

Jan.6-April 2, 2025
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EART 303-G80

Methods in Elementary Visual Art

Artwork: Melanie Monique Rose [https://
www.instagram.com/melaniemoniqueroseart/?hl=en](https://www.instagram.com/melaniemoniqueroseart/?hl=en)



Text Recommendation: StARTing With...Fourth Edition

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

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.

G80-This class will envision contemporary Arts Education through Metis traditional/contemporary lens.

Land Acknowledgement

As members of the College of Education at the University of Saskatchewan, we recognize that we gather on Treaty 6 Territory, the ancestral land of the Plains Cree, Saulteaux, Dene, Dakota, Lakota, Nakota, and Métis peoples. For countless generations, this land has served as both a meeting place and a home for Indigenous communities, who have carried their stories, knowledge, and stewardship to this day.

We honour the Métis Nation and their significant contributions to Saskatchewan's education, culture, and community. This includes acknowledging the resilience and creativity of Métis students, who enrich our learning environments with their unique perspectives and deep connections to this land.

We also recognize the complex and often painful history of colonization in Saskatchewan, including the disruption of Métis communities through policies such as scrip distribution and the marginalization of their languages and traditions. Today, we commit to the ongoing journey of truth and reconciliation, striving to learn from and respect the Métis Nation and all Indigenous peoples as we work to foster spaces of inclusion, respect, and mutual understanding.

In a spirit of collaboration, we reaffirm our role as educators to create a learning environment that acknowledges the past, values the current contributions of Métis students and communities, and strives for a future grounded in equity and justice.

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.

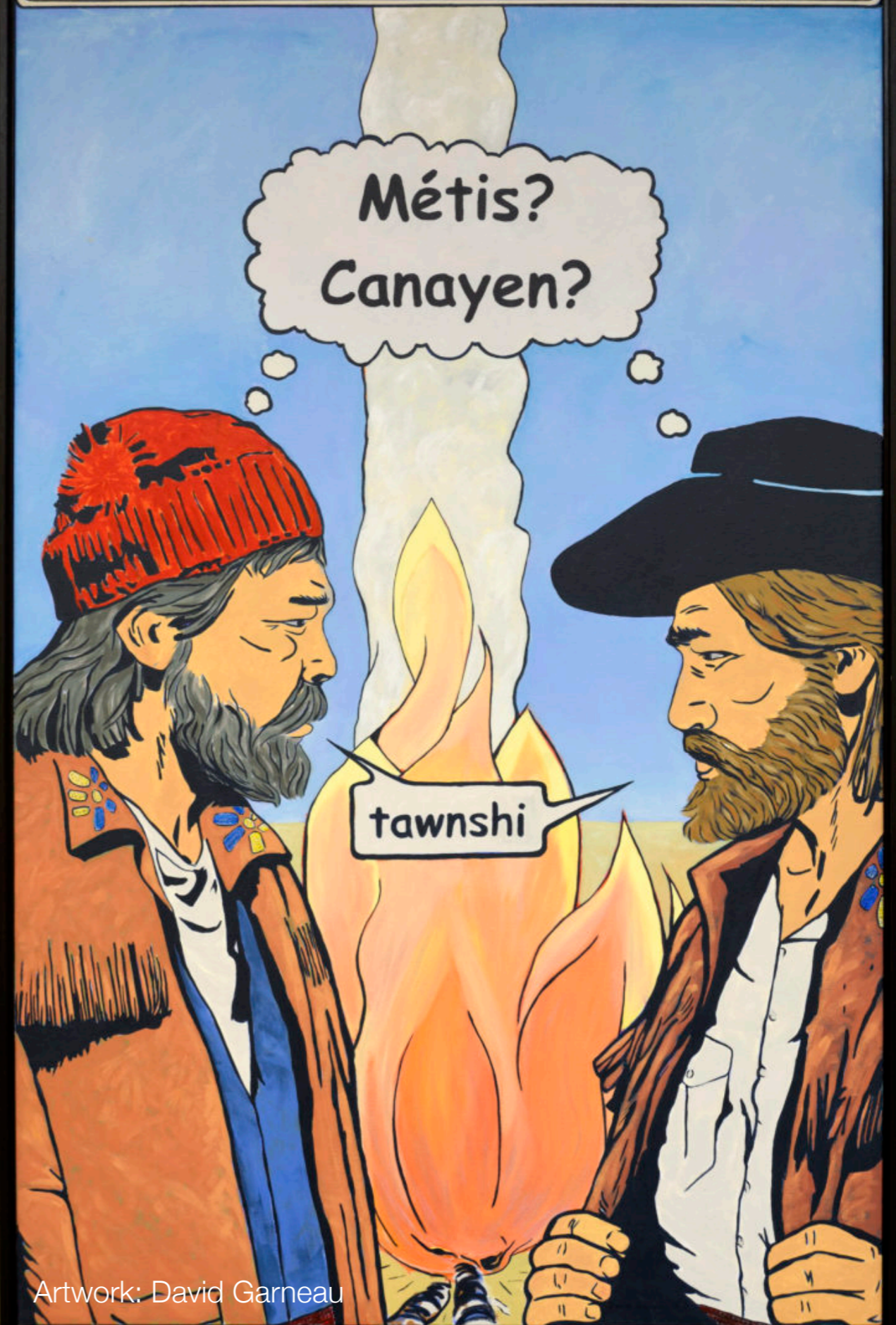


Consideration will be given to health and safety concerns, classroom management, art criticism, cultural/historical approaches in art curriculum planning.



