

**Curriculum in Art Education**  
**AAE 250**  
**The College of New Jersey**  
**Course Syllabus Spring 2017**

**Instructor:**

**Class Meetings:** 102 AIMM

Section 1: Tuesday & Friday, 10:30-12:20

Section 2: Tuesday & Friday, 1:30-3:20 (or  
8:30-10:20)

**1 Course Unit**

**Email:**

**Office:**

**Office Hours:** TBA. Email to schedule appt.

**Course Description**

This second course in the art education sequence is designed to investigate curriculum in art education. The course introduces knowledge and skills to plan, organize, and facilitate meaningful and relevant art curricula for K-12 students encompassing a range of needs and abilities. Students will examine contemporary curriculum developments in the field of art education as they relate to society, education and art.

**Course Purpose/Overview**

Consistent with the School of Education's conceptual themes, readings, class discussions, assignments and related class activities are intended to introduce students to an understanding of curriculum, and the knowledge and skills necessary to become quality art educators and agents of change. Select curricular topics to be covered include big ideas, enduring understandings, standards, objectives, content knowledge, and assessment in the art classroom. This course is intended to be a collaborative learning experience. Emphasis will be placed on professional/respectful behavior, attitude, presentation, and engagement between classmates and the course instructor. The course is designed to prepare students for their elementary and secondary methods and teaching courses. A minimum grade of C+ is required in all art education courses. The prerequisite for the course is AAE 220.

**Course Objectives/Learning Goals**

Students will...

- Demonstrate an understanding of contemporary approaches to K-12 art curriculum development, basic elements of curriculum construction, state standards in the visual arts, and assessment strategies through readings, in-class activities, and written assignments (e.g., art unit).
- Exhibit professional behavior through in-class meetings and assignments, as stated in the teaching dispositions assessment.

**Course Requirements**

The course requirements are in conformity with the mission of the School of Education, and in alignment with NJ art standards and NCATE accreditation standards. Students are expected to:

- Attend class and participate in all assigned readings, discussions and additional class activities identified by the instructor.
- Complete assigned readings and assignments
- Present work to their classmates and offer constructive criticism
- Develop one art unit (i.e., three art lessons)
- Act professionally in class
- Think critically about curricular issues in art education

**Assignments:**

Online Reading Responses

- Each week, you will be expected to participate in an online discussion about the readings on Canvas. Guidelines and assessment rubric will be discussed in class and posted on Canvas.

Collection of Lesson Ideas

- For this assignment, you will collect 2 strong and innovative art lesson plans/ideas from the Internet or magazines/journals, and highlight a big idea that is explored in each of the lessons. You will also collect 1 average (or weak) lesson plans and make suggestions that strengthen the lesson so you can use it in your future classroom. Additional guidelines may be discussed in class and/or posted on Canvas.

Elements and Principles Presentation

- You will create a presentation that thoroughly explores one of the Modern or Postmodern Elements

of Art and Principles of Design. Guidelines and assessment rubric will be discussed in class and posted on Canvas.

#### Thematic Explorations: Research Presentation

- Thematic instruction is important as it helps make classroom content interesting, relevant, and relatable to the real world (and other academic subjects). This assignment asks you to research a theme (or big idea) you can teach in the art room (e.g., Landscape, Perspective, Portraiture, Body-Figure, Proportion, What is Art, Ecology, Politics, Language, Society, Community, Identity, Street Art, etc.), create a presentation (that includes a YouTube video, related artist(s), artworks, etc.), and teach your classmates. Guidelines and assessment rubric will be discussed in class and posted on Canvas.

#### Assessment in Art Education Assignment- Presentation

- You will read a chapter from the *Assessment in Art Education* textbook and present assessment strategies and ideas that you can incorporate into your lesson planning and teaching. Guidelines will be discussed in class and posted on Canvas.

#### An Artist's Big Idea: Midterm Research Presentation

- For this assignment, you and a classmate will be expected to research a contemporary artist and present possible big ideas that are woven throughout her/his artmaking practice. You will engage in an innovative artmaking process/product (i.e., a creative lesson idea) inspired by the artist and a big idea. Your research will be presented in the form of an outline (using google.docs) and visual presentation (e.g., artmaking demonstration showing various techniques and tips for success (YouTube video or in-person), PowerPoint Presentation about the artist, art movement, and big idea, and Artwork). The requirements and assessment rubric for this assignment will be discussed further in class and posted on Canvas.

#### Final: Art Curriculum Model

- For this assignment, you will apply the principles of backward design to develop an art curriculum model. Because curriculum planning is often a collaborative effort, you will work with a small group to design an art unit outline on a particular topic or theme for a targeted grade level of your choice. Guidelines will be discussed in class and posted on Canvas.

