



Instructor: Blake Smith - blakesmith.ubc@gmail.com
Course Coordinator: Dr. Dónal O'Donoghue
Office Hours: By appointment (Scarfe Palace, 1323)
Time: Sept 9th-Dec 16th, 2015. Meets Wednesday's 4:30-7:30pm
Room: 1107 Scarfe Building

Course Description

This course is intended to introduce students to literature and theory in the field of art education pertaining to cultural diversity, especially as it relates to art teaching, contemporary art practice, and research. An array of interrelated topics will be introduced and considered, including but not limited to: conceptions of culture, multiculturalism in art education, visual culture, social justice, activist art and teaching, art education in community and museums, culturally relevant/responsive teaching, and cultural diversity in contemporary art.

Course Structure

The aim of this course is to draw from and expand students' existing working knowledge of and understanding about cultural diversity in art education. The purpose is to assist students to devise innovative, culturally relevant, and socially-just art learning and teaching strategies for the classroom and/or other educative spaces. Through seminars, weekly class readings and discussions, assigned group reading presentations, student-driven projects, and visual journaling, students will engage with the various topics and ideas introduced in this course. Instructor presentations, student self-directed and collaborative learning, multimedia presentations, as well as small and large group formats will be utilized. The emphasis is to take up ideas in class intellectually through the readings, pedagogically through open dialogue and applications to classroom practice, and creatively through visual journaling and class activities.

Students are expected to complete the required readings ahead of time and come to class prepared to engage in discussion, drawing directly from their notes/visual journals. Daily constructive feedback and productive discussions amongst all members will be a large component of the course, as we will critique each other's ideas, journals, group reading presentations, and artwork where applicable.

In a respectful community of practice and inquiry, students will be expected to share their ideas and work openly, providing thoughtful, critical feedback, and listening/speaking with intention. With this in mind, it is expected for participants to take charge of their own learning and independently seek out additional course-related materials (such as online/local resources on art or cultural diversity, artists, lessons, readings, etc.) and to report on what they find to the class in a collaborative sharing and learning capacity. As noted, a goal of the course is to prepare future/current teachers with fresh ideas about and a critical understanding of addressing cultural diversity, while bringing together personal inquiry, creativity, and practical information for art educators.

Course Objectives

As this course meets once weekly and aims to cover a range of topics and issues, the objectives aim for both breadth and depth. Together, these include:

- 1) To focus on the ways cultural diversity (and 'culture' and 'diversity') are taken up by artists, teachers, researchers, community educators, and museum professionals;
- 2) To enhance and generate discussions about how art education addresses cultural diversity, or in some cases fails to do so;
- 3) To consider the pedagogical potential of art and education through a study of literature and theory – specifically, we will consider why, how, and what kind of art is/is not being taught in schools and examine what kinds of assumptions are made about art (*such as:*

What is art? What does it do? Who does it serve or deny, and how so? What are the differences between varying perspectives on cultural diversity in art education literature and theory? How might those differences work towards a project of justice, diversity, and equity (or in some cases, work against)? And how have or how might those differences influence curriculum design specifically around cultural diversity?);

- 4) To collect, share, critically analyze, and study available resources for artists, teachers, researchers, community educators, and museum professionals as well as K-12 students;
- 5) To develop and improve visual literacy in the classroom, including literacy around contemporary art in relation to cultural diversity;
- 6) To identify and discuss potential ethical and justice-related considerations within art education, such as issues of representation, identity, equity, and diversity; and
- 7) To address the needs, concerns, and curiosities of students enrolled in this course. *That means, most days are structured and readings/other activities have been pre-assigned, but we can also ebb and flow as needed to meet the demands of this particular class this particular term. Often, open spaces of emergence create rich possibilities...*

What Calls Your Attention?

