

A watercolor palette with various colors of paint is in the foreground, slightly out of focus. Behind it is a spiral-bound notebook with colorful pages. The background is filled with warm, glowing bokeh lights, creating a soft and artistic atmosphere.

Sept. 4-Dec.4, 2024
Wednesdays 5pm-7:50pm
Rm. 3134 College of Ed
Instructor: Monique Blom
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EART 303

Methods in Elementary Visual Art

Artwork: Eugenia Loli www.cargocollective.com



Description

EART 303 Provides prospective elementary teacher candidates an overview of history and practice, current concerns, principles, teaching methods and resources for curriculum planning and teaching art in secondary schools. Teaching is aimed as fostering awareness of interconnections between community and environment and focuses on concepts of environmental design.

Land Acknowledgement

As we gather here today, we acknowledge we are on Treaty Six Territory and the Homeland of the Métis. We pay our respect to the First Nation and Métis ancestors of this place and reaffirm our relationship with one another.

I would also like to recognize that some may be attending this course from other traditional Indigenous lands. I ask that you take a moment to make your own Land Acknowledgement to the peoples of those lands. In doing so, we are actively participating in reconciliation as we navigate our time in this course, learning and supporting each other.

Text Recommendation: StARTing With...Fourth Edition

Edited by: Kit Grauer, Rita L. Irwin and Michael J.Emme

Course Objectives

EART 303 will be organized and structured to address the following goals:



Introduce teacher candidates to art education curriculum, history, theory and pedagogical practices for the elementary level.



Develop and explore how processes and practices of personal artistic inquiry and contemporary art can be enacted in art pedagogy and curriculum.



Develop and explore through readings, discussion, demonstrations and studio practice instructional strategies for enabling artistic inquiry through various visual art media, process and genres.



Research and develop teaching resources, lesson and unit plans for future classroom use.



Consideration will be given to health and safety concerns, classroom management, art criticism, cultural/historical approaches in art curriculum planning.



Participants will gain the confidence and skill needed for successful classroom practice.



Learner Objectives

Students will:



Demonstrate an attitude of openness and resourcefulness to art experiences, a willingness to explore new ideas and an ability to take responsibility for their own art works.



Demonstrate an understanding of a variety of skills appropriate to various media and to use appropriate vocabulary in describing processes and media.



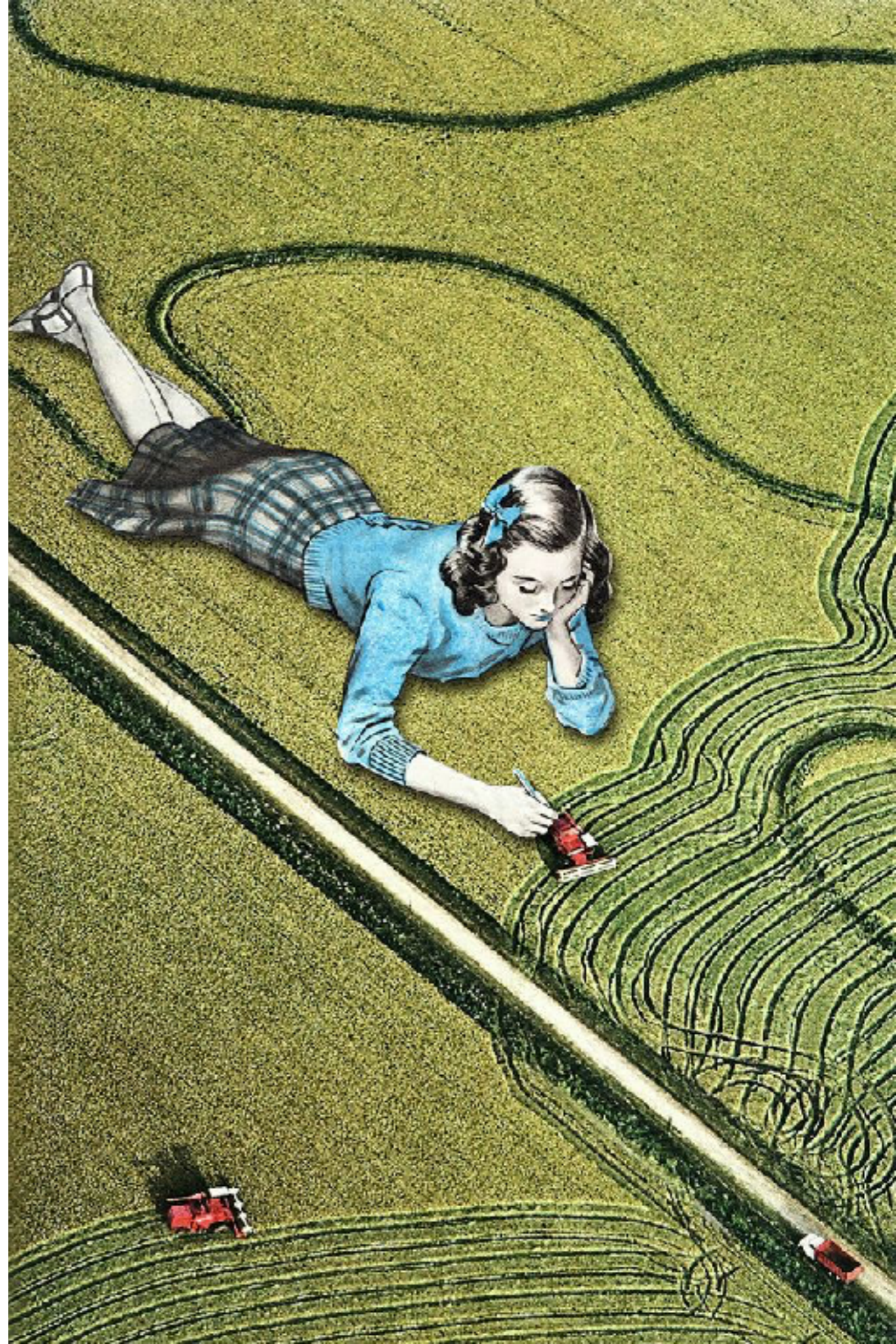
Develop an ability to use date, skills and attitudes developed in class to solve problems which may range from aesthetic to curricular.



