

Inclusivity Innovations

In general, I wanted to develop a more informed pedagogical approach to the UCC course Art History 100 (tagged by the WISER+ program as an ‘I’) -- an approach that addresses the inclusivity of socially constructed knowledge. Dovetailing the pedagogical improvements for AHS 100, I wanted specifically to develop a visual arts based curriculum option to be incorporated into the Intensive English Institute fundamentals program at Ball State. However over the few days in this seminar during which I was intensely considering what I already do in AHS 100, the novice/expert continuum and the diversity of the subject matter in my lectures and the students who make up an AHS 100 course, I came to realize that what I really needed to do was most of all was sort out my learning goals for the course and how I was going to make those happen for the students – how I wanted my students to be different at the end of the course. I have taken the time to focus on my instructional goals and how to align my strategies with the course activities. Also, I took the time to think about how to work on a problem in AHS 100 that has been bothering me for some time now: What kind of art do the students really want to see? What engages them visually? And why? So for the moment, I am going to have to put aside the IEI curriculum option. Because it is the same problem, I don’t know what the international students are interested in either. I used the Fink outline to think through the course and overview ‘castle top’ for the course. I intend to make a castle top for each week to be sure that I have aligned my goals and activities but the overview is a good start.

The major innovations I plan to implement: a weekly castle top to align my instructional goals, strategies and activities; modified weekly castle tops for the students posted on Blackboard, visual surveys to find out what students find interesting before beginning each new topic, reduction of images used in class/lecture, insert more non-western art into the lecture images, include major American movements that have addressed multiculturalism and diversity, be more explicit about vocabulary and concept definitions, small group work in-class, and inQsit exams will continue to be multiple choice but add a short answer component.

Planning for Art History 100 (AHS 100)

Initial Phase: Building Strong Primary Components

- I. Where are you?
 - a. Specific Context
 - i. AHS 100 - Introduction to Art.
Through a survey of art and artifacts from ancient through modern times and the historical and social elements that helped to shape them, course offers an introduction to understanding and appreciating painting, sculpture, and architecture. Open only to students not majoring in art.
 - ii. 3 credit hours

- iii. Permission is not needed and there is no co-requisite.
- iv. Number of students: maximum of 95 per section
- v. Lecture-style class
- vi. Exams and an oral and written assignment
- b. General Context
 - i. AHS 100 is one of the courses in Ball State's core curriculum
 - ii. AHS 100 has been tagged in the UCC as an 'I' in the WISER+ program. 'I' represents 'international awareness.'
- c. Nature of Subject
 - i. The history of art is easily convergent with other academic disciplines
 - ii. Scholarship in art history is stable with changes.
 - iii. The art world is stable but rapid changes can occur internationally with rising new artists and museum/gallery exhibitions
- d. Student Characteristics
 - i. Predominately freshmen, fulfilling the UCC fine arts requirement
 - ii. Novice viewers
 - iii. Most have never been in an art museum
 - iv. Like art and some took art courses in high school
- e. Teacher Characteristics
 - i. B.S. in Visual Arts Education and English Education
 - ii. M.A. in Art History and Graduate Certificate in Museum Studies
 - iii. Doctoral student in English, Rhetoric and Composition, areas of concentration: visual rhetoric and classical rhetoric
 - iv. Teaching experience: junior high and high school art, museum education, and college-level instruction
 - v. 13 years of teaching experience
 - vi. Passionate about the subjects and socio-historical context of art and how art functions.
 - vii. Teaching Philosophy (just a few passages from a larger philosophy): Art is a reflection of life and in art people can find universalities that cross-culturally celebrate life, religion, independent thought, rites of passage, and death. Art creates a crossroad for any academic discipline and enables people to think at many different levels. My goal as an educator is to facilitate learning, to help students find their place in a diverse world, and to encourage them to celebrate expressively that position. Courses in art offer a special brand of provocation that empowers people about the world in which they exist. To do this, I believe in being the kind of educator who effectively encourages students to reach for self-determination and enact the critical consciousness. I believe that educating students about the history of art should not involve an extremely long list of images, dates, and names and evaluate based on rote memorization. The students should understand that learning about the history of art can reflect both on the condition of human existence and suggest that art is not just about "making things." Art is a valuable resource in our society and always has been a mode of communication. Students should find in the history of art

something of themselves and see art not only as decoration but as an expressive language that functions in their world.