Beyond pre-determined course content, **most important are students' own personal journeys and inquiries. As a student in the course, you are invited to pay close attention to that which called you into teaching or art, drives you, inspires and guides you, won't leave you, pulls you in, and assist you in posing new questions to your artistic or teaching life...**perhaps, these are the things you are being called towards and this class is a (possible) space to follow such callings in a creative and scholarly way. To do this, I suggest you: Take thoughtful notes in your visual journal, think deeply, research and read with intention, write down your own thoughts regularly in order to connect with yourself and others, reach out and talk to your classmates (work to build community), make time for this class, and follow the lines of inquiry that beg to be followed – see where they take you and where you end up. Be willing to challenge your own assumptions as we move throughout the term and encounter new ideas, readings, and artists/works. Such is the nature of learning – and what you do with what you find along the way. If there are ways to visualize these findings, journeys, and inquiries, consider giving form in a visual language to your ideas in your journal.

Course Evaluation & Policies

- **Attendance:** As this course is Pass/Fail, please review attendance guidelines set by UBC. Daily attendance is required and please arrive to class on time. Arriving late or leaving early is not acceptable – either constitutes an absence according to TEO. Email instructor and TEO regarding any absences, prior to if possible. Please inform the instructor regarding ANY lateness or absences from the class, preferably by email and before the occurrence. On the third absence, the instructor notifies TEO and doctors notes are required for absences related to illness. Please note it is not acceptable to miss class in order to begin the winter break early – you must make any travel arrangements after the end of term (no exceptions) and make arrangements to pick up your end of course materials once marked.
- **Email access:** It is ideal to check your email regularly, at least 2-3 times per week so that you can be aware of class updates and for staying in touch with instructor, as needed.
- **Participation & Disposition:** Expected from everyone, every class, to the best capacity you can. Active listening and sharing discussion as well as classroom space is expected. Prompt arrival to class every day and returning on time from breaks during class is important and can affect your evaluation. Participation also means having the capacity to cooperate and work with others and to respectfully contribute to the collective learning environment **in accordance with UBC's Respectful Environment Policy** (Available online: <http://www.hr.ubc.ca/respectful-environment/>). Everyone is expected to show ongoing consideration for sharing the talking/listening space equitably so that one voice is not the only or dominant one being heard and so that all classmates can comfortably contribute. For quieter students, I encourage you to find other ways¹ to contribute, as participation can happen in other ways beyond the

¹ **TEACHER TIP-** The book *Quiet: The Power of Introverts in a World That Can't Stop Talking* by Susan Cain is great if this concept interests you – and her accompanying Ted Talk, available online.

verbal/extroverted way, such as personal writing, in community or small groups, in visual journals, in reading groups, and more. Mere attendance does not constitute participation, so you must speak up and take part in every class discussion to your best ability.

- **Evaluation:** 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 guidance. ****Work submitted at the end of term (final projects/visual journals) will be graded as soon as possible; in cases where work needs to be redone and resubmitted due to significant errors, etc., you will need to complete and resubmit the new work by the deadline assigned by the instructor in order to receive a Pass in the course – Failure to resubmit on time and in completion of requested changes may result in an Fail in the course.**
- **Plagiarism:** Please make yourself fully aware of UBC's academic misconduct and plagiarism policies, available online. Essentially, this means do what is right, don't cheat or borrow from writing/ideas that are not yours without citing them, and simply be honest. Your ideas and writing must always be original to YOU – give credit where credit is due so that your work is considered ethical and scholarly. Note: You may not submit the same assignment/paper/presentation (even if modified) from another course – work must be original to this course, this term, by you and only you. Use APA referencing, footnotes or endnotes, and cite even when you paraphrase. See instructor for guidelines regarding collaborative work.
- **Self-Evaluation:** Students will each submit a self assessment statement on the final day of class, responding to a series of personal assessment questions related to the course – this must be typed and placed inside visual journals when they are handed in. This is a complete assessment of your overall progress, performance, engagement, and learning over the term. You will be provided the guidelines for this in the week prior to the end of term.

