

OAKLAND UNIVERSITY  
SCHOOL OF EDUCATION AND HUMAN SERVICES  
TEACHER DEVELOPMENT AND EDUCATIONAL STUDIES

COURSE SYLLABUS

**AED 4120 Visual Culture: Theories in Art Education: 2 credits**

**CATALOGUE DESCRIPTION:**

This course develops knowledge and understanding of the theories and historical foundations of visual art education. Through readings and discussion students will explore historical and current trends in art education as they learn to construct effective instruction and curricula in the visual arts using current instructional models and assessment strategies. This course is cross-listed with EST 5120.

**INSTRUCTOR:**

**Linda K. Tyson Ph.D. Coordinator of Art and Design Education**

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EMAIL: [Tyson@oakland.edu](mailto:Tyson@oakland.edu)

**REQUIRED READING:**

*ART AND FEAR* BY DAVID BAYLES AND TED ORLAND  
*STUDIO THINKING 2 – 2ND EDITION* BY LOIS HETLAND ET AL

**PREREQUISITES:** Admittance to the Art Education Certificate Program

**LEARNING GOALS/OUTCOMES:**

AED 4120 is designed to give each student in the Art Education Certificate Program a theoretical background in the teaching of art at all grade levels. Successful teacher candidates will:

- Articulate a personal conceptual framework or philosophy based on research, best practices, and reflection when speaking about current art educational issues.
- Make analytical and interpretative evaluations of art and design from a variety of theoretical perspectives including: visual culture, visual literacy, insurgent multiculturalism, integration, social reconstructionism, expressionism, and social justice.
- Understand different pedagogies/methodologies as related to art education for example; visual thinking strategies, visible thinking strategies, constructivism, place-based education, experiential learning, inquiry-based instruction, teaching for artistic behavior (TAB), Design Thinking, Studio Habits of Mind and Discipline-Based Art Education.

- Understand underpinnings of instructional design including Understanding by Design (UBD) framework, unit planning, National Core Art Standards, State of Michigan Benchmarks and Standards, MAIEA
- Develop and express a personal philosophical position concerning the relevance and importance of art in education.
- Be prepared to develop, write, and adapt interdisciplinary curricula where art is the essential component. Demonstrate an understanding of the arts in STEM or STEAM.
- Create a learning environment conducive to discussion, multiple interpretations, and the open exchange of ideas. Demonstrate respect for human diversity while accepting and understanding varying beliefs about art and aesthetics.
- Demonstrate the ability to use a variety of technologies to support student learning and personal productivity; and use appropriate available technology for development and enhancement of the curriculum.
- Develop knowledge of research and assessment methods appropriate to the study and evaluation of student work, their own teaching, and the art program as a whole.
- Develop aesthetic awareness and the ability to analyze art and experience. Understand museum education in context.
- Develop knowledge of semiotics as it pertains to the creation and interpretation of art.
- Demonstrate knowledge and training in communications and outreach to include colleagues in other disciplines, school administrators, the board of education, parents, community members and state and national legislators concerning the role of the visual arts in education and in society.

## 6. SUGGESTED TEXTS AND MATERIALS:

Dewey, J. (1934). *Art as experience*. New York: The Berkley Publishing Group.

Efland, A. D. (2002). *Art and cognition*. New York: Teachers College Press.

Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven: Yale University Press.

Gaudelius, Y. & Speirs, P. (2002). *Contemporary issues in art education*. Upper Saddle River, NJ: Prentice-Hall.

Greene, M. (2001). *Variations on a blue guitar: The Lincoln Center Institute lectures on aesthetic education*. New York: Teachers College Press.

Hetland, L. Winner, E., Sheridan, K.M., Veenema, S. ((2013). *Studio thinking 2:The real*

*benefit of visual arts education. Second Edition.* New York: Teachers College Press.

Pink, D. H. (2006). *A whole new mind.* New York: Penguin Group (USA) Inc.

Wygant, F. (1993). *School art in American culture. 1820-1970.* Cincinnati, OH: Interwood Press

## **COURSE REQUIREMENTS AND CLINICAL PRACTICE:**

In addition to class and homework assignments, students will attend an exhibition of K-12 student artwork and attend a gallery opening at Meadowbrook Gallery or Cranbrook. Students may attend the MAEA annual conference to be held in Kalamazoo October 2-5.