I have come to understand that everyone learns in many different ways and some who seem as though they are not learning may have not figured out exactly what it is they hope to learn from their experiences in school and in life. Teaching has impressed upon me the need for challenges in the classroom, the need for students to have an interest in learning and the need for good communication. Once again, art is a discipline that can share universal visions of ancient and modern cultures. It can provide answers and create questions and it can challenge our ideas and moral values.

I believe when a student formulates a question about learning, that question is just as important as finding the answer. And a classroom that allows students the freedom to ask questions is a classroom that provides a venue for expression, cognition, and a life-long resource. Learning about art and its history, about art galleries and museums is a logical passage for learning and extending communication.

I believe that each person perceives the world in a personal and unique way. Evidence of this belief manifests not only in the world of education but in the world of art. It is each individual's perception of reality and of learning that needs to be taken into strong consideration. The whole focus of the learning process should be centered on the student's perceptions because it is their learning, their lessons, their questions, and their meanings matter most. This means that as an educator, I must have the intuitive ability and the skills to create a facilitating and empathetic learning environment where each individual student can autonomously and creatively grow as human being.

- f. Special Pedagogical Challenge
 - i. Class size is very large
 - ii. The course is billed as a lecture course = passive learning situation
 - iii. The amount of content is quite large
 - iv. Looking at three dimensional artwork and architecture as a two dimensional image
 - v. Teach using images instead of actual works of art
- II. Where do you want to go? "How do you want them to be different at the end of the course?" Instructional Goals?
 - a. Foundational knowledge
 - i. Understand and appreciate: the history of art, concepts, historical and stylistic movements, how art functions socially, culturally, and personally
 - 1. Understand that art reflects life
 - 2. Know how to approach works of art unknown to the student
 - b. Application
 - i. Thinking Critically: Studying art and learning connoisseurship requires the combination of imagination, intuition, reasoning, and evaluation. Much of this dialogue will introduce styles in art through comparative evaluation and analysis.

1. Learn vocabulary and concepts to help students contextualize the visual world as well as explain their own aesthetic response
2. Understand aesthetic response/their own aesthetic response
3. Know how to approach works of art unknown to the student

c. Integration

- i. Understanding Contexts: Study art by examining varying aspects of the societies in which the art was created. In many ways and in many instances, art has become the mouthpiece for the past and has shaped what we know about history while providing us with conceptual frameworks to use in the future.

1. Understand that art is a broad subject that connects to all other disciplines in history and society

d. Human dimension

- i. Engaging with Other Learners: The discussion of art and society can be an exhilarating and enlightening experience. In fact students would probably learn more from this course if it centered on a verbal exchange of ideas. The size of this class makes conversation challenging but dialogues can be created and exchanged through some in-class discussions and participation in the out-of-class museum tour groups.

1. Conversations and contemplations on works of art can act as a heuristic for other explorations and enact the critical consciousness
2. Understand aesthetic response/their own aesthetic response

e. Caring

- i. Reflecting and Acting: Art reflects life, all aspects. Understanding the concepts and methods involved with the international creation of art through the ages can enhance and cause the student to reflect on personal and moral convictions, enrich ethical understanding, and strengthen your ideas about civic participation and being empathetic.

