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# Spark: Explorations in educational development for the creative disciplines

Brancato, Emilie and Berry, Barbara and Black, Joanna and Cope, Karin and Dayes, Stephanie and DiPietro, Cary and PatritoHannon, Natasha and HolzerHunt, Christine and MacInnes, Neal and Neame, Charles and Patterson, Pam and Roderick, Carol and Sims, Ellen and Smith, Laurel and Staddon, Elizabeth and Swartz, Amy and Turner, Nancy and Willard, Christopher

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# SPARK

Explorations in Educational Development  
for the Creative Disciplines

Compiled and edited by Emilie Brancato

## **Navigating This Guidebook**

Welcome to *Spark: Explorations in Educational Development for the Creative Disciplines*. This guidebook has been created as an interactive PDF, which is best viewed on screen. If your reading preference is the printed page, you are welcome to print the guidebook. The interactive table of contents on page 3 acts as the navigation hub and can link you to each individual resource. If you wish to return to the table of contents at any point in your progression through the guidebook, simply click the home button located in the bottom right corner of each page.

<b>02) About Spark</b>	4
Introduction & Acknowledgements	5
<b>03) Curriculum and Course Development: Resources and Reflections</b>	7
Facilitating the Assessment of Writing in the Creative Disciplines: A Rubric Building and Benchmarking Workshop	8
Reflection: Designing an E-Learning Faculty Development Course on Designing and Developing Hybrid and Online Courses in Art and Design	21
Constructive Alignment: Templates and Tools for Mapping at Multiple Levels and Dimensions	26
<b>04) Educational Development Informed by Creative Practice</b>	31
Strategies for Facilitating Critique	32
The Gallery Walk: Facilitating Collaborative Course Design in Art & Design Education	37
digiART: Using a Creative Art Project with Teacher Candidates in a B.Ed (Visual Art Education) Program	43
<b>05) Resources for the Training of Teaching Assistants</b>	48
Navigating Feedback and Evaluation in the Studio Art Classroom: A TA Training Workshop	49
Marking Practices for TAs: Studio Art Classroom	57
Marking Practices for TAs: Art History Classroom	62
<b>06) Developing Artists and Designers as Teachers: Syllabi and Course Outlines</b>	66
Syllabus: Graduate Pedagogy Seminar (Art)	67
Course Outlines (Selected): Post-Graduate Certification Program at University of the Arts London	75
• Academic Skills for Post-Graduate Study	76
• Curriculum Review and Design	78
• Inclusive Teaching and Learning in Higher Education	81
• Learning and Teaching for Art, Design, and Communication in Higher Education	84
• Open Educational Practice	87
• Research as Academic Practice	90
• Research Methods for Education	92
Syllabus for Art & Design Education Lab: AGO	94
Syllabus: Teaching Art to Diverse Student Populations	105
<b>07) Online Resources for Faculty and Educational Developers</b>	115
An Annotated Bibliography of Online Resources for Faculty in the Creative Disciplines	116
<b>08) Participants and Contributors</b>	123
List of Participants and Contributors	124

# About Spark

This guidebook contains resources for educational developers who work with creative (visual arts) faculty and for visual arts faculty interested in educational development. The resources address a variety of areas including curriculum and course development, best practices in feedback and assessment, and professional development and pedagogical training for creative faculty and teaching assistants.

The guidebook has been published with the intention of sparking conversation and collaboration and is not meant to be a comprehensive summary of current best practices in the field. Those working in educational development for the creative disciplines face some unique challenges; we hope that Spark provides useful resources for articulating, exploring and addressing them, and encourages educational developers and creative faculty to continue sharing reflections and resources with one another.

*The worlds of art schools and universities represent two very different historical traditions and institutional cultures, each of which shape and are shaped by strongly held attitudes, values and identities. The art school tradition is rooted in professional practice and a commitment to experiential learning, while theoretical knowledge underpins the tradition of academic research on which the reputations of universities are founded.”*

*-Roy Prentice, “The Place of Practical Knowledge in Research in Art and Design Education,”  
Teaching in Higher Education, 5.4 (2000), 524.*

*Spark* grew out of “Specialized Service: Faculty Development and Teaching Support for the Creative Disciplines,” a research project funded by an Educational Developers Caucus grant and conducted by the Faculty & Curriculum Development Centre at OCAD University. The project sought to identify and explore the teaching and learning needs of post-secondary art and design instructors with a view to informing the work of those who provide creative faculty with pedagogical and professional development. We interviewed both educational developers and art and design faculty from across Canada and the United Kingdom, asking them to identify the teaching and learning needs of art and design faculty and discuss the programs and resources developed to address them. Interviewees came from a variety of institutional contexts, from small art and design colleges to sprawling art and design research universities and large mainstream universities with visual and/or performing arts departments. Participants were invited to contribute resources to a guidebook showcasing best practices in art and design education.

The interviews revealed that educational developers serving creative faculty and creative faculty interested in educational development often feel isolated. Educational development in creative contexts often happens through informal conversations between colleagues, or through faculty-led workshops and initiatives addressing a specific concern. Most art and design institutions have no teaching and learning centre. In mainstream universities, a teaching and learning centre serving all disciplines and faculties may have a specific educational developer assigned to work with the visual/performing arts programs; however, more often creative faculty have access only to non-discipline-specific pedagogical and professional development.

Many participants articulated a desire for some type of shared virtual space in which they could discuss approaches, share challenges, and compare resources. While educational developers and creative faculty have access to a wealth of resources on educational development, these do not adequately address the difficulties that arise in a creative context. Faculty and developers identified needs and challenges

which highlight a tension between the conceptions of professional identity, pedagogy and research conventions held by a creative practitioner and those assumed by a post-secondary institution: faculty struggling to document the pedagogical practices of their studio classroom in standardized teaching dossier templates; artists and designers whose professional output consists of exhibitions rather than articles or conference papers attempting fit to these within fixed definitions of research and scholarship on year-end reports; educational developers being called upon to provide creative faculty with support in the conventions of academic research and citation. Educational developers and creative faculty consistently spoke to the difficulties of navigating and integrating the identities of artist/designer/mentor with post-secondary teacher and researcher.

Overall, the information gathered through the research project suggested that educational development in the creative disciplines is still a growing field and that developers and faculty would benefit from more opportunities for conversation and collaboration. With this in mind, we have designed this guidebook not as a finished repository for best practices, but rather as an initial virtual space for sharing challenges, approaches and ideas. The resources and articles in this guidebook showcase the ways in which developers and creative faculty have been exploring, approaching and attempting to resolve the unique challenges of educational development in a creative context. *Spark* highlights the richness of the work currently being done and demonstrates the great potential for growth in the field, both in terms of conceptualizing what educational development means in creative contexts and in developing resources and materials. We look forward to future collaboration, conversation and scholarship.

Sincerely,

Emilie Brancato, Resource Developer  
Stephanie Dayes, Educational Developer  
Dr. Carol Roderick, Manager

Faculty & Curriculum Development Centre, OCAD University

## Acknowledgements

We would like to acknowledge the Educational Developers Caucus, whose grant made *Spark* possible. We would also like to acknowledge Melanie Rideout-Santarossa, for proposing the research project which birthed this guidebook, Katie Switzer, for her contributions and copyediting skills, Joseph Lipsett, for his contributions, and Carson Campbell, for undertaking the graphic design and producing such an attractive and web-friendly layout.





## Curriculum and Course Development: Resources and Reflections

Creative practitioners often come to curriculum and course development with a wide variety of unspoken assumptions about pedagogy, course content, and grading criteria. These are influenced by their own learning experiences as artists and designers and the variability of disciplinary conventions. Engaging in and facilitating conversations around these assumptions is a fundamental part of successful curriculum and course development in creative contexts. In this section, educational developers discuss their strategies for and experiences with fostering these discussions.



# **Facilitating the Assessment of Writing in the Creative Disciplines: A Rubric Building and Benchmarking Workshop**

Dr. Cary DiPietro, Educational Developer  
OCAD University

## Context

OCAD University approved a mandate in 2014 to implement a Writing Across the Curriculum initiative. The purpose of this initiative is to support and develop discipline-specific writing across all undergraduate programs and to promote the use of writing in studio education to support art and design practice. All undergraduates learn and practice writing for academic purposes, but while there is a systematic approach to the teaching of the undergraduate academic essay, there is little dialogue about how to teach genres of writing more specific to the practices of art and design.

For the annual curriculum retreat held for all teaching faculty in the Faculty of Art, staff in the Writing & Learning Centre and Faculty & Curriculum Development Centre conducted a workshop on rubric-building. Its purpose was to address the need for a more systematic approach to the teaching and assessment of discipline-specific genres of writing other than the essay. For this workshop, we chose the most ubiquitous genre of writing, the artist statement.

In discussions with instructors across the Faculty of Art, we learned that they have widely differing expectations and very different approaches to teaching and assessing (if at all) the artist statement. We also heard many instructors affirm the importance of the artist statement as a means for students to develop and communicate ideas about their work (intentions, process), but also as a genre that they will continue to use professionally after graduation. Teaching faculty also expressed concern about the ability of students to write them well, no less because expectations differ so widely from one instructor to the next.

## The Workshop

We began by engaging participants and activating their knowledge by asking them to think about their own teaching practice: what kinds of writing do they assign in their courses? Do they get students to write in studio courses? What writing will their students need to do as artists after they graduate and how does their program prepare them?

After this ice-breaking preliminary discussion, the presenters then led a short presentation to get participants to reflect on how they assess students in their own classes and to compare that with what we know about best practices in student

assessment in current scholarship: why do we grade students, what are the different methods for assessing them and what are the reasons for using those methods? The goal in this “intervention stage” was not to tell faculty how they should teach, but to inform them about good pedagogic research and to provide a variety of models and tools from which to choose.

We then engaged the participants in a rubric-building exercise to put one of those models—criterion-referenced assessment—into practice. Participants were given two samples of student artist statements and asked to compare them. As a group, we discussed in general terms whether they were well or poorly written examples of the genre. Participants were then asked to brainstorm some of the qualities that make for good artist statements. Once we filled the whiteboard with their comments—“clear statement of intention,” “description of process,” “creative and individual,” “well-written”—they were asked to narrow the qualities or combine them into the five most important criteria.

Participants were given the OCAD U grading policy, which identifies benchmarks for performance in general terms using a grading system (i.e., what it means to receive an A, a B, and so on) and asked to think about what students (hypothetically, in a fourth-year course) would need to achieve for each of the five criteria.

For the final activity of the exercise, they were asked to work individually to assess three samples of student writing using the newly developed criteria and grading rubric. They were asked to assign a letter grade to each of the criteria and to write two or three words in explanation. We then compared notes.

## Opportunities and Challenges

Faculty had generally comparable responses to the samples of student writing. More than three quarters agreed on an overall letter grade for each of the samples, that is, about fifteen of twenty agreed that Sample #1, for example, should receive a B to B-, and the outliers were not far off. The discussion centred on the student samples, but also circled back to the criteria that were identified—whether the language we used was accurate, whether it was fair to expect students to be able to achieve this or that, whether we had left out something important.

This is the point. The purpose of the workshop was not to create hard and fast rules about the assessment of artist statements. The real opportunity lies in getting faculty

to talk with each other about their expectations for student writing and to reflect on their own practice as individual instructors.

This is also the challenge, and it will be familiar to educational developers. Instructors have considerable investment in their own teaching practice, especially as it relates to their practice as artists and their scholarship as academics. The challenge is to strike the right balance between respecting their autonomy as artist teachers who bring very specialized knowledge and skills to their teaching—disciplinary and professional expertise educational developers will not necessarily have—and guiding their teaching practice to make expectations for student writing more consistent and transparent, and to make it possible for students to achieve them.

## Workshop Plan

### Description

This interactive session will provide Art faculty with an opportunity to begin thinking through what constitutes good writing in relation to the discipline-specific writing assignments they use in their courses, and provide them with tools for formalizing these qualities into criteria for teaching and assessment through a hands-on rubric-building exercise.

### Materials

- Computer/projector to present a slide presentation
- Large Chalk or Whiteboard to take notes of discussion and create a rubric (it is useful to draw gridlines beforehand)
- Several samples of student writing of the same genre and assignment, at the same year level but of varying grades or achievement
- Blank rubric templates (at least five per participant)

### Activities

#### 1. Introduction (15-20 minutes):

- name introduction round-robin
- explain workshop goals (learning outcomes)
- opening discussion: what writing assignments have you included in your courses? Were they successful? How did you evaluate them? What would you do differently if you did it again?

2. Presentation: using criteria to evaluate student writing (15 minutes):

- briefly explain key concepts in assessment pedagogy, such as: criterion versus norm-referenced assessment; formative versus summative assessment
- make a claim for the value of using criteria for evaluating writing assignments
- explain how to develop criteria from course learning outcomes, how to teach to the criteria/integrate criteria into your pedagogy
- demonstrate how to design effective rubrics and explain different kinds of rubric, e.g., holistic versus analytic

3. Exercise (45 minutes):

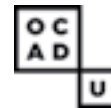
- ask participants to read one or two samples of student-written artist statements
- brainstorm and write on the board: what are the qualities that make them better or weaker examples? What qualities do we look for when assessing them?
- show example rubric and have group develop four or five criteria from the notes on the board and develop an analytic rubric
- ask them to break into pairs or small groups (one for each of the criteria) and develop two or three more specific expectations, broken down into achievement levels (A, B, etc.); write them up
- benchmarking exercise: have everyone grade two or three samples of writing and discuss results

4. Take-away (5 minutes):

- summarize discussion
- direct faculty to resources (WLC, FCDC, OCAD U website)
- distribute handouts: OCAD U Grading Policy, Guide to writing rubrics, Sample grading rubrics for writing assignments, Checklist for student writing self-evaluations

# Generating Criteria and Rubric- building for Writing Assignments

Writing & Learning Centre  
Faculty & Curriculum Development Centre  
OCAD University



## Session Goals

1. Provide overview of the Writing Across the Curriculum Initiative
2. Review grading practices and models
3. Generate and discuss criteria for artist statements
4. Evaluate samples of student writing
5. Provide guides and templates for developing grading criteria and rubrics



## Session Plan

- Introductions, overview, opening discussion (15 min)
- Brief presentation: grading practices (10 min)
- Group discussion: generating criteria for artist statements (20 min)
- Exercise: rubric-building and benchmarking (40 min)
- Wrap-up and take-away (5 min)

## Why do we grade student work?

- Grading (the student view)
- Quality assurance (the administrative view)
- Giving feedback (the disciplinary view)
- Creating learning opportunities (the pedagogical view)

## Diagnostic, Formative and Summative Assessment

- Diagnostic assessment is used to determine the skills and knowledge a student brings to the course
- Formative assessment identifies what learning the student needs to do and is therefore part of the learning process; primary purpose is to improve student performance
- Summative assessment measures the learning the student has achieved

## Normative and Descriptive Claims

“I didn’t like this work of art because it didn’t speak to me.”

“The artist’s use of chiaroscuro heightens the intensity of the unfolding drama the work of art depicts.”

## Norms versus Standards

- Normative or norm-referenced assessment: students are graded comparatively relative to one another
- Criterion-referenced assessment: students are graded according to pre-determined criteria or expectations, usually broken down into achievement levels

## Criterion-referenced Assessment

- The criteria are the domains of learning (learning outcomes) being measured
- Assessment is usually measured on a scale or cut score of performance based on predetermined standards (disciplinary or professional standards)
- Students should know what the criteria are prior to completing the task

## Why use grading criteria?

- Grading criteria set clear expectations students can achieve
- They share an understanding of disciplinary or professional standards
- They demystify grading

## Why use grading criteria?

- Students compete with themselves rather than each other to do better
- Criteria can be used as an instructional tool, especially in diagnostic and formative assessment, to help students meet expectations

## What is a rubric?

A rubric is a tool for *communicating* how a student has met predetermined criteria for a course or assignment.

## Rubrics help you to

- communicate clear expectations
- grade objectively and consistently
- reduce your grading time
- provide high quality feedback to students
- show students how they performed on specific parts of an assessment

## Holistic

Critical essay	
A+ / Exceptional	Far exceeds the criteria
A to A- / Excellent	Exceeds the criteria
B+ to B- / Good	Meets the criteria adequately; shows some areas of strength
C+ to C- / Satisfactory	Meets some of the criteria; some areas require improvement
D+ to D- / Poor	Shows difficulty meeting many of the criteria
F / Unsatisfactory	Fails to meet the criteria

## Weighted

Written assignment on a public space							
	Weight	Unsatisfactory (F)	Poor (D+ to D-)	Satisfactory (C+ to C-)	Good (B+ to B-)	Excellent (A to A-)	Exceptional (A+)
Describes a public space	25%	...	...	...	...	...	...
Evaluates how successfully the space meets Whyte's criteria	50%						
Supports evaluation by referring to the reading passage	25%						



# Analytic

<b>quality of argument</b>	complex thesis; critical, abstract, original thought; strongly analytical; offers persuasive, coherent argument.	clear, cogent thesis; convincing; analytical; shows understanding of text/task	thesis is clear but descriptive, summative, impressionistic; (somewhat) underdeveloped.	thesis is not debatable, unclear; rudimentary summary, description; many theses.	no thesis.
<b>structure / argumentation</b>	logical; organic; compelling; integrated with and supports thesis; essay structured by coherent argument.	logical; orderly; coherent; mostly integrated with thesis; essay structured as argument.	some parts of argument linked illogically, incoherently; not fully integrated with thesis; essay organized by text chronology or description.	paragraphs, sentences linked illogically, incoherently; not integrated with the thesis; some, little attempt at organization	no order; incoherent; much irrelevance; no argument; very repetitive.
<b>close reading/ textual evidence</b>	careful close reading of text; excellent attention to local textual detail such as form and figures of speech; insightful, critical analysis; quotation with explanation.	effective, apparent close reading of text; good attention to local textual detail such as form and figures of speech; adequate analysis/quotation.	some evidence of close reading; some attention to local textual detail; inadequate analysis/ quotation; textual detail needs context; examples not fully integrated into argument.	little evidence of close reading; inadequate attention to local textual detail; tends towards generalization, description; no analysis; little quotation; not integrated.	no attempt at close reading; little evidence of having read the text; no textual quotation.
<b>quality of writing</b>	concise, elegant; few errors; good vocabulary; very effective use of critical terms.	clear, concise; minor errors; good vocabulary; incorporation of, attempt to use critical terms.	some errors of syntax; grammar; word choice; punctuation; colloquial, idiomatic language.	serious errors of grammar, syntax; errors mar understanding.	repetitive; writing is incomprehensible.
<b>use of MLA format</b>	correct throughout.	minor errors and inconsistencies.	some errors and inconsistencies.	little attempt at MLA format.	no evidence of any format.

# **Reflection: Designing an E-Learning Faculty Development Course on Designing and Developing Hybrid and Online Courses in Art and Design**

Neal MacInnes, Educational Technologist  
OCAD University

## Context and Project Overview:

At OCAD University (OCAD U) as at other institutions, online and hybrid learning is a growing area of focus. The Faculty & Curriculum Development Centre (FCDC) at OCAD U is working on a pilot project to launch a fully online, asynchronous, professional development course intended for faculty who are or will be teaching online or hybrid courses. This training guides participants through careful planning of their own courses, carefully considering the context of art and design education and ensuring that each course promotes an active learning experience. The intent is that by the end of this training, faculty participants will feel increasingly confident in their ability to teach online, and will have applied the course development principles to create or revise one or more components of their own course.