Accommodations

Please let your instructor know of any accommodations you may require. Consult UBC Access and Diversity Office, TEO, and review UBC's Academic Policy for Students with Disabilities, available online.

Daily Expectations

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. My class motto is this: *“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.”*

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. KEEP GROWING & LEARNING!

This course recognizes that there is no single expert in any classroom and that we learn better together in collaboration and community, respectful of each person's unique contributions, experiences, and skill sets. Imagine this university classroom as a space for knowledge exchange, asking great questions, and trying on new experiences in a safe, non-judgmental, supportive yet constructively-critical environment. Students are invited to create a community of learners where participation involves more than speaking up in class or doing assigned work. Instead, you are encouraged to actively work to shape the class into a positive, nurturing learning experience for all. Integrity, kindness, and respect are expected as well as creative risk-taking and deep listening to one another.

REQUIRED TEXTS & MATERIALS

Required Course Text

Art and social justice education: Culture as commons by Quinn, Ploof, and Hochtritt (Eds) (2012). UBC library system has one copy and these have been pre-ordered and should be available in the UBC bookstore by the end of the week or start of week 2. Cost is around \$76 and you may consider looking for other ways to locate the book (such as Abe books, Amazon, etc.) or contacting Routledge (the publisher) directly to inquire about purchasing the e-book.

Additional Required Course Readings – Refer to Daily Outline for Details

All books (for assigned book chapters) are available in the UBC library system, as well as all assigned articles.

Additional Optional but Useful Texts (These may be helpful to aspiring art educators)

- *Rethinking contemporary art and multicultural education* by E. Joo and J. Keehn II (Eds) with J. Ham-Roberts (2011) – with companion website www.routledge.com/textbooks/9780415960854
- *Culturally relevant arts education for social justice: A way out of no way* by Hanley, Noblit, Sheppard, and Barone (Eds) (2013)
- *Art, culture, and ethnicity (2nd Ed)* by B. Young (Ed) (2011)
- *Beyond multicultural art education: International perspectives* by Boughton and Mason (Eds)
- *Multicultural Artworlds* by M. Erickson and B. Young (2003)
- *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

Visual Journal

The supplies will be available in class for you to make your own visual journal on day 1 if you choose, or you are welcome to bring/make your own or reuse another sketchbook. Ideal size is 9x12" with a sturdy paper that can handle glue and mixed media, with a simple inside pocket to hold loose papers (You can add this yourself easily). Note: This journal cannot be shared with another course and should be brought to class daily. Please review tips and expectations on the page describing 'on the use of the visual journal.' **You must bring your journal to class DAILY and are expected to have it ready and in use by week 2, Sept 16.**

Art Kit for Use In Class Daily – Optional but highly recommended for visual journaling.

- Glue stick, double-sided tape, or paper tape
- Pen/pencil and other fun things to draw/write/color with – think about nice pens you will enjoy writing with or what you like to color/draw with (charcoal, color pencil, calligraphy pen, graphite, etc.)
- Ziplock bag or envelope for collecting collage materials/small objects and unique papers
- Optional: Small travel scissors or xacto knife with tip and small travel-size versions of other mediums you like to use: Gouash? Paint? Ink? Favorite brushes? Modge-podge?
- Collage/photo collection of images, yours or others – **start collecting now, print your own work if possible**
- **Please have your kit put together and in use by week 2, Sept 16**

Course Assignments

PARTICIPATION & GROUP PRESENTATIONS ON ASSIGNED READINGS (20pts)