**All pre-service teachers are required to join the National Art Education Association (NAEA). [www.arteducators.org](http://www.arteducators.org) In doing so, they will become a member of the Michigan Art Education Association (MAEA) [www.miarted.org](http://www.miarted.org) and the Oakland University student chapter of NAEA – Join our facebook page by "liking" – Oakland University Art Education**

## **INSTRUCTIONAL METHODS:**

Using the following methods of instruction: professor led discussions, literature searches, guided explorations, open-ended explorations, assigned readings, classroom student-centered discussions, and field experiences, students will actively engage in the art experience from a theoretical and philosophical perspective. Students will engage in reflective assessment, evaluating their own development and personal philosophy statement.

## **PERFORMANCE ASSESSMENT:**

Students will develop a performance portfolio that will include a personal philosophy statement; advocacy statement; a project specific lesson plan for teaching aesthetics, visual culture, VTS, studio thinking at the elementary, middle, and/or high school levels; involvement in the student chapter of the MAEA; a written midterm; and a final synthesis paper.

1. Consistent with a professional preparation program, all assignments are to be submitted in black ink on white paper, typed double-spaces in 12 point Times New Roman. Teacher candidates are expected to use APA style of references, and conventional spelling and grammar.  
The *Publication Manual of the American Psychological Association* (6<sup>th</sup> ed., 2010) contains the writing style used by the Department of Teacher Development and Educational Studies.
2. Attendance is mandatory and essential to success in AED 4120. Each class is worth 10 attendance points. Points will be deducted for tardiness and partial attendance. Students who are absent more than twice may be administratively dropped from the course.
3. Assessment of each course requirement is based on quality, not quantity, of work. Evidence of quality that exceeds the instructor's normal expectations of pre-service teachers must be apparent to receive the maximum score.

## **GRADING:**

- |   |     |
|---|-----|
| 1. Class attendance and involvement in class activities | 15% |
| 2. Midterm paper  | 20% |

3. Group presentation	30%
4. Forum Postings	20%
5. Final synthesis paper	15%

### Grading

As of Fall 2018, OU will be using a “letter grade” scale. There is no “A+”. In order to be recommended for a teaching certificate, candidates must pass student teaching with a B- or higher.

### Oakland University Grading Scale

A	93 - 100%:	4.0
A-	90 - 92%	3.7
B+	87 - 89%	3.3
B	83 - 86%	3.0
B-	80 - 82%	2.7
C+	77 - 79%	2.3
C	73 - 76%	2.0
C-	70 - 72%	1.7
D+	67 - 69%	1.3
D	65 - 66%	1.0
F	Below 65%	0.0

### Technology Back-up Plan

- In the event that your computer crashes or internet goes down, it is essential to have a “backup plan” in place where you are able to log in using a different computer or travel another location that has working internet.
- Any files you intend to use for your course should be saved to a cloud solution (Google Drive, Dropbox, etc.) and not to a local hard drive, USB stick or external disk. Saving files this way guarantees your files are not dependent on computer hardware that could fail.

### Technology Help

- For help using Moodle, use the Get Help link at the top of the Moodle page (moodle.oakland.edu).
- For access to technology and in-person assistance, call or visit the [Student Technology Center](https://www.oakland.edu/stc/) (Link to Student Technology Center: <https://www.oakland.edu/stc/>).
- For general technology assistance, consult the [OU Help Desk](https://www.oakland.edu/helpdesk/) (Link to Help Desk: <https://www.oakland.edu/helpdesk/>).

Additionally, classroom technology can be found in the ERL, where personnel are happy to assist you.

### Respect Rules of [Netiquette](#)

- Respect your peers and their privacy.
- Use constructive criticism.
- Refrain from engaging in inflammatory comments.

