>

http://www.moma.org/learn/moma_learning

Visual Thinking Curriculum: <http://vimeo.com/39672763>

<http://gclass.org/lessons>

https://www.uic.edu/classes/ad/ad382/sites/Projects/P_index.html

<http://www.pattybode.com/revolutionary-curriculum.html>

<http://www.projecthdesign.org/toolbox/format/lesson-plans-activities/>

<http://newurbanarts.org/exchange-group/curriculum-planning-resources/>

<http://www.artic.edu/aic/collections/exhibitions/ArtAccess>

Curricular Design

Week 4: February 12

How does inquiry-based instruction help students construct rather than receive knowledge?

Activities:

Socratic Seminar: Backward Design and Enduring Understandings

Theory into Practice Presenter: TBA

Reading for Week 4:

Stewart, M. & Walker S. (2005). *Rethinking curriculum in art education*. Worcester, MA.: Davis Publications. (Chapter 3: Making it Count: Unit Foundations, pp. 23-37).

Wiggins, G. & McTigh, J. (2005). *Understanding by design*. Alexandria, VA.: ASCD. (Chapter 1: Backward Design, pp. 13-34)

Recommended Reading:

Popovich, K. (2006). Designing and implementing exemplary content: Curriculum, and assessment in art education. *Art Education*, 59(6), 33-39.

Assignment for Week 5

ResearchLab: Review the assigned readings and develop an essential question in response. Using your lesson plan from last week as inspiration, develop your own strategy for implementing this lesson with an age-group of your choice. Identify how you will engage students in meaningful artmaking by using Appendix C (pg. 144-147) in *Rethinking Curriculum in Art* to assist you.

Contemporary Art and Instruction

Week 5: February 19

How do enduring understandings guide the curriculum?

Activities:

Socratic Seminar: Teaching for Deep Understanding

Theory into Practice Presentation: TBA

Respond to National Core Arts Standards

Reading for Week 5:

Stewart, M. & Walker S. (2005). *Rethinking curriculum in art education*. Worcester, MA. Davis Publications. (Chapter 5: Helping Students Learn: Instruction, pp. 63-85).

Excerpt: Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). Studio thinking: The real benefits of visual arts education. New York, NY: Teachers College Press.

Recommended Reading:

Tishman, S. & Palmer, P. (2005). Visible thinking. *Leadership Compass*.

Kowalchuk, E. A. (2000). In their own words: What student art teachers say they learn and need. *Art Education*, 53(3), 18-23.

Assignments for Week 6

ResearchLab: Review the assigned readings and develop an essential question in response. Using your lesson plan from last week as inspiration, develop a plan for performance tasks (assessment) using Appendix O (pg. 152) in *Rethinking Curriculum in Art* to assist you.

Contemporary Art and Assessment Part 1

Week 6: February 26

How do art educators assess students' deep understanding of ideas and concepts?

Activities:

Socratic Seminar: Assessing what is Important

Presentation: Anne Schneider - Critiquing the Art Critique

Reading for Week 6:

Stewart, M. & Walker S. (2005). *Rethinking curriculum in art education*. Worcester, MA: Davis Publications. (Chapter 6: Targeting Understanding: Assessment and the Curriculum, pp. 87-103).

Andrade, H., Hefferen, J. & Palma, M. (2013). Formative assessment in the visual arts. *Arts Education*, 67(1), pp. 35-40.

Recommended Reading:

Assessment in Art Education by Angela Maiers

Assignment Week 7

ResearchLab: Review the assigned readings and develop an essential question in response. In 1-2 paragraphs reflect on your own experience of both being assessed in school, and being the assessor. What are some of the contemporary challenges of measuring performance and conducting critique in the contemporary art classroom?

Contemporary Art and Assessment: Part 2

Week 7: March 5

Activities:

Socratic Seminar: Critique

Theory into Practice: TBA

Mid-term evaluations (schedule individual meetings)

Reading for Week 7:

Barrett, T. (2002). Interpreting art: Building communal and individual understandings. In Y. Gaudelius and P. Speirs (Eds.), *Contemporary issues in art education*. Upper Saddle River, NJ: Prentice Hall.