- These will be done collaboratively in small, assigned reading groups and **include the facilitation of a discussion on the readings, drawing on critical questions the presenting group prepares *in advance***. These critical questions must draw directly from the readings and can be supplemented with visuals, artists, multimedia, or activities to take up the questions as a whole class or in smaller groups. If you choose to make a powerpoint or prezi, **4 slides is the max**. Visuals and multimedia are encouraged. **You are welcome to experiment with non-traditional formats, such as performance art lectures, debates, jigsaws, Socratic seminars, poetry readings, presenting outdoors, etc.**
- Each week, the whole class reads the core reading + one additional reading from the list (your choice); the presenting group for the day should prepare and go over a brief summary of ALL 4 READINGS **and what it is that ties them together**. Consider dividing up the readings amongst your group members. It is expected the group will: highlight the key points, share key quotes/excerpts, synthesize the big ideas, and seek to make connections and generate conversation between all the readings.
- **Please email Blake a copy of your critical questions and planned discussion activity nlt 7pm on the Monday before your group presents, with a list of group members.** These questions may be sent, at the instructor's discretion, to the whole class via email in order for everyone to prepare for the Wed. class discussion.
- **Goal: 50-60 minutes total.** Brief presentation of the 4 readings should take roughly 20-30 min and your group has another 30 min for facilitating a discussion (or other activity), which may continue longer if deemed necessary by instructor. *(Come to class early if your group needs to arrange the room or prepare anything in advance, such as technology needed or table arrangement)*. Consider this as a great opportunity to engage fellow classmates in conversation and practice your teaching! Everyone in the group must take part and participate equally. Talk *with* not *at* your classmates.

VISUAL JOURNAL (30pts)

- This is a required visual notebook of your thoughts, experiences, notes, and questions from class. You should work in it weekly for class and spend time outside of class on it as well. Please review tips and expectations on the page describing 'on the use of the visual journal.'
- **Due Dates:** On **Sept 30**, everyone must come to class prepared to show and discuss ONE page from his/her visual journal. On **Oct 14**, turn in visual journals to Blake for review. On **Dec 2 or 9**, each student signs up for a time slot to meet briefly with Blake to discuss his/her visual journal and final project. Completed, organized journals are **due Dec 16 with Self evaluations of course inside.**

2 SCHOLARLY CRITICAL/CREATIVE RESPONSE PAPERS (20pts – 10pt ea)

- **Response paper #1: Course Readings Critique** - Write a short paper that critically and creatively engages with any of the course readings, including optional ones listed. You may choose to critique or compare a selection of at least 2 course readings that struck you, or find another way to write about the course literature by making a compelling argument (such as: Invite several authors hypothetically into conversation with one another, or writing a letter to an author). Go beyond summary and offer a thoughtful analysis of the ideas presented, while adding your own. Try to take the conversation in a fresh direction while acknowledging your own assumptions.
- **Response paper #2: Art Exhibition Review or Art/Cultural Experience** – Write a short paper that critically and creatively analyzes either **A)** a local art exhibition whose thematic relates to cultural diversity or is by (or includes) non-mainstream artists or **B)** a new experience you seek out in relation to cultural diversity in art, in order to expand your horizons. Some examples for either option may include but are not limited to: viewing an art exhibition at MoA/Belkin/Bill Reid Gallery/VAG/CAG/Western Front/Equinox, etc., attending a play, cultural event, VIFF or DOXA film, a music/dance/theatre performance, or engaging in/documenting your own art-making or cultural practice. Please attach or scan a ticket stub for events with tickets.
- **Length:** 2-3 pages typed (*excluding title page and reference list*), double space, max size 12 font, must include APA referencing and a reference list, and be checked for spelling/grammar (consider swapping with a peer for a peer edit prior to submission). Encouraged to include visuals/artists' works, including your own where applicable **but the visuals cannot constitute the 2-3 page space**. **See Course Policies on "Plagiarism"
- **Due dates:** Paper #1 on Oct 7th and paper #2 on Nov 18th -- Hard copies required.