## **Classroom and University Policies**

### **Classroom Behavior**

1. **Academic conduct policy.** All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one's work honestly. Misrepresentation is cheating since it means students are claiming credit for ideas or work not actually theirs and are thereby seeking a grade that is not actually earned. Following are some examples of academic dishonesty:

- a. Cheating. This includes using materials such as books and/or notes when not authorized by the instructor, copying from someone else's paper, helping someone else copy work, substituting another's work as one's own, theft of exam copies, falsifying data or submitting data not based on the student's own work on assignments or lab reports, or other forms of misconduct on exams. Students are strongly encouraged to complete the online [Plagiarism Tutorial](#) found on the [KresgeLibrary](#) website.
- b. Plagiarizing the work of others. Plagiarism is using someone else's work or ideas without giving that person credit; by doing this, students are, in effect, claiming credit for someone else's thinking. Both direct quotations and paraphrases must be documented. Even if students rephrase, condense or select from another person's work, the ideas are still the other person's, and failure to give credit constitutes misrepresentation of the student's actual work and plagiarism of another's ideas. Buying a paper or using information from the World Wide Web or Internet without attribution and handing it in as one's own work is plagiarism.
- c. Falsifying records or providing misinformation regarding one's credentials.
- d. Unauthorized collaboration on computer assignments and unauthorized access to and use of computer programs, including modifying computer files created by others and representing that work as one's own.

For more information, review OU's [Academic Conduct Regulations](#). (Link to Academic Conduct Regulations: <https://www.oakland.edu/deanofstudents/policies/>)

2. **Behavioral Code of Conduct.** Appropriate behavior is required in class and on campus. Disrespectful, disruptive and dangerous behavior are not conducive to a positive learning environment and may result in consequences. Core Standards for Student Conduct at OU includes

- a. Integrity. See academic conduct policy points above.
- b. Community. Policies regarding disruptive behavior, damage and destruction, weapons, and animals.
- c. Respect. Policies regarding harassment, hazing, and [sexual misconduct](#) (Link to Sexual Misconduct policy: <https://www.oakland.edu/policies/health-and-safety/625/>)
- d. Responsibility. Policies regarding alcohol, drugs, and other substances

See the [Student Code of Conduct](#) for details. (Link to Student Code of Conduct: <https://www.oakland.edu/deanofstudents/student-code-of-conduct/>)

### **Accommodation and Special Considerations**

Oakland University is committed to providing everyone the support and services needed to participate in their courses. Students with disabilities who may require special accommodations should make an appointment with campus [Disability Support Services](#) (DSS). If you qualify for

accommodations because of a disability, please submit to your professor a letter from Disability Support Services in a timely manner (for exam accommodations provide your letter at least one week prior to the exam) so that your needs can be addressed. DSS determines accommodations based on documented disabilities. Contact DSS at 248-370-3266 or by e-mail at [dss@oakland.edu](mailto:dss@oakland.edu). For information on additional academic support services and equipment, visit the [Study Aids](#) webpage of Disability Support Services website. (Link to Disability Support Services website: <https://www.oakland.edu/dss/>)

### ***Religious Observances***

Student should discuss with professor at the beginning of the semester to make appropriate arrangements. Although Oakland University, as a public institution, does not observe religious holidays, it will continue to make every reasonable effort to help students avoid negative academic consequences when their religious obligations conflict with academic requirements. See The [OU Diversity Calendar](#) for more information. (Link to calendar: <https://www.oakland.edu/diversity/calendar/>)

### ***Preferred Name Policy***

[OU's Preferred Name Policy](#) ensures a student's university records can use a name that reflects the student's identity (abbreviated name, name change etc.).

### ***Sexual Misconduct***

Faculty and staff are responsible for creating a safe learning environment for our students, and that includes a mandatory reporting responsibility if students share information regarding sexual misconduct/harassment, relationship violence, or information about a crime that may have occurred on campus with the University. In such cases, the professor will report information to the campus' Title IX Coordinator (Chad Martinez, [chadmartinez@oakland.edu](mailto:chadmartinez@oakland.edu) or 248-370-3496). Students who wish to speak to someone confidentially can contact the OU Counseling Center at 248-370-3465. Additionally, students can speak to a confidential source off-campus 24 hours a day by contacting Haven at 248-334-1274.