*Late assignments will result in a loss of points. All assignments should be submitted on Canvas (in the appropriate dropbox).*

#### **Required Texts:**

Beattie, D. (1997). *Assessment in art education* (M.G. Stewart, Eds.). Worcester, MA: Davis Pub. Inc.  
Walker, Sydney R. (2001). *Teaching Meaning in Artmaking*. Worcester, MA: Davis Publications, Inc.

#### **Additional and/or Recommended Readings:**

Supplementary articles will be made available in class and/or posted on Canvas.

Amburgy, P., Knight, W., & Keifer-Boyd, K. (2004). Schooled in silence. *Journal of Social Theory in Art Education*, 24, 81–101.

Barrett, T. (1997). *Talking about student art*. Worcester, MA: Davis Publications Inc..

hooks, b. (1994). Embracing change: Teaching in a multicultural world. In *Teaching to transgress: Education as the practice of freedom* (Ch. 3. pp. 35-44). New York. Routledge.

Katz, T. (2005). Unbecoming white: Exposing the power and privilege in my own Eurocentric education. *The Journal of Social Theory in Art Education*, 25, 97-111.

Shor, Ira. (1992). Education is Politics: An Agenda for Empowerment. In *Empowering education: Critical teaching for social change* (Ch. 1. pp. 11-30). Chicago. University of Chicago Press.

Tatum, B. (1997). Development of white identity: "I'm not ethnic, I'm just normal" In *"Why are all the Black kids sitting together in the cafeteria?" and other conversations about the development of racial identity* (Ch. 6. pp. 93-113). New York. BasicBooks.

Vize, A. (2005). Making art activities work for students with special needs. *Arts & Activities*, 138(4), 17-41.

#### **Grading:**

Your final grade will be based on a cumulative total of your semester points/percentages. Each assignment is worth a possible total of 100 points. Opportunities for extra credit may be available (as part of the total percentage for class participation). Rubrics for each assignment will be discussed in class and/or posted on Canvas.

10%	Online Reading Responses
5%	Elements and Principles Presentations
10%	Collection of Art Lessons
20%	Thematic Exploration

10%	Assessment in Art Education Assignment/Presentation
20%	Midterm
20%	Final: Art Curriculum Model
15%	Class Participation (this includes attendance in class and Visiting Scholar/Artist Series)

### Grading Scale

A 100-94%	Superior. Surpassed expectations. All projects submitted on time and in proper format, demonstrating thoughtful engagement with course content and application of learning. Student initiates, discusses, and provides provocative thoughts when participating in discussions. Very professional.
A- 93-90%	Distinguished. Surpassed many expectations. All projects submitted on time and in proper format, demonstrating thoughtful engagement with course content and application of learning. Student initiates, discusses, and provides provocative thoughts when participating in discussions. Very professional.
B+ 89-87%	Excellent. Remarkable work. Work of very good quality. All projects submitted on time and in proper format, demonstrating understanding of course content. Good participation in discussions, initiating ideas and responding thoughtfully. Professional.
B 86-84%	Respectable. Met expectations. Work of very good quality. All projects submitted on time and in proper format, demonstrating understanding of course content. Good participation in discussions, initiating ideas and responding thoughtfully. Professional.
B- 83-80%	Good to Respectable. Work of good quality. All projects submitted on time and in proper format, demonstrating understanding of course content. Good participation in discussions, initiating ideas and responding thoughtfully. Professional.
C+ 79-77%	Fair to Good. Average work that meets basic course requirements. Some assignments may be submitted late. Mostly responds to others rather than initiating a discussion in class. Mostly professional.
C 76-73%	Fair. Work does not meet minimal requirements. Minimal or inappropriate class participation. Somewhat unprofessional.
C- 73-70%	Mediocre. Poor quality work that does not meet minimal requirements. Minimal or inappropriate class participation. Unprofessional.
F 69% - below	Failing. Poor quality work that does not meet minimal requirements. Minimal or inappropriate class participation. Unprofessional.

### Policies and Expectations

It is expected that for every hour you spend in class each week (total of 4 hours), that you also spend 2-3 hours outside of class reading, studying, preparing assignments, etc. Please turn off your cell phone ringer prior to class. Text messaging and talking on the phone is prohibited during class. If you use computers, you should be working on coursework that relates to this class only. It is expected that you will be on-task throughout the duration of each class meeting (this means you should not be working on assignments for other classes, texting, sleeping, etc.). Please demonstrate professional and respectful behavior (e.g., use good listening skills as your classmates or instructor is speaking, participate in class activities and discussions, etc.).