Formulate a viable rationale for art education



Respect and Responsibility: Working in a studio environment with others necessitates the need to explicitly respect others working space, teaching and art. To do this we must take responsibility for our actions and the effects they have on each other the the environment.



Social Contract

Together we will foster:



Commitment to Students and Student Learning by learning strategies to engage and support students equitably and with respect.



Professional Knowledge by knowing the curriculum, the subject matter and practices related to all areas of Arts Education



Teaching Practice by applying professional knowledge and understanding of the student, curriculum, teaching, as well as conducting ongoing assessment and evaluation of student progress.



Leadership and Community by collaborating with their colleagues and other professionals, parents, and community members to enhance their school programs and student learning.



Ongoing Professional Learning by committing themselves to a continuum of professional growth to improve their learning and practice of teaching through arts education.



Rendering the Possible 50%

Evaluation: Please see Canvas

“PARTicipatory Sketchbook: Exploring Self, Arts Education, and Broadening Your Horizons” 50%

Assignment Overview:
Full Project Due: Dec.8, 2024

This assignment will guide you on a personal and professional journey, using a participatory sketchbook to explore your identity as an educator and the role of arts education in your future students' lives. In addition to documenting your experiences, you will expand your horizons by engaging with an arts-related experience outside your comfort zone. This assignment invites you to take risks, just as we ask our students to do, and discover new dimensions of creativity and learning that will ultimately inform your teaching practice.

Participation and Engagement:

Participation is key to this assignment. It means actively contributing to discussions, taking initiative, and engaging with your peers both in person and online. Your sketchbook will be the central tool for documenting this participation, capturing your thoughts, reflections, and creative processes throughout the course.

Final Project VIDEO Presentation:

At the end of the term, **you will present your sketchbook as a short story of your journey, shared in the form of a video (posted to YouTube and linked in the CANVAS assignment section).** The video will showcase your personal and professional growth, along with your reflections on how arts education can influence and shape the lives of your future students. You'll also outline your vision for integrating arts into the classroom, whether in-person or virtual.

Sketchbook Requirements:

For each module, your sketchbook must include the following:

1. Module Responses:

- Label and date each entry.
- Respond to the prompt: **“Consider this...”**
- Document your thoughts, breakthroughs, questions, and reflections. Use a variety of creative techniques, including:
 - Written notes
 - Drawings
 - Quotes or poetry
 - Collages or mixed media
- Use the sketchbook as a tool for exploring your evolving identity as an educator and your ideas about the role of arts education.
- Be sure to date and title each response.