This project has so far presented us with a number of interesting opportunities, not the least of which is modelling best practices for online education within the model and structure of the course itself. Throughout the training, we emphasize the process we went through to create the course, in order to provide examples and be transparent about how an online or hybrid course is developed. It is our hope that in illuminating the process we will be able to generate discussion around our own practices and the existing practices of the faculty. Given how new the hybrid and online focus is at OCAD U, these discussions will be invaluable in building collaboration and collecting best practices from faculty across the campus.

## Process:

The process began through discussion with the Technology-Enabled Learning Committee and current e-learning course developers around the professional development needs of faculty interested in online and hybrid teaching. In addition to these internal conversations, we spoke with colleagues involved with similar professional development initiatives in Ontario higher education and studied existing courses in the subject area. We then undertook a literature review, hoping to identify current best practices in online and hybrid learning. Once we established some of this foundational knowledge we proceeded with the course development.

In the development process, we sought to model the outcomes we wanted to impart, illustrating through the course itself the process participants will be asked to do in their teaching practice. We recorded our own course development process using collaborative documentation tools such as Google Drive; this process helped us to

make our course development transparent, to create course meta-examples that draw on our own experiences, and to provide us with working documents to share with participants throughout the course.

The development process began with building the course map, defining the learning outcomes and then drafting a module structure that moves through the course development process week by week, building participants' own courses incrementally. The course has six modules:

1. Let's Get Started! About The Course
2. Hybrid & Online Teaching and Learning
3. Designing a Quality Hybrid or Online Course
4. Developing Hybrid and Online Courses
5. Delivering Hybrid and Online Courses
6. Tools and Resources for Hybrid and Online Learning

Each module integrates theory with case study, using active learning activities to encourage participants to engage with material. As they progress through the modules, the participants will both engage with best practices in online education and work on activities that build toward the creation of their own learning module that they can use in their teaching practice. The final module lists and captures best practices for using current and emerging online tools and resources.

## **First modules, course sequence view from the Canvas Learning Management System**

To approach the challenge of tailoring the course to art and design faculty, we have built into the process points of self-assessment and reflection; for example, a self-assessment at the beginning of the course will give us a snapshot of the participants' knowledge and experience, which will help us to gear the activities towards their specific needs. Through conversations with potential participants, we have already identified the need for specific information about modelling critique online, best practices for using images and multimedia as online learning resources, and building writing into online art and design curriculum. Short surveys at the beginning and end of the course will help us track the effect of the course on participants' perceived confidence with developing and teaching online courses.

## **Challenges and Opportunities:**

1. Engaging faculty, including many sessional instructors, to enrol in the course: The hope is that providing a flexible, asynchronous option will be more appealing to participants than having to commit to attend weekly workshops. Fine-tuning the time commitments and perhaps offering some form of recognition will be a key piece.

2. Building and supporting a culture of online and hybrid learning at OCAD U: Online and hybrid learning is relatively new at OCAD U and as such does not have a long tradition or an extensive body of work to draw upon. This actually works both for and against the course from a development standpoint: there is freedom to experiment and iterate, but some lack of awareness about online and hybrid learning makes it difficult to generate professional development interest in the area.

Fostering a collaborative atmosphere within the course will be paramount to working through both of these challenges. It is our hope that in working with faculty interested in shifting teaching and learning online, in part or fully, we can create opportunities to re-engage with their teaching practices and reflect on how existing activities might operate in a new context.



# **Constructive Alignment: Templates and Tools for Mapping at Multiple Levels and Dimensions**

Barbara Berry, Educational Consultant  
Simon Fraser University

## Context:

The School of Interactive Arts and Technology (SIAT) at Simon Fraser University (SFU) is engaging in the process of curriculum mapping, seeking to align courses and outcomes across their art, design, media, and technology programs.

The three tools below, Constructive Alignment Representation, Program Logic Model and Course Level Assessment Map, (figures 1, 2, and 3) may be used together or separately, depending on the needs and aims of those using them. When used together, they can help participants to explore, discover and define the roles individual courses play in the larger program and curricular contexts.

## Strengths and Challenges:

These kinds of visual representations, while not art and design specific, are immediately engaging to creative faculty. Thus far, SIAT faculty have received these tools positively and found them to be effective: during group sessions they will often take up markers and draw the models on a whiteboard, interacting with and reshaping the visual representation as the discussion progresses.

Faculty sometimes find the course level assessment map (figure 3) to be limiting, and often add additional columns (either in Word or Excel) to reflect the nuances of their course; unfortunately, this can lead to some confusion when they try to compare and contrast maps.

## About the Tools:

The Constructive Alignment Visual Representation (figure 1) can be used with/ among instructors, curriculum teams and others involved in designing and/or re-designing courses, curricula and programs of learning in higher education. Inspired by the work of Biggs and Tang (2004), the representation can be used to explore the relationships between design elements including the students' characteristics/ qualities, instructional and curricular elements that "fit together" to form a system for learning.

The Program Level Logic Model (figure 2) can be used to guide and encourage conversation about long term, short term, and overall program goals. More

importantly, it aids faculty in identifying and articulating the assumptions that lie behind their program, factors which are often overlooked in this part of the mapping process.

The Course Level Assessment Map (figure 3) provides a framework within which faculty can compare and discuss their courses in comparable terms, facilitating the process of identifying the commonalities and gaps between courses.

### **References and Further Reading:**

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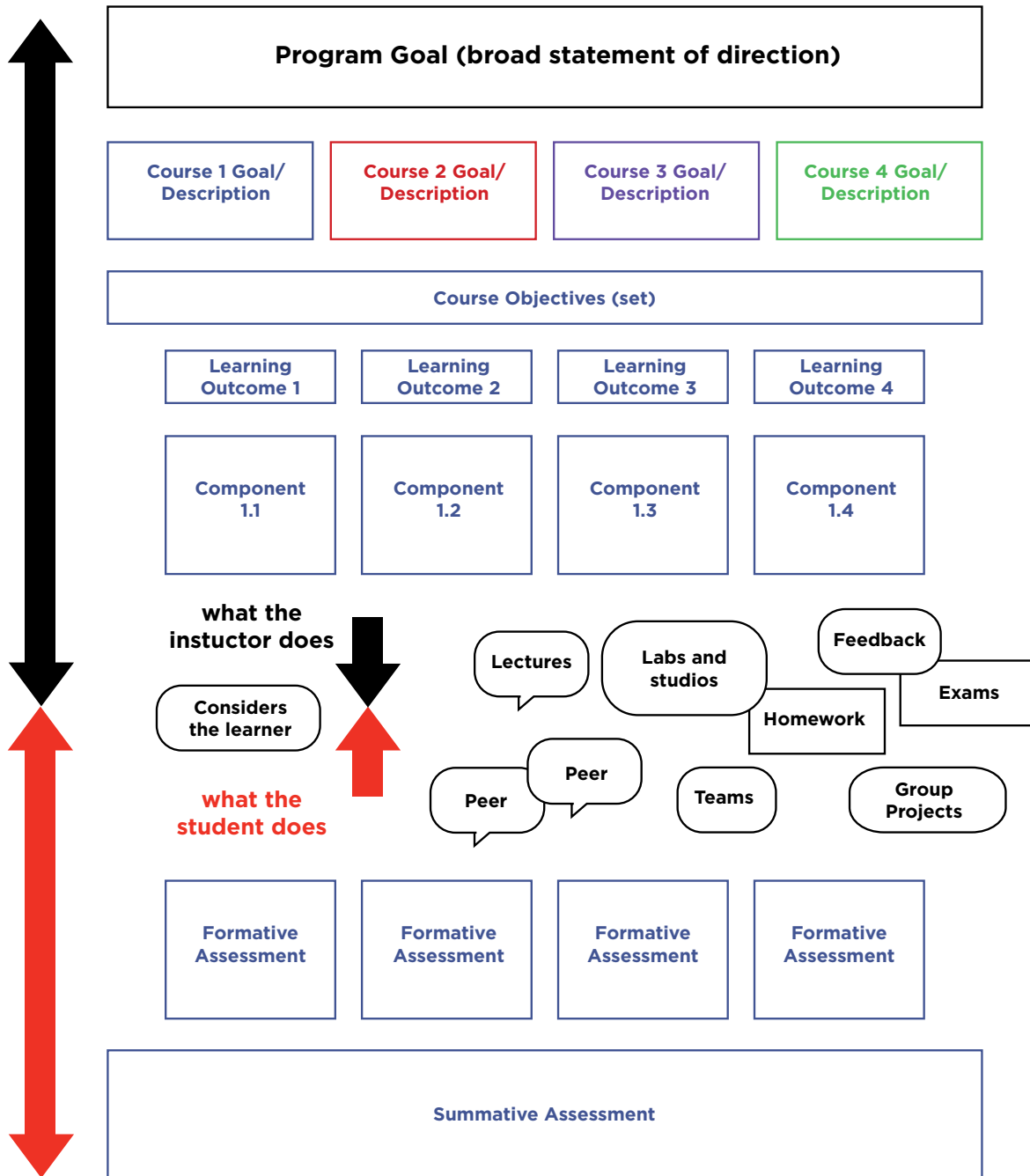
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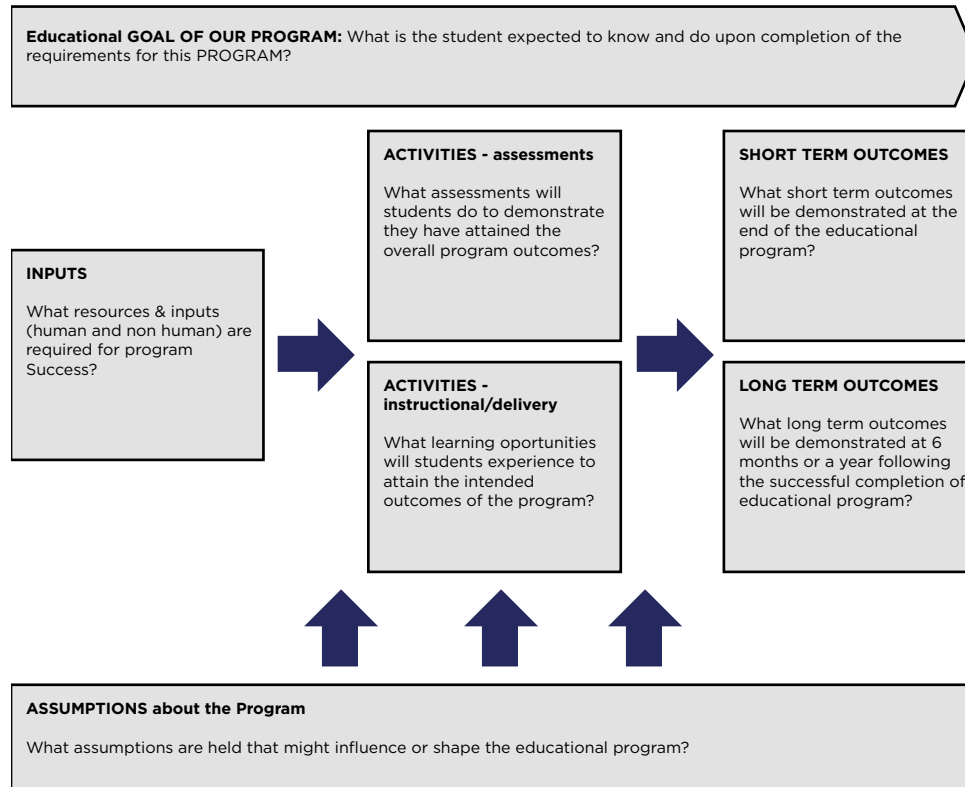
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**Figure 1: Constructive Alignment Visual Mapping at Multiple Levels and Dimensions**



**Figure 2: Undergraduate Program Logic Model Template**



**Figure 3: Course Level Assessment Map Template**

<Insert course number><title of course>  
<Name of instructor and date>  
<Insert title of final assignment>

Goal of the Final Assignment: <Insert a general statement from the final assignment description here>  
Requirements: <Insert any requirements for the final assignment>

Learning Outcomes of the Final Assignment	Concepts	Skills	Rubric for Marking the Final Assignment
What is the student expected to know and do upon completion of the requirements for this assignment?	What are the concepts they will know?	What are the skills & habits of practice they will acquire	What indicators will you be using to judge the final assignment?
The final assignment is intended to:	<Copy and paste content from your course syllabus here>	<Copy and paste content from your course syllabus here>	<Copy and paste content from your course syllabus here>

## Educational Development Informed by Creative Practice

Creative practitioners' experiences as makers fundamentally inform their teaching practice and vice versa. Educational developers working with art and design instructors can draw upon and foster this relationship between making and teaching by collaborating with creative faculty and using techniques and frameworks from creative practice when building resources. The submissions in this section explore various ways of approaching and harnessing these possibilities.

# Strategies For Facilitating Critique

Multiple Contributors  
OCAD University

## **About the Resource:**

Critique is central to the student experience at an art and design school. Educational developers, frequently unfamiliar with the process and its conventions, may find it challenging to provide effective faculty support in this area.

Last year, the Faculty & Curriculum Development Centre (FCDC) set out to create an informational resource outlining best practices for facilitating critique. As a first step, the FCDC dedicated a Faculty Lunchbox—a monthly gathering of faculty and teaching staff—to the discussion of critique. The session was facilitated by Amy Swartz, an instructor in the Faculty of Art and Studio Learning Consultant with the Writing & Learning Centre (WLC).

Faculty were asked a series of questions exploring their use of critique, the ways in which they engaged students, and strategies which had or had not worked. The ensuing conversation was rich and fruitful and laid the groundwork for the development of a handout. “Strategies for Facilitating Critique” frames the disciplinary expertise and pedagogical insights of creative faculty within a structure of educational best practices.

One of the most important ways for you to prepare for a successful critique is to know what you want students to gain from the critique. If the objective for the critique is to develop critical thinking, encourage engagement, and/or build community, then this resource provides you with some strategies you may wish to try.

## Develop Critical Thinking

Critique is a great way for students to develop critical thinking skills such as interpreting, analyzing, reasoning and evaluating. Find ways for students to actively connect and challenge ideas about their works and the works of their peers. Consider the following strategies:

- At the start of the semester, have the students hang their works on the walls. When someone's work is about to be critiqued, encourage students to look at the work and internalize what it is they are seeing before they share their comments. This gives students a chance to really contemplate what they are gaining from the work, and what feedback they should be contributing to their peers.
- In the first critique of the semester, have students think about what the work is saying to them, while the artist remains silent. This technique impels students to draw their own conclusions about the work and gives the artist an impression of what their work communicates; this helps the artist to see whether or not there is a connection between the feedback and the vision for the work, and what steps could be taken for moving the work forward.
- In preparation for critiques, give students a glossary of terms that you want them to use during a critique. A glossary is useful because it helps students to advance their studio language by getting them used to types of feedback that are shared and received during critique.
- Use a model of critique that helps students to see a work through three stages: Description, Analysis & Interpretation, and Socio-Cultural Context. The process can begin with a description of the concrete visual information found in a work of art (what students see). From there you can move through a critical analysis of the work based on contextual information provided as needed (understanding what students see). After that, encourage interpretation through personal meaning making (what students think about what they see). Woven throughout these stages is cultural and conceptual context; the personal, social,



and historical context of the artists and their conceptual ideas around their works of art (what was happening as they were working).

- Use a salon style of critique. Ask students to bring their works together in the middle of the class or hang these pieces on the wall. Invite students to sit around the work in a full or semi-circle. This technique works particularly well when technical or thematic repetitions occur in assignments. For instance, you can ask students to group projects together that share approach, technique, concept, or theme.
- Bring the library into critique. Librarians at OCAD U are eager to work with students to provide them with resources that will point them in the right direction during a critique.
- Focus on immediate impact by using sticky notes or index cards to track students' varied first impressions of each work. Start the class by having each student set up their work around the room. Allow all students time to look at the works, and to note their impressions down on paper. Assemble the papers together, and give them to each artist. Note the ways in which first impressions can differ from later realizations reached through discussion.

## Encourage Engagement

The best critiques are those in which students are keen to participate. To cultivate student eagerness in the critique process, be aware of when your students are deeply engaged and try to multiply those learning moments. Here are some suggestions to try:

- With students, work to develop a critique chart that explains what critique is and how the work functions as an art object/learning process. This exercise gives students a good understanding of what is expected of them, and because they have had a chance to contribute to the chart, they will likely be more engaged with the critique format.
- Talk with students about what critique is, and ask students what is most beneficial for them to receive out of critique. This strategy is beneficial because it will help you know what type of feedback students are looking for when you

are facilitating critique, and that will give you a sense of what critique technique is best to use.

- At the end of a critique session, provide students with index cards to get their feedback on what worked or did not work with a particular critique. This strategy makes students feel involved in the process, and gives you a sense of what they are gaining from the experience.
- Use the silent teacher critique method, wherein you as the instructor remain silent and let the students run the critique. Act as an observer and refrain from asserting dominance over what is being said. When employing this type of critique it is best to set ground rules for interaction, such as picking a timekeeper, or tasking someone to make sure that each student has a chance to speak.
- Facilitate pre-critiques. In this model, half the work is presented on the wall, and students are paired off. In pairs, students have a private critique before they conduct the critique as a whole with the larger class. This technique prepares students to engage with the larger group in the critique and may help them to decide what it is they should be saying about their work, and/or what feedback they would like about their work.

## Build Community

To effectively engage in the critique process, it is important for students to see critique as an opportunity to share expertise, develop new ideas, and become inspired. Setting critique up in this way requires you to think of critique strategies that encourage students to build relationships with one another and their works. Here are some techniques you might explore:

- Have students put up their work, and ask them to write a question about the work anonymously. Then, collect the comments and respond to them in class. This is a good strategy for easing students' nerves about the critique process and it also helps to create a community within the classroom because students recognize that they are all coming to the critique process with questions.
- Set up a class for socializing. Adopt a speed-dating model wherein students have to get to know their classmates and their works in rapid succession (generally 2

minutes per student work). This technique helps students to develop relationships with their peers, which may give them additional insight into the work being presented, as well as make students more comfortable with their peers.

- Include a tea break halfway through critique. Invite students to join you for tea as a way to ease their nerves and to get a sense of how the critique is faring from their perspective. This gives students a chance to engage with you, and one another, in a comfortable and relaxing atmosphere.
- Engage in free form critiques; encourage students to join you in walking around the room so that you can examine the work together. This model gives students the comfort of approaching critique as a group, and as such they might feel more at ease voicing their insights and observations.

The diversity of faculty and the different modes of implementing critique strategies at OCAD U are vast and at the same time there are common threads and shared ideas. This resource compiles the wealth of innovative and eclectic strategies for facilitating the critique process at OCAD U. The Faculty & Curriculum Development Centre and the Writing & Learning Centre thank all who shared their critique strategies.

## List of Contributors:

Wendy Cain, Marta Chudolinska, Nicole Collins, Philip Delisle, Zev Farber, Michelle Forsyth, David Griffin, Angela Grossman, Daniel Hardland, Spencer Harrison, April Hickox, Daniel Izzard, Linda Martinello, Veronika Szuklarek, Jessica Wyman, Nat McHaffie, Colette Laliberte, Surendra Lawoti, June Lawrason, Derek Liddington, Bogdan Luca, Jamie McMillan, Pam Patterson, Daniel Payne, Amy Swartz, Greg Van Alstyne, Michael Zaharuk.

