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Room: 1107 Scarfe | Class Time: Winter Term 1 - September 2-December 12, 2014, M & W, 10:30-12pm

Course Description

This course is designed to introduce teacher candidates to art education curriculum and pedagogical practices for the secondary level. Through readings, in-depth discussions, seminars, pedagogical workshops, individual visual journaling, and studio art practice, different models and philosophies of art teaching and learning will be examined and elaborated. Together we will consider the implications of each approach for what gets taught in schools, when, where and by whom. Emphasis will be placed on understanding and developing how you as a new teacher can become well-equipped to teach successfully and with the confidence and tuned skill-set of a contemporary, compassionate, and critical educator.

Instruction is informed by the following three principles, which are elaborated in the course aims below: art and education theory, practice, and application. Underpinning all aspects of the course is the commitment to what it means to live as an Artist/Researcher/Teacher and how to regularly inquire into one's practice while continuing to grow and learn. In addition, the course will provide an introduction to the BC Art Curriculum. Opportunities to create, design, and perform art curriculum are provided throughout the course, notably with strategies for designing and implementing (teaching/modeling/evaluating) lesson and whole unit plans that can be useful both on short and long practicum as well as in your future teaching careers. Most of all, finding out who you are and who you want to be/come as a new teacher will help to inform the journey you are now beginning.

Course Aims and Objectives

This course aims to:

- Prepare you to be a knowledgeable, employable, and compelling art teacher, equipped with skills and concepts necessary for success in today's schools and other educational settings
- Develop your capacities to design, implement, and evaluate art learning and teaching opportunities at the secondary level by introducing and practising various methods for doing so
- Engage you in thinking pedagogically in and through art, and to challenge/stretch/grow what you know, think you know, don't know, and want to know about teaching and about art
- Introduce you to different models and philosophies of art teaching and learning, while paying attention to the implications of each approach for what gets taught in schools, when, where and by whom.
- Inspire your capacity to think of and embody art education as a form and cycle of inquiry, reflection, and action.

Course Requirements:

Teacher candidates will participate in studio sessions, pedagogical workshops, and seminars that relate to adolescents' artistic production (creating, perceiving and responding to art) and practices of art teaching and learning at the secondary level. The seminar component of the class will involve a discussion of assigned readings. Linking seminar topics with studio art making practices and pedagogical

workshops is a core principle of this course, as well as addressing what questions, concerns, excitement, and fears new teachers have as they enter a teacher education program. Ongoing critical-creative thinking/investigating will be supported through personal and collective art making, unit and lesson planning, visual and textual reflection, and readings from the field of art education.

Teacher candidates are expected to attend all classes, read all assigned reading (which involves taking notes that will enable participation in class), and participate fully in every way possible to get the most out of the course.

Readings and Textbooks

The textbooks and reading materials for this course include the following:

- (\$20) Irwin, R., Grauer, K., & Emme, M. (2007) (Eds.), *Revisions: Readings in Canadian Art Teacher Education*. Toronto, Ontario: Canadian Society for Education through Art.
- (\$15) *Starting with...* Third edition
- Visual Arts 8 to 10 Integrated Resource package http://www.bced.gov.bc.ca/irp/irp_fa.htm (You can/should also familiarize yourself with these links for the BC Arts Curriculum: http://www.bced.gov.bc.ca/irp/subject.php?lang=en&subject=Arts_Education)
- In addition to the textbooks, other readings will be assigned. All readings are available through the UBC Library
- **Please pay Blake cash on Monday Sept. 8th for copies of the 2 textbooks** or feel free to look for used copies online

Additional Optional but Very Helpful Books You May Want To Consider...

- *The First Days of School* by Harry Wong and Rosemary Wong (practical teaching guide 101)
- *Teachers as Cultural Workers | Letters to Those Who Dare Teach* by Paulo Freire
- *1000 Journals*
- *Art on the Edge and Over* by Linda Weintraub
- *A Book of Surrealist Games* compiled by Alastair Brotchie
- *Practices of Looking: An Introduction to Visual Culture* by Marita Sturken and Lisa Cartwright
- *Interpreting Art: Reflecting, Wondering, and Responding* by Terry Barrett

Pass/Fail & Resubmit Information

While this is a Pass/Fail and 3 credit course, each major assignment will be evaluated. 76% B+ is considered a pass by TEO for teacher candidates and students in diploma programs. Master's and doctoral level students' work should reflect your advanced standing and will be evaluated according to Faculty of Graduate Studies guidelines, available online. **Students who receive a mark below 76% on one assignment may be given one opportunity to revise and resubmit the assignment, with the instructor's help and a designated timeline for resubmission (typically one week). An Interim Report will be send to TEO if the resubmission does not meet criteria.** Students will submit a self assessment statement with a mark on the final day of class. Please be aware of UBC's academic misconduct and plagiarism policies, available online.