2. Reflections on Readings/Videos:

- Provide brief reflections on the required readings and videos for each module.
- These reflections can take any form that works for you—point-form notes, sketches, mind maps, or diagrams.
- Be sure to date and title each response.

3. “Do” Moments:

- Each module includes hands-on activities that require you to engage with the arts through sketching, mind mapping, or other creative processes.
- Include evidence of these activities in your sketchbook, such as photos of your work or reflections on your creative process.

4. Personal Reflections:

- After each module, include a personal reflection on your experiences and how they are shaping your understanding of yourself and your future role as an educator.
- Pay attention to how arts education contributes to your growth and how it can support your future students' development.

5. Arts-Related Experience:

- As teachers, we often ask students to be risk-takers. As lifelong learners, we must do the same. You are required to attend or participate in an arts-related experience this semester.
- Suggestions include, but are not limited to:
 - Dance performance
 - Drama or theatre performance
 - Literature reading or discussion
 - Musical performance
 - Visual art experience
 - Film, multimedia, or creative technologies experience
 - **Other:** If you have an idea that falls outside these categories, check with me first.
- **Challenge:** Choose an experience outside of your comfort zone but one that piques your interest. This will allow you to expand your horizons while ensuring the experience is enjoyable and meaningful.
- Prepare by researching the event or artist beforehand. For example, if you're attending a musical performance, learn about the pieces being played, or if you're visiting an art exhibit, research the artist's background.
- Reflect on this experience in your sketchbook. Discuss how stepping out of your comfort zone contributed to your personal growth and how it might inform your future teaching practices.



Sketchbook Examples, ideas of what to include and evaluation considerations:

First-hand engagement with the subject matter

Exploration of composition, visual elements, and design principles

Original drawings, paintings, prints, photographs, or designs

A wide range of mediums and materials

A wide range of art-making techniques, processes, and practices

Did you:

Generate personal responses

Demonstrate subject-specific knowledge

Communicate with clarity

Critically analyze artwork, ideas or theories

Communicate intentions

Avoid the obvious

Reference all images, text, and ideas from others

For example :

https://www.youtube.com/watch?v=_t62zzSUM6c&feature=youtu.be



Inspiring Arts in Education 50%

DUE DATE: Presentation of video in class Nov.27, 2024

For this assignment, students will create **one 4-minute video** that includes both a persuasive "Ted Talk"-style presentation and a brief arts-integrated lesson demonstration, as well as a **30-second social media teaser clip**. Here's how to structure it:

Video Details:

- **Total Duration:** 4 minutes
 - **Part 1: Persuasive Presentation:** ~2 minutes
 - **Part 2: Arts Integration Lesson Demonstration:** ~2 minutes
- **Plus:** A separate 30-second social media teaser clip

Part 1: Persuasive Presentation (within the video)

Goal: Persuade educators to embrace the importance of teaching the arts in education.

Guidelines:

1. **Quick, Powerful Argument (~60 seconds):**
 - Highlight the essential role of the arts in motivating students and improving their learning across subjects like math, science, and literacy.
 - Offer a real-world example of how arts integration positively impacts student engagement and academic outcomes.
2. **Addressing Teacher Concerns (~30 seconds):**
 - Recognize that some teachers might feel unprepared to teach arts. Reassure them that arts integration doesn't require expertise—small, creative activities can make a big difference. Offer one easy strategy, like collaborating with arts specialists or using simple techniques that integrate into their existing curriculum.
3. **Personal Experience and Call to Action (~30 seconds):**
 - Share a personal story of how the arts impacted your life or reflect on the absence of arts in your own education. Make this connection heartfelt and inspiring.
 - End this segment with a call to action, urging teachers to incorporate arts in even small, manageable ways that build student creativity and critical thinking.

Part 2: Arts Integration Lesson Demonstration (within the video)

Goal: Demonstrate a simple, arts-integrated lesson that combines creativity with other disciplines.

Guidelines:

1. **Brief Introduction (~20 seconds):**
 - Introduce the grade level, subject areas, and focus of the lesson (e.g., combining visual arts with math for Grade 4 students).
 - Mention the contemporary artist or professional who inspired the lesson (e.g., an artist who uses geometry in their work).
2. **Lesson Demonstration (~90 seconds):**
 - Showcase a quick hands-on activity that integrates arts with another subject. For example, demonstrate how students can use drawing to explore geometric shapes and patterns in math or illustrate a scientific concept.
 - Explain how the activity builds both artistic skills and subject-specific understanding (e.g., drawing to visualize math patterns).
3. **Closing (~10 seconds):**
 - Wrap up the lesson by reinforcing how arts integration can make learning more dynamic and engaging, even with simple activities.
 - Encourage educators to give arts integration a try, emphasizing that the arts can enhance student creativity and comprehension.

