COURSE SYLLABUS

I. DESCRIPTIVE INFORMATION

A. ARE 5454/4453 Studio Experiences in Art Education

ARE 5454/4453 STUDIO EXPERIENCES IN ART EDUCATION
Summer 2010, June 15-June 25
Atlantic Center for the Arts
1414 Art Center Avenue
New Smyrna Beach, FL 32168
386.427.6975
www.atlanticcenterforthearts.org

B. Course Description

Catalogue Description:
Materials available for instruction in the public schools will be explored in depth in relation to their appropriateness and productive qualities. This course is a studio/seminar for graduate and undergraduate art education majors. Students will two produce nontraditional, alternative, and contemporary aesthetic works. Some philosophy and critical discuss will be combined with art education research and curricular implications.

C. Three (3) Credit Hours Repeatable for up to 9 credit hours.

D. Prerequisite--graduate standing, senior standing, consent of instructor

E. Intended for Art Education Graduate and Undergraduate students, CI

F. Instructor(s) Dr. Thomas Brewer
   Office: Phone 407-823-3714 email: tbrewer@mail.ucf.edu
   Hours: Before and after class meetings

II. STATEMENT OF COURSE GOALS AND OBJECTIVES

Key for Standards
NS: National Standards
1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and culture
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others
6. Making connections between the visual arts and other disciplines
FSS: Florida Sunshine State Standards
1. The student understands and applies media, techniques, and processes
2. The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions in visual art
3. The student understands the visual arts in relation to history and culture
4. The student assesses, evaluates, and responds to the characteristics of works of art
5. The student makes connections between the visual arts, other disciplines, and the real world.

FEAP/PEC: Florida Accomplished Practices
SAC: Subject Area Competencies
ESOL: English to Speakers of Other Languages

A. Students will research and study contemporary artists working with varied media. NS 4, FSS 3, SAC 11 (1-4), 12 (1-4), 18 (1, 3-4), FEAP/PEC 3, 5
B. Students will work intensely in the studio throughout the course. NS 1, 2, FSS 1, 2, SAC 3 (1-3), 10 (1-3), 11 (1-4), FEAP/PEC 8, 9
C. Students will maintain a sketchbook/journal. NS 1, FSS 1, SAC 1 (1-3)
D. Students will work from a two-dimensional surface to a three-dimensional surface, using a variety of media and techniques. NS 1, FSS 1, SAC 8 (1-3)
E. Students will work various construction techniques applicable in public school setting. NS 1, 2, 3, FSS 1, 2, SAC 5 (1-3)
F. Students will work with the World Wide Web as a teacher resource. FEAP/PEC 12, SAC 9 (1-3)
G. Students will develop varied aesthetic sensibilities and critical appreciation.
H. Students will gain a further awareness of curriculum.
I. Students will gain an awareness of art education research.
J. Students will focus on the transfer of personal knowledge to instructional practice.
K. Students will develop an aesthetic attitude toward the teaching of art.
L. Students will develop content in their studio work that reflects that of their artist selections and the materials presents as contemporary exemplars during class.

III. REQUIRED TEXTS AND READINGS
NONE

IV. ACADEMIC COURSE REQUIREMENTS INCLUDING SPECIFICATION OF REQUIRED PAPERS, PROJECTS/Demonstrations, Examination
A. Preplanning Proposal

1. Students will examine 3 (undergrad) or 5 (grads) contemporary artists who use social/political content and alternative materials in their work.
2. These should be artists you have studied in past ARE curriculum and lesson planning projects.
3. These selected artists (3 or 5) and the lesson plan you developed should be combined in a 6 image per page ppt print out.
4. From these materials you can develop a plan/proposal for the content and structure of your work at ACA.
5. You will use the contemporary art lesson plans you developed in this program as the basis for your work in this class.
6. Previous studio work and sketchbooks and journal can be used in planning.
7. Selected artists should have differing aesthetic approaches, media, and styles. These works should have highly charged content and expand your normal aesthetic foundation. Format of hardcopy is 6 images per page.

(This Preplanning assignment is due the first class meeting)

For those who do not have these contemporary curriculum materials you will do the research to find 3 (undergrad) or 5 (grads) new contemporary artists who use social/political content or alternative materials in their work. Provide 3-5 examples of artist’s work and address the significance of the content of the selected work. Images should come from a 50/50 mix of hardcopy and Internet sources. Select artists with differing aesthetic approaches, media, and styles. These works should have highly charged content and expand your normal aesthetic foundation. Format of hardcopy is 6 images per page.

B. Students are required to work outside of class.

C. Students will maintain a sketchbook containing 50% preparation drawings for class work and 50% observational drawing.

D. New exposure and new direction to personal studio work.

E. Students will produce work that moves off the 2-D surface into a relief or constructed form.
   One moderate/ extended relief, like a 3D-collage
   One free-standing sculpture

F. Students will explore the meaning, content, purpose, and aesthetic nature of their work.

Guidelines for selecting and using contemporary artists and work.
Guidelines for content and conceptual/aesthetic foundations for you and k-12 student work.

Chad Allman’s 6450 curricular concepts from Klein
(Parody, satire, irony, dark humor, gag, gender, ethnic and anti-authority humor). How these artists use their own lives as the subject, and employ humor to confront and understand personal, professional, and social issues is the focus.