# **The Gallery Walk: Facilitating Collaborative Course Design in Art & Design Education**

Stephanie Dayes, Educational Developer  
OCAD University

Collaborative course design by multiple faculty is rare, and not often described in the literature. Course design tends to be a solitary activity for individual faculty teaching on campus (Diamond, 2008), or a partnership between a faculty member and instructional design support for hybrid or online course delivery (Palloff & Pratt, 2011). Collaborative course design by multiple faculty is challenging in any setting for a variety of reasons. For instance, the gathering, receiving, and sharing of feedback on learning outcomes, assessment, and activities—critical in a collaborative course design process, as it ensures that faculty share a vision—can be difficult to achieve in a timely or effective manner. This is particularly so at OCAD University (OCAD U) where in addition to their teaching commitments, faculty often have busy schedules due to professional commitments outside of the institution.

In this course design project, six content developers and one faculty coordinator from the Faculty of Design collaborated to design and build a series of online modules to be used in professional practice courses. Following a process led by an Educational Developer, the team defined their goals, contributed their individual areas of expertise, provided feedback on each other's work, and created a series of modules for hybrid course delivery to upper-year art and design students.

The Faculty & Curriculum Development Centre (FCDC) team used a Gallery Walk activity during the process to facilitate the collaborative process and foster efficient and effective feedback.

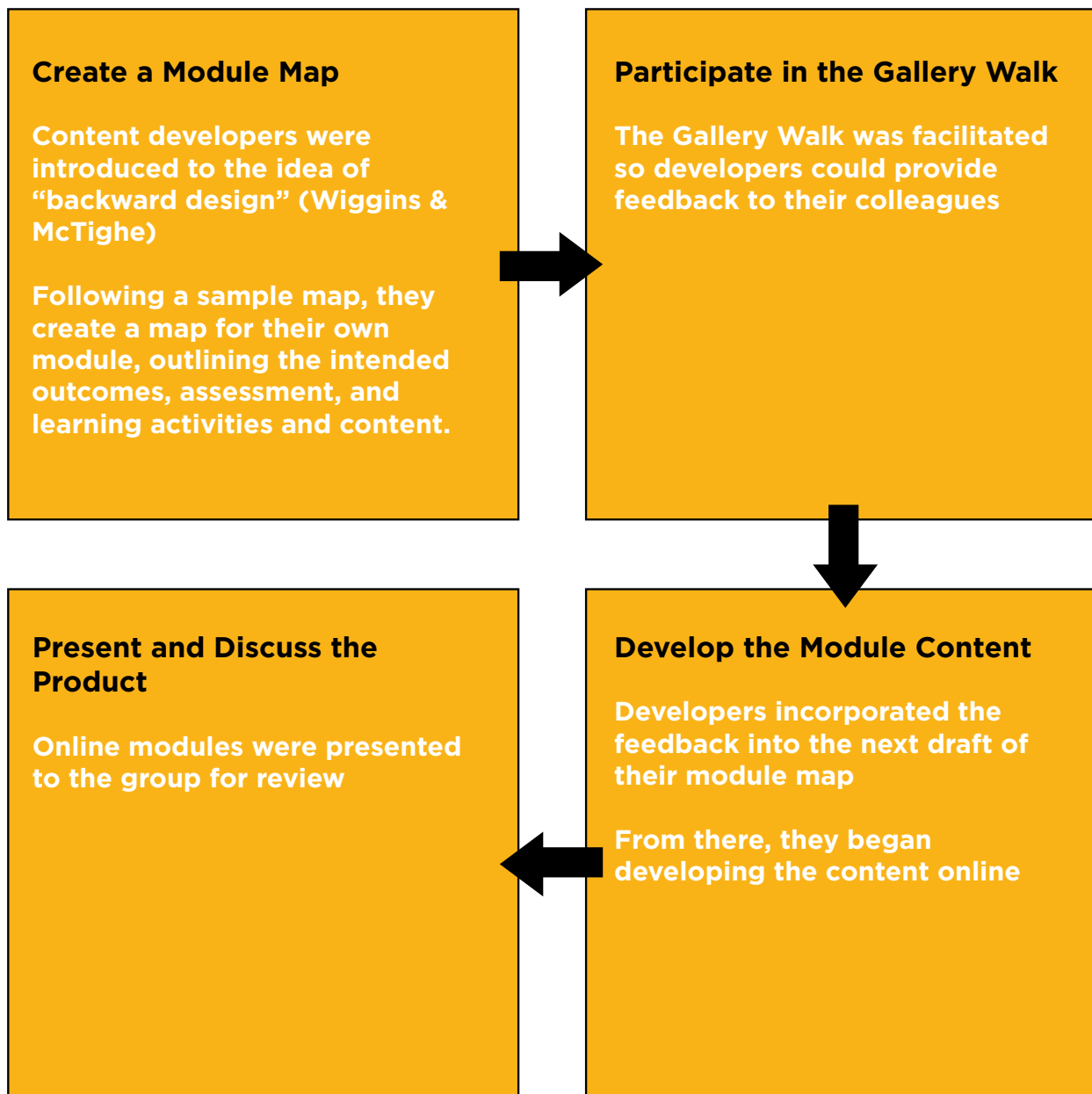
## Context

At OCAD U, Faculty of Design undergraduate students must complete a professional practice course as part of their program requirements in graphic design, industrial design, environmental design, advertising, illustration, or material art and design. These professional practice courses are taught by individual instructors within each program stream. While these courses benefit from instructors' unique individual career experiences, students miss out on exposure to perspectives from those faculty not teaching this course or who may be teaching in other program areas.

The Gallery Walk was chosen as a method for facilitating feedback because it draws upon activities familiar to art and design faculty: critique and quiet reflection. The method provides participants with space to hear, read, and think about the material, and give oral and written feedback within a familiar framework.

## Process

The development process was divided into four sections:



## Outline of Gallery Walk Activity

Time	Activity
Prior to the meeting	Content developers are asked to email a draft module map for each of their modules, prepare a 2-minute overview or explanation of the module, and come prepared with one or two specific questions or areas pinpointed where they would most benefit from feedback
2 minutes per module	<p>A content developer briefly introduces his or her module to the group, and pinpoints specific areas where feedback is needed.</p> <p>After all modules are presented, the module maps are posted on the walls.</p>
20 minutes	Content developers circulate, read the maps, and provide feedback in writing on sticky notes. Participants are asked to provide different types of feedback; for example, they should identify what they like about the module, suggest resources, identify gaps across programs, and ask questions where clarity is needed. In this process, the post-it notes weren't coded (for example, by colour) but this could be done to categorize and help identify the type of feedback offered.
<p>5 minutes to review</p> <p>Up to 5 minutes discussion per module</p>	Content developers collect and review feedback on their own maps, and then have time to ask for clarification or to discuss the feedback with the group.
After the course, via e-mail	Content developers leave the meeting with concrete feedback to revise their draft map. After revising the maps, they are shared with the group by email and everyone is invited to provide additional feedback.

## Successes and Challenges

The Gallery Walk successfully got participants “talking,” gave them a sense of what their colleagues were doing throughout the course design process and provided them with concrete feedback for revising their draft map. It also helped to highlight some of the instructional design challenges of the collaborative course design project: developers often had too many (or un-measurable) learning outcomes, too much content for a 1-hour module, or a lack of variety in activities to engage students.

The activity was particularly effective because it offered participants a familiar, visual format, allowing a traditional text-based framework (figure 1) to function more like a visual map. Content developers could go back and forth between modules as they saw similarities or dissimilarities. The methods of written and spoken feedback allowed participants to literally turn the entire space into a medium they could play with and work with.

A challenge we faced was determining how much or how little structure to give the activity. The simple, blank module worksheet with question prompts was helpful because it reminded all participants of the components needed for planning their module; on the other hand, some participants’ feedback indicated they wanted less structure and to be able to create the worksheet or map in their own way. Faculty gave positive feedback, saying the activity was “like a taste of one’s own medicine,” because it offered a glimpse into the benefits and drawbacks of collaboration, something experienced more often by students. Participants felt the activity highlighted the richness of collaboration as a learning tool, and allowed them to interact in ways often not permitted due to busy schedules and other professional commitments.

### References:

Diamond, R. M. (2008). *Designing and Assessing Courses and aCurricula: A Practical Guide*, 3rd Edition. San Francisco, CA: Jossey-Bass.

Palloff, R. M. & Pratt, K. (2011). *The Excellent Online Instructor*. San Francisco, CA: Jossey-Bass.



**Figure 1**

<b>Learning Outcomes</b>	<b>Assessment</b>	<b>Teaching and Learning Activities</b>
What should students be able to do at the end of this module?	How will they demonstrate their achievement?	What activities and content will get them to the goal?

# **digiART: Using a Creative Art Project with Teacher Candidates in a B.Ed (Visual Art Education) Program**

Dr. Joanna Black, Associate Professor  
University of Manitoba

I work with teacher candidates at the University of Manitoba's Faculty of Education specializing in visual art education. Consequently, many of my students graduate and move on, entering the workforce to become teachers of art in high schools. For over ten years, I've been teaching a course called "Teaching Senior Years Art;" this course is placed in the second year of a two year Bachelor of Education program. Each year, I've included in the curriculum an important creative art project I originated called "digiART: A New Media Arts Integrated Project" in which students are called upon to create digital art. This project is a mandatory requirement because I believe it is important for students to experience the process of creating art using digital technology. Many, surprisingly, have not.<sup>1</sup> In our fast paced technological era, in which people are grappling with ever-changing technologies that obsolesce and change at an increasingly rapid pace, I believe we need to learn how to deal with and work with the flood of digital innovations.<sup>2</sup> Numerous professional artists are embracing and employing contemporary technologies –as they always have done from Leonardo da Vinci to Jeff Wall– indeed artists are renowned for being extraordinarily open and receptive to new technologies. In our secondary schools there are a few art educators who are doing just this. They are teaching digital technology well; however, this is unfortunately being done on an ad hoc basis (Wilks and Wilks, 2012).

In creating the digiART assignment, my hope is future art educators in Manitoba will proceed to teach new media in the public schools. Almost every year I have changed the digiART assignment, altering the technology or changing the themes. For instance, one year students produced digital videos, another year animations, and in other years, poetic moving images, graphic novels, and concrete digital art poetry. Themes have altered from exploring fictional narratives, and depicting personal life situations, to delving into human rights issues. Students have been remarkable, producing delightful, creative, imaginative, and thoughtful digital works: they have been asked twice to share their work at conferences within Canada, one student was featured in Manitoba's Ted Talks, and others have exhibited their artworks and posted them for an international audience using Web 2.0.

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<sup>1</sup> Numerous students enter my class only having used technology in unimaginative, functional ways such as making phone calls, researching on the Internet, e-mailing, and using software like Word to write essays.

<sup>2</sup> While it is extremely important to teach digital art, I also believe it is also extremely important to teach traditional art and build upon that foundation with contemporary art practices. This could be another paper in itself.

Typical of art making is the process of (1) researching ideas and working out the planned artworks through sketching, and, if needed, learning about and seeking help with the art materials and technologies used; (2) making the artwork; and (3) disseminating it. Consequently, students learn about art history in relation to contemporary art practices, they engage in studio work and art critiques, while discussing aesthetic issues. Finally, throughout the three stages I ask students to think about how the art making relates to their future careers as art teachers.

Let me explain the way in which I teach digiART: I employ a variety of approaches. Sometimes I use constructivist tactics in the role of being teacher as guide. Other times I put myself in the old-fashioned role of being the “sage on the stage” and lecturing. I like a variety of roles that suit my purpose in teaching new media. This corroborates with Cuban’s findings (2001). He states that educators who integrate technologies often mix their teaching approaches. I start off the project by describing the focus for digiART each year. Then, I often proceed to lecture addressing media, themes, and art historical works.

I am really asking students to “experience” the digital art making process, and “reflect upon it” in relation to developing their skills in curricula and pedagogy. There is nothing better as a teacher than experiencing what you are asking your students to create. Effective art teaching is a dialectical process between art making and art teaching in which each one enriches the other. Through the digiART process many students reach the conclusion that teaching and learning are inextricably linked: teaching informs practice as practice likewise informs teaching.

At the end of the project, students write about and submit to me a text regarding their process and the way in which this connects to their pedagogical practice. Responses such as the one written below by Demaris Wilson indicate the thought processes involved:

...creating a project in a medium that I am not accustomed to was nerve racking...[However, I learned that] art is what you make with the things you have...With an assignment such as this one, students can learn to view technology beyond the scope of social media and easily accessible information. They can learn how to use technology constructively as a mode to express their emotions and opinions with the world around them. By teaching [future] students art through a medium that is so part of their

generation, we are able to help them fuse deeper connections with assignments and learning... The project required me to use my creative problem solving skills with the limitations that were placed in relation to access to technology.

Stressing creativity is crucial in this project.<sup>3</sup> I believe this to be the case for most visual art making, whether it is traditional or digital. I ask students to ruminate upon ways to foster their future students' imaginative studio practice. I then ask them to think about their own creative experiences pertaining to the digiART process and articulate approaches so that creativity is nurtured in their future teaching. Effective ideas and techniques to promote creativity are examined such as the importance of the structure of art lessons, keeping curricula open-ended, the integral role of research in stimulating ideas, the role of the art teacher to push students further; developing students' creative digital studio techniques, and how to structure approaches to enable learners to push themselves to foster their imagination. Most of these techniques apply just as well with traditional art making as with new media production. Students understand concepts like -as Demaris articulated above- having the "latest and greatest technology" is not that important. Rather, what is key is the way in which one uses technology to convey ideas. Art without substance, without thoughtful concepts -no matter what media is used- is hollow. The foundation is developing a rich knowledge of art, learning about the ideas which have inspired artists, and from this, develop student studio art concepts. Build upon this when teaching new media and develop learners' ways to work with technology to aid in communicating their strong creative ideas.

Goals inherent in the digiART project are to (1) model a novel integrated new media curricula, (2) experience new media forms, (3) foster an understanding of visual art history, theory, appreciation, and production, and (4) develop an appreciation of digital multimodal art and how to teach it. The results of this "authentic" project I believe nurtures creative digital artworks, fosters strong class content, and models ways to teach new media that can be shared with others in the academic and school communities. Projects like digiART in higher education are crucial to bringing contemporary art practices into public school and higher education classrooms.

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<sup>3</sup> For a discussion of the importance of creativity in digital art education refer to texts such as Gregory (2009) and Wilks & Wilks (2012).

## References

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art classroom. *Art Education* 62(3), 47-54.

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classroom: An [un]easy partnership. *Studies in Art Education* 54(1), 54-65.

## Resources for the Training of Teaching Assistants

Graduate students in the creative disciplines sometimes provide faculty with course support as teaching assistants. TAs clearly benefit from professional development and teaching support, and models of resources around facilitating discussions, leading tutorials and undertaking grading are readily available. However, few examples exist which explicitly address the discipline-specific challenges faced by teaching assistants in the studio classroom. The following section contains examples of TA training resources for the studio art and art history classrooms.

# Navigating Feedback and Evaluation in the Studio Art Classroom: A TA Training Workshop

Dr. Natasha Patrito-Hannon,  
Educational Developer  
University of Western Ontario



# GENIUS?

Navigating Feedback & Evaluation in the Art Classroom

## Outline

- **Return to the Rubric** – Defining Expectations
- **The Art Critique** – Feedback at its Finest
- **Navigating Difficult Conversations**

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*Western University Teaching Support Centre*

# ART CRITIQUE

Feedback at its Finest

**What is the purpose of the art critique in your classroom?**

**What is the students' experience of the art critique?**

Clip - Art School Confidential, 2006

<http://www.youtube.com/watch?v=1wz2bAByWyl>

**What challenges do you and your students encounter in the critique process?**

# ART CRITIQUE

Feedback at its Finest

## Introducing Critique

### Quell Anxieties

At beginning of course, speak with students about the goals and format of the critiques, address any concerns

### Stress Importance of Good Feedback

Ask students to adhere to the “procedure of criticism” when commenting on works; model this system yourself; assign a grade to the quality of feedback provided during critique

### Offer Opportunities for Practice

Run a practice critique session, where students offer interpretations of past student art or art from the web

# ART CRITIQUE

Feedback at its Finest

## The Procedure of Criticism

Feldman (1973), Smith (1973)

1. Describe
2. Analyze
3. Interpret
4. Evaluate

# ART CRITIQUE

Feedback at its Finest

## Description

Describe the work without using evaluative language such as "beautiful" or "pedantic":

### Focus Questions:

- What is the title of the work? Is it accompanied by a written or verbal description?
- When and where was the work created?
- Describe the elements of the work (i.e., line, colour, light, space).
- Describe the technical qualities of the work (i.e., tools, materials, instruments).
- Describe the subject matter. What is it all about? Are there recognizable images?

# ART CRITIQUE

Feedback at its Finest

## Analysis

Describe how the work is organized as a complete composition:

### Focus Questions:

- How is the work constructed or planned (i.e., use of space, supports, lines, multiple media)?
- Identify some of the similarities throughout the work (i.e., repetition of lines, colours, shapes).
- Identify some of the points of emphasis in the work (i.e., specific scene, figure, movement).
- If the work has subjects or characters, what are the relationships between or among them?

# ART CRITIQUE

Feedback at its Finest

## Interpretation

Describe how the work makes you think or feel:

### Focus Questions:

- Describe the expressive qualities you find in the work. What adjectives would you use to describe the qualities (i.e., tragic, ugly, lonely, funny)?
- Does the work remind you of other things you have experienced (i.e., analogy or metaphor)?
- How does the work relate to other ideas or events in the world and/or in your other studies?
- What perspectives do you bring to your interpretations?  
*Comparative? Feminist? Formalist? Technical? Etc...*

# ART CRITIQUE

Feedback at its Finest

## Evaluation

Present your informed opinion of the work's success or failure

### Focus Questions:

- What qualities of the work make you feel it is a success or failure?
- Compare it with similar works that you think are good or bad.
- What criteria can you list to help others judge this work?
- How original is the work? Why do you feel this work is original or not original?

## Sample Student Art

Proliferation

# ART CRITIQUE

Feedback at its Finest

## After the Critique

The critique can challenge an artist's perception of his/her work and it is important that they have an opportunity to reflect on the feedback

Ask the critiqued artist to write a short, reflective piece about the critique process.

- What did they learn from the critique?
- What was the most difficult piece of feedback to receive? Why?
- What was the most beneficial piece of feedback? Why?
- Will they alter the piece in response to the feedback? How?
- Will the feedback change their approach to the next assignment?

# Marking Practices for TAs: Studio Art Classroom

Dr. Natasha Patrito-Hannon,  
Educational Developer  
University of Western Ontario



## MARKING PRACTICES EXERCISE

Below is a project description taken from a first year Drawing course and three pieces of artwork generated in response to this assignment. Examine each piece carefully and assign it a mark out of 100. Also, please respond to the questions listed below each response in the space provided.

### **PROJECT DESCRIPTION: TAKE HOME LINE DRAWING ASSIGNMENT (100 MARKS).**

Objective of Assignment: To demonstrate and utilize variations of line to depict mass (object and forms) and planes in relation to space. In order to get deep space depicted in the drawing assignment, incorporate a room with a window with a view to the outside and or incorporate a door way that opens to a hallway or another room.

Materials: drawing board, clips, 18 x 24 white cartridge paper, graphite (pencils), and kneaded eraser

Subject Matter: Select volumes, planes and space that will give you a definite sense of foreground, middle ground, and background (deep space) in your drawing. You also want to depict part of yourself in the drawing (at minimum 25% of drawing area and maximum of 40% of drawing area). Subject matter should only be described using a variety of line such as discussed. PLEASE NO SHADING OR TRANSLATING COLOUR INTO GRAYSCALE.

**PIECE 1**

**Mark:     /100**

**PIECE 2**

**Mark:**     **/100**

**PIECE 3**

**Mark:**     **/100**

# Marking Practices for TAs: Art History Classroom

Dr. Natasha Patrito-Hannon & Helen  
Parkinson  
University of Western Ontario

## MARKING PRACTICES CLINIC

Listed below is a question taken from a 1st year Art History assignment and three student responses to that question. Read each response carefully and assign it a mark out of 100. Also, please respond to the question listed below each response in the space provided.