Part 3: Social Media Teaser Clip (separate video)

Goal: Create a 30-second teaser to promote the longer video and inspire educators on social media to explore arts integration.

Guidelines:

1. **Attention-Grabbing Hook (5-10 seconds):**
 - Start with a compelling line or visual that highlights the power of arts integration (e.g., "What if math could look like art?" or a quick visual of students creating art in the classroom).
2. **Key Message (15-20 seconds):**
 - Condense the core argument from the 4-minute video: share the importance of arts in education and how easy it is to get started.
 - Use quick, exciting visuals from the lesson demonstration to show how arts can intersect with subjects like math, science, or literacy.
3. **Call to Action (5 seconds):**
 - Encourage viewers to watch the full video to learn more, ending with a call to action like "Bring creativity to your classroom—watch now!"

Submission Instructions:

- **Main Video Length:** 4 minutes
- **Social Media Clip Length:** 30 seconds
- **Platform:** Upload both videos to YouTube and post the links in Canvas.

ASSESSMENT CRITERIA

90 – 100% (A+) an outstanding effort

Your engagement consistently demonstrates an exploratory approach to your practice. Your interest and inquiry demonstrates both depth and breadth including significant personal involvement and reflection. Your studio work demonstrates how you have extended your learning through engaging with a variety of techniques, materials and rational. Your involvement with classroom discussion and critical thinking demonstrates your involvement with art education practice.

80 – 89% (A, A-) an excellent effort

Your study generally demonstrates an exploratory approach to your practice. Your inquiry shows both depth and breadth, including personal involvement and reflection. Your exploration with materials, techniques and processes is evident. You participate in classroom discussion with some critical thinking about the role of art, teaching and learning.

70 – 79% (B, B+)

Your study is fairly conventional and standard. Your inquiry demonstrates some learning through reflection, observation and personal involvement. Your studio work demonstrates some exploration of materials with nominal variety of techniques. You participate modestly, with classroom discussion and critical thinking.

0 – 69% (B- to F)

Studio work and classroom participation is underdeveloped with little commitment. Your study is inconsistent with minimum attention to process and involvement.

**Policy on Artificial Intelligence (AI):
While students may use generative AI tools for brainstorming and idea development, the submitted content, analysis, and conclusion must be independently developed by the student to produce original work. Students must cite an AI-generated content according to relevant citation**



Grading Policy:

In order to earn an **A** in this class all assignments must be completed and on time. In addition, the work should demonstrate an ongoing process of self reflective synthesis of course content including your individual research and evidence of transformative thinking and learning.

References

Books/Chapters/Articles

Day, M., Hurwitz, A. (2012). *Children and Their Art: Art Education for Elementary and Middle Schools*, Ninth Ed. Wadsworth, Cengage Learning. ISBN-13: 978-0-495-91357-3

Grauer Kit, Irwin Rita, Emme Michael. (2011). *StARTing With...Third Edition*. Canadian Society for Education through Art. Victoria, British Columbia.

Select Chapter Readings:

Anderson, T. (2003). Art education for life. *International Journal of Art & Design Education*, 22(1), 58-66.

Bae, Jaehan. (2014). Elements of Concern in Pre-Service Art Teaching. *Visual Arts Research*, Volume 40, Number 2. University of Wisconsin-Oshkos, USA.57-66

Feldman, E.B. (1970). *Becoming Human Through Art: Aesthetic Experience in the School*. Englewood Cliffs, NJ, USA. Prentice-Hall.

Gandini L., Hill, L., Cadwell L., Schwall, C.(2005). In the Spirit of the Studio.Learning from the Atelier of Reggio Emilia. Teachers College Press, Columbia University. New York, London. Chapter 9.

Greene, M. (1995). *Releasing the Imagination: Essays on Education, the Arts and Social Change*. San Francisco, CA: Jossey-Bass. ISBN 0-7879-5291-5 Chapter 4 Discovering a Pedagogy.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2013). Making the case for the arts: Why arts education is not just a luxury introducing the studion habits of the mind: A dispositional view of what the arts teach. *Studio thinking 2: The real benefits of visual arts education* (Second ed., pp. 1-2,3,4,5,6,7,8,9,10,11,39,40). New York: Teachers College Press.