GRADING

Teaching Demonstration	10 points
Creative Thinking & Learning Portfolio (aka Visual Journal)	30 points
Unit Plan with Final Presentation (30 + 10)	40 points
Engaged Participation & Attendance	20 points
TOTAL	100 points

DAILY EXPECTATIONS

BE FULLY PRESENT.

BE PREPARED, MIND, BODY, & SOUL. FIND YOUR CENTER & BRING YOUR STUFF.

BE RESPECTFUL, RESPONSIBLE, & CARING. DO THE RIGHT THING. ALWAYS SHARE THE SPACE.

BE FLEXIBLE & OPEN TO RISK-TAKING. LEARN BY TRIAL & ERROR. SHOW PATIENCE & ENDURANCE.

BE COMMITTED TO YOUR OWN EVOLUTION. DO YOUR BEST EVERY DAY.

BE PROUD. CELEBRATE GROWTH IN INCHES & IN MILES.

BE YOUR AWESOME SELF & NO ONE ELSE. OWN IT.

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When I taught high school, I had ‘Daily Expectations’ and a motto similar to these posted on the wall for my students to follow and see every day. They apply here for our class of adult learners/teachers, and I invite you to abide by them as a whole group and begin to imagine/create your own daily expectations – of yourself and your future students!

***My Motto:*** “Do something constructive, meaningful, and creative every single day. Stay vulnerable, yet comfortable. Try to make new connections and constantly push yourself to grow. Good art and good teaching often comes from chaos, messiness, and second or third attempts – never quit or become bored. Consider your work ethic just as valuable as your actual work (process v product). I am not concerned with greatness so much as great efforts and great attitudes. And no one is perfect, we are constantly evolving into our greatest self. Tomorrow is always a new day, a second chance but be sure to savor today.”



*Draw/write some expectations here you can set for yourself.*

*Think about what is important in order for you to engage meaningfully and deeply...*

## COURSE REQUIREMENTS

### (10) Teaching Demonstration (Engage us as the teacher, not the student)

- A well-prepared, well-designed, and entertaining LIVE mini teaching demonstration with accompanying simple yet visually pleasing handout/mini lesson plan – **this is for something you are thinking to use on your short practicum.** Demos will include peer feedback/critique on how to extend/improve its content and delivery as well as feedback/critique on your overall presence/voice as the teacher.
- More details on this once assigned – essentially this is real practice for teaching out loud to a large group, giving a demonstration, showing us how to use a tool/material, teaching us about a new artist/technique, and/or engaging us in a relevant discussion on contemporary art/education issues
- We *\*may\** do these in small groups by presenting to each other in a roundtable fashion and we *\*may\** video these – Both tbd.

### (30) Creative Thinking & Learning Portfolio (aka Visual Journal) – 2 Parts

Use this journal page-space as a way to register the dialogue you are having with yourself over time – include questions, thoughts, quotes, images, found things, excerpts from the articles themselves, links to other courses, things you find outside of class that link to class (such as newspaper article, poem, ticket stub from a related movie or show you attended). **BE SURE to label each class meeting clearly so that by the midpoint check and end, it is evident where and how you engaged with each day's activities.** Consider adding clever catchy titles to each day. Think about how this can become a useful teaching resource and visual aid for you and your future students...

#### 1. Notes and Reflections on Learning (20)

Plan to devote a minimum 1-2 page spread for EACH CLASS MEETING to take notes before and during. Create a visual/textual response to what you read and what we discuss/discover as a class. Consider the ways in which the class content and structure add to your own personal growth and identify classroom applications/extensions that would be appropriate at the grade level you are planning to teach. Wherever possible, ideas ought to be expressed visually as well as in writing. As you arrive to class, this should ALSO include your existing reading notes/questions/connections, per all assigned homework/readings. For readings, you may consider a basic **6 point reading analysis strategy**, such as: Summary, keywords, key quotes with page #s noted, critique of reading, questions, and classroom application(s). **Journals can be worked in during/after each class, as this is a PROCESS JOURNAL meant to register learning over time. Please bring your ideal art/writing materials daily.**

#### 2. In Class Presentations – Yours, Mine, & Others (10)

Teacher candidates will be expected to prepare and present short lesson plans and related assignments for particular aspects of the art curriculum – and to SHARE collectively what you find/create in terms of great lessons and projects. Lesson plans and reflections are to be included in this segment of your visual journal – consider making a pocket, folder, or insert, unless you prefer a separate file/folder for this. Do what works best for you but that will keep all the handouts/notes in a single organized place. **\*This will be helpful on practicum when asked to create a Practicum Binder.**

**(40) Arts-Based Final Unit Plan with Presentation to Class, Including 1 Print Copy & 1 Digital Copy of Unit Plan provided for our 302 Collaborative Book of New Units (must include all appropriate referencing)**