**QUESTION: LIST AND DESCRIBE FOUR COMPONENTS OF BAROQUE ART AND USE AN EXAMPLE TO ILLUSTRATE EACH COMPONENT DISCUSSED (100 MARKS).**

### Response 1

“Four components of Baroque art are a return to nature, use of symbolic, extension of space and emotional expression in works of art.

The return to nature can be seen in landscapes which were a new genre in the time and in the use of regular dress on figures in paintings. An example of this is The Calling of St. Matthew where the painting looks a lot more natural.

The use of symbols is also seen in the Calling of St. Matthew where the lights is goodness and the everyday look of the people is symbolic of a bible story.

The extension of space is seen in lots of works like the ceilings looked at in lecture which seems to go up much higher than the actual ceilings as well as paintings like Caravaggio's Supper where the bowl of fruit looks like it is falling off the painting.

Lastly emotional expression was really popular in the baroque in sculptures like Bernini's David and in the drawings of all the different emotions.

The baroque comes after the Mannerist period and the renaissance and is very different in the way it introduces nature, symbolism, space and emotion as well as still lifes, landscape and genre paintings and the importance of the artist”

**Mark:        /100**

**Response 2**

“In many ways the Baroque can be seen as a continuation of the concerns of the renaissance, and to some extent mannerism, with significant shifts in terms of naturalism, emotionalism and spatial extension. While these components do not describe a set style known as “The Baroque” they can be used to describe common artistic sentiments found in the sundry works of art produced in this period. Unlike the mannerist period that preceded it, Baroque art returns to the renaissance preoccupation in the natural world, although with greater tenacity than that demonstrated in the renaissance. Influenced in part by the keen fascination in natural observation promoted within the sciences of the period as well as the writing of St. Ignatius of Loyola, who called on the devout to use the senses to aid in giving reality to religious devotion, the Baroque uses naturalistic representation to make a link between the natural world observed and the transcendent world of the spirit. The relationship to nature was in this sense pantheistic in that nature was perceived as a divine manifestation. While baroque naturalism was largely tempered by spiritual and moral goals, some academicians protested that the baroque interest in the natural world was superfluous at times, such as when Rembrandt chose to represent a washerwoman rather than a Venus in A Naked Woman Seated on a Mound c. 1631, this was seen in terms of rejecting the rich heritage of the renaissance in favour of the base material world. Tied into this idea of naturalism was a greater attention to the expression of emotional intensity in works of art. While the renaissance had shown acute interest in accurate rendering of figures, the baroque showed an expansion and intensification of the expression of sensuous experience in the work of art. The interest was so developed that academician Charles Le Burn developed a systematic catalogue of expressions for use by artists. The interest in emotional intensity reflects not only the interest in the natural world, but also the religious philosophy of the time which sought to form a conduit between the experiential world of matter and the transcendental world of the spirit. A final significant component of Baroque art is the use of spatial extension to create continuity between the world of the painting and the viewer. The baroque continues the renaissance interest in space, but reverses it, whereas in Renaissance paintings a sense of depth was created within the picture plane to invite the viewer in, the baroque uses perspective, composition and chiaroscuro to create the sense that the work of art extends into the viewers space. This can be related to scientific advances in viewing the natural world. In this period the concept of the universe was changing from the one dominant in the renaissance, the sun was no longer seen as the center of the universe, but rather one star among many. This expansion of the idea of the universe was also reflecting in the ever expanding view of the world’s own spatial limits as new continents and cultures were discovered through extensive exploration. Through the use of spatial extension, emotional intensity, subtle symbolism and greater naturalism Baroque art forged a connection between the world of the divine and the world of the mundane.”

**Mark:**        **/100**

**Response 3**

Four components of the many that can make up the Baroque are: subtle use of symbolism, greater naturalism, emotionalism and spatial extension.

Naturalism in the Baroque - Influenced by pantheistic belief that saw the divine in the natural world; reflects moral and spiritual concerns.

- E.g. Caravaggio's *The Calling of St. Matthew* c. 1598 - 1600 Biblical event is depicted like a contemporary scene where the use of light and dark and the use of subtle symbolic elements carry the spiritual message into the world of the ordinary.

Emotional Intensity in Baroque works - Greater focus on emotional expression of figures tied not only to the study of facial expression but also to the desire for greater dramatic impact in works of art.

- E.g. Bernini's *The Ecstasy of St. Teresa* 1645 - 52 Material and divine meet as the emotional ecstasy depicted across the face and body of St. Teresa. Lets viewer experience the realm of the incomprehensible can be felt in the realm of the mundane.

Symbolism in the Baroque - Unlike periods prior symbolism is more subtle and found in everyday surroundings. The subtlety of the symbolism is linked to greater naturalism.

- E.g. Ribera's *The Dream of Jacob* 1639. Traditional ladder by which angels ascend and descend is replaced by a beam of light. Light here stands in as a symbol of the ladder and the light of god - divine is found within the mundane natural world.

Spatial extension in the Baroque - Instead of drawing the viewer into the work, the work now comes into the viewer's space.

- E.g. Caravaggio's *The Supper at Emmaus* c. 1600. Back of the picture plane seems flat while the arms of the figures project out into the viewer's space and the bowl of fruit hangs over the edge of the painting. Gives the sense that the viewer is involved in the drama, caught in the action of the moment that may continue once we leave. Ups the emotional intensity of the work while heightening the naturalism of the painting.

**Mark:**        **/100**



## Developing Artists and Designers as Teachers: Syllabi and Course Outlines

One avenue for exploring the teaching and learning needs of creative practitioners is to look at the courses which have been developed for artists and designers who wish to pursue teaching careers. The syllabi and course outlines in this section provide some insight into the areas in which creative practitioners need to acquire knowledge and develop skills. These resources come from a variety of post-secondary contexts, and demonstrate diverse approaches to addressing teaching and learning needs.

# Syllabus: Graduate Pedagogy Seminar (Art)

Dr. Karin Cope, Associate Professor  
NSCAD University

## About the Resource:

Students in the Master's of Fine Arts program at NSCAD often teach during graduate school, and a pedagogy seminar was developed to provide them with professional development and pedagogical training. The course aims to provide students with an understanding of pedagogical practice, familiarize them with best practices and develop necessary professional academic skills, all in the space of a single semester.

This syllabus provides insight into the teaching and learning needs of post-secondary studio art educators as identified at NSCAD University. Furthermore, its suggested readings are a wonderful resource for art and design faculty and/or educational developers seeking texts that explore art and design education through the lenses of philosophy, studio art practices, art theory and criticism.

Course topics include:

- Understanding and exploring the roles of learner and teacher
- Philosophies of education
- Politics, institutional structure, and education
- Addressing inequity in the classroom
- Course, class and assignment design
- Teaching dossiers

Current course syllabus is available online at: <http://guides.nscad.ca/pedagogyseminar>

## MFAR 6100-1 Pedagogy Seminar

**Dr. Karin Cope**

**Calendar Description:** *This seminar introduces students to issues related to teaching and research in the university environment.*

We might understand teaching—at any level—to be a pragmatic undertaking that nevertheless rests, wittingly or unwittingly, on a complex of theoretical assertions, habitual practices, and historical and cultural assumptions. Accordingly, this course offers some targeted historical and theoretical texts and tools for discussion and debate, but pairs these with a range of practical exercises and writing projects. Readings are drawn from writings of Plato, Kant, Nietzsche, Foucault, Winnicott, Illich, Freire and several other postcolonial educators, as well as some contemporary thinking about creative and art school practices by Elkins and Galenson. These will be matched with writing and thinking exercises and discussions designed to help each participant produce 1) a record of his or her own thoughts and questions about the practices and processes of teaching and learning; 2) a teaching dossier; 3) at least one (studio) course outline; 4) a collection of a series of possible assignments and 5) some feedback about the ways you might organize class periods, crits and exercises.

Questions we will consider include:

Where did our current models for the university classroom and teacher-student roles originate, anyway? What are you doing when you teach or set out to teach post-secondary students, particularly in an art school or studio setting? What are some of the differences between teaching or studying in art departments and teaching or studying in art schools? What are some of the ways you might describe what you do in art school? What is “the” creative process anyway? Is there just one? How might you give an account of it/them? What might some of the typical “developmental” stages of a creative process be? What sorts of crises or challenges do students and teachers typically face in studio classes—in crits for example—and what are some strategies for thinking about or addressing such crises and challenges? To what degree can the design of a class forestall or precipitate difficulties? What range of options (historically, ethically, practically) does one have for revising what goes on in the classroom? What can you do when things go awry? What sorts of ethical and pedagogic imperatives do you feel you need to be prepared to address? What is the nature of the student/teacher relationship (ideally, practically, psychically)? What are

some of the specific concerns of studio teaching? Etc. (I hope you'll all help to add to this list!)

### **Texts**

Elkins, James. *Why Art Cannot Be Taught*. Urbana: University of Illinois Press, 2001.

Galenson, David W. *Old Masters and Young Geniuses: The Two Life Cycles of Artistic Creativity*. Princeton: Princeton University Press, 2007.

Petrovich, Dushko and Roger White, eds. *Draw it With Your Eyes Closed*. Brooklyn, NY: Paper Monument, 2012.

### **Class Attendance is mandatory.**

### **Weekly short written responses to the readings will be due in each class.**

#### **I. Chalk and Charcoal Tales**

In-class writing and discussion: your own best and worst classroom stories

*Homework for next week:*

Read and write a short reflection on the Symposium. You may read any translation or edition you wish, but I recommend this one, trans. Benjamin Jowett, available online here:

<http://mirror.csclub.uwaterloo.ca/gutenberg/1/6/0/1600/1600-h/1600-h.htm>

What models of pedagogy and student/teacher relations do you see here? What about the infamous “Socratic method” of asking questions? Who schools whom in the end? (We’ll argue this point among ourselves, but with reference to centuries of readers.)

#### **II. Socratic Methods & Filiations**

In-class discussion: writing exercise—finding a theme (e.g. what question governs the Symposium and its debates?)

Homework for next week: Read and write a short reflection on

Foucault, Michel. “The Means of Correct Training.” *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. New York: Vintage, 1979. Pp. 170-94.

What is the nature of a history of schooling that Foucault reveals to us here? How

have we been thus schooled; how are we inheritors of these modes of discipline? Can we do without them? Why or why not?

### III. **Docile Bodies, Disciplined Bodies (Foucault)**

In-class exercise: design or redesign of a classroom space

*Homework for next week:* Read and write a short reflection on:

Elkins, "Introduction" and Chapter 1, "Histories," in *Why Art Cannot be Taught*, pp. 1-39.

Kant, Immanuel. *The Conflict of the Faculties*. Trans. Mary J. Gregor. Lincoln: U. Nebraska Press, 1979. Pp. 9-35.

Nietzsche, Friedrich. *On the Genealogy of Morals*. Trans. Walter Kaufmann and R. J. Hollingdale. NY: Random House, 1967. Pp. 15-23.

Ki-Zerbo, Joseph et al. "Education as an Instrument of Cultural Defoliation: A Multi-Voice Report." *The Post-Development Reader*. Majid Rahnema and Victoria Bawtree, eds. Halifax: Fernwood Books, 1997. Pp. 152-60.

What do these texts suggest about the explicit relationships between politics and institutional structures?

### IV. **Putting (dis)Order into Things (More Histories) (Elkins, Kant, Nietzsche; postcolonial accounts)**

What are the philosophies/ideas that have structured our own educations?

What are the elements we can change or restructure? Can the design of a syllabus address inequities? What about what a teacher does in the class? Or are these structural problems that only admit of structural solutions? What do you think?

In-class exercise: syllabus-building exercises.

*Homework for next week:* Read and write a short reflection on:

Elkins, Chapter 2, "Conversations" and Galenson, "Intro" and Chapter 1, "Theory."

What are the "conversations" Elkins stages here? Are Elkins and Galenson working from similar histories and presumptions, or not? Are any of these histories or

presumptions familiar to you? Are there others that seem more important to you? What are they? Why?

#### V. Conversations Specific to Art Schools?

*Homework for next week:* Read and write a short reflection (1-2pp.) on: Galenson, Chapters 2, 3, and 4 “Measurement,” “Extensions” and “Implications.”

What are the pedagogical implications of the arguments that Galenson is making? Do you agree with them or not?

#### VI. Conversations Specific to Art Schools? continued (Galenson)

**Syllabus draft due** (Make copies for all of us, because we’ll review and critique them. You’ll get to revise your syllabus for your teaching dossier.)

*Homework for next week:* Read and write a short reflection on: Elkins, Chapter 3, “Theories”

Illich, Ivan. “A Special Supplement: Education Without School: How It Can Be Done.” *The New York Review of Books* 7 Jan 1971:  
<http://www.nybooks.com/articles/archives/1971/jan/07/a-special-supplement-education-without-school-how-/?pagination=false>

*Suggested reading and watching:*

[http://education.irshaad.net/Ivan\\_Illich\\_On\\_Education\\_and\\_Schooling.html](http://education.irshaad.net/Ivan_Illich_On_Education_and_Schooling.html)

Freire, Paulo. *Pedagogy of the Oppressed*. Ramos, Myra Bergman. New York: Continuum International Publishing Group Inc, 2005: <http://libcom.org/library/pedagogy-oppressed-paulo-freire>

Last Interview with Paulo Freire (1996) Uploaded by literacydotorg: <http://www.youtube.com/watch?v=aFWjnkFypFA> and <http://www.infed.org/thinkers/et-freir.htm>

As far as you are concerned, what are the key theoretical questions of your time and teaching/learning practice? Where do these stand in relation to the array of theories,

questions and solutions presented here? What are the implications of such theories for how or what one teaches?

### **VII. Theories and More Theories I: Can art—or anything else for that matter—be taught?**

How do you teach a defined topic/skill/task in a studio environment? Can you take a slice out of the (imagined) middle of your syllabus and invent how you want to teach it? (We'll continue with this project next week, too.)

*Homework for next week:* Read Petrovich, Dushko and Roger White, eds. *Draw it With Your Eyes Closed*. For your writing assignment this week, invent or recall several assignments you think you might like to use in your own teaching. Can you teach us using one of these exercises? If so, what materials might you need? Can you bring any materials for demonstration or exchange? Begin to gather your ideas for your “assignment dossier.”

### **VIII. Theories and More Theories II: Can art—or anything else for that matter—be taught? Practical Examples**

*Homework for next week:* Read and write a short reflection on Elkins, Chapter 4, “Critiques” and Galenson, Chapter 5, “Before Modern Art.”

What are your thoughts about and critiques of Elkins’ “critiques”? What about other crits you’ve been subjected to/participated in? Does Galenson’s chapter give you a sense of the historical dimension of some of our contemporary practices?

### **IX. Critiques and Their Failures; a Strange Model?**

*Homework for next week:* Read and write a short reflection on Elkins, Chapter 5, “Suggestions” and

Winnicott, Donald W. “The Location of Cultural Experience.” *Playing and Reality*. London: Tavistock, 1971.

Download pdf here:

<http://www.uoiea.com/uoiea/assets/files/pdfs/winnicott3.pdf>



What do you think of Elkins' suggestions? What are the implications of Winnicott's assertions about where cultural experience seems to happen? Do his assertions make sense to you? Why or why not? Do they speak to any of the points of Galenson's argument?

### **X. Suggestions**

In-class exercise: (To help draft your teaching philosophy statement): Where does change happen?

Homework for this week: Draft a statement of your teaching philosophy. This might emerge out of your reflections on Elkins' suggestions or previous writing you've done, or you might start by telling a story about something that happened in a class that changed you or how you thought or what you did. Illustrate or enhance your "statement" in any way you wish if doing so will help to convey your "teaching philosophy."

### **XI. Philosophies of Teaching—what can be taught?**

In-class working session: review of statements of teaching philosophy and components of teaching dossier

*Homework for next week:* Read and write a short reflection on: Galenson, Chapter 6, "Beyond Painting," and Chapter 7, "Perspectives."

Is education about transformation? How? Why? What do you think your role as a teacher of art might be? Can art be taught?

Gather some components for your teaching dossier. How will you present it? What do you want it to look like? If you have already compiled one for another purpose, how might you revise it?

### **XII. Institutional Lifecycles—On the Uses of Teaching Dossiers and Other "Professional" Implements & Documents**

In class: examination and discussion of draft dossiers.

Who reads a teaching dossier? What is its "rhetoric"? How far can you stretch its bounds?

Practical tips and tricks: taking attendance, figuring grades, etc.



### **XIII. Last class**

#### **Teaching dossier due**

#### **Proposing a Course to Teach (from the MFA Handbook)**

As part of the course work for the required MFAR-6100 Pedagogy Seminar, MFA students design an advanced undergraduate course pertinent to their area of research. With the support of a faculty member in the area, they may request to teach this course, in lieu of a regular teaching assistantship, during their third or fourth semester in the Program.

# Course Outlines (Selected): Post-Graduate Certification Program at University of the Arts London

Multiple Contributors  
University of the Arts London

## **About the Resource:**

Post-secondary art and design institutions in the United Kingdom require creative practitioners to have a post-graduate teaching qualification (e.g. post-graduate certificate, Master's) in order to take up a permanent teaching position. The Centre for Learning and Teaching in Art and Design (CLTAD) at the University of the Arts London (UAL) has designed one such qualification program, offering coursework that builds towards postgraduate certificates, diplomas or Master's in Academic Practice in Art, Design and Communication.

These syllabi provide insight into the teaching and learning needs of post-secondary art and design faculty in the United Kingdom as identified by UAL. Furthermore, the structure of UAL's program provides a potential template for any institutions considering developing similar programs.

The outlines' reading lists can be fruitful resources for art and design faculty looking to develop their teaching and learning practice or educational developers seeking new materials.

Course outlines for the entire program are available online at: <http://www.arts.ac.uk/about-ual/learning-and-teaching/qualifications-and-prof-devpt/teaching-qualifications/units-of-study/>

Unit Title: Academic Skills for Postgraduate Study	
Level	6
Credit Rating	10 credits
Notional Learning Hours	100 hours
Contact Hours	For detailed information on contact hours, please check the My Contact Hours Website

### Introduction

This practical introductory unit is aimed at those who have little experience of formal academic study at postgraduate level. In undertaking the unit, you will be guided through the stages of creating a structured piece of formal academic writing, from library research, reading academic literature, planning, drafting and revising a piece of writing. You will thus be able to identify and build upon your academic literacy skills and develop strategies for improvement.

### Learning Outcomes

Upon successful completion of this unit you will be able to:

1. identify and evaluate appropriate academic sources materials effectively; *[subject knowledge; technical competence]*
2. plan, write and revise formal academic text in which your own ideas are informed and supported by appropriate source materials; *[subject knowledge; experimentation; technical competence]*
3. critically reflect on, and analyse your own personal development in academic practice *[personal and professional development]*

### Indicative Content

- Understanding the purposes and expectations of academic writing at postgraduate level
- Approaches to academic reading
- Understanding rhetoric
- Writing as a process: drafting, revising, editing
- Presentation of writing

### Teaching and Learning Methods

The teaching and learning methods available for this unit include lectures and workshop sessions, tutorial support, guided online collaborative learning activities, formative assessment tasks and independent study.

### Assessment Methods

This unit is assessed holistically (100% of the unit).

- A writing portfolio of supportive work comprising tasks detailed in the assessment brief.

Assessment will be against the specified marking criteria.