### ***Add/Drops***

The university policy will be explicitly followed. It is the student's responsibility to be aware of [deadline dates for dropping courses](#) and officially drop the course. (Link to deadlines for dropping courses: <https://www.oakland.edu/registrar/registration/dropornot/>)

### ***Faculty Feedback: OU Early Alert System***

As a student in this class, you may receive "Faculty Feedback" in your OU e-mail if your professor identifies areas of concern that may impede your success in the class. Faculty Feedback typically occurs during weeks 2-5 of the Fall and Winter terms, but may also be given later in the semester and more than once a semester. A "Faculty Feedback" e-mail will specify the area(s) of concern and recommend action(s) you should take. Please remember to check your OU email account regularly as that is where it will appear. This system is to provide early feedback and intervention to support your success.

Link to Faculty Feedback for students: <https://oakland.edu/studentssuccess/faculty-feedback/>

### ***Emergency Preparedness***

In the event of an emergency arising on campus, the Oakland University Police Department (OUPD) will notify the campus community via the emergency notification system. The professor of your class is not responsible for your personal safety, so therefore it is the responsibility of each student to understand the evacuation and “lockdown” guidelines to follow when an emergency is declared. These simple steps are a good place to start:

- OU uses an emergency notification system through text, email, and landline. These notifications include campus closures, evacuations, lockdowns and other emergencies. Register for these notifications at [oupolice.com](http://oupolice.com).
- Based on the class cellphone policy, ensure that one cellphone is on in order to receive and share emergency notifications with the professor in class.
- If an emergency arises on campus, call the OUPD at (248) 370-3331. Save this number in your phone, and put it in an easy-to-find spot in your contacts.
- Review protocol for evacuation, lockdown, and other emergencies via the classroom’s red books (hanging on the wall) and [oupolice.com/emergencies](http://oupolice.com/emergencies).
- Review with the professor and class what to do in an emergency (evacuation, lockdown, snow emergency).

**Violence/Active Shooter:** If an active shooter is in the vicinity, call the OUPD at (248) 370-3331 or 911 when it is safe to do so and provide information, including the location and number of shooter(s), description of shooter(s), weapons used and number of potential victims. Consider your options: [Run, Hide, or Fight](#).

### 13. COURSE EVALUATIONS:

At the end of the semester, course evaluations can be completed confidentially by going to <https://www2.oakland.edu/secure/evals/student/> and entering your Grizzly ID number and password. You will be asked to rate the course and the instructor on 21 items. Written comments are also encouraged. A summary of the results is not available to the professor until after final grades have been submitted. Your feedback is taken seriously, and you are encouraged to be honest in your evaluations. Your participation is greatly appreciated.

Important dates are located at [http://www.oakland.edu/important\\_dates](http://www.oakland.edu/important_dates)

NOTE:

*Career Services is the career resource for students of all levels within the School of Education and Human Services! Denise McConkey, Career Consultant for SEHS, can assist with resume/cover letter reviews, mock interviews, job search strategies/resources, career advising, social media branding, networking events and much more! Schedule an appointment with Denise via Handshake at [oakland.joinhandshake.com](http://oakland.joinhandshake.com). Visit [oakland.edu/careerservices](http://oakland.edu/careerservices) for more information.*

