

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-68f	App 4/15/03	App 4/29/03

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

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Proposing Department/Unit Art and Art Education	Phone 7-2531

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

**1. Course Proposals (check all that apply)**

New Course                       Course Prefix Change                       Course Deletion

Course Revision                       Course Number and/or Title Change                       Catalog Description Change

<u>Current</u> Course prefix, number and full title	<u>Proposed</u> course prefix, number and full title, if changing
	ARED 320 Art Criticism and Aesthetics in K-12 Programs

**2. Additional Course Designations: check if appropriate**

This course is also proposed as a Liberal Studies Course.                       Other: (e.g., Women's Studies, Pan-African)

This course is also proposed as an Honors College Course.

**3. Program Proposals**

New Degree Program                       Program Title Change                       Other

New Minor Program                       New Track

Catalog Description Change                       Program Revision

<u>Current</u> program name	<u>Proposed</u> program name, if changing
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4. Approvals		Date
Department Curriculum Committee Chair(s)		12-2-02
Department Chair(s)		2/3/03
College Curriculum Committee Chair		2/14/03
College Dean		2/14/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		2/13/03
		2/14/03
UWUCC Co-Chairs		4/15/03

\* where applicable

FEB 14 2003

## **I. Catalog Description**

3 credits  
3 lecture hours  
0 lab hours  
(3c-01-3sh)

ARED 320 Art Criticism and Aesthetics  
in K-12 Programs

Prerequisites: Completion of ARED 315 with a minimum of a "C" grade.

The purpose of this course is to secure the knowledge and skills necessary to teach a program of comprehensive art that includes the discipline of art criticism. The course establishes theoretical frameworks for writing intelligently and talking about art with students from a critical perspective. It also provides opportunities for developing curricular and pedagogical materials appropriate for teaching art K-12.

## **II. Course Objectives**

Students will be able to:

- A. Identify and analyze descriptive, interpretive, and judgmental statements in professional art criticism and apply it to teaching opportunities.
- B. Write and orally present descriptive and interpretive art criticism.
- C. Justify the selection of art objects to be used for art criticism activities that are suitable for elementary, middle school, and high school students.
- D. Derive a series of critical questions or issues about art objects appropriate for each grade level.
- E. Examine and evaluate national and state educational standards associated with art criticism and write curricular material reflecting the standards.
- F. Develop, execute and explain pedagogical activities that will assist students to engage in art criticism to deepen their understanding of art objects and events.

## **III. Course Outline**

### **Course Overview**

Revised educational standards for art programs have been developed at both the national and state levels that emphasize comprehensive approaches to teaching art in the public schools. It is recognized that the majority of such students taking art classes will not have professional art careers. The purpose of K-12 art courses therefore should advance all students knowledge and skill in understanding art from a variety of perspectives. Art criticism is an umbrella term, along with art

history and aesthetics, used to describe the kinds of activities that will help students reflect upon the meaning of art and achieve a comprehensive understanding of art in their lives. Recent standards for art teacher preparation emphasize that contemporary art teachers should have both knowledge and skill in developing art criticism curriculum and teaching approaches appropriate for teaching students in grades K-12. This course develops both curricular and pedagogical knowledge and skills.

- A. The Professional Art Critic (3 hours)
  - 1. Defining Art Criticism
  - 2. Historical Overview
  - 3. Past and Present Art Critics
  
- B. Theory and Art Criticism (6 hours)
  - 1. Aesthetic Foundations for Art Criticism
  - 2. Big Questions About Art and Ways to Answer Them
  
- C. Marking the Critical Process (9 hours)
  - 1. Writing Descriptive Art Criticism
  - 2. Writing Interpretive Art Criticism
  - 3. Writing Judgmental Art Criticism
  
- D. Contemporary Art Education and Art Criticism (2 hours)
  - 1. Comprehensive Art Education and Art Criticism
  - 2. National Standards
  - 3. State Standards
  - 4. Professional Standards
  
- E. Art Criticism and the Art Curriculum (10 hours)
  - 1. Preparing an Art Criticism Lesson
  - 2. Preparing an Art Criticism Unit
  
- F. Teaching Art Criticism in the Classroom (9 hours)
  - 1. The Studio Critique and Art Criticism
  - 2. Meaning and Interpretation
  - 3. Critical Talk with Elementary Students
  - 4. Critical Talk with Secondary Students
  