#### **Reading and Resource List**

##### **Essential Reading**

Cottrell, S. (2008), *The Study Skills Handbook* (3<sup>rd</sup> ed.). Houndsmill, Palgrave Macmillan  
Cottrell, S. (2005) *Critical Thinking Skills*, Houndsmill. Palgrave Macmillan  
Craswell, G. (2005) *Writing for Academic Success: A Postgraduate Guide*. London, Sage.

##### **Further Reading and Resources**

Guide to Harvard referencing tool:

<http://www.arts.ac.uk/induction/sites/default/files/resource/2010/09/harvard-ual-zotero-lp-2012.pdf>

Writing PAD <http://www.writing-pad.ac.uk/>

Journal of Writing in Creative Practice

Further reading and resources will be identified in your Unit Handbook.

Unit Title: Curriculum Review and Design	
Level	7
Credit Rating	20 credits
Notional Learning Hours	200 hours
Contact Hours	For detailed information on contact hours, please check the My Contact Hours Website

### Introduction

This unit builds participants' approaches to curriculum design to enable the review and enhancement of current curricula and the development and delivery of new curricula. It explores development within institutional frameworks and those of distinctive discipline pedagogies. It encourages processes of reflection and review that are informed by a theoretical framework.

### Learning Outcomes

Upon successful completion of this unit you will be able to:

1. Apply theory, approaches and practices of curriculum design; *[research, analysis, subject knowledge]*
2. Critically review and evaluate curriculum and identify strategies for curriculum enhancement; *[analysis, subject knowledge]*
3. Demonstrate awareness of the range of learning and teaching practices to support learning of distinctive pedagogies; *[communication and presentation]*
4. Apply skills to design/re-design, develop and evaluate a curriculum activity/intervention *[subject knowledge; experimentation; communication and presentation; collaborative and/or independent working]*

### Indicative Content

This unit examines:

- Theory:
  - Identifying theory and relating to learning design and resources
  - Beliefs, values and ideologies
- Contexts for learning;
  - Change
  - Individual learner's needs
  - Discipline distinctiveness
  - Quality frameworks
- Evaluation as a strategic process:
  - Review; needs; effectiveness; impact; maintenance
- Principles of learning design (ideas and implementation):
  - Course content and aims: visually representing thinking, discourse and sharing in your curriculum
  - Course structure
  - Organization : timetable and material
  - Delivery: learning situations and effective learning strategies

- Assessing for understanding
- Learning and teaching strategies and practices that can be explored across a curriculum such as technology, sustainability, inclusivity, employability, subject knowledge, independent learning;
- Appropriate learning teaching and assessment situations and approaches that support the learning of a diverse student body in their disciplines
- Student voice: participation in process

#### Teaching and Learning Methods

The teaching and learning methods available for this unit include lectures and workshop sessions, tutorial support, guided online collaborative learning activities, formative assessment tasks and independent study.

#### Assessment Methods

This unit is assessed holistically (100%of grade).

AE 1: a curriculum design portfolio comprising the following tasks:

- Four 500 word or two 1000 word case studies exploring theory, approaches and practices:
- Curriculum intervention/design: appropriate documentation of curriculum design with annotated commentary of rationale and evaluation.

Assessment will be against the specified marking criteria.

#### Reading and Resource List

##### Essential Reading

Biggs, J.B. (2003) *Teaching for Quality Learning at university*. Buckingham: Open University Press/ Society for Research into Higher Education. (Second Edition).

Blackmore, P. and Kandiko, C.B. (2012) *Strategic Curriculum Change in Universities: Global Trends* (Research into Higher Education). Abingdon: Routledge.

Hunt, L. and Chalmers, D. (2013) *University Teaching in Focus: A learning-centred approach*. Abingdon: Routledge.

Ed. Kreber, C. (2009) *The University and its Disciplines: Teaching and Learning within and beyond disciplinary boundaries*. Abingdon: Routledge.

Laurillard, D (2012) *Teaching as a design science*, Abingdon: Routledge

Toohy, S (1999) *Designing Courses for Higher Education*. Buckingham: SHRE/Open University Press.

#### Further Reading and Resources

Adams, M. And Brown, S. (Eds) (2006) *Towards Inclusive Learning in Higher Education: Developing curricula for disabled students*. Oxon: Routledge.

Barnett, R. and Coate, K. (2005) *Engaging the Curriculum in Higher Education*. Maidenhead: SHRE/Open University Press.

Bloom, B.S. (1956) *Taxonomy of Educational Objectives, Handbook 1: The Cognitive Domain*. New York: David McKay Co Inc.

Crosling, G., Thomas, L. and Heagney, M (2007) *Improving Student Retention in Higher Education*. London: Routledge.

Dempster, J.A., Benfield, G. And Francis, R. (2012) An academic development model, *Innovations in Education and teaching International*, 49 (2): 135-147

Higgs, J., Barnett, R. and Billett, S. (Eds) (2012) *Practice-Based Education: Perspectives and Strategies*. Rotterdam: Sense Publishers.

Higher Education Academy [www.heacademy.ac.uk](http://www.heacademy.ac.uk)

Huber, M.T. and Morreale, S.P. (2002) *Disciplinary Styles in the Scholarship of Teaching and Learning: Exploring Common Ground*. Washington, DC: American Association for Higher Education and The Carnegie Foundation for the Advancement of Teaching.

Huddlestone, P. and Unwin, L. (2008) *Teaching and Learning in Further Education: Diversity and change*. 3<sup>rd</sup> Edition. Buckingham: SHRE and OUP press.

JISC (2009) *Managing Curriculum Change – transforming curriculum change and delivery through technology*.

<http://www.jisc.ac.uk/publications/programmerelated/2009/managingcurriculumchange.aspx>

Ed. Kreber, C. (2009) *The University and its Disciplines: Teaching and Learning within and beyond disciplinary boundaries*. San Francisco: Jossey-Bass.

Ola Lindberg, J. and Olofsson, A.D. (2012) *Informed Design of Educational Technologies in Higher Education: Enhanced Learning and Teaching*. Hershey: Independent Science Reference.

Weimer, M., Cullen, R., Harris, M. And Hill, R.R. (2012) *The Learner-Centered Curriculum: Design and Implementation*. San Francisco: Jossey-Bass.

#### Journals

Art Design and Communication  
Innovations in Education and Teaching International  
Quality in Higher Education  
Studies in Higher Education

*Further reading and resources will be identified in your Unit Handbook.*

Inclusive Learning and Teaching in HE	
Level	7
Credit Rating	20 credits
Notional Learning Hours	200 hours
Contact Hours	For detailed information on contact hours, please check the My Contact Hours Website

### Introduction

This unit critically explores the current debates in the literature, policy and practice around curriculum design and assessment, pedagogy and the wider institutional perspectives of an increasingly diverse population of students. You will engage with aspects of equality and diversity such as class, disability, internationalisation, race and ethnicity. You will consider theoretical models of diversity and social justice in higher education. You will reflect on your own position and assumptions about diversity and inclusivity and suggest creative ways in which you might contribute towards building a diverse and inclusive learning environment.

### Learning Outcomes

Upon successful completion of this unit you will be able to:

1. demonstrate understanding of ideas about diversity and its impact in social and educational contexts ; *[analysis; subject knowledge; communication and presentation; collaborative and/or independent learning]*
2. evaluate wider institutional perspectives on equality and diversity as they relate to learning, teaching and assessment; *[research; analysis]*
3. address an aspect of academic practice to promote inclusive learning and teaching *[research; subject knowledge; personal and professional development].*

### Indicative Content

- Definitions of diversity, inclusive pedagogy and social justice in HE
- History and background, including legislative attempts to promote access and inclusivity
- Theoretical models of inclusivity and what they mean for academic practice
- Ideas of fairness, justice and inequality and their role in HE
- Diversity in context
- Case studies
- Curriculum developments

### Teaching and Learning Methods

The teaching and learning methods available for this unit include lecture and workshop sessions, tutorial support, guided online collaborative learning activities, formative assessment tasks and independent study.



**Assessment Methods**

The assessment for this unit is weighted. In element-based assessment, you must achieve at least an E grade in each element, and an aggregate grade of at least D- in the overall unit. Failure (F, or F-), or non-submission in any element defaults to Fail for the unit.

- AE1: Participation in online activities (20% of unit grade);
- AE2: Essay on the concept of Inclusive pedagogy (1500 words, 30% of unit grade);
- AE3: A visual and text based account of a curriculum innovation designed and evaluated by you, details of which will be provided in your Unit Handbook (2,500 words or time-based artefact of no more than 7 minutes, 50% of unit grade).

Assessment will be against the specified marking criteria

**Reading and Resource List****Essential Reading**

Austerlitz, N., Blythman, M., Grove-White, A., Jones, B.A., Carol A., Morgan, S., Orr, S., Shreeve, A., Vaughan S. (2008) Mind the gap : expectations, ambiguity and pedagogy within art and design higher education. In Drew, L. (Ed.) *The Student Experience in Art and Design Higher Education: Drivers for Change*. Jill Rogers Associates Limited, Cambridge, pp. 125-148

Bhagat, D & O'Neill, P (2011) *Inclusive Practices, Inclusive Pedagogies: Learning from Widening Participation Research in Art & Design Higher Education* CHEAD/ Ukadia Croydon

Burke, P. and McManus, J. (2009) *Art for a few: exclusion and misrecognition in art and design higher education admissions*. London: National Arts Learning Network.

Grace, S. and Gravestock, P. (2009) *Inclusion and diversity: meeting the needs of all students*. Abingdon: Routledge.

Hunt, L. and Chalmers, D. (2013) *University Teaching in Focus: A learning-centred approach*. Abingdon: Routledge.

*What equality law means for you as an education provider - further and higher education* (2010) Equality and Human Rights Commission.

**Further Reading and Resources**

Berry, J. and Loke, G. (2011) *Improving the degree attainment of Black and minority ethnic students*. York & London: Higher Education Academy & Equality Challenge Unit

Bailey, D., Baucom, L. & Boyce, S. eds. (2005) *Shades of black: assembling black arts in 1980s Britain*. Durham: Duke University Press

Gillborn, D. (2008) *Racism and Education: Coincidence or Conspiracy?* London: Routledge

Symonds (2006) *Designing effective curriculum for dyslexic students within Art and Design in Higher Education*

[http://www.writingpad.ac.uk/index.php?path=photos/21\\_Resources/07\\_Discussion%20Papers/11\\_Designing%20effective%20curriculum%20for%20dyslexic%20students%20within%20Art%20and%20](http://www.writingpad.ac.uk/index.php?path=photos/21_Resources/07_Discussion%20Papers/11_Designing%20effective%20curriculum%20for%20dyslexic%20students%20within%20Art%20and%20)

Design%20in%20Higher%20Education/ (accessed on 1/3/12)

*Religious observance in higher education: institutional timetabling and work patterns* (2009) Equality Challenge Unit.

Further reading and resources will be identified in your Unit Handbook.

**Unit Title: Learning and Teaching for Art, Design and Communication in HE**

Level	7
Credit Rating	20 credits
Notional Learning Hours	200 hours
Contact Hours	For detailed information on contact hours, please check the My Contact Hours Website

**Introduction**

This unit focuses on key aspects of learning and teaching, including models of curriculum design, assessment and feedback, and the roles of the learner and the teacher. It locates these elements in an historical and contemporary context that makes sense of current practices and agendas underpinning Higher Education.

Throughout this unit you will reflect on your current teaching practice and/or experience of learning and teaching around key themes, in response to suggested readings and other resources. You will critically evaluate your academic practice and consider your future professional development in response to the tensions, strengths and challenges you identify. The unit aims to enable you to develop a theoretical framework to inform teaching and inspire innovation.

If you are undertaking this unit as part of an HE teaching qualification and/or to gain Fellowship of the Higher Education Academy, you must be currently teaching or employed in a role in Higher Education where you support learning and teaching (at least 60 annual teaching hours).

**Learning Outcomes**

Upon successful completion of this unit you will be able to:

1. Evaluate how teaching practice meets current challenges confronting the HE sector  
*[personal and professional development]*
2. Reflect on the relevance of contemporary pedagogic theory to teaching practice; *[analysis; subject knowledge]*
3. Work collaboratively with other participants to guide further enquiry and enhancement of learning and teaching; *[collaborative and/or independent professional working]*

**Indicative Content**

- How people learn
- Designing for learning
- Assessment and feedback (including use of the UAL marking criteria)
- Inclusivity in learning and teaching
- Sustainability in the curriculum
- Open Educational Practice
- Evaluating Teaching

**Teaching and Learning Methods**

The teaching and learning methods used on this unit include:

- Interactive workshops
- Tutorials
- Structured collaborative learning activities
- Online seminars

- Teaching observations
- Peer assessment tasks

### Assessment Methods

This unit is assessed holistically (100% of the unit).

A portfolio incorporating evidence of the following:

- Participation in and completion of structured group tasks
- Self and peer assessment of the above
- Teaching observations

Assessment will be against the specified marking criteria.

### Reading and Resource List

#### Essential Reading

Biggs, J. & Tang, C. (2011) *Teaching for quality learning at university: what the student does* (3rd ed). Maidenhead: Society for Research into Higher Education and Open University Press.  
E-book (4<sup>th</sup> edition): <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=457543>  
Shelf listing (3<sup>rd</sup> edition): <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=290435>

Fry, H., Ketteridge, S. & Marshall, S. (1999) *A handbook for teaching & learning in higher education: Enhancing academic practice*. Kogan Page, London.  
Shelf listing: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=142985>

Light, G. & Cox, R. (2001) *Learning and teaching in higher education : The reflective professional*. Chapman, London.  
Shelf listing: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=156383>

Ramsden, P. (2003) *Learning to Teach in Higher Education*. Routledge.  
E-book: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=387250>  
Shelf listing: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=185591>

Shreeve, A. & Sims, E. (2012) Signature Pedagogies in Art & Design. In Chick, N. L., Haynie, A. & Gurung, R (Eds) *Exploring more signature pedagogies : approaches to teaching disciplinary habits of mind*. Stylus.  
Shelf listing: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=456893>

Trowler, P. (2008) *Cultures and Change in Higher Education: Theories and Practices (Universities into the 21st Century)*. Palgrave Macmillan.

#### Further Reading and Resources

Boud, D., Cohen, R. & Sampson, J. (1999) Peer Learning & Assessment. *Assessment and Evaluation in Higher Education*, 24, 4, 413-426  
Paper: <http://tinyurl.com/cgaaebe>  
E-Journal: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=511810>

Bryan, C. & Clegg, K. (2006) *Innovative assessment in Higher Education*. Routledge.  
Shelf listing: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=246546>

Elkins, J. (2001) *Why Art cannot be taught*. Chicago: University of Illinois.

James, A. & Brookfield, S, *Engaging Imagination: Helping Students Become Creative and Reflective Thinkers*. Jossey-Bass. <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=661918>

Race, P. (2007) *The lecturer's toolkit: A practical guide to assessment, learning and teaching*.  
Kogan Page, London.  
E-book: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=416726>  
Shelf listing: <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=284037>

Open Educational Practice	
Level	7
Credit Rating	20 credits
Notional Learning Hours	200 hours
Contact Hours	For detailed information on contact hours, please check the My Contact Hours Website

### Introduction

Open Educational Practice (OEP) is broadly defined as encompassing those practices related to the creation, sharing and use of Open Educational Resources (OERs). OERs are learning resources based on one's own teaching practice which may include for example learning content, software tools or images, that can be freely and openly shared on the web.

The unit aims to explore definitions of what Open Education might mean and the implications of moving toward education in open, social spaces online. Further aims are to explore existing and create new OERs which stem from your own teaching practice and may include learning content and software tools that can be freely and openly shared on the web using a Creative Commons Licence.

While studying on this unit you will benefit from support for learning resource development, including open peer review, and will gain insight into the process, benefits and considerations of developing and releasing your learning resources as OERs.

### Learning Outcomes

Upon successful completion of this unit you will be able to:

1. describe a range of Open Educational Practices relevant to your professional context; *[subject knowledge]*
2. evaluate the pedagogic rationale for Open Educational Practices in your own context; *[analysis]*
3. create and share educational content; *[experimentation, technical competence]*
4. analyse the legal, technical, ethical and moral considerations encountered in creating and using Open Educational Resources. *[analysis]*

### Indicative Content

- Conceptions of 'open' and 'closed' educational practices
- Challenges, opportunities and potential impact of OEPs
- Open educational spaces
- The implications of emerging practices for teachers and learners
- Legal, technical, ethical & moral considerations in the creation and use of OERs

### Teaching and Learning Methods

The teaching and learning methods available for this unit include interactive workshop sessions, tutorial support, online collaborative learning activities, peer feedback and independent study.

**Assessment Methods**

The assessment for this unit is weighted. In element-based assessment, you must achieve at least an E grade in each element, and an aggregate grade of at least D- in the overall unit. Failure (F, or F-), or non-submission of any element defaults to Fail for the unit.

- AE1: Participation in collaborative online activities: 20% of unit grade
- AE2: Extended online post (1000 words): 20% of unit grade
- AE3: Project Report (3000 words) and Summary (time-based artefact 3 minutes): 60% of unit grade

Assessment will be against the specified marking criteria.

**Reading and Resource List****Essential Reading**

Atkins, D., Brown, J.S., & Hammond, A.L. (2007) *A Review of the Open Educational Resources (OER) Movement: Achievements, Challenges, and New Opportunities*. Report to the William and Flora Hewlett Foundation.  
<http://www.hewlett.org/uploads/files/ReviewoftheOERMovement.pdf>

Butcher, N. & Hoosen, S. (Eds) (2012) *Exploring the Business Case for Open Educational Resources*. Commonwealth of Learning.  
<http://www.col.org/resources/publications/Pages/detail.aspx?PID=421>

Casey, J. (2003) *Intellectual Property Rights (IPR) in Networked e-Learning: A Beginners Guide for Content Developers*. JISC Legal.  
<http://www.jisclegal.ac.uk/Portals/12/Documents/PDFs/johncasey.pdf>

Casey, J. (2012) Creative Commons Licences – are they right for you? *Arts Libraries Journal* Vol 37, No. 22012  
<http://alto.arts.ac.uk/904/>

Gomez et al. (2012) An institutional approach to supporting open education: A case study of OCW at MIT. In Proceedings of OpenCourseWare Consortium Global 2012, Cambridge, UK.  
<http://www.open.ac.uk/score/files/score/file/Conference%20Proceedings%20Cambridge%202012.pdf>

Gurell, S. (2010) OER Handbook for Educators 1.0. Wikieducator.  
[http://wikieducator.org/OER\\_Handbook/educator\\_version\\_one](http://wikieducator.org/OER_Handbook/educator_version_one)

Lessig, L. (2008) *Remix: Making art and commerce thrive in the hybrid economy*. Bloomsbury, London.  
[http://process.arts.ac.uk/sites/default/files/47089238-remix\\_0.pdf](http://process.arts.ac.uk/sites/default/files/47089238-remix_0.pdf)

Kanwar, A. & Uvalic-Trumbic, S. (Eds) (2011) *A Basic Guide to Open Educational Resources (OER)*. Commonwealth of Learning & UNESCO.  
<http://www.col.org/resources/publications/Pages/detail.aspx?PID=357>

Thomas, A., Campbell, L. M., Barker, P. & Hawksey, M. (2012) *Into the Wild – Technology for Open Educational Resources*. University of Bolton.  
[http://publications.cetis.ac.uk/wp-content/uploads/2012/12/into\\_the\\_wild\\_print.pdf](http://publications.cetis.ac.uk/wp-content/uploads/2012/12/into_the_wild_print.pdf)

Wilbanks, J. (2013) Licence restrictions: A fool's errand. *Nature* 495, 440–441.  
<http://www.nature.com/nature/journal/v495/n7442/full/495440a.html>

**Journals**

International review of research in open and distance learning. Athabasca University.  
<http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibld=515822>

European journal of open, distance and E-Learning. EDEN.  
<http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=506180>

Open Learning. Open University. <http://voyager.arts.ac.uk/vwebv/holdingsInfo?bibId=511379>

**Further Reading and Resources**

Open Educational Quality Initiative (OPAL): <http://www.oer-quality.org/>

OU Support Centre for Open Resources in Education (SCORE): <http://www.open.ac.uk/score/>

OER13 Conference. Support Centre for Open Resources in Education (SCORE)  
The Open University. <http://www.oer13.org/>



**Unit Title: Research as an Academic Practice**

Level	7
Credit Rating	20 credits
Notional Learning Hours	200 hours
Contact Hours	For detailed information on contact hours, please check the <a href="#">My Contact Hours website</a>

**Introduction**

This unit frames the planning, promoting and supporting of the personal, professional and career development of researchers in higher education. It explores the knowledge, behaviours and attributes of researchers to encourage them to aspire to excellence through achieving higher levels of development. It will enable researchers to identify strengths and priorities for professional and career development to develop their academic identity.