### Attendance Policy

Every student is expected to participate in the course through regular attendance. It is further expected that every student will be present, on time, and prepared to participate when scheduled class sessions begin. A sign-in sheet will be available at the beginning of each class. **Tardiness and leaving early will factor into the class participation portion of your grade.** Therefore, your grade may be lowered with each absence, as you will miss vital information.

Students are expected to attend class, field experiences, and Visiting Scholar/Artist Lecture Series, and complete assignments as scheduled, to avoid outside conflicts (if possible), and to enroll only in those classes that they can expect to attend on a regular basis. Please contact the instructor as soon as possible if an emergency situation arises that affects your long-term attendance. Students who must miss classes due to participation in a field trip, athletic event, or other official college function should also contact the instructor for such class absences well in advance. It is your responsibility to obtain missed work from your peers and note this will not alleviate the absence in relation to grading policy.

*\*\*Every student brings a unique and needed perspective on the information presented in class. Therefore, your attendance is vital to the learning process. Please make every effort to be present and on time for every class. Please familiarize yourself with The College of New Jersey Attendance Policy: <http://policies.tcnj.edu/policies/digest.php?docId=9134>.*

**Note to Students with Differing Needs/ *Americans with Disabilities Act (ADA) Policy***

Any student who has a documented disability and is in need of academic accommodations should notify the professor of this course and contact Disability Support Services (609-771-2571, <http://differingabilities.pages.tcnj.edu/>). Accommodations are individualized and in accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1992. Please familiarize yourself with *TCNJ's Americans with Disabilities Act (ADA) policy*: <http://policies.tcnj.edu/policies/digest/digest.php?docId=9206>.

**Academic Integrity**

Academic dishonesty is any attempt by the student to gain academic advantage through dishonest means, to submit, as his or her own, work which has not been done by him/her or to give improper aid to another student in the completion of an assignment. Such dishonesty would include, but is not limited to: submitting as his/her own a project, paper, report, test, or speech copied from, partially copied, or paraphrased from the work of another (whether the source is printed, under copyright, or in manuscript form). Credit must be given for words quoted or paraphrased. The rules apply to any academic dishonesty, whether the work is graded or ungraded, group or individual, written or oral. Please familiarize yourself with The College of New Jersey Academic Integrity Policy: <http://policies.tcnj.edu/policies/digest.php?docId=7642>.

**Violence and Harassment Policy**

TCNJ practices a zero tolerance policy for any kind of violent or harassing behavior. If you are experiencing an emergency of this type contact the campus police at 911 or 609-771-2345, Student Health Services, or the Office of Ant-Violence Initiatives (OAVI). Additional information can be found at: <http://www.tcnj.edu/~sa/antiviolence/flowcharts/index.html>

**Course Calendar**

Adjustments to the calendar will be made as needed during the semester. The instructor will make every effort to inform students during class time or via email announcements when changes occur. It is the student's responsibility to be informed therefore, I suggest identifying a classmate to share information and updates regarding any change.

**Curriculum in Art Education**  
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**Tentative Course Calendar Spring**

	<b>Date</b>	<b>Topic</b>	<b>Readings Due</b>	<b>Assignments Due</b>
#1	T Jan 24	Syllabus and Calendar Course expectations/ requirements Discuss Summer Opportunities	RCAE- Introduction	
#2	F Jan 27	Review Sophomore Review Curriculum in Art Education What is curriculum? What's worth teaching in art?	RCAE- Chapter 1	Online Reading Response: RR-1
#3	T Jan 31	History of Curriculum (?) The "Hidden" Curriculum	RCAE- Chapter 2	RR- 2
#4	F Feb 3	What is backward design?	Wiggins & McTighe <a href="http://asbmb.org/uploadedFiles/Backward%20design.pdf">http://asbmb.org/uploadedFiles/Backward%20design.pdf</a>	RR-3
#5	T Feb 7	What should we consider when planning an art curriculum?	RCAE- Chapter 3 Mayer (Canvas)	RR-4
#6	F Feb 10	What makes a "really good" art lesson? Research F+T+C Introduce Lesson Template (?)	RCAE- Chapter 4 Sandell (Canvas)	RR-5
#7	T Feb 14	Big Ideas and Essential Questions Enduring Understandings	Walker- Intro & Chap 1	RR-6
#8	F Feb 17	Big Ideas and Contemporary Artists Introduce Midterm	Walker- Chap 2	RR-7
#9	T Feb 21	Thematic Curriculum Theme: Autobiography What big ideas relate to autobiography? Artists: Faith Ringgold (video)	Yokley (Canvas) Art 21 website: The Alter Ego Saves the Day	RR-8  Thematic (Autobiogr.) Student Presentations
#10	F Feb 24	Theme: Autobiography How might my identity affect my future teaching? How might I help students incorporate identities through artmaking? Studio: Personal Mandala	Pick ONE reading from: Allison, Bey, Kang Song, Perkins, or Rose (Canvas)	RR-9
#11	T Feb 28	Theme: Place What big ideas relate to place? How do contemporary artists explore the theme of place in their works? Artists: Knitta Please, Maya Lin (video), Richard Serra	Art 21: Public Facades & Private Interiors	RR-10  Thematic (Place) Student Presentations
#12	F Mar 3	Theme: Place	Pick ONE reading from: Bae, Graham, Villeneuve, Chung, Guilfoil, or Watson (Canvas)	RR- 11
#13	T Mar 7	Theme: Society Technology Artists: Judy Chicago (video) What big ideas relate to society?	Jeffers (Canvas) Anderson & Milbrandt, Ch 3 (Canvas) Art 21: Confronting Conflict Art 21: New Tools, New Materials	RR-12  Thematic (Society) Student Presentations