- G. Building Awareness of Art Criticism (3 hours)
  - 1. Using the Internet
  - 2. Developing a Library
  - 3. Using Professionals
  - 4. Generating Art Criticism Portfolios
  
- H. Final Exam (2 hours)

#### **IV. Evaluation Methods**

The final grade will be determined as follows:

10% One test will be given during midterm. The test will examine the content knowledge regarding the history of art criticism, professional art critics, theoretical issues raised by art criticism, and general procedures for writing art criticism. The exam will consist of multiple choice questions to test the factual knowledge of students. A brief essay will engage students in summarizing major ideas relevant to art criticism.

20% The students will write an essay on an issue that argues the relevance or irrelevance of art criticism to contemporary art teaching. The paper will be at least five pages in length and include a minimum of five citations to support the thesis. Citations can be from books and articles but not from textbooks. Students will do a peer edit of papers during the thirteenth week and final drafts will be submitted to the instructor at the end of the fourteenth week at least five days prior to the last class. The paper will be written in accordance with APA standards and submitted as a professional paper.

40% Four art criticism papers will be written. One paper will focus on descriptive writing, a second will focus on interpretive writing and a third paper will focus on judgmental art criticism. The fourth paper will be an integrative paper employing all critical strategies covered in the course. Two papers will use published school prints as the vehicle for criticism while two papers will use actual art objects as the critical subject.

30% A series of lesson and or unit plans will be written that focus on art criticism issues appropriate for elementary and secondary students. The material will be developed for presentation to the class. The material will be included as part of an electronic teaching portfolio. There will be at least one lesson and/or unit plan written and presented by each member of the class.

Grading Scale: 90% = A, 80-89% = B, 70-79% = C, 60-69% = D, and less than 60% = F.

#### **V. Attendance Policy**

More than three absences will lower the grade by one letter grade from the calculated grade. It is imperative that students attend and participate during each class session.

#### **VI. Required Textbooks, supplemental books and readings**

Barrett, Terry (2000). Criticizing Art: Understanding the Contemporary. Mountain View, California: Mayfield.

Barrett, Terry (1997). Talking About Student Art. Worcester, Davis.

Battin, Margaret P., ed. (1989). Puzzles About Art: An Aesthetics Casebook. New York: St. Martin's Press.

Stewart, Marilyn G. (1997). Thinking Through Aesthetics. Worcester, Davis.

## VII. Special Resource Requirements

There are no special resource requirement

## VIII. Bibliography

Berger, John (1972). Ways of Seeing. London: Penguin.

Blandy, Doug and Kristin Congdon, eds. (1991). Pluralistic Approaches to Art Criticism. Bowling Green, Ohio: Popular Press.

Broudy, Harry ((1972) Enlightened Cherishing. Champaign-Urbana: University of Illinois Press.

Danto, Arthur (1992) Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective. New York: Farrar, Straus, and Giroux.

Feldman, Edmund (1973) The teacher as model critic. Journal of Aesthetic Education 7(1), 50-57.

Gablik, Suzi (1995). Conversations before the End of Time. London: Thames and Hudson.

Goodman, Nelson (1976). Languages of Art. Indianapolis: Hackett.

Hirsch, E.D. (1980). Validity and Interpretation. New Haven: Yale University Press.

Hobbs, Jack A. and Jean C. Rush (1997). Teaching Children Art. Upper Saddle River: New Jersey. Prentice Hall.

Neperud, Ronald ed. (1995) Context, Content, and Community in Art Education. New York: Teacher's College Press.

Parsons, Michael (1987). How We Understand Art: A Cognitive Developmental Account of Aesthetic Experience. Cambridge: Cambridge University Press.

Pearse, Harold (1992). Beyond paradigms: art education theory and practice in a post-paradigmatic world. Studies in Art Education 33(4), 244-52.

Venturi, Lionello (1936). History of Art Criticism. New York: Dutton.

Smith, Ralph A., and Alan Simpson, eds. (1991). Aesthetics and Art Education. Urbana: University of Illinois Press.

Walker, Sydney (1996) Designing studio instruction: why have students make artworks? The Journal of Art Education. September, 11-17.