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

An interesting meeting on the Prairies...



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.



Artwork: Dayna Danger

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% April 4, 2025

Actionables: <https://sites.usask.ca/eart303g80/assignments/>

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

Assignment Overview:

Full Project Due: April 4, 2025

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

Examples can be found here:

<https://sites.usask.ca/eart303g80/assignments/>



Inspiring Arts in Education 50%

DUE DATE: April 4th, 2025 Presenting in class

For in-depth breakdown see; <https://sites.usask.ca/eart303g80/assignments/>

Welcome to **Embracing Diversity**, where we celebrate the vibrant creativity of contemporary Métis and Indigenous Canadian artists! This assignment invites you to explore the intersection of art and education, guided by the diverse voices of Métis and Indigenous creatives. Delve into the richness of their artistry and illuminate the connections between culture, community, and interdisciplinary learning.

- A **3-minute video** combining a persuasive presentation, an arts integration lesson demonstration, and a cultural exploration focused on a contemporary Métis or Indigenous Canadian artist.
- A **30-second social media teaser clip** highlighting the importance of arts in education and cultural appreciation.

Key Components

1. Main Video (3 Minutes Total)

Part 1: Persuasive Presentation (~60-90 seconds)

- **Goal:** Persuade educators to embrace arts in education while celebrating Métis and Indigenous creativity.

○

Part 2: Arts Integration Lesson Demonstration (~90 seconds)

- **Goal:** Create and showcase a lesson plan centered around a contemporary Métis or Indigenous Canadian artist recognized by their peers in the contemporary art world.

Part 3: Social Media Teaser Clip (30 Seconds)

Goal: Create a teaser video to inspire educators and promote the main video.

Structure:

- **Attention-Grabbing Hook (5-10 seconds):**
 - Open with a bold statement or visual, e.g., *“What if learning geometry could look like this?”* or a striking image of student artwork inspired by the chosen artist.
- **Key Message (15-20 seconds):**
 - Summarize the value of arts integration and celebrating Métis and Indigenous cultures in education.
 - Use quick visuals from your lesson demonstration to show the dynamic nature of the activity.
- **Call to Action (5 seconds):**
 - Close with a message like, *“Explore creativity and culture in your classroom – watch the full video now!”*
-



Lisa Shepherd, Métis Artist

Statement on the Use of AI in my classroom.

In this class, the use of AI tools is welcomed as a means to enhance creativity, critical thinking, and exploration, much like a tube of paint in the hands of an artist. A tube of paint is not the artist—it doesn't determine the vision, skill, or intention behind the work. Instead, it serves as a medium through which ideas can be brought to life. Similarly, AI is a tool that can help you explore, experiment, and refine your projects, but the artistry, interpretation, and originality remain your responsibility.

Guidelines for Using AI in the Classroom:

- Purposeful Use:**
 - Use AI tools to brainstorm ideas, refine drafts, analyze data, or generate supplementary content.
 - Let AI assist in processes where it enhances your creativity or supports your learning goals.
- Proper Referencing:**
 - Clearly acknowledge when and how AI tools have been used in your work. For example, if AI-generated text, images, or suggestions contribute to your project, cite the specific tool and its role.
 - Use phrases like: "*This analysis was supported by [AI tool name],*" or "*Ideas generated with the help of [AI tool name].*"
- Personal Discretion:**
 - Remember that AI tools provide suggestions, not solutions. Exercise your judgment to ensure that the final work reflects your voice, perspective, and understanding.
 - Engage critically with AI outputs, refining and adapting them to meet the assignment's objectives and your creative vision.
- University Guidelines:**
 - The use of AI in this class must align with the **University of Saskatchewan's academic and ethical guidelines**. Any misuse of AI tools that violates these guidelines, including plagiarism or presenting AI-generated work as entirely your own, will be subject to academic integrity policies.
- Originality and Integrity:**
 - AI should complement your effort, not replace it. Plagiarism or over-reliance on AI to produce work without meaningful input is not acceptable.

By approaching AI with responsibility and creativity, you can use it as an empowering resource to explore new dimensions in your work, much like the way an artist transforms a blank canvas into a masterpiece with the aid of paint. Let AI inspire you, but let your own ideas, effort, and individuality shine through in your learning journey, all while upholding the standards of integrity and excellence expected by the University of Saskatchewan.

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.



Artwork: David Garneau

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.

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



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

Irwin, R, Grauer, K, Emme M. *Revisions: Readings in Canadian Art Education*. Canadian Society through Education through Art.

Louv, R.(2005). *Last child in the woods*. Chapel Hill, NC:Algonquin Books.

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:

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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.

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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/>