## BIBLIOGRAPHY OF SELECTED READINGS:

- Anderson, T. (2004). Why and how we make art, with implications for art education. *Arts Education Policy Review*, 105(5), 31-38.
- ARTSEEDGE. (n.d.). *National standards for arts education*.  
<http://artsedge.kennedy-center.org/teach/standards/standards/cfm>
- Blandy, D. & Congdon, K. (Eds.), (1987). *Art in a democracy*. New York: Teachers College Press.
- Burton, J. (1994). The arts in school reform. *Teachers College Record*, 95, 477 – 493.
- Chang, E. (2006). Interactive experiences and contextual learning in museums. *Studies in Art Education*, 47(2), 170-186.
- Dissanayake, E. (1992). Biology and art: The implications of feeling good. In *Homo aestheticus: Where art comes from and why*. New York: Free Press; Toronto: Maxwell Macmillan Canada.
- Duncan, C. (1993). *The aesthetics of power: Essays in critical art history*. Cambridge; New York: Cambridge University Press.
- Efland, A. (1990). *A history of art education: Intellectual and social currents in teaching the visual arts*. New York: Teachers College, Columbia University.
- Efland, A. D. (2005). Problems confronting visual culture. *Art Education*, 58(6), 35-40.
- Efland, A. D. (2004). The entwined nature of the aesthetic: A discourse on visual culture. *Studies in Art Education*, 45(3), 234-251.
- Eisner, E. (1988). What is discipline-based art education? In *The role of discipline-based art education in America's schools*, Getty Institute.
- Garber, E. (1992). Feminism, aesthetics, and art education. *Studies in Art Education*, 33, 210 – 225.
- Gardner, Howard. (1994). Experimental research on artistic development. In *The arts and human development: A psychological study of the artistic process*. New York: BasicBooks.
- Hart, L. (1991). Aesthetic pluralism and multicultural art education. *Studies in Art Education*, 32, 145 – 159.
- Jeffers, C. S. (2000). Drawing on semiotics: Inscribing a place between formalism and contextualism. *Art Education*, 53(6), 40-45.
- Kay, S. I. (1997). Shaping elegant problems for visual thinkers. In J. W. Simpson (Ed.), *Creating meaning through art: Teacher as choice maker* (pp. 259-288). Upper Saddle River, NJ: Prentice Hall.



- Marche, T. (1998). Looking outward, looking in: Community in art education. *Art Education*, 51, 6-13.
- Michigan Department of Education. (1998). *Michigan arts education content standards and benchmarks*. <http://www.michigan.gov/mde/0,1607,7-140-28753-86228--,00.html>
- Minor, V. H. (1994). *Art history's history*. Englewood Cliffs, NJ: Prentice-Hall.
- Ross, M., Radnor, H., Mitchell, S., & Berton, C. (1993). *Assessing achievement in the arts*. Buckingham, United Kingdom: Open University Press.
- Siegesmund, R. (1998). Why do we teach art today?: Conceptions of art education and their justification. *Studies in Art Education*, 39, 197 – 214.
- Smith-Shank, D. L. (1995). Semiotic pedagogy and art education. *Studies in Art Education*, 36(4), 233-241.
- Stokrocki, M. (1998). An introduction to aesthetics: A strategy for helping students determine what is a work of art. *NAEA Advisory, Spring 1998*.
- Sullivan, G. (1993). Art-based art education: Learning that is meaningful, authentic, critical and pluralist. *Studies in Art Education*, 35, 5 – 21.
- Wasson, R.(1990). Teaching art in the multicultural classroom: Six position statements. *Studies in Art Education*, 31, 234 – 246.
- Wilson, J. M. (1998). Art-making behavior: Why and how arts education is central to learning. *Arts Education Policy Review*, 99(6), 26-33.
- Yenawine, P. (1998). Visual art and student-centered discussions. *Theory into Practice*, 37(4), 314-321.
- Young, B. (2007). Prioritizing multiculturalism in art education. *Translations*, 16(1).

## COURSE OUTLINE AED 4120

**AED 4120 will address different issues in art education on a weekly basis. Handouts and articles will be available the week prior to the assignments listed below. Students are responsible for reading these articles in advance of their next scheduled class. Forum postings will be due each week. They will count 10 points each. Check Moodle for the forum postings. MAEA CONFERENCE IS IN KALAMAZOO – OCTOBER 25-28.**

### WEEK:

#### #1 - SEPTEMBER 10

**Essential Question: What is art? Who makes it and why? Why should it be a course of study?**

- **Course introduction**
- **Three philosophical tenets in Art Education**
- **NAEA/MAEA: joining as a student member**

Anderson, T. (2004). Why and how we make art, with implications for art education. *Arts Education Policy Review*, 105(5), 31-38.

Siegesmund, R. (1998). Why do we teach art today? Conceptions of art education and their justification. *Studies in Art Education*, 39(3), 197 – 214.

## **#2 SEPTEMBER 17**

### **History of Art Education**

**Essential Question: How does visual culture studies impact teaching art in K-12 classrooms.**

**Topic: Visual Culture– the ART in the “artifact” in contemporary society**

Efland, A. D. (2004). The entwined nature of the aesthetic: A discourse on visual culture. *Studies in Art Education*, 45(3), 234-251.