**Learning Outcomes (Marking Criteria)**

Upon successful completion of this unit you will be able to:

1. understand the research framework and environment to contextualize personal and professional development; ***[subject knowledge; communication and presentation; personal and professional development; collaborative and/or independent working]***
2. demonstrate knowledge of appropriate personal and professional research development needs; ***[subject knowledge; personal and professional development]***
3. identify research career development opportunities and processes; ***[communication and presentation; personal and professional development]***.

**Indicative Content**

- Knowledge: The knowledge, intellectual abilities and techniques to do research;
- Personal effectiveness: The personal qualities and approach to be an effective researcher;
- Research governance and organization: The knowledge of standards, requirements and professionalism to do research;
- Engagement, Influence and Impact: The knowledge and skills to work with others and ensure the wider impact of research;

**Teaching and Learning Methods**

The teaching and learning methods available for this unit include lectures and workshop sessions, tutorial support, guided online collaborative learning activities, formative assessment tasks and independent study.

**Assessment Methods**

This unit is assessed holistically (100% of grade).

A professional development portfolio comprising the following tasks:

- Preparation and publication of online tasks, including but not limited to, mapping activities, publication abstracts, open access materials;
- Researcher development position statement with annotated reflective commentary
- Researcher development plan identifying goals and deliverables;
- Researcher profile for website.

Assessment will be against the specified marking criteria.

**Reading and Resource List****Essential Reading**

Brew, A. and Lucas, L. (2009) *Academic Research and Researchers* (Society for Research Into Higher Education). Maidenhead: Open University Press.

Debowski, S. (2011) *The New Academic: A Strategic Handbook*. Maidenhead: Open University Press.

Eley A., [Wellington](#), J. [Pitts](#), S. [Biggs](#), C. (2012) *Becoming a Successful Early Career Researcher*. Abingdon: Routledge.

Grant, W. And Sherrington, P. (2006) *Managing Your Academic Career* (Universities into the 21st Century). Basingstoke: Palgrave Macmillan

Kanes, C. (2011) *Elaborating Professionalism: Studies in Practice and Theory* (Innovation and Change in Professional Education). London: Springer.

Thornton, A. (2013) *Artist, Researcher, Teacher: A Study of Professional Identity in Art and Education*. Bristol: Intellect.

**Further Reading and Resources**

[Aldridge](#), J. [and Derrington](#), A.M. (2012) *The Research Funding Toolkit: How to Plan and Write Successful Grant Applications*. London: SAGE Publications LTD.

Becker, L. and Denicolo, P. (2012) *Publishing Journal Articles* (Success in Research). London: SAGE Publications Ltd.

Denicolo, P. and Becker, L. (2011) *Developing Research Proposals* (Success in Research). London: SAGE Publications Ltd.

McNamara, O. (2001) *Becoming an Evidence-based Practitioner: A Framework for Teacher-researchers*. London: RoutledgeFalmer

<http://www.vitae.ac.uk/researchers>

Further reading and resources will be identified in your Unit Handbook.

Unit Title: Research Methods for Education	
Level	7
Credit Rating	20 credits
Notional Learning Hours	200 hours
Contact Hours	For detailed information on contact hours, please check the My Contact Hours Website

### Introduction

This unit introduces the different quantitative and qualitative methods used in educational research applicable to art design and communication disciplines. It provides opportunities for you to select a research focus and design a systematic and rigorous inquiry into a topic of compelling individual and professional importance. The unit also provides a context of supportive critical reflection in which your ideas can be refined and focused.

### Learning Outcomes

Upon successful completion of this unit you will be able to:

1. engage with academic literature concerning key concepts in educational research for the art design and communication disciplines, contemporary and historical; *[research, analysis]*
2. identify and explore an appropriate research focus and design a research question; *[subject knowledge; communication and presentation; personal and professional development]*
4. analyse and evaluate research methods appropriate to address the research question; *[analysis; Subject knowledge]* design an appropriate research process to inquire into a topic in academic practice *[subject knowledge; communication and presentation; Personal and professional development]*.

### Indicative Content

- Contemporary and historical issues and debates in educational research
- Reviewing the literature
- Research methodologies
- Forming a research question
- Research methods
- Design a research process

### Teaching and Learning Methods

The teaching and learning methods available for this unit include lectures and workshop sessions, tutorial support, , presentations, formative assessment tasks and independent study.

**Assessment Methods**

This unit is assessed holistically (100% of grade). A research portfolio comprising the following tasks:

- Research topic identification and analysis (2500 words)
- Research proposal (2500 words)

Assessment will be against the specified marking criteria.

**Reading and Resource List****Essential Reading**

Bell, J. (2005). *Doing your research project: A guide for first-time researchers*. 4<sup>th</sup> Edition. Maidenhead: Open University Press.

Denscombe, M. (2002). *Ground Rules for Good Research: A 10 Point Guide for Social Researchers*. Buckingham, Philadelphia: Open University Press. 'Foundations for Social Research' (pp. 5-24).

Opie, C. (2004) *Doing educational research: A guide to first-time researchers*. London: Sage

Sullivan, G (2009 2<sup>nd</sup> Ed.) *Art Practice as Research: Inquiry in visual arts*, L.A and London : Sage

**Further Reading and Resources**

Blaxter, L., Hughes, C. And Tight, M. (2007) *How to research*. Maidenhead: Open University Press

Brown, A. J. and Dowling, P. C. (2010). *Doing Research/Reading Research: Re-Interrogating Education*. Second edition. London: Routledge.

Cohen, L., Manion, L. & Morrison, K. (2007). *Research Methods In Education*. Abingdon: Routledge.

Eds. Arthur, J., Waring, M., Coe, R. And Hedges, L.V. (2012) *Research Methods and Methodologies in Education*. London: Sage Publications Ltd.

Ed. Campbell, S. And Groundwater-Smith, S. (2007) *An Ethical Approach to Practitioner Research: Dealing with Issues and Dilemmas in Action Research*. Abingdon: Routledge

Ed. Hickman, R. (2008) *Research in Art and Design Education Issues and Exemplars*. Bristol: Intellect.

McNiff, J. (2013) *Action research: principles and practice*. Abingdon: Routledge.

Miles, M. (2011) *New Practices-New Pedagogies: A Reader (Innovations in art and design)*. London: Routledge.

Robson, C. (2002). *Real World Research: A Resource for Social Scientists and Practitioner-Researchers*. Second edition. Oxford: Blackwell. Chapter 2, 'Approaches to Social Research' (pp. 16-44). Further reading and resources will be identified in your Unit Handbook.

# Syllabus for Art & Design Education Lab: AGO

Dr. Pam Patterson, Teaching Intensive  
Stream Faculty  
OCAD University

## About the Resource:

Art & Design Education Lab: AGO is a third year studio seminar for undergraduate students in art and design at OCAD University (OCAD U). The course came to fruition as a result of many conversations between OCAD U and the Art Gallery of Ontario's Weston Family Learning Centre.<sup>1</sup> It is one of two courses currently offered at OCAD U in art and design education and reflects the growing interest of OCAD U students in art and design pedagogy.

ADEL: AGO introduces OCAD U students to art and design education history and theory, and provides practical studio and gallery teacher training. Conceived to reflect learning partnerships in art/design education, the course energizes a connection between both the AGO and OCAD U, and the faculties of design and art. Students explore strategies for collaborative learning in/for the classroom, studio and museum. They are mentored by gallery educators, share learning(s) with peers, and engage in critical reflection with larger art and design education communities. Ultimately the course helps students acquire knowledge of teaching and pedagogies that will be useful to them later in defining and pursuing their own educational goals.

Last winter, ADEL students participated in an OCAD U event, Food=Need: Film, Exhibition & Workshop, which explored the intersections of art, design, education and community and social action.

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<sup>1</sup> Thanks to Kelly McKinley and Colin Wiginton, formerly of the Weston Family Learning Centre, Art Gallery of Ontario (AGO), Vladimir Spicanovic, Dean of Arts, OCAD University, and ADEL:AGO pedagogical facilitators Lorrie Ann Smith and Carolyn Swartz, Weston Family Learning Centre, AGO, for their contribution to the development of this course.

## Faculty of Art

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100 McCaul St. Toronto  
ON M5T 1W1

## Course Outline

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**Course Title:** ART & DESIGN EDUCATION LAB: AGO

**Course Code:** CROS 3B05  
**Course Section:** 01

**Course Type:** Seminar

**Professor:** Dr. Pam Patterson  
**Contact Information:** [ppatterson@faculty.ocadu.ca](mailto:ppatterson@faculty.ocadu.ca)

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### COURSE DESCRIPTION

INTR 3B05 Special Topics: Art & Design Education Lab

Developed in partnership between the AGO and OCAD U, this course introduces students to the fundamentals of art and design education, both theoretical and practical. The course builds on a studio-seminar model, with learning outcomes/objectives enhanced by studio projects as well as by students' fieldwork as assistants in the AGO School of Art. Students will explore the issues of studio pedagogy and contextual learning within the context of the innovative educational programs for children and youth.

### LEARNING OUTCOMES

Students who successfully complete this course will be able to:

Explore historical and contemporary issues in art and design education assessing their implications for museum and studio instruction;

Engage with art educational theoretical and historical documents applying the learning from the above outcome to the development of a teaching philosophy;

Demonstrate an understanding of teaching vocabulary and methodologies pertinent to art/design instruction K-12;

Apply appropriate art/design learning strategies to various age groups and different program areas;

Demonstrate pedagogical awareness through practical experience addressing specifics of Ontario curriculum (especially, but not exclusively, in the visual arts) for students at various levels; and

Articulate their cross-cultural awareness and openness to diversity within the context of an art/design postmodern education in fieldwork and in lesson concept design.

### COURSE METHODOLOGY & CONTENT OVERVIEW:

The theoretical component of the course provides an introduction to the history of art/design education and to the contemporary issues that inform studio and museum educators. Initially students will look at principles of art teaching focusing on the 1920s and on into the 21st century (Bates). Students will also explore orientations to curriculum (Dukacz & Babin) and contemporary approaches applicable to the teaching of art/design (Spicanovic, Bates, Clark) in a diverse society.

Other recommended texts will assist students in situating themselves within the field, refining their contextual understanding, and acquiring a knowledge of terminology used by art educators today.

Prior to, and alongside, their fieldwork at the Weston Family Learning Centre, AGO, students will complete five pedagogical workshops coordinated by Pam Patterson, OCAD U and Carrie Swartz, Coordinator, Secondary School Programs, AGO. During these workshop sessions, students will learn about the foundations of museum education and principles of museum pedagogy with respect to seminal work by Hein and Alexander, and Guy Lefrancois' psychology for teaching that builds on the ideas of the Russian avant-garde educator and psychologist Lev Vygotsky. Additional emphasis will be placed on the ethical issues in teaching children and pedagogical strategies in the Ontario Arts Curriculum. Students' background for the fieldwork will be further enriched by resident AGO educators who may include: David Wistow, Interpretive Planner and Denise Roberts, On-line Learning. Our class assistant will also facilitate, with other ADEL graduates, a seminar/discussion.

Building on this theoretical (and practical) grounding, OCAD U students will observe, shadow and assist Education Officers with guided tour and/or the studio visit programs at the AGO. They will complete a total of 30 hours and contribute, in these workshops, through research, and in the field assistantships, to the instruction of both elementary and secondary school students. Moreover, there will be an opportunity for OCAD U students to lead the programs and design lesson concepts that reflect their own individual and research interests.

This course entails the following assignments: a) Statement of Teaching Philosophy; b) Journal that captures their research reflections and experiences in the field; and c) Lesson Concept Design.

#### ASSIGNMENTS DESCRIPTION (S)

**Teaching Philosophy:** Students are required to produce a "utopian" teaching philosophy in critical dialogue with one article/text from the required course readings. The statement should be 750 words written in a double-spaced format and include a title, footnotes/endnotes, and bibliography. This assignment is worth 20% of the final mark.

**Reflection/Research Journal:** Throughout the semester students are expected to keep a journal that captures their reading responses and critical reflections on their research, field experiences, ongoing exhibitions and AGO collection. The Journal should include 9 entries (one per week). Each entry should be typed or clearly handwritten and accompanied with sketches, drawings, swatches, images (copyright cleared images where applicable). The final entry will be a summary reflection on your course learning and on whether your Teaching Philosophy may (or may not) have changed. Alternative forms for the Journal Assignment (i.e. video) are possible; please check with me first. Journals will be assessed twice. This assignment is worth 35% of the final mark.

**Lesson Concept Design:** Students will prepare a lesson plan for a gallery tour, classroom, or studio experience. The lesson may be directed towards teaching a specific method (i.e. watercolor, drawing from observation, collage, etc.) of art or design making, or towards designing a specific topical lesson, gallery tour, or workshop. Students will be required to identify the site (gallery exhibition, studio workshop space, or classroom setting), curricular orientation(s), objectives of the project, desired learning outcomes, and be able to articulate the pedagogical approach. This project may also reach beyond these ideas to be applicable to an online site, or speak to a specific innovation. The project therefore should be developed in consultation with the instructor and is preceded by the project proposal. Each student will also present a short summary of the concept design to the class in a group symposium format. The totaled mark for proposal, final design and presentation is 30% of the final course grade.

**Participation:** Participation may include some or all of the following: arriving on time, communicating effectively with AGO staff and manager, dressing appropriately for AGO field work, listening to instruction, being prepared for and working in class, sharing ideas, concepts and creative exploration and conceptual development with other students and cooperating in group projects, analyzing and offering opinions about work in progress, and listening to and being an active participant in critique and discussions. Participation in class discussions, in your fieldwork, on AGO Wiki site, and for the blog publication is pivotal to the intellectual development of each student and the successful completion of this course. Students will be observed in their teaching sessions and formally assessed, with input from OCAD U ADEL TA, AGO EOs, AGO manager, by OCADU instructor.

**Note:** Participation will account for 15% of the final mark for this course.

#### ADEL BLOG PUBLICATION

<http://adeljournal.wordpress.com/>

**READINGS****Required Readings:**

- Alexander, Edward P. (1996). *Museums in Motion: An Introduction to the History and Function of Museums*. New York: Altamira Press. (pp. 19-37). ISBN 075910509X
- Bates, Jane (2000). Preface & Exploring our Roots. *Becoming an Art Teacher*. Belmont CA : Wadsworth. (pp. xi-xii, 2-15, 23). ISBN 139780584522391
- Clark, R. (1998). Doors and mirrors in art education: Constructing the postmodern classroom. *Art Education* 51 (6), (pp. 6-11) <http://ezproxy-library.ocad.ca/login?url=http://www.jstor.org/stable/3193746>
- Clark, R. (1996). Reconstructive Art. *Art Education: Issues in Postmodern Pedagogy*. National Art Education Association & Canadian Society for Education through Art. (pp. 78-87). ISBN 0-937652-94-6
- Dukacz, Albert S. & Patrick Babin (1980). Perspectives on Curriculum. In Michael Connelly, A.S. Dukacz & F. Quinlan (Eds.) *Curriculum Planning for the Classroom*. Toronto: OISE Press. (pp. 13-22)
- Hein, G. & Alexander, M. (1998). Education in Museums. *Museums: Places of Learning*. Washington: American Association of Museums. (pp. 9-28). ISBN 0-931201-56-X
- Hein, G. & Alexander, M. (1998). Education in Museums. *Museums: Places of Learning*. Washington: American Association of Museums. (pp. 29-47). ISBN 0-931201-56-X
- Jackson, Timothy Allen (1999). Ontological Shifts in Studio Art Education: Emergent Pedagogical Models. *Art Journal*. 58 (1). (pp.69-73 ) <http://ezproxy-library.ocad.ca/login?url=http://www.jstor.org/stable/777884>
- Lefrancois, Guy R. (2000). *Psychology for Teaching*. Canada/US: Wadsworth-Thomson Learning. (pp. 103-108). ISBN 0-534-57447-5
- Oasis Skateboard Factory: *A Concrete Education: Oasis Skateboard Factory & Kicking, Pushing Only the Basics of Curriculum* (Post Toronto Oct 31, 2009) & Hogtown and ZBoys (2013 Bulletin)
- Wright, Susan (1997). Learning How to Teach: The Arts as Core in an Emergent Curriculum. *Childhood Education*. 73 (6). (pp. 361-365).