Krug, D. (2003). Teaching Art in the Context of Everyday Life. http://greenmuseum.org/generic_content.php?ct_id=134

O'Sullivan, E.(1999). *Transformative Learning: Educational Vision for the 21st Century*. An OISE/UT book, University of Toronto Press,Zed Books. Chapter 6, The Planetary Context of Creativity.

Sandell, R. (2006). Form, Theme, Context: Balancing Considerations for Meaningful Art Learning. *Art Education*, January 2006.33-37

Spivey, N. (2005). *How Art Made the World: A Journey to the Origins of Human Creativity*. Chapter 2, The Birth of Imagination.

Recommended Resources

Texts/Journals/Websites

Boyd, A. (2012). *Beautiful Trouble: A Toolbox for Revolution*. New York, NY:OR Books. ISBN 978-1-935928-57-7

Greene, M. (1995). *Releasing the Imagination: Essays on Education, the Arts and Social Change*. San Francisco, CA: Jossey-Bass. ISBN 0-7879-5291-5

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Nadius, Beverley. (2009). *Arts for Change: Teaching outside the Frame*. New Village Pres.

Naested R. Irene. (1998). *Art in the Classroom: An Integrated Approach to Teaching Art in Canadian Elementary and Middle Schools*. Toronto, Canada: Harcourt, Brace and Co. ISBN: 0-7747-3357-8

Naested, I. Jarvis, D. (2012) *Exploring the Math and Art Connection: Teaching and Learning Between the Linves*. Brush. ISBN 978-1-555059-398-3

Pearse, H., Blatherwick, M. (2011). *What Works, Innovative Strategies for Teaching Art*. The Canadian Society for Education through Art, CSEA?SCEA Publication. ISBN: 978-09738340-3-1

Smith, K. (2008). *How to be an Explorer of the World: Portable life Museum*. New York, NY: Perigee Trade. ISBN

Sobel, D. (1999). *Beyond Ecophobia: Reclaiming the Heart in Nature Education*. American Nature Study Society, 49 (3), 4-12.

Suzuki, D. (2010). *You are the Earth*. Greystone.

Strickland, C. (1992). *The Annotated Mona Lisa*. Kansas, MO: Universal Press Syndicate. ISBN: 0-08362-8005-9

Vieth, Ken. (1999). *From Ordinary to Extraordinary: Art and Design Problem Solving*. Davis Publishing. ISBN:

Of Interest:

Supplementary Resources

Green-Urist, Sarah. (2020). *You Are an Artist: Assignments to Spark Creation*

Heijnen, Emiel (2021). *Wicked Arts Assignments: Practising Creativity in Contemporary Arts Education*

Hume, Helen (2014). *The Art Teacher's Survival Guide for Secondary Schools: Grades 7-12*

Kolbe, U. (2005). *It's not a bird yet: The drama of drawing*. Byron Bay, NSW: Peppinot Press.

Krechevsky, M., Mardell, B., Rivard, M., & Wilson, D. (2013). *Visible learners: Promoting Reggio-inspired approaches in all schools*. San Francisco, CA: John Wiley & Sons, Inc.

Ontario Ministry of Education. (2007). *Supporting English language learners in Kindergarten: A practical guide for Ontario educators*. Toronto, ON: Author.

Paley, V. G. (2004). *A child's work: The importance of fantasy play*. Chicago, IL: The University of Chicago Press.

Topal, C. W., & Gandini, L. (1999). *Beautiful stuff: Learning with found materials*. Worcester, MA: Davis Publications, Inc.

Topal, C. W. (1996). Fostering experiences between young children and clay. *Child Care Information Exchange*, 3(96), 51-55.

Wenzel, A. (2009). *13 Artists children should know*. New York, NY: Prestel.