Monico, J. (2012). Art assessment and the artistic process. *St. Mary's College of Maryland*, 1(8) p.32-35. Retrieved from <https://www.smcm.edu/educationstudies/pdf/rising-tide/volume-1/VOL1-article8.pdf>

National Visual Arts Standards -
<http://www.arteducators.org/research/national-standards>

Recommended Reading

Boughton, D. (2013). Assessment of performance in the visual arts: What, how, and why. In Karpati, A., Gaul, E. (Eds.): *From child art to visual culture of youth: New models and tools for assessment of learning and creation in art education*. Intellect Press, Bristol, UK.

Barnes, N. (2000). Hands-on writing: An alternative approach to understanding art. *Art Education*, 40-46.

Assignments Week 8:

1. *ResearchLab*: Review the assigned readings and develop an essential question in response. Develop 2-3 ideas for a community-based art project you would facilitate with an age group of your choice. Identify some of the ethical and conceptual challenges associated with the project alongside any potential social and cultural benefits.
2. Develop a *Research Interest Statement* (1-2 paragraphs) outlining some of your personal research interests and questions concerning contemporary art and design education.

Rethinking Teaching and Socially Engaged Art

Week 8: March 12

How do art teachers address socially engaged art in the classroom?

Activities:

Socratic Seminar: Socially Engaged Art

Reading Week 8:

Darts, D. (2006). Art education for a change: Contemporary issues and the visual arts. *Art Education*, 6-11.

Irwin, R. & O'Donoghue, D. (2012). Encountering pedagogy through relational art practices. *International Journal of Art and Design Education*, 221-236.

Recommended Reading:

Helguera, P. (2011). *Education for socially engaged art: A materials and techniques handbook*. New York, NY: Jorge Pinto Books.

Assignment Week 11:

1. *ResearchLab*: Review the assigned readings and develop an essential question in response.
 2. Create a Research Topic Statement & Mind Map (Use this online tutorial to assist you: <http://www.library.arizona.edu/help/tutorials/mindMap/sample.php>)
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Week 9: March 19

SPRING BREAK

Week 10: March 26

NAEA Conference (New Orleans) No Class

Teaching in the Art Museum

Week 11: April 2

Activities: Field Trip to Brooklyn Museum

Reading for Week 11:

Mayer, M. (2005). Bridging the theory-practice divide in contemporary art museum education. *Art Education*, 58(2), 13-17.

Ehrlich, K. (2009). Learning from learning: Machine Project workshops as a laboratory in context. *Machine project: A field guide to the Los Angeles County Museum of Art*.

Recommended Reading

Rika B. & Kai-Kee, E. (2011). Teaching in the art museum: Interpretation as experience. Los Angeles, California: Getty Publications. (pp. 1-19; 59-67).

Garoian, C. R. (2001). Performing the museum. *Studies in Art Education*, 42(3), 234-248.

Assignments Week 12:

ResearchLab: Review the assigned readings and develop an essential question in response. Visit <http://www.designigniteschange.org/projects> and select a project case study that you are personally interested in. Write a 1 paragraph response summarizing the intent of the project and identify at least one research question that could connect to the project's theme and/or intention.

Design Thinking and the Integrated Curriculum

Week 12: April 9

How does design serve as a catalyst for learning?

Activities:

Socratic Seminar: Design as a Catalyst for Learning
Mind Map Presentations

Reading for Week 12:

Carroll, M., Goldman, S., Britos, L., Koh, J., Royalty, A. & Hornstein, M. (2010). Destination, imagination and the fires within: Design thinking in a middle school classroom. *International Journal of Art and Design Education*, 29(1), 37-53.

IDEO. (2013). Design thinking for educators. 2nd Edition.

<http://www.designthinkingforeducators.com/toolkit/>

Recommended Reading:

Davis, M., P. Hawley, B. McMullan, and G. Spilka (1997). Design as a catalyst for learning. Alexandria, Va.: Association for Supervision and Curriculum Development.

Assignment for Week 13:

1. *ResearchLab*: Review the assigned readings and develop an essential question in response.
2. Due: Annotated Bibliography
3. Due: Outline for Literature Review

Parents and Educators

Week 13: April 16

Activity:

Socratic Seminar: Parents and Educators
Presentation: The Art Teacher's Role in Parent Involvement
Individual meetings to discuss outline

Reading for Week 13:

Lackey, L.M. (2008). What is exhibition for? : Considering the purposes of an art display in a Saturday Art School context. *Art Education*, 61(4), 33- 39.