**Recommended/Suggested Readings:**

- Coles, R. (1975). The Art Museums and Pressures of Society. *On Understanding Art Museums*. Lee, S.E. and Henning, E.B. (Eds.). Englewood Cliffs NJ : American Assembly, Columbia University & Prentice Hall Inc. (pp. 185-203).
- Ecker, David (1990). Cultural Identity, Artistic Empowerment, and the Future of Art in the Schools. *Design for Arts Education*. 91 (3). (pp. 14- 20). [http://ezproxy.library.ocad.ca/login?url=http://gateway.proquest.com/openurl?url\\_ver=Z39.88-2004&res\\_dat=xri:pau:s:&rft\\_dat=xri:pau:article:3091-1990-091-03-000003](http://ezproxy.library.ocad.ca/login?url=http://gateway.proquest.com/openurl?url_ver=Z39.88-2004&res_dat=xri:pau:s:&rft_dat=xri:pau:article:3091-1990-091-03-000003)
- Eisner, E. (1995). Five Basic Orientations to the Curriculum. *The Educational Imagination: On the Design and Evaluation of School Programs*. New York & London: Collier Macmillan. (pp. 61-86). ISBN 00023321105
- Elkins, James (2004). Histories. *Why Art Cannot be Taught*. Urbana & Chicago: University of Illinois Press. (pp. 4-39, 193-201).
- Miller, E. (2010). Art & Design Education Lab: A Course on Collaboration. *SKETCH* (Spring/Summer). (pp.8-11). [http://www.ocadu.ca/Assets/pdf\\_media/ocad/about/news\\_events/27072010\\_sketch\\_spring\\_summer.pdf](http://www.ocadu.ca/Assets/pdf_media/ocad/about/news_events/27072010_sketch_spring_summer.pdf)



Meban, Margaret (2002). The Postmodern Artist in the School: Implications for Arts Partnership Programs. *International Journal of Education and the Arts*. 3 (1). On line at: <http://www.ijea.org/v3n1>

Ritchhart, Ron (2007). Cultivating a Culture of Thinking in Museums. *Journal of Museum Education*. 32 (2). (pp. 37-155). <http://ezproxy-library.ocad.ca/login?url=http://www.jstor.org/stable/40479584>

Shuh, John H. (2008). Teaching Yourself to Teach with Objects. *Journal of Education*. 7 (4). [http://www.allaboutshoes.ca/images/en/pdfs/teachers\\_resources/chronicles/activities\\_projects/activity2\\_teaching\\_yourself.pdf](http://www.allaboutshoes.ca/images/en/pdfs/teachers_resources/chronicles/activities_projects/activity2_teaching_yourself.pdf)

Spicanovic, V. (2011). Teaching Art and the Archipelago of Imagination. *SKETCH*, (Fall). (p. 22). [http://www.ocadu.ca/Assets/pdf\\_media/ocad/about/news\\_events/20110908\\_Sketch\\_135th\\_anniversary\\_edition.pdf](http://www.ocadu.ca/Assets/pdf_media/ocad/about/news_events/20110908_Sketch_135th_anniversary_edition.pdf)

Stuhr, P. (1995). Multicultural Art Education and Social Reconstruction. *Studies in Art Education* 35 (3) (spring) pp. 171-178. <http://www.jstor.org.ezproxy-library.ocad.ca/stable/pdfplus/1320218.pdf?acceptTC=true>

**INTR 3B05 Art & Design Lab**

**Week by Week Overview**

Week	Topic / In-class	*Assignment / Objective	Due Date
1.  Meet OCAD U Classroom	1. Welcome and Course Introduction. Invitation to investigate pedagogical and learning strategies for art education  2. What is/Why Art & Design Education? Learning Plan	Course outline and expectations. Blog publication info. Introduction to art, design and museum education as discourse. Learning Plan workshop. <b>AGO:</b> placement protocols: resumes, work placement form, police check and other fieldwork logistics. <b>CANVAS "Handouts":</b> Prepare perspectives on Curriculum by Dukacz & Babin & Bates' "Why Teach Art?" worksheet  Learning Plan worksheet	For Class #2

		<p><b>Recommended Readings:</b>                  Miller, E. (Spring/Summer, 2010). <i>Art And Design Education Lab: A Course on Collaboration</i>, SKETCH (p. 8-11).                  Spicanovic, V. (Fall 2011). <i>Teaching Art and the Archipelago of Imagination</i>, SKETCH (p. 22)</p>	
<p>2. Meet OCAD U classroom</p>	<p><b>Introduction to Art Education</b> (Pam Patterson)</p> <p>1. An Introduction to Premodern/Modern/Postmodern/Alter or Transmodern Histories, Paradigms &amp; Perspectives.</p> <p>2. Orientations, Strategies and Practices (interactive praxis workshop and discussion)</p>	<p><b>Required Readings:</b>                  Bates, <i>Becoming an Art Teacher: Exploring Our Roots</i> (xi-xii, 2-15, 23)                  Clark. (1998). <i>Doors and mirrors in art education: Constructing the postmodern classroom. Art Education</i> 51 (6), 6-11                  Clark, R. (1996). <i>Reconstructive Art</i>. (pp. 78-87).                  Perspectives on Curriculum (Dukacz &amp; Babin – handout in class #1)</p> <p><b>Recommended Readings:</b>                  Eisner, <i>Five Basic Orientations to Curriculum</i>.                  Meban, <i>Postmodern Artist in the School</i>.                  Stuhr, P. (1995). <i>Multicultural Art Education and Social Reconstruction</i>. In <i>Studies in Art Education</i> 35 (3) (spring) pp. 171-178.</p> <p><b>Suggested Readings</b> are in course pack and available online (see links) to help with field work, class planning and assignments</p>	

		<p><b>Assignments:</b> Prepare your orientation(s) profile and your art rationale(s). CANVAS Handouts: (Perspectives on Curriculum &amp; Bates' "Why Teach Art?" worksheet)</p> <p><u>Teaching Philosophy</u> "handout" today</p>	<p>Due today for in-class work</p>
<p>3.</p> <p>Class meets at at <i>Info Desk</i> at the main entrance of the AGO</p>	<p><b>An Introduction to the Art Museum</b> (Guest: Lorrie Ann Smith, Manager, Pubic Programs and Audience Development)</p>	<p><b>*Note for AGO: Please bring completed police check forms and 2 pieces of ID to class.</b></p> <p><b>Wiki info.</b> <b>Teaching Philosophy &amp; Journal Assignment questions.</b></p> <p><b>Required Reading:</b> Museums in Motion (E. Alexander)</p> <p><b>Assignments:</b> <u>Journal "handout"</u> - begins</p>	
<p>4.</p>	<p><b>Pedagogical Workshop (1) at AGO:</b> (Carrie Swartz)</p> <p><b>Topic:</b> How do Museums Facilitate Learning?</p> <p><b>Guests:</b> <b>David Wistow</b>, Interpretive Planner, AGO</p>	<p><b>Required Reading:</b> Education in Museums: Museums: Places of Learning (Hein &amp; Alexander) pp. 9-28 <b>Recommended Readings:</b> The Art Museums and Pressures of Society (Coles, R.) pp.185-203.</p> <p><b>Assignments:</b> <u>Teaching Philosophy</u>  Journal in progress</p>	<p>Due today in class</p>

<p>5. Class meets at AGO</p> <p><b>AGO:</b> Observing (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>	<p><b>Pedagogical Workshop (2) at AGO:</b> (Carrie Swartz)</p> <p><b>Topics:</b> An Introduction to Museum Pedagogy and Art As Experience</p>	<p><b>Required Readings:</b> Education Theory: Museums Places of Learning (Hein &amp; Alexander) pp. 29-47 Psychology for Teaching (Lefrancois)</p> <p><b>Recommended Readings:</b> Cultivating a Culture of Thinking in Museums (Ritchhart) Teaching Yourself to Teach with Objects (Shuh)</p> <p><b>Assignments:</b> Journal in progress</p>	
<p>6. Class meets AGO.</p> <p><b>AGO:</b> Observing (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>	<p><b>Check-in and discussion session with Carrie, Hareem, and Pam.</b></p> <p><b>Pedagogical workshop (3)</b> (Carrie Swartz)</p> <p>Studio Workshop and Studio Curriculum Design at AGO</p> <p><b>Guests:</b> Artist Educators, AGO Artist-in-Residence (TBC)</p>	<p><b>Required Reading:</b> Ontological Shifts in Studio Art Education (Jackson)</p> <p><b>Assignments:</b> Journal in progress <u>Lesson Concept/Design:</u> <u>"Handout"</u></p>	
<p>NO CLASS</p> <p><u><b>You may do AGO field work if you wish.</b></u></p> <p><b>AGO:</b> Shadowing (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>	<p><b>Study week</b></p>		

<p>7. Class meets AGO.</p> <p><b>AGO:</b> Shadowing (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>	<p><b>Pedagogical workshop (4)</b> <b>Shadowing to Assisting: Transition and Check List. (Carrie)</b></p> <p><b>Designing for/in Art Education</b> Craig Morrison, TDSB &amp; students of the <i>Oasis Skateboard Factory</i>: presentation</p> <p>Denise Roberts, Online Learning, AGO: Designing &amp; Implementing "The Digital Gallery"</p>	<p><b>Required reading:</b> <b>Skateboard Factory Blog site:</b> <a href="http://oasis skateboardfactory.blogspot.com/">http://oasis skateboardfactory.blogspot.com/</a> A Concrete Education: Oasis Skateboard Factory &amp; Kicking, Pushing Only the Basics of Curriculum (Post Toronto Oct 31, 2009) Hogtown and ZBoys (2013 Bulletin)</p>	
<p>8. Class meets Central Hall followed by Learning Zone, OCAD U</p> <p><b>AGO:</b> Shadowing to Assisting transition in AGO placements (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>	<p><b>Food= Need: Film, Exhibition &amp; Workshop</b></p> <p>Central Hall (Rm 230): <i>Food=Need</i> film premier &amp; panel. Learning Zone: Exhibition of work by OCAD U artists and designers, Mary Tremonte screen printing-as- activism workshop, &amp; closing party.</p>	<p><b>Assignments:</b> <u>1st half of journal due</u> Journal in progress</p>	<p>Due today.</p> <p><i>Midterm grade warnings to students.</i></p>

<p>9. OCAD U Classroom</p> <p><b>AGO:</b> <u>March break No field work</u></p>	<p>Check-ins with Pam and Hareem.</p> <p><b>Pedagogical Workshop (5):</b></p> <p>Topics:</p> <ol style="list-style-type: none"> <li>1. Discussion on community arts education-as-practice in <i>Food=Need</i> (Hareem).</li> <li>2. The Postcard Project (Mallory Diazun)</li> <li>3. Presentations by ADEL OCAD U graduates in art and design.</li> <li>4. Workshop by Amy Swartz, <i>Emergent Curriculum for Art &amp; Design Education</i></li> </ol>	<p><b>Required Readings:</b> Learning How to Teach: The Arts as Core in an Emergent Curriculum (Wright) Please review the AGO curriculum documents for gallery and studio.</p> <p><b>Assignments:</b> <u>Lesson Concept Design proposal</u> Journal in progress</p>	<p>Due today</p>
<p>10. No class meeting</p> <p><b>AGO:</b> Assisting (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>		<p><b>Assignments:</b> Journal in progress</p> <p><u>Fieldwork Assessment begins</u></p>	
<p>11. No class meeting</p> <p><b>AGO:</b> Assisting (Tues- Fri.) 1 program with Guided Gallery Tours or Studio Visits.</p>		<p><b>Assignments:</b> Journal Summary &amp; Teaching Philosophy</p> <p><u>Fieldwork Assessment</u></p>	

<p>12. Class meets at OCAD U classroom</p> <p><b>AGO:</b> make up week: assisting (Tues- Fri.) with Guided Gallery Tours or Studio Visits.</p>	<p>Symposium: Presentations of Lesson Concept Designs.</p>	<p><b>Assignments:</b> Lesson Concept design. Design presentation. 2nd half of journal + 1 entry (reflection on learning and Teaching Philosophy)</p> <p><u>Fieldwork Assessment</u> (make-up)</p>	<p>Due today</p>
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\* This column also includes reading preparation as weekly assignments for the class. Week by week objectives are embedded in the course learning outcomes

# Syllabus: Teaching Art to Diverse Student Populations

Dr. Pam Patterson, Assistant Professor  
University of Western Ontario

## **About the Resource:**

Teaching Art to Diverse Student Populations was designed as an online Master's in Art Education course to provide art educators with opportunities to enrich and extend their professional and research practice. This practice was considered as contextual, with attention paid to participants' artistic work, museum/gallery teaching, community and specialist activities, adult teaching, and classroom learning. Inclusion and diversity became associated terms as we curiously critiqued, analyzed and applied our learnings. For the course completion project, we worked in collaboration with editor Mike Emme, Canadian Art Teacher (CAT) to write, edit and design a publication insert for the winter 2014 edition of CAT. This collection of short works – visual images and writing – reflected how we each engaged in designing for, reflecting on, and practicing inclusive teaching. The insert, a complex mapping of how teacher autobiographies, expectations and practices play out with diverse student populations, is intended to be an experiential resource on inclusive arts teaching for art educators.



Faculty of Education  
Western University  
Graduate Course Outline

*Teaching Art to Diverse Student Populations*

**Instructor Name: Dr. Pam Patterson**

**Calendar Description:**

This course offers strategies for adapting traditional art curricula to meet the instructional and artistic needs of the gifted, exceptional, multicultural and Aboriginal student populations.

**Objectives and Outcomes:**

Three interrelated activities, informed by four class themes, structure this course:

Activity #1: Students will discuss **assigned readings** in the introductory and each of the four thematic areas.

Activity #2: Students will research, post, and discuss **applications to professional practice** related to each of the four themes. This strand will allow the students to focus the graduate learning and personal teaching context and research interests.

Activity #3: Students will prepare a **completion project** in which they will identify and explore a single issue drawn from one of the four themes.

Student progress will be assessed the end of every two weeks starting week #3.

Students who successfully complete this course will have gained insight into, and new applications for, their practices. They will have reflected on, strategized with, and critically assessed resources that address different ways of thinking about or teaching: exceptional and gifted learners, disability, Aboriginal/First Nations content, multiculturalism, special populations including LGBTQ, in discussion posts and practical projects. They will have engaged deeply in a selected course issue relevant to their personal research through a final class project.

**Topic Outline:**

**1. Week 1:**

**Creating an Online Community:**

**Introductions, Intersections and Expectations:**

Please introduce yourself noting your artist/educator/creative practice, interests, and course expectations through the use of articles below. Familiarize yourself with the course site and resources.

**Situating Self, Contexts and Concerns:**

Online discussion of readings:

Required:

- Gude (2007)

Select one of the following:

- Lemon (2013)
- Garda (2012)  
<http://etfvoice.ca/article/breaking-new-ground-the-first-middle-school-gay-straight-alliance-gsa-in-the-tdsb/>
- Jackson (2006)
- Seidler (2011)

Please read Gude and one other article of your choice and write two posts:

1. How do you, in response to Gude, conceptualize an art education that speaks to diversity & for inclusion? How does the second article of your choice resonate with your own interests or assist in directing you to explore innovative ways of teaching to diverse populations?
2. Please respond to one post by another classmate. This response may be: providing a resource link to an interesting online resource (article, site, video), writing a poem, telling a teaching story, or sharing an image or artwork.  
This will not be graded.

As for my introduction, here is an article of mine that will give you some insights into my interests:

Patterson, P. (2013) Rethinking a transabled aesthetic paradigm for art and design education. *Canadian Art Teacher* 11 (1), pp 6-19.

And a link to another aspect of my professional practice:

<http://www.yorku.ca/intent/issue3/works/pampatterson/pampatterson.php>

<b>2. Week 2:</b>	<b>Theme #1</b>	<b>Gifted</b> Online discussion of readings: Required: <ul style="list-style-type: none"> <li>• Hurwitz,A.(1983)</li> <li>• Pariser (1997)</li> <li>• Wright (1997) &amp; teacher handout – <i>Understating the Theory of Multiple Intelligences</i></li> </ul>
<b>3. Week 3:</b>	<b>Theme #1</b>	<b>Gifted</b> Applications to Professional Practice: Post & Discuss
<b>4. Week 4:</b>	<b>Theme #2</b>	<b>Disability</b> Online discussion of readings/resources: Required <ul style="list-style-type: none"> <li>• Hermon &amp; Prentice (2003)</li> <li>• Hevey (2008) &amp; video viewing - <i>Behind the Shadow of Merrick</i></li> </ul>

		<p><a href="http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/rethinking-disability-representation-1">http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/rethinking-disability-representation-1</a></p> <ul style="list-style-type: none"> <li>Eisenhauer (2007)</li> </ul> <p>&amp; Video viewing: <i>Laser Eagles Art Guild</i></p> <p><a href="http://www.lasereagles.com/">http://www.lasereagles.com/</a></p> <p><a href="https://www.youtube.com/watch?v=lv7pPZmBFG0">https://www.youtube.com/watch?v=lv7pPZmBFG0</a></p>
5. Week 5:	Theme #2	<p><b>Disability</b> Applications to Professional Practice: Post &amp; Discuss</p>
6. Week 6:	Theme #3	<p><b>Multicultural &amp; LGBTQ</b> Online discussion of readings/resources: Required:</p> <ul style="list-style-type: none"> <li>Clark, R. (1996)</li> <li>Hall (2007)</li> <li>Washington (2011)</li> </ul>
7. Week 7:	Theme #3	<p><b>Multicultural &amp; LGBTQ</b> Applications to Professional Practice: Post &amp; Discuss</p>
8. Week 8:	Theme #4	<p><b>Aboriginal/First Nations</b> Online discussion of readings/resources: Required:</p> <ul style="list-style-type: none"> <li>Elridge (2001)</li> <li>Dénomme-Welch, S. (2008)</li> </ul> <p>&amp; view An Indian Rights Reserve's <i>Giiwedín</i> trailers</p> <p><a href="http://www.anindienrightsreserve.com/Giiwedín.html">http://www.anindienrightsreserve.com/Giiwedín.html</a></p> <p>&amp; skim</p> <p><a href="http://www.thewholenote.com/index.php/onopera/4717-giiwedín-operatic-winds-of-change">http://www.thewholenote.com/index.php/onopera/4717-giiwedín-operatic-winds-of-change</a></p> <ul style="list-style-type: none"> <li>Heck (2003)</li> </ul> <p>&amp; AGO/TDSB NAC program Aboriginal Curriculum Resource Sheet</p>

9. Week 9:	Theme #4	Aboriginal/First Nations Applications to Professional Practice: Post & Discuss
10. Week 10:	Completion Project	DUE: 100 word “working abstract” or “working concept/idea”.
11. Week 11:	Completion Project	
12. Week 12:	Completion Project	Due Wed. July 23

### Course Readings & Materials:

#### Introduction: Situating Self, Contexts and Concerns

Gude, O. (2007). Principles of possibility: Considerations for a 21<sup>st</sup>-century art & cultural curriculum. *Art Education* 60 (1), 6-17.

*How do you, in response to Gude, conceptualize an art education that speaks to diversity and for inclusion?*

*How might this way of thinking frame a context for examining diversity, difference and inclusion for learning and teaching?*

*What kinds of dialogues/intersections might we have - and could have – around these issues in our classrooms, communities and creative sites?*

#### Choose one of the following and discuss:

*How does the theme, approach, student population or location referenced in this article resonate with your own interests or challenge you to explore innovative ways of teaching to diverse populations?*

Lemon, N. (2013). Voice, choice, equity and access: Young children capture their art gallery education experiences. *Journal of Museum Education* 38 (3), 349-363.

Seidler, C.O. (2011). Fighting disability stereotypes with comics: “I cannot see you, but I know you are staring at me”. *Art Education* (Nov), 20-23.

Jackson, R. (2006). Inside the gray of gang: Reflections on the arts and youth violence. *Education Canada*. 46 (3), 50–52.

Garda, N. (2012). Breaking new ground: The First middle school gay straight alliance (GSA) in the TDSB. *EFTO Voice*, winter 2012, pp 24-29. Accessed April 2013 at: <http://etfvoice.ca/breaking-new-ground/>

#### Theme #1 Gifted

Hurwitz, A. (1983). Part 1: Defining artistic giftedness. *The gifted and talented in art: A guide to program planning* (pp.13-27). Worcester, MA: Davis.

*Examining modes of intelligence, characteristics of artistic giftedness, and artwork, how might we explore “evidence” of giftedness in our students?*

*Is a student born artistically gifted or is “giftedness” nurtured?*

*Does your art curriculum recognize and develop visual and verbal fluency? How?*

Pariser, D. (1997). Conceptions of children's artistic giftedness from modern and postmodern perspectives. *Journal of Aesthetic Education*, 31(4), 35-47.

*What characteristics do you ascribe to gifted young artists?*

*Are your personal artistic preferences reflected in, or influential on your students' artwork?*

*How might you define your conception of "teaching to giftedness" – within a modern or postmodern framework?*

Wright, Susan. (1997). Learning how to teach: The Arts as core in an emergent curriculum. *Childhood Education*, 73 (6), 361-365.

With reference to: Staff Workshop Teacher Handout (author anonymous) (2005). Understanding the theory of multiple intelligences. *Scholastic Early Childhood Today*, Nov/Dec, 20 (3), 13-4.

*How might an emergent curriculum nurture or respond to the needs of artistically gifted children?*

*Is such an emergent curriculum appropriate for all students? What assumptions might such an approach make about what constitutes intelligence?*

*Have you had experience with Reggio Emilia or Rudolf Steiner schools? If so, how might these different approaches speak to certain assumptions about "art as/for enrichment"?*

## Theme #2 Disability

Eisenhauer, J. (2007). Just looking and staring back: Challenging ableism through disability performance art. *Studies in Art Education*, 49 (1), 7-22.