FINAL ESSAY (or COMBINED ESSAY+ARTWORK) WITH SHORT PRESENTATION (30pts – 20pt essay, 10pt presentation)

- **Details:** Submit a well-written 8-10 page final essay (or combined essay/artwork*) that creatively and critically investigates a topic, artist, or artwork from the course readings/activities that resonates with you. It should synthesize your new understandings as well as take up any lingering questions or concerns you have in relation to cultural diversity in art/education. Emphasis should be placed on making connections to course readings, assignments, and artists/works discussed (consider how the readings/artists speak to or may even push up against one another) - feel free to bring in outside resources and other kinds of texts to support your argument.
- You may wish to extend some of the ideas/artworks/experiences written about in your 2 critical/creative response papers **or** somehow incorporate the final essay into your visual journal as an art form/space. You also may wish to consider ways to bring this topic into the secondary art classroom or another educative space, such as a museum or community center. However, if this topic relates to or complements your *302 Methods Unit Plan* topic, meet with Blake early on to discuss ways to meet the course requirements without submitting something too similar to either course instructor. See Course Policies on "Plagiarism."
- **Length:** 8-10 pages typed (*excluding title page or reference list*), double space, max size 12 font, must include APA referencing and a reference list, and be checked for spelling/grammar (consider swapping with a peer for a peer edit prior to submission). Encouraged to include visuals/artists' works, including your own where applicable **but the visuals cannot constitute the 8-10 page space.**
- **Due Dates:** On **Oct 21**, everyone must bring a PRINTED copy of his/her proposal for the final project. On **Nov 25**, everyone must bring a working draft of his/her final project to share and do a peer-edit with another classmate. **Final essays and a brief presentation to the class are due Dec 16th.** Hard copy required.

Some suggested topics might include:

1. A contemporary issue addressed (or not addressed) pertaining to cultural diversity as it relates to art teaching, contemporary art practice, or research
2. Curricular, artistic, or research perspectives on: culture, multiculturalism in contemporary art, identity, or the representation (or misrepresentation) of difference
3. Ways visual culture, social justice, and/or activist art and teaching has been taken up in art education
4. A narrative or memoir about your own experiences with cultural diversity as an artist, teacher, student, museum professional, etc. supplemented with literature from the course
5. A contemporary critique of culturally relevant/responsive teaching in/about art
6. A modern manifesto on teaching about/with contemporary art in relation to cultural diversity and/or multiculturalism (might include a sample lesson or artwork inspired by the *New Museum* book)
7. An artist/artwork/cultural art practice you think we should have talked about or should be included in BC/Canadian art history books
8. A critical analysis of a) BC/Canadian art history or art/education textbook or b) Current art exhibition at MoA/Belkin/Bill Reid Gallery/VAG/CAG/Western Front/Equinox, etc.
9. Another compelling topic you wish to write about – feel free to discuss your ideas with instructor. The sooner the better is recommended...

***OPTIONS:** Creative writing forms (such as poetry, screenplay, comics, memoir, photo essay, etc.) or a combination of written paper with original artwork may be acceptable with prior instructor approval.

This must be included on your final project proposal and a sample included of what you want to do.

On the Use of a Visual Journal: Visualizing Thinking & Learning

This can be a great and experimental space to journal about your understanding of and personal connection to the course topics/readings. It is an offering to reconnect with the hand, the eyes, the world as you see it. There is no 'right or wrong' way to journal visually but there is a way to consider how your reader/audience might understand the responses you offer/create. Consider how you organize your information. Below are some expectations and tips for journaling visually - there is much online in terms of articles and great examples. If possible, **please bring your ideal art/writing materials daily in your art kit so that you have supplies to journal with.** We will also have some available in class.