Concept/content generation. What might some of the above be? Never the first thing that pops into your head, not a stereotype (surround sound) idea, but something you need to dig for and develop. That development can be seen, assessed, evaluated, and graded.

Young people need opportunities to authentically engage in autobiography and storytelling, and connect with issues that matter to them. These artists' works provide examples as to how students can infuse their personal narratives with humor in ways that explore gender, ethnicity, and power for making others laugh IS power.

Gude, O. (2007). Principles and possibilities: Considerations for a 21st-Century art & culture curriculum. “Include the first-person voices of the artists talking about the reasons they make their art, how they developed their working methods, the relationship between innovation and tradition, and how they judge the aesthetic quality of completed works, the goal of good multicultural curriculum is to effectively encounter other points of view” (p. 47). I would add comment about their educational background.

Mapping 47, Lynn’s exemplar

Art teachers are now faced with the dilemma of designing "hands-on" projects that authentically introduce students to methods used by contemporary artists in conceiving and constructing artworks, rather than continuing to teach outmoded paradigms. Thumbnails, all art instruction is not just the spontaneous.

“Postmodern principles of juxtaposition and layering--projecting and overlapping found images in various combinations” (p. 49).

“To design a meaningful project, one must carefully analyze the process of the artistic investigation and then structure similar investigatory opportunities for students” (p. 50).

“Contemporary aesthetic investigations of the stuff of our everyday lives. Encoding and Decoding cultural consumption” (p. 50)


V. ADMINISTRATIVE COURSE REQUIREMENTS INCLUDING SPECIFICATION OF POLICIES RELATED TO SUCH MATTERS AS ATTENDANCE AND LATE ASSIGNMENTS.

Work missed in class due to excused or unexcused absence is the student's responsibility. Students must obtain class notes, information about what activities were covered, etc., from
classmates and complete the work missed due to absence. The professor is not responsible for seeing that you make up work due to absences. Late papers due to absence must be turned in the next regular class meeting. Paper will not be accepted electronically, you must personally turn in your own work. Late papers will be penalized by at least one grade level.

The maximum number of unexcused absences for a studio or lecture course is equivalent to the number of class meetings per week with the exception of summer school, when the number of unexcused absences shall be one (1). An instructor may impose a penalty at his/her discretion for unexcused absences in excess of the prescribed number by penalizing the student's grade (as part of professionalism, 10 points per).

VI. EVALUATIONS AND GRADING INCLUDING THE WEIGHT OF EACH DESIGNATED COURSE REQUIREMENTS LISTED IN V. ABOVE (ACADEMIC REQUIREMENTS) AND CONVERSION TO UNIVERSITY GRADING SCALES.

A. Evaluation will be done according to the grade assigned by the professor that corresponds to the quality of works completed during the semester.

B. Grading

<table>
<thead>
<tr>
<th>Preplanning Proposal (3 undergrad) (5 grad)</th>
<th>Undergrad</th>
<th>Grad</th>
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<tbody>
<tr>
<td>Sketchbook/Journal</td>
<td>75</td>
<td>75</td>
</tr>
<tr>
<td>Moderate/ Extended Relief</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Free-Standing sculpture</td>
<td>100</td>
<td>100</td>
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<tr>
<td>Professionalism</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>315</strong></td>
<td><strong>335</strong></td>
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</tbody>
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Total points for course may change during the semester.

C. Conversion to university grading scales.

Grading Scale

- A = 94-100%
- A- = 90-93%
- B+ = 87-89%
- B = 84-86%
- B- = 80-83%
- C+ = 77-79%
- C = 74-76%
- C- = 70-73%
- D+ = 67-69%
- D = 64-66%
- D- = 60-63%
- F = 59% and below

VII. MAJOR TOPICS OF COURSE

Contemporary Materials and Contemporary Aesthetics
Non-Traditional, alternative materials, found objects
Transition from 2-D to 3-D artwork
Educational interpretation and application to K-12 student artwork
Examination of contemporary artists who use varied materials
Fabrication, assemblage, construction

VIII. MODE OF INSTRUCTION-SPECIFIC PERCENTAGE OF INSTRUCTIONAL DELIVERY, E.G. LECTURES, CLASS DISCUSSION AND PRESENTATIONS, FIELD STUDY, ETC.

<table>
<thead>
<tr>
<th>Mode</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>25%</td>
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<tr>
<td>Discussion</td>
<td>25%</td>
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<tr>
<td>Demo/present</td>
<td>25%</td>
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<tr>
<td>Field study</td>
<td>25%</td>
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</tbody>
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IX. MATERIALS

Sketchbook  11x14 or larger
Graphite, pens, charcoal, multi-media materials
Various fastening materials
Mixed and found 2-D & 3-D materials
Various tools and materials are students’ responsibility

Additional materials will be announced as needed.
ARE 5454 DEMOGRAPHIC INFORMATION

NAME _______________________________  Ph # ______________________

Degree Seeking _______________________

Hometown ____________________________

What are your studio strengths?

How many ceramic and sculpture courses have you taken at the university level?

Did you take any courses or do any ceramic or sculpture work in high school?

Do you feel ceramics and sculpture is an important element of a public school art curriculum?

What type lessons do you present?