#14	F Mar 10	Theme: Society What is visual culture? How does visual culture affect teachers and students? Studio 3: Visual Culture Collage	Pick ONE reading from: Fey, Hilliard, Keys, Lai, Leake, Mitchell, Whitehead, Ruich, or Shuh (Canvas)	RR-13
	T Mar 14	<i>SPRING BREAK</i>		
	F Mar 17	<i>SPRING BREAK</i>		
#15	T Mar 21	Midterm Presentations		Midterm
#16	F Mar 24	Theme: Ecology What big ideas relate to ecology? Why is it important to make students aware of their ecological surroundings? Artists: Moose (video), Andy Goldsworthy, Jeanne Claude & Christo	Krug (Canvas) Art 21: In the Landscape	RR-14  Thematic (Ecology) Student Presentations
#17	T Mar 28	Theme: Ecology	Pick ONE reading from: Cornelius, Gradle, Inwood, or Keifer-Boyd (Canvas)	RR-15
#18	F Mar 31	Theme: Body What big ideas relate to the body? How do artists explore the body in their work? Why should I develop lessons that teach toward the five senses? Artists: Chuck Close, Ana Mendieta (video), Suzanne Lacy	Art 21: Looking at Likeness Garoian (Canvas)- browse	Thematic (Body) Student Presentations
#19	T Apr 4	Theme: Body Studio: Music Activity	Pick ONE reading from: Blair & Shalmon, Blair, or Graham (Canvas)	RR-16
#20	F Apr 7	Theme: Language What is Visual Literacy? What big ideas relate to language? Artists: Molly Bang, Guillermo Gómez-Peña & Coco Fusco (video)	McKay & Monteverde (Canvas) The Getty website: Picturing a Story (Canvas)  Pick ONE reading from: Cress, Peralta, Chung, Chung, or Mackenzie (Canvas)	RR-17  Thematic (Language) Student Presentations
#21	T Apr 11	Standards Collection of Lessons Review Assessment Pres. Assignment Sheet	National Visual Art Standards (Canvas)	RR-18  Collection of Lessons
#22	F Apr 14	Standards	NJ Visual Art Standards (Canvas) NJ Standards (Canvas)	RR-19
#23	T Apr 18	21 <sup>st</sup> Century Framework Review Final: Art Unit (lesson plan template)	21 <sup>st</sup> Century Framework (Canvas)	RR-20
#24	F Apr 21	Modern Elements of Art and Principles of Design	Getty Museum Website- Modern Elem. of Art & Princ. of Design (Canvas)	RR-21  Elem. & Princ. Student Presentations
#25	T Apr 25	Postmodern Principles	Gude (Canvas)	RR-22  Elem. & Princ. Student

				Presentations
#26	F Apr 28	How do I write strong objectives?	Bloom's Taxonomy (Canvas)  <a href="http://www.getty.edu/education/teachers/building_lessons/guide.html">http://www.getty.edu/education/teachers/building_lessons/guide.html</a> (AAE 220)	RR-23
#27	T May 2	How should we assess student understanding in art? Developing a Rubric (to assess objectives)	RCAE- Chapter 6 (?)  Assessment in Art Education: Chapter 1	RR-24
#28	F May 5	Student Presentations- Assessment in Art Education	Assessment in Art Education: Select chapters (2-6)	Student Presentations: Assessment
	Finals			Final Student Presentation: Art Unit