- Plan to devote a minimum 2 page spread for EACH CLASS MEETING to take notes before and during, or in some cases after (reflection). **Should include your reading notes/summaries and ONE CRITICAL QUESTION from each of the daily assigned readings** (Core reading plus one of your choice from the list). Journals should be regularly updated and worked in, as you seek to make connections from week to week and outside of class. **Must have title, date, and be legible.**
- To save yourself time, **keep a running Table of Contents in the front of your visual journal and add pages #s as you go.** Stay organized so turning it in won't be time-consuming or a mess.
- Bring your journals to class daily - you should be recording ideas and questions in your journal during class in order to capture our discussions and your classmates' contributions/presentations. **This is where the art kit comes in handy.**
- **Throughout the course, collect visual artifacts that can be included in your journal. Start a folder now!**
- Each class day, try to **incorporate a visual/textual response to what you read and what we discuss/discover as a class. It is expected for you to experiment with a variety of mixed media and work to add layers of text, color, collage, texture, and/or artifacts to your ideation.** You may find the use of metaphor useful to relate to the readings from your own experience. Visual responses might include: text, poetry, drawings, painting, collage, sewn or torn fabric, photographs, cut/paste excerpts or key quotes from the articles, examples of artists/artworks that relate, comics, etc. The use of titles, headings, field notes, captions, free-writing, critical analysis, summary, and poetry are ways to write alongside your visual responses. For some, **it may be useful to document ideas/images/text using your cameraphone or digital camera (or screenshots),** then printing contact sheets or small proofs as visuals to supplement your writing/notes. You can print in the UBC library and use the Mac and PC labs downstairs (Mac lab now has updated Adobe CC including Photoshop fyi!) – Just need your UBC CWL and \$ to pay for printing.
- Being asked to 'show your thinking process' or to document your learning/ideas in a class is about accountability, as you are attending a top-tier, research-intensive Canadian university. Be willing to share what's inside your head and write in that voice onto the paper with freedom, creativity, your personal vision, and confidence. You are welcome to cover/remove any pages that become private, and consider keeping a separate diary. Think about ways you might invite your students to engage with these and how this can become a useful teaching resource and visual aid for you and your future students...**connect what we read/do with classroom applications whenever possible.**
- Use the 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 articles, poems, ticket stubs from a related movie or show you attended, quotes from the readings).
- Beyond the standard bound journal, possibilities include: Online or digital journal/sketchbook, series of mini books by day/week, Prezi or Tumblr journal, UBC or other blog, photo/video diary, series of animations, etc...get creative! Talk to instructor if you have other ideas. Moleskin and Evernote have recently partnered and you may want to check out Scrivener, too. **If you choose to keep a digital journal, you could make "pages" in Photoshop, Pages, Pagemaker, Illustrator, etc. then merge and export as a final pdf for submission/printing. Using a scanner may be useful too!**

How to Prepare for Daily Course Readings and Class Discussions

What it means to 'do the reading' and 'take thoughtful notes:' Simply summarizing the notes is not enough, so consider how you might push yourself further and a) apply a creative and critical eye to what you read; b) respectfully challenge the readings/authors but be willing to stand behind your argument/position; c) suggest alternative viewpoints or make comparisons/contrasts to the other readings; d) make direct connections to your own experiences with teaching and/or with art – how might you bring these topics into your classroom? What else needs to be considered? **Consider ways that the visual journal can support the documentation of your ideas and new knowledge formation.** Use APA guidelines for all written references to course material.

- On the course outline, there are both required (REQ) and optional readings ☺ There are also assigned reading groups on specific days.
- **Core Readings** means the whole class will read that text as a core reading for discussion. The additional listed readings are a list from which you should always select and read ONE ADDITIONAL READING, besides the Core Reading. Of course, you may read all 4 if you feel inclined. ☺ Be prepared with thoughtful notes, key phrases/quotes/ideas and corresponding page #s, **and ask and answer at least ONE critical question of each reading that can be shared with the class. Record these in your journals.**
- **Optional Readings** means this is an additional reading that you may choose to read or not. These readings are in complement to the daily theme or other readings that I think you may find useful. They may come in handy for your final projects.
- 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. Go back to previous writing and circle key sentences or ideas, and try to connect them with later pages...find and seek connections not just in the readings but within yourself. **You may hand-write or type then paste in your reading notes. Must be LEGIBLE!**
- **Writing an 'annotated bibliography' or following a list of questions/prompts** like these below can also be a helpful way to guide yourself through a reading, instead of staring blankly at an article without knowing how to 'enter' it (this is not a requirement but rather a tip, especially if you struggle with organization or remembering what you read). The idea here is to think about: *How do people (what about your students?) come to a new text? What is their prior knowledge? What is their social/emotional comfort and reading level? What is their understanding of why they are being asked to read this and how can it help expand their practice and intellectual/creative engagement with new material or information? If there will be a discussion/small group 'break out,' how will everyone participate?*