## Course Analysis Questionnaire

### Section A: Details of the Course

- A1 How does this course fit into the programs of the department? For what students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

**This course is designed specifically for art education majors within the department of art who must meet new national and state standards for teaching art. The content develops specific pedagogical skills while building a specific knowledge base about questions in aesthetics and art criticism. The content of this course is focused on specific material not covered in any other art studio course because it is primarily language based rather than production based and because the content is derived from national and state standards for teaching art. The main professional model is the art critic and students adapt procedures and techniques used by such professionals. No other course in the art program deals with these specific issues. This course extends in depth the content merely introduced in ARED 315.**

- A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

**No changes in course content within the Division of Art Education are needed.**

- A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

**This course has been offered as a special topics two times under the Title: Teaching Art Criticism in Public Schools. It was taught in Spring 2000 and 2002 during the Spring Semester. Enrollment in 2000 was 10 and 11 in 02. Only students who had completed other required courses were permitted to take this course.**

- A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

**No.**

- A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

**This course is not available for variable credit.**

- A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title).

Similar courses are offered in art education programs including the following:

Kutztown University of Pennsylvania/ Criticism in the Arts, Aesthetic Experience in the Arts, and Teaching Aesthetics, Criticism, Art History, and Studio

Penn State University/Teaching Art Criticism in the Schools, Aesthetics and the Teaching of the Arts

SUNY: New Paltz/ Art Criticism

The Ohio State University/ Writing Art Criticism

University of Arizona/Teaching Aesthetics and Art Criticism

- A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

The National Art Education Association's Standards for Preparing Art Teachers as well as the NASAD accrediting authority for art education programs requires programs to develop skills in aesthetics and art criticism. The NAEA includes aesthetic and art critical knowledge under Sections B and D of Standard I: Art Teacher Candidates have a thorough understanding of the Content of Art. Also, Standard IX section A includes a requirement for art teachers to be able to affect student learning in the content of art including both art criticism and aesthetics. The NASAD requires art education programs to offer art education courses that will develop and understanding and skills in, "...analytical methods and theories of art criticism" as well as "...contending philosophies of art." This is located in the accrediting Handbook under Section C: Essential Competencies. This course is not to be confused with any philosophy of art course taught within a philosophy department. This course is directed to the practical issues of bringing art criticism and issues of aesthetics into K-12 programs. In fact, students would be encouraged to take a Philosophy of Art course to help them better understand the philosophical foundations of aesthetics and art criticism.

### Section B: Interdisciplinary Implications

- B1 Will this course be taught by instructors from more than one department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

**This course will be taught by one instructor within the art education division of the art department.**

- B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).

**The course does not overlap with other courses as it relates specifically to the teaching of art in K-12 programs.**

B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.

No.

### Section C: Implementation

C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

**This course does not require a new faculty member. Dr. Ciganko will include this offering as one of the required art education courses. It will be scheduled one semester during the academic year. The compatibility of offering this course within the program was tested when it was offered as a Special Topics course. There was no interference then with other offerings and none is anticipated. The course will be counted as one preparation and three hours of equated workload.**

C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

- \*Space Existing space is adequate
- \*Equipment No special equipment is necessary
- \*Laboratory Supplies and other Consumable Goods None are needed
- \*Library Materials Library holdings are adequate
- \*Travel Funds None are required

C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

No

C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

**It is anticipated the course will need to be offered only once a school year. During the Selected Topics trial the course was offered during the Spring semester. It is likely we shall continue offering during Spring semester.**

C5 How many sections of this course do you anticipate offering in any single semester?

One.

C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

**The number of students planned for the course is likely range between 12-25. The enrollment will be determined by the number of art education majors. The course requires extensive reading and writing.**

C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

**No**

C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

#### **Section D: Miscellaneous**

Include any additional information valuable to those reviewing this new course proposal.

**The division was working on curriculum revisions during the past four years. New mandates regarding teacher education, revisions on national teacher preparation standards, and the state standards for Arts and Humanities were reviewed to examine how our program could best reflect these mandates. The changes in the art education program were ready for curriculum review last year but were delayed because of the new 120 mandate imposed on all programs by the BOG. The modification of the program requires the inclusion of this course to bring the teacher education program up to standard.**