- **Unit Plan (30) + Final Presentation (10)**
- *You will design a comprehensive unit plan for secondary art students to be used on Long Practicum. This will be comprised of a series of related, linked, and well-thought out lesson plans (often 5-10 lessons) that all come together around a connecting thread – this could be a certain theme, big idea, specific inquiry you have, a social issue, an artist, an exhibition, an art material, a conceptual frame, etc. It will include required materials, a timeline, PLOs, assessments, samples that YOU MAKE, handouts, digital image presentation files where applicable, and the individual lesson plans themselves that should be sequenced in an order that supports the overall unit plan and timing as well as the BC Art Curriculum.*
- *Working from the BC Visual Arts 8-10 Curriculum (but also considering options for grades 11, 12, and IB/AP Art if this pertains to you), you will consider your own studio art strengths as well as the potential needs of your practicum/future students of various grades, abilities, needs, and personalities. **Detailed guidelines and assessment criteria for this will be provided – unit plan is due at end of term (so it is ready to turn over to your SAs/FA if requested) and you will have ample time to develop and revise the units as we go.***
- *Use your peers as collaborators and do the necessary research online and in print to best equip yourself with the most up to date information on relevant artists, techniques, materials, tools, software, lesson ideas, demonstration techniques, Powerpoint/Prezi/Keynote formats, etc. Many art lessons are online and there are great videos/tutorials out there from Youtube, Arts21, and more. \*Bookmark or save all the websites/videos/lessons you find so you can use these later in your career! 😊*

**(20) Engaged Participation & Attendance (aka ‘Disposition’)**

- *Daily attendance and arrive to class on time (tardies may count towards partial absences, including late returns from break)*
- *Engage fully, come to class prepared with readings done, & be willing to try new things*
- *Capacity to cooperate and work with others*
- *Active and thoughtful participation in class discussions with consideration for ‘sharing the talking/listening space’ equitably*
- *Willingness to take risks, be a learner, and set/reach attainable personal & professional goals*

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Questions for me? Jot them here...then ask or email me!

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COMING UP: WEEK 2

For Monday Sept 8

Please read and have notes/questions prepared for Monday's class, as well as your 'mostly finished' journal covers (that includes your name somewhere visible). Feel free to bring your own yarn/string/ribbon for the binding.

1 REQ: Introduction and Chapter 1 'Learning In, Through, and From Art' in *StARTing With*, p. 6-18

2 REQ: Irwin, R. (2003). Towards an aesthetic of unfolding in/sights through curriculum. *Journal of the Canadian Association for Curriculum Studies*, 1(2), 63-78. Available in the *Revisions* textbook, p. 260 and at: <http://pi.library.yorku.ca/ojs/index.php/jcacs/issue/view/712/showToc>

3 Read about George Ella Lyon's **Where I'm From** poetry assignment here:

<http://www.georgeellalyon.com/where.html> and **begin writing your own with an accompanying visual image – both in your new visual journal!!** Think about the importance and impact of where you're from in terms of how where you've been has shaped you and affected where you are today and where you are headed (as a teacher, learner, artist, human being). Bring this to class Monday – it doesn't have to be done, just a work in progress and ready to share with a partner 😊 Begin to imagine how this poetry activity might be useful for your students...

For Tuesday Sept 9

Open Cohort Meeting Time – Time: 1-4:30pm, location tbd.

This is the first of a series of Tuesdays that are 'reserved' for your cohort to meet and when there are no classes – sometimes this is for workshops with me and *hopefully* a school visit or 2 if the strike ends. We will discuss this further on Monday.

For class on Wednesday Sept 10: Regular class is cancelled, Blake is away

Independent Self-Guided Field Trip to a Location of Artistic Inspiration

Take yourself and/or one other classmate on a field trip that you design for yourself. Take on what Irwin discussed in Monday's readings and try it on: Learning in, from, and through art as well as the 'aesthetics of unfolding.' The space should be on campus and must involve looking at, studying, making, or finding art – art of any kind, shape, size, medium. Think: Land as art, art as art, place as art, museum as art, spaces as art, nature as art, people as art. I can highly recommend the **Claiming Spaces Aboriginal Youth Art show** and the **Cuban Masks show** at MoA (UBC students are free with id, bring 25cents for a locker, bring your camera as photos are allowed in that show). Or check out the Belkin Gallery, Beatty Biodiversity Museum, the art in local coffee shops, take a nature/object collection walk, study the campus sculptures or building architecture, look closely at library book colors, study window reflections or puddles if it's raining, etc.

TASK: Think like an artist *and* a teacher today. Bring a camera/phone, your journal, and drawing/writing materials that are easy to carry. Find a space that inspires you, then write and record visually what you find/learn/see/feel on your field trip – as a teacher, you would likely design a series of questions or highlight themes for students to respond to, as well as research the space beforehand. Instead of being in our classroom, spend the same time we would in class (10:30-12), but split it up: half on your field trip and half sitting somewhere lovely and relaxing to work in your journal to process your experience. Tell yourself all about it in your journal...then make a list of ways your future students might engage with that space. What might it take to engage them? Create a visual collage, photo essay, or image of some kind as part of this response and please document how you spent your time on Wednesday.

Can check out this for inspiration: <http://www.learningtoloveyoumore.com/reports/66/66.php>