How to UNPACK a Reading: 10 Starter Questions

Here are 10 helpful starter questions/prompts for unpacking a reading and for taking notes with meaning and intention so they can be of use now and later on. They can be applied to any piece, and this is certainly not an exhaustive list. *Always record a full APA citation to save time later.

1. **First**, always situate the reading - understand what you are reading and why so you can imagine where it fits a) within the course content overall; b) the other readings/theme for the day; and c) your own understanding and your personal/professional goals.
2. What kind of article is it, from what journal/publication, and how is the intended audience? How can you tell?
3. Is this an opinion piece, a teaching resource, a research study, a philosophical essay, a critique of something, or a chapter in a book (if so, what is the book about)? *(By figuring this out, you can navigate the author's points understanding who he/she imagines might be reading it and what affect the author hopes to make in the field of art/education/photography.)*
4. Who wrote it? What is his/her background, publication history, where does he/she teach or work and with whom? Such as: A high school teacher? An artist? A university prof? A community educator? A group of writers? *(If this person has a long-standing or new reputation, research online what his/her interests are, what are his/her other publications or artworks (esp. if it is someone you liked reading), and who his/her mentors were.)*
5. How does the type of article, author, and intended audience impact how it is written/read? Is the language discipline-specific and manageable? *(Tip: Are you looking up words or concepts you are unfamiliar with? Help yourself move through the reading easier and make note of new words or concepts.)*
6. What do you think his/her intention was in writing this article in this particular journal and time period? What can you pull from the article to support this point? *(You need to substantiate your opinion and analysis here, too!)*
7. What are the author's key arguments/points and how are they supported? Find quotes, headings, examples, stories, etc. that the author uses to make his/her points (note page #s so you can come back to it and easily reference it in presentations/papers/visual journal). How are these arguments/points substantiated?
8. What were the key moments for **you** when reading this that stuck out? Pay attention to and record what resonates, frustrates, stands out, etc. and record it – try the QRQ strategy: quote, response, question.
9. What are the applications from the reading that can impact your own artistic or teaching practice? What critical questions do you have? *(Tip: Avoid yes/no)*
10. What did you learn? **Can you visualize this in your journal?**

COMING UP: WEEK 2

For Wednesday, Sept 16: Staging Ground for Art Education – Part 1/2

Please read 2 articles and have notes with critical questions prepared for class, as well as your journals ready and in use. This is your first opportunity to demonstrate your engagement in class and with the assigned texts.

Everyone reads the Core Reading(s):

Notes for a dialogue in art education in critical times by D. Desai and G. Chalmers (Art Education, 2007)

+ Each of you should select ONE additional reading from these:

Drawing (past, present, and future) together: A (graphic) look at the reconceptualization of art education by S. Carpenter and K. Tavin (Studies in Art Education, 2010)

Visions and versions of art education (Ch 2 in The arts and the creation of mind) by E. Eisner, 2002 – Available online

Optional reading:

Dissertation (Available online, ubc library) A Multicultural and Social Reconstructionist Approach to Art Education: A Framework for Social Justice through Art Curriculum by Boyd, Ioni Etta, The Ohio State University, 2011

Assignment: Try out some poetry!

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). *As this is a course on cultural diversity in art, reflect on your own cultural upbringing and heritage in the poem.*

Bring this to class Wed. as a working draft – 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...