With viewing Laser Eagles Art Guild: <http://www.lasereagles.com/>  
<https://www.youtube.com/watch?v=lv7pPZmBFG0>

*Distinguish between "provisions for inclusion" and "disability culture" as curricular approaches.*

*How are the disability concept of "just looking" and the "gaze" as defined by feminism similar?*

*Are students with physical disabilities included or accommodated within your school or art room? How might their learning be further enabled such as in the case of using trackers as with Laser Eagles?*

Herman, A. & Prentice, R. (2003). Positively different: Art and design in special education. *Journal of Art & Design Education*, 22 (3), 268-280.

*What do you think are the advantages and disadvantages of having separate schools for students with disabilities?*

*Brainstorm around various ways you might address "difference" and "inclusion" in planning curriculum and in day-to-day teaching.*

*Have you explored issues of identity and of individual difference in project work with your students? How did your students respond?*

Hevey, D. (2008). Behind the shadow of Merrick. In Dodd, J., Sandell, R., Jolly, D., Jones, C. *Rethinking disability representation in museums and galleries* (pp. 130-137). Leicester, UK: University of Leicester.

View online video: <http://www2.le.ac.uk/departments/museumstudies/rcmg/projects/rethinking-disability-representation-1>

*How might films and creative projects such as this affirm the role of people with disabilities as active "subjects" in art, as art makers and as educators?*

*How might museums and galleries provide unique opportunities for our students or/and alternative experiences to inform our own teaching?*

*How might such venues be able to accommodate thinking about disability in unique ways? How might you use personal collections to "think about disability" in your classroom?*

**Theme #3 Multicultural & LGBTQ**

Clark, R. (1996). Chapter 2: Diversity and difference. *Art education: Issues in postmodernist pedagogy* (pp. 46-63). Reston, VA: National Art Education Association.  
*Which of Stuhr's 5 models of multiculturalism are found in your area schools or community programs? There has been much discussion around the differences between multicultural and anti-racist education. What are some ideas which resonate for you with each? How do we address and attend to the complexity of difference in considering the intersections of race, gender, class, and sexual orientation? What might be a way to engage students creatively in this discussion?*

Hall, R. (2007). Young queer artists in the classroom. *JADE* 26 (1), 73-88.  
*To what extent do you feel LGBTQ role models can contribute to creating a culture of inclusion in an art classroom? What collaborative projects might you take up - or have you taken up - that could address LGBTQ issues? How does this article resonate with the earlier reading Breaking New Ground: The First Middle School Gay Straight Alliance (GSA) in the TDSB?*

Washington, G.E. (2011). Community-based art education and performance. *Studies in Art Education* 52 (4), 263- 277.  
*How does performance as a strategy open up new possibilities for enabling our students to "act out" their experiences of social and cultural trauma, loss and change? How might performance-as-metaphor invite new ways to think about art teaching and learning? Penn State art educator, Charles Garoian, talks about "performance as pedagogy". How might this connect with Washington's idea of performance as action, interaction and relations?*

**Theme #4 Aboriginal/First Nations**

Dénonmé-Welch, S. (2008). The Birch Bark Eaters and the crisis for ethical knowledge in storytelling. *Canadian Journal of Native Education* 31(1), 56-71.

With viewing: An Indian Rights Reserve's *Giiwedín* trailers  
<http://www.anindienrightsreserve.com/Giiwedín.html>

& skim <http://www.thewholenote.com/index.php/onopera/4717-giiwedín-operatic-winds-of-change>  
*As in Behind the Shadow of Merrick, how does Giiwedín similarly work to focus teaching/ learning? How does Dénonmé-Welch's research provide an opening for strategically exploring ethics and appropriation from the position of aboriginal artist? What are the differences evident in this writing and research from Heck's?*

Elridge, L. (2001). Dorothy Dunn and the art education of Native Americans: Continuing the dialogue. *Studies in Art Education*, 42(4), 318-332.  
*How do you feel Dunn's program helped or hindered the progress of Native artists? Discuss other examples of stereotypical approaches in art education and how they might be amended. Compare the emergence of Indian art in the Southwest USA with Inuit art in the Canadian North.*

Heck, M. (2003). Yup'ik finger masks and permeable boundaries: Exploring culture and gender through integrated multidisciplinary arts. *Canadian Review of Art Education*, 30 (1& 2), 79-98.

With reference to AGO/TDSB NAC program *Aboriginal Curriculum Resource Sheet*

*How successful do you think Heck was in avoiding cultural appropriation or pedagogic erasure in her research?*

*How do you approach working with religious/cultural exemplars in your art curriculum? With reference to the AGO/TDSB NAC program how might this religious/cultural exemplar use be appropriate or problematic?*

*What might be another strategy one might use to explore culture and gender in art making?*

### **Assignments & Evaluation:**

There are 3 assignments in this course:

40% Online Discussion of Readings (10% per thematic week)  
40% Applications to Professional Practice (10% per thematic week)  
20% Completion Project

1. Online Discussion of Readings 4 x 10% = 40%

Given the on-line delivery of *Teaching Art to Diverse Student Populations* it is very important to set aside time to participate in the ongoing discussions of each of the four themes. During each designated reading week you should contribute to discussions at least four times: you are required to discuss at length two of the guiding questions given in the course outline for the theme no later than Wednesday of each designated reading week and respond to at least two posts by others by the Friday.

Evaluation of your online participation in the assigned readings will be based on your ability to:

- respond at length to two of the guiding questions in the course outline for each theme
- make connections between the assigned readings and the responses of other students
- critique ideas and build upon the responses of other students
- raise thoughtful questions that further the discussion
- participate actively in on-line discussions throughout the course
- communicate in a dialogue generously negotiating differences of opinion

2. Applications to Professional Practice 4 x 10% = 40%

In order to help students apply the assigned readings to personal teaching/learning contexts and research interests, the second week of each theme allows students to structure their own learning. Students are required to post applications no later than Wednesday so that discussions related to the applications can occur. Some examples of applications to professional practice may include, but are not limited to:

- school, museum or gallery curricula
- commentary on related articles or texts
- lesson plans devised and/or implemented
- informal interviews or action-research ideas
- original artworks
- evocative (poetry, narrative etc.) writing

Applications must relate to the designated theme and include 2-3, double-spaced pages of text which will inform subsequent online discussion during the latter part of the week. Applications involving the creation of original artworks or evocative writing should include a statement that links the artwork or writing to the designated theme; this should involve at least one, single-spaced page of text. Students should post at least two responses to applications to practice offered by other students.

Applications to professional practice will be graded using the following criteria:

- Quality of Thought                      relevance and depth of application
  - Quality of Presentation                organization and clarity of application
  - Quality of Discussion                  responses to applications presented by other students
3. Completion Project                      20%

The final assignment in *Teaching Art to Diverse Student Populations* asks students to focus on a specific area of research from one of the five themes. The completion project may involve:

- the preparation of an academic paper

OR

- the creation of an original artwork with an accompanying artist statement

#### Academic Paper

Students are to identify and explore an issue of their choice that relates to one of the four themes. The research is to be formed into an academic paper consisting of 8-10, double-spaced pages accompanied by 4-6 bibliographic references. Students are urged to begin their research for the paper no later than Week 7. They must submit a 100 word “working abstract” to the instructor and are invited to discuss their ideas with the instructor throughout the writing process.

The academic paper will be assessed using the following criteria:

- Quality of Research                      relevance and critical depth
- Quality of Argumentation              conceptual clarity
- Quality of Presentation                  organisation and clear sentence structure/grammar

#### Original Artwork

Students are to identify and explore an issue of their choice from one of the four themes. The research is to inform the production of an original artwork with accompanying process documentation and an artist statement. Work process documentation will be in slide show form (PDF file from Powerpoint) with progress images/text-ideation development and description (approx. 4 slides). The artist statement should be 2 double-spaced pages with references. Students should begin their research for the artwork no later than Week 7. They must submit a one page “working concept/idea” to the instructor and are invited to discuss their ideas with the instructor throughout work production. Artwork may be in any media: performance art, new media, scripto-visual, photography, digital painting, sculpture, etc.

The completed artwork will be assessed using the following criteria:

- Quality of Research                      relevance and depth of exploration
- Quality of Presentation                  visual presentation – content and concepts



- Quality of Statement                      communication of context & issues

***Additional References/Recommended Readings:***

Other references will be provided through the term to enrich learning and in support of your project/class work.

***Acknowledgements:***

For *Teaching Art to Diverse Student Populations: 9611* (2014) I acknowledge the use of material in developing my course outline from:

Dr. Kathleen Schmalz (2013) *Teaching Art to Diverse Student Populations*

Dr. Roger Clark (Jan. 2012) *ARTiculation Teaching Art to Diverse Student Populations*

## Online Resources for Faculty and Educational Developers

While there are many multimedia online resources of interest to creative faculty, finding and evaluating them is an overwhelming task. This final section documents an attempt to highlight and discuss some potentially useful and contextually appropriate online resources. We encourage instructors and educational developers not only to explore and discuss those on this list, but also to share any they would like to see added.

# **An Annotated Bibliography of Online Resources for Faculty in the Creative Disciplines: Selected Resources**

Dr. Pam Patterson, Amy Swartz  
& Katie Switzer  
OCAD University

## **Annotated Bibliography of Online Resources for Faculty in the Creative Disciplines: Selected Resources.**

Collated by Amy Swartz and Dr. Pam Patterson; annotations by Katie Switzer

### **Teaching and Learning Resources:**

**Art21 Educators:** [<http://www.art21.org/teach/participate/art21-educators>]

Art21 Educators is an online resource for art teachers, which supplements the PBS modern art documentary series Art21 [<http://www.art21.org/>]. This website includes links to videos from the series (access to the full series is behind a pay wall, but some full-length, and some excerpted videos are available for free), as well as links to artist pages, magazine articles, and a glossary of terms relevant to the study of art in the 21st century. This website also includes many resources for art teachers [<http://www.art21.org/teach/materials-for-teaching>], including teaching guides focused on many influential artists and important movements in contemporary art, with thematic explorations and suggestions for hands-on activities.

**ArtsEdge:** [<http://artsedge.kennedy-center.org/educators.aspx>]

ArtsEdge, created and maintained by the Kennedy Center, hosts documentary videos, lessons plans, and other resources for instructors in the creative and performing arts. While it is mostly aimed at primary and secondary educators, its lessons may serve as useful models for post-secondary educators looking to build effective online content.

**ArtsEdNet:** [<http://www.getty.edu/artsednet>]

This website, created and maintained by the Getty Museum in Los Angeles, provides teaching materials and links related to museum programming and collections. Its content is aimed at primary and secondary educators, but it does contain some lesson plans and resources that could be useful for postsecondary instructors as well. [[http://www.getty.edu/education/teachers/classroom\\_resources/search/](http://www.getty.edu/education/teachers/classroom_resources/search/)]. It also has links to video content from past lectures and events held at the Museum [<http://www.getty.edu/museum/programs/past.html>].

**ARTstor:** [<http://library.artstor.org/library/welcome.html#1>]

ARTstor is an online catalogue of images relating to contemporary and historical art and design. This collection is searchable by a variety of criteria, and hosts thousands of images from various universities and private collections around the world. This website is a great resource instructors and students looking for high quality, easily accessible images.

**The Art Critique: Its History, Theories, and Practices:** [<http://streamingculture.parsons.edu/the-art-critique-its-history-theories-and-practices/>]

These two videos, hosted by the website Streaming Culture, are documentation of a panel discussion held at Parsons the New School for Design in 2010, on the subject of the shifting goals and theories of art critique, as well as the relevance of critical theory to art today. The contributors to this panel discussion are all professionals in the field of art education: university departmental chairs, practicing artists and art historians, etc. The website is potentially useful as a supplementary resource for introducing postsecondary students to the history of critique, as well as for situating contemporary art theory within an art historical context.

**Art Critique Video:** [<http://q-art.org.uk/videos/>]

This resource is an educational video guide exploring critique in the visual arts. The collage aesthetic and conversational tone of this video make it student friendly; it may be shown in class, or recommended as a resource for students who are unsure of what to expect from art critiques and want to know how to participate effectively. It consists of four parts:

- Purpose of Art Critique
- Finding the Right Approach
- Problems Around Critiques and Solutions to These
- Reading an Art Work and Public Speaking Tips.

**Art, Design, and Visual Thinking:** [<http://char.txa.cornell.edu/>]

This excellent resource, an online design textbook exploring the elements and principles of design, features practical and historical information about many different materials common to the practice of design. The website also includes some information about fine art, decorative arts, architecture, and dress, as well as design histories from different parts of the world.

**The Art Project:** [<http://www.google.com/culturalinstitute/project/art-project>]

The Art Project, powered by Google, is a website featuring photo documentation and catalogue information of works from several world famous art museums, including the MoMA and the Art Institute of Chicago. These works are searchable by artist, medium, provenance, or collection. This website also hosts Google Maps Streetview-style walkthroughs of the gallery spaces, though this feature is a bit awkward to use, as it can be hard to navigate the virtual spaces. This resource could be useful for instructors who want to give students an immersive look at different art exhibitions from around the world, or to analyze different strategies of exhibition.

**AXIS:** [<http://www.axisweb.org/discover/>]

AXIS is a website that hosts profiles for thousands of artists and art professionals living in the UK. These profiles include documentation of works, website links, and résumés. Artists are searchable by medium, location, professional activity, and occupation, and profiles are more or less standardized in an easy-to-understand way. This resource is useful for art instructors looking for contemporary art to teach in classes, or students looking for links to the websites of highly contemporary artists.

**Canadian Art Magazine:** [<http://www.canadianart.ca/>]

This is the website of the highly influential Canadian Art Magazine, one of the foremost authorities on Canadian contemporary art. This website contains feature articles, gallery and artist reviews, video content, and news about upcoming openings and events in Canadian art. This is an excellent resource for students, teachers, or art professionals, as it provides information and analysis of some of the most important artists and movements in Canada today.

**Creative Bloq:** [<http://www.creativebloq.com/computer-arts-magazine>]

Creative Bloq is the online host of the design magazine Creative Arts, aimed at artists and designers using computers for art/graphic design. Resources on this site include video tutorials (on subjects such as 3D modelling, or Adobe Illustrator), articles about design industry news, and analytical articles about new firms and projects. The website is a useful resource for students, teachers and design professionals: it is very comprehensive in its coverage of different aspects of design, and a great tool for keeping up to date on skills and news.

**Intellect:** [<http://www.intellectbooks.com/>]

Intellect Books is an independent academic publisher in the fields of creative practice and popular culture. Their publications, in the form of scholarly books, magazines, and journals, are available for purchase through their website. The website also provides links to free online issues of some of their journals, a useful though limited resource. This resource would mostly be useful for teachers looking for new scholarly books and journals to read and recommend to students.

**Principles of Graphic Design:**

[<http://nm.unca.edu/~ccloning/121/design/index2.html>]

This interactive online presentation illustrates the principles of graphic design and typography. This website is comprehensive, fun, and easy-to-understand, and could be an excellent interactive resource for familiarizing students with the elements and principles of design.

**Process Arts:** [<http://process.arts.ac.uk/>]

Process Arts is an open online community for sharing global teaching and learning innovation and promoting open education. Created by the University of the Arts London, it includes materials developed by art, design, media, and education faculty for both instructors and students. Its instructor and educational development resources include summaries of feedback from teaching seminars, Action Research projects, and case studies, as well as links to online professional development platforms, listings for educational initiatives and events, and calls for submission and collaboration for professional teaching and learning projects. Resources for students include online video tutorials, artist talks, and links to educational materials, as well as connections to online artist communities. Process Arts is an ambitious and extensive multimedia website and it can be overwhelming to navigate at first. The most useful starting points are:

[<http://process.arts.ac.uk/category/discipline/research-practice>]

[<http://process.arts.ac.uk/category/tags/action-research>]

**Virtual Training Suite:** [<http://www.vtstutorials.co.uk/>]

The Virtual Training Suite is a set of online tutorials useful for helping students to develop their Internet research skills. This website provides detailed descriptions of the different categories that online and print resources fall under, as well as many useful links to websites and academic search engines, all in the form of a step-by-step tutorial.

**Visual Arts Data Service:** [<http://vads.ahds.ac.uk>]

The Visual Arts Data Service is based at The University for the Creative Arts, United Kingdom, and is a resource for post-secondary instructors and students alike. Its website contains over 100,000 images of works in contemporary art and design, which are sorted by subject or collection. The website also includes teaching and learning resources centred around its image collection, which are written by subject specialists, as well as links to other online resources and collections.

**Art and Design Teachers' Associations:**

**Canadian Society for Education through Art:** [<http://www.csea-scea.ca/>]

The Canadian Society for Education through Art, which costs \$55CAD to join, holds a yearly conference for members, and publishes resources for teaching in art and design education. Membership includes access to their publication *Canadian Art Teacher*, [<http://www.csea-scea.ca/index.php/publications/journals>] which has articles for and by primary, secondary, postsecondary and community instructors.

**College Art Association:** [<http://www.collegeart.org/#>]

The CAA is a professional association for independent, postsecondary, and graduate visual arts instructors (although it has student memberships available as well). Basic professional membership costs \$125US; some membership options allow access to publications such as *The Art Bulletin*, and *The Art Journal* as well as access to JSTOR and Taylor and Francis collections. This association holds a yearly professional development conference, as well as semi-annual art exhibitions. The website content is available to the public, and includes links to art-related publications, resources relevant to the legal structure of arts and education (e.g. intellectual property, diversity, ethics), and best practices resources for faculty and art professionals.



**The International Society for Education through Art:** [<http://www.insea.org/>]

The International Society for Education through Art is an international organization that advocates for the promotion of arts and arts education. Professional membership costs \$45US. This organization publishes a journal (available online to members) and maintains an online research blog [<http://insearesearchshare.wordpress.com/>]. It also holds triennial global conferences, and provides links to affiliated professional organizations.

**The Ontario Art Education Association:**  
[<http://ontarioarteducationassociation.org/>]

The Ontario Art Education Association is free to join, and provides links to written and video resources for art educators, professional development and peer-added resources, as well as blog posts discussing changes to and new tools for art and design education. This association also offers opportunities for members to present workshops at a yearly conference, and information on members' upcoming events.

**Universities Art Association of Canada:** [<http://www.uaac-aauc.com/en>]

The Universities Art Association of Canada is an association of art instructors, students, and professionals. Full membership costs \$130CAD, and allows individuals to attend a yearly conference on subjects of art theory, history, and practice, in which members contribute to and attend panel discussions, read and submit papers, and network with peers. Membership also includes subscription to the organization's annual or semi-annual journal of art historical research, as well as a quarterly bulletin that provides information about employment opportunities, issues of professional interest, and news of members' scholarly and exhibiting activities.

**World Association of Technology Teachers:**  
[<http://www.technologystudent.com/index.htm>]

The World Association of Technology Teachers is an extensive online resource for teachers of electronics and related technology. Membership is free, and not required to access the resources. These include worksheets, lessons, and practical exercises for students. The resources are geared towards beginners and younger students, but are quite thorough and comprehensive. This resource is a good companion to Rob Ives [<http://www.robives.com/mechs>], an online resource designed to teach students the basic principles of mechanics.



## Participants and Contributors

The collaborative nature of this guidebook would not have been possible without the participation of creative faculty and educational developers from a variety of institutions. It is intended as the first stage of a larger conversation around supporting teaching and learning in the creative disciplines; participants and contributors are members of a collaborative learning community and are open to being contacted. We also invite you to continue the conversation with us at [fcdc@ocadu.ca](mailto:fcdc@ocadu.ca).

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