## **#3 SEPTEMBER 24**

**Essential Question: What are the implications of semiotics in teaching art in K-12 art classrooms?**

**Topic: Visual literacy and semiotics - implications in the K-12 classroom**

**Making meaning of art in the 21<sup>st</sup> century**

Jeffers, C. S. (2000). Drawing on semiotics: Inscribing a place between formalism and contextualism. *Art Education*, 53(6), 40-45.

Smith-Shank, D. L. (1995). Semiotic pedagogy and art education. *Studies in Art Education*, 36(4), 233-241.

## **#4 OCTOBER 1**

### **ART TEACHING METHODOLOGIES**

**Essential Question: Describe webbing a work of art utilizing integration and conceptual infusion?**

**Topic: What is discipline based art education? How does it interface with UbD? How can you utilize VTS (Visual Thinking Strategies) to teach criticism and visuality? What is TAB – Teaching for Artistic Behaviors**

Eisner, E. (1988). What is Discipline-Based Art Education?" *The Role of Discipline Based Art Education in America's Schools*, Getty Institute. CA:

## **#5 OCTOBER 8**

**Essential Question: How can you use aesthetic discourse to enhance learning in the art classroom? How does the teaching of aesthetics differ from criticism?**

**Topic: Aesthetics- beyond the beautiful**

Stokrocki, M. (1998) An Introduction to Aesthetics: A Strategy for Helping Students Determine, What is a Work of Art?" *NAEA Advisory*, Spring 1998.

## #6 OCTOBER 15

**Essential Question: How do issues of diversity and multi-culturalism factor into the design of curriculum in K-12 art classrooms?**

**Topic: Diversity –Multicultural education in the Arts**

Young, B. (2007). Prioritizing multiculturalism in art education. *Translations*, 16(1).

## #7 OCTOBER 22

**Essential Question: Should Social justice have a place in the art classroom? If so, how would you design instruction at the elementary, middle and high school levels.**

**Social Justice in the Arts. A reflection on the current trends in art education research.**

## MAEA CONFERENCE OCTOBER 25-28 KALAMAZOO, MI

## # 8 OCTOBER 29

**Essential Question: What is meaningful assessment in the arts? Is it necessary and how do we make it part of the learning experience?**

**Topic: Curriculum – Standards and Assessment in the Arts**

**Understanding by Design (UbD): Designing Curricula with backwards design model**

**The new Common Core Standards in the Arts –Five Arts disciplines**

- Art learner profile
- Introduction to International Baccalaureate (IB) education [www.ibo.org](http://www.ibo.org)
- MAEIA

Armstrong, C. L. (1994). *Designing assessment in art*. Reston, VA: National Art Education Association.

Kay, S. I. (1997). Shaping elegant problems for visual thinkers. In J. W. Simpson (Ed.), *Creating meaning through art: Teacher as choice maker* (pp. 259-288). Upper Saddle River, NJ: Prentice Hall.

Wilson, J. M. (1998). Art-making behavior: Why and how arts education is central to learning. *Arts Education Policy Review*, 99(6), 26-33.

## #9 NOVEMBER 5 MIDTERMS DUE – PRESENTATIONS IN CLASS

**Essential Question: Consider Design Thinking as a component of your curriculum, in your opinion, how should this methodology be included in your assignments?**

Gross, K. & Gross, S. (2016). TRANSFORMATION: Constructivism, Design thinking, and Elementary STEAM, *Art Education* 69(6), 36-43.

## #10 NOVEMBER 12

**Essential Question: How can art educators use their local museum to enhance their own professional practice and the instruction in the arts for all children?**

**Topic: Museum education**

Chang, E. (2006). Interactive experiences and contextual learning in museums. *Studies in Art Education*, 47(2), 170-186.

**#11 NOVEMBER 19 PRESENTATIONS #1, #2 and #3**

**#12 NOVEMBER 26 PRESENTATIONS #4, #5, and #6**

**#13 DECEMBER 5 LAST DAY**

**FINAL PROJECT IS DUE  
REFLECTION IS DUE**

**This syllabus is subject to change to accommodate art openings, art presentations in the community, or other art related occurrences.**

**NEW ARTICLES MAY BE ADDED. CHECK MOODLE ON A REGULAR BASIS.**