Electronic Resources

Art 21 series: <http://www.pbs.org/art21/artists>

Creating Early Learning Environments <http://publications.gov.sk.ca/documents/11/86149-Creating%20Early%20Learning%20Environments.pdf>

Early Learning Portal: <https://earlylearning.edonline.sk.ca>

Gabriel Dumont Institute Virtual Museum of Métis History and Culture: <http://www.metismuseum.ca/>

Live Interactive Video Education (LIVE) ARTS Saskatchewan: <http://live.edonline.sk.ca/>

NESD Curriculum Corner: <http://curriculum.nesd.ca/Instruction/FNMI/Forms/AllItems.aspx?RootFolder=%2FInstruction%2FFNMI%2FFNMI%20Art&FolderCTID=0x0120003C4B91F841E5FB4389CF806F115F6E3A&View=%7BA75FE144%2DCD5F%2D4FEE%2DA922%2D794D40D43A81%7D>

Recommended Online Video Education Resources (ROVER): <https://rover.edonline.sk.ca/>

Saskatchewan Indigenous Cultural Centre: www.sicc.sk.ca/

The Art of Land Based Early Learning Volumes 1-4: https://issuu.com/4elementslivingarts/docs/early_learning_vol1_outreach



Access and Equity Services (AES)

Access and Equity Services (AES) is available to provide support to students who require accommodations due to disability, family status, and religious observances.

Students who have disabilities (learning, medical, physical, or mental health) are strongly encouraged to register with Access and Equity Services (AES) if they have not already done so. Students who suspect they may have disabilities should contact AES for advice and referrals at any time. Those students who are registered with AES with mental health disabilities and who anticipate that they may have responses to certain course materials or topics, should discuss course content with their instructors prior to course add / drop dates.

Students who require accommodations for pregnancy or substantial parental/family duties should contact AES to discuss their situations and potentially register with that office.

Students who require accommodations due to religious practices that prohibit the writing of exams on religious holidays should contact AES to self-declare and determine which accommodations are appropriate. In general, students who are unable to write an exam due to a religious conflict do not register with AES but instead submit an exam conflict form through their PAWS account to arrange accommodations.

Any student registered with AES, as well as those who require accommodations on religious grounds, may request alternative arrangements for mid-term and final examinations by submitting a request to AES by the stated deadlines. Instructors shall provide the examinations for students who are being accommodated by the deadlines established by AES.

For more information or advice, visit <https://students.usask.ca/health/centres/access-equity-services.php>, or contact AES at 306-966-7273 (Voice/TTY 1-306-966-7276) or email aes@usask.ca.

Academic Integrity

The University of Saskatchewan is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Student Conduct & Appeals section of the University Secretary Website and avoid any behavior that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

All students should read and be familiar with the Regulations on Academic Student Misconduct (<https://governance.usask.ca/student-conduct-appeals/academic-misconduct.php> - Student Academic Misconduct Regulations) as well as the Standard of Student Conduct in Non-Academic Matters and Procedures for Resolution of Complaints and Appeals (<https://governance.usask.ca/student-conduct-appeals/non-academic-misconduct.php>)

For more information on what academic integrity means for students see the Academic Integrity section of the University Library Website at: <https://library.usask.ca/academic-integrity.php>

You are encouraged to complete the Academic Integrity Tutorial to understand the fundamental values of academic integrity and how to be a responsible scholar and member of the USask community - <https://libguides.usask.ca/AcademicIntegrityTutorial>

There are also valuable resources on the Integrity Matters website: <https://academic-integrity.usask.ca/>

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Student Supports

Academic Support for Students

Visit the [Learning Hub](#) to learn how the University Library supports undergraduate and graduate students. Attend online or in-person workshops, review online resources or book 1-1 appointments for help with:

- First year experience
- Research
- Study strategies and skills
- Writing
- Math and Statistics

Enrolled in an online course? Explore these resources: [Online Learning Readiness Tutorial](#) and [Netiquette Guide](#).

Teaching, Learning and Student Experience

Teaching, Learning and Student Experience (TLSE) provides developmental and support services and programs to students and the university community. For more information, see the students' website <http://students.usask.ca>.

Financial Support

Any student who faces unexpected challenges securing their food or housing and believes this may affect their performance in the course is urged to contact Student Central <https://students.usask.ca/student-central.php>.

Aboriginal Students' Centre

The Aboriginal Students' Centre (ASC) is dedicated to supporting Indigenous student academic and personal success. The ASC offers personal, social, cultural and some academic supports to Métis, First Nations, and Inuit students. The ASC is in the Gordon Oakes Red Bear Students Centre, which is an intercultural gathering space that brings Indigenous and non-Indigenous students together to learn from, with and about one another in a respectful, inclusive, and safe environment. Visit <https://students.usask.ca/indigenous/index.php> or students are encouraged to visit the ASC's Facebook page <https://www.facebook.com/aboriginalstudentscentre/>