Noguera, P. (2001). Transforming urban schools through investments in social capital of parents. In S. Saegert, J. P. Thompson, M. Warren (Eds.), *Social capital and poor communities*. Troy, NY: Russell Sage Foundation.

Recommended Reading:

Lawrence-Lightfoot, S. (2004). *The essential conversation: What parents and educators can learn from each other*. New York: Random House.

Warren, M. (2005). *Communities and schools: A new view of urban education reform*. *Harvard Educational Review*, 75(2).

Assignment for Week 14:

1. *ResearchLab*: Review the assigned readings and develop an essential question in response.
 2. Draft Literature Review
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Draft Literature Review**Week 14: April 23****Activity:**

Peer Review: Literature Review

Assignment Week 15:

Revised Literature Review

Thesis Exhibition Visit**Week 15: April 29****Assignment Week 16:**

Literature Review Presentations

Literature Review Presentations**Week 16: May 7**

Presentations should include a 10-15 minute powerpoint. Recommended guidelines will be circulated.

Pratt and NASAD Policies

Disabilities:

Accommodations for students with disabilities Pratt Institute is committed to assisting students with documented disabilities who are otherwise qualified for admission to the institute. Students requesting accommodations must submit appropriate written documentation to Director of Disability Services and
Parent Programs : Mai MacDonald on 718 636 3711 in the office of the Vice President for Student Affairs.

Class Workload:

As per NASAD guidelines: "In lecture/discussion courses requiring outside preparation, one hour of credit represents one hour each week of the term in class, and two hours of work outside class."

<http://nasad.arts-accredit.org/index.jsp?page=FAQ%3A+NASAD+Standards+Review>

Plagiarism:

"Plagiarism means presenting, as one's own, the words, the work, information, or the opinions of someone else. It is dishonest, since the plagiarist offers, as his/her own, for credit, the language or information, or thought for which he/she deserves no credit."
(see page 68, Pratt Institute Student Online Handbook)

Attendance and Conduct:

"The continued registration of any student is contingent upon regular attendance, the quality of work and proper conduct. Irregular attendance, neglect of work, failure to comply with Institute rules and official notices, or conduct not consistent with general good order is regarded as sufficient reasons for dismissal. There are no unexcused absences or cuts. Students are expected to attend all classes. Any unexcused absences may affect the final grade. Three unexcused absences may result in course failure at the discretion of the instructor (see page 68, Pratt Institute Student Online Handbook). It is not permitted to hand in work for this class that was produced for other classes (Pratt Institute Student Online Handbook).

Art Education Research | Online Resources

- Harvard Project Zero: <http://www.pz.gse.harvard.edu/research.php>
- Association of Teaching Artists:
<http://www.teachingartists.com/recentresearch.htm>
- Arts Education Partnership: <http://www.artsedsearch.org/>
- ArtsEdge:
<https://artsedge.kennedy-center.org/educators/how-to/arts-integration/ceta-white-paper>
- NAEA: <http://www.arteducators.org/research/publications>
- Journal of Artistic Research: <http://www.jar-online.net/>
- Center for Arts Education Research:
<http://www.tc.columbia.edu/a&h/arted/index.asp?Id=RESEARCH&Info=RESEARCH>
[CH](http://www.tc.columbia.edu/a&h/arted/index.asp?Id=RESEARCH&Info=RESEARCH)
- National Assembly of State Arts Agencies:
<http://www.nasaa-arts.org/Research/Key-Topics/Arts-Education/>
- Research Center for Arts and Culture: <http://artsandcultureresearch.org/research/>
- Center for Arts Education: http://www.cae-nyc.org/resources/reports_research
- Center for Art Education at MICA:
http://www.mica.edu/About_MICA/Departments_and_Services/The_Center_for_Art_Education/Art_Education_Research.html
- Americans for the Arts: <http://www.americansforthearts.org/research>
- K-12 Lab at Stanford: <http://www.k12lab.org/>
- Spiral Art Education:
https://www.uic.edu/classes/ad/ad382/sites/AEA/AEA_index.html
- NORC at the University of Chicago:
<http://www.norc.org/Research/Projects/Pages/Teaching-Artists-Research-Project-TARP.aspx>
- Institute for Educators and Teaching Artists Research -
<http://alliancetheatre.org/content/institute-educators-and-teaching-artists-research>
[h](http://alliancetheatre.org/content/institute-educators-and-teaching-artists-research)