1. Learn vocabulary and concepts to help students contextualize the visual world as well as explain their own aesthetic response
2. Conversations and contemplations on works of art can act as a heuristic for other explorations and enact the critical consciousness and empathy

f. Learning how to learn

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1. Know how to approach works of art unknown to the student
2. Conversations and contemplations on works of art can act as a heuristic for other explorations and enact the critical consciousness
3. Learn vocabulary and concepts to help students contextualize the visual world as well as explain their own aesthetic response

III. How will the students and you know if they get there?

a. Learning activities

- i. Define vocabulary and concepts
- ii. inQsit exams over course content

- iii. Guided museum tour, converse in groups of 8
 - iv. 500-Word reflective essay on museum tour
- IV. How are you going to get there?
- a. Lecture
 - b. Develop vocabulary and concept sheets for each major topic in the course
 - c. PowerPoints with relevant images and vocabulary/concepts
 - d. Connect the past in art with the present
 - e. Make explicit certain concepts in art that appear throughout the history of art
 - f. Moderate museum tours
 - g. Give responses to reflective thinking
 - h. Ask for more deliberate audience/student in-class participation
 - i. Survey students to find out their views on art and what images interest them
 - j. Multimodal in-class instruction
 - k. Provide transparent alignment of strategies, activities and outcomes
- V. Who and what can help?
- a. Resources the students need to support the learning activities
 - i. Textbook
 - ii. Outside readings
 - iii. Film/DVD
 - iv. Ball State Museum of Art
 - v. Museum websites
 - vi. Blackboard
 - vii. Access to computers
 - viii. Real examples of artwork as opposed to only images

Intermediate Phase: Assembling the Components into a Dynamic, Coherent Whole

- VI. What are the major topics in this course?
- a. Art and architecture on a historic/chronological timeline
 - i. Prehistory
 - ii. Ancient/Classical
 - iii. Medieval
 - iv. Renaissance
 - v. 16th thru 18th Centuries
 - vi. Modern 19th and Early 20th Century
 - vii. Contemporary
 - viii. Non-Western (this topic can filter into the class at any point and will reappear more fluidly than the outline suggests)
- VII. What will the students need to do?
- a. Activities
 - i. Attend class
 - ii. Read the textbook
 - iii. Define vocabulary and concepts
 - iv. Apply the vocabulary and concepts to the images provided via the text and PPTs.

- v. Participate in class
 - vi. Attend the museum tour
 - vii. Discuss works of art
 - viii. Write a reflective essay
 - ix. Complete inQsit exams
- b. Instructional Strategies
- i. I use multiple strategies in AHS 100. On the castle top some of these were modified to fit the actual activity on the chart, so these should change at some point to match.
 1. **Hear—read—test** => the course is a continuous series of lectures and reading: assignments, PowerPoints, their own notes and interrupted with five scheduled exams, one exam every three weeks and no cumulative final
 2. **Read—talk – write** => the course lectures reflect the reading and the discussions about the artwork in class, as small groups or the lectures, help students write out definitions to vocabulary and concepts, give students material for notes on the lecture and PowerPoints;
 3. **Do/Look—read—talk** => Students in this course are continuously looking at works of art, reading about the works or related material and asked will be asked to discuss their reflections on the artwork
 4. **Hear/see – talk/do** => Students engaged in the lectures will hear how to go about approaching a work of art and how to apply the vocabulary and concepts to the artwork, they hear and look simultaneously and then will be asked to talk (modeling what they hear in lecture and small breakout groups) and this will help prepare them for the exams because the questions will ask for the same kind of critical analysis
 5. **See – [read or not read]—talk – write** => the small groups of eight students moderated at the Museum of Art by me, I will ask the students to look silently first, read or do not read the labels at a some specific objects, then we will begin the conversation about the works, after the tour students will write (within one week) a maximum 500-word reflective essay. Students will not be allowed to take notes.

VIII. What is the overall scheme of learning activities?

- a. **See the Castle Top Diagram -- Figure 1 – PDF**

Final Phase: Taking Care of Important Details

IX. How are you going to grade?

- a. **inQsit Exams** (5 scheduled) **50% -- Multiple Choice/Short Answer**
- b. **Palette Sessions** – I am calling the following course activities the Palette Sessions to reflect the variety and range of techniques and strategies that can be used to

enact and develop the practice of conversations, aesthetic responses, group consensus, and personal contemplations

i. Visual Surveys 10%

ii. Small Group Work 15% --Rubric will be provided

c. Museum Group Tour 15% -- Pass/Fail

d. 500-Word Reflection Essay 10% -- Rubric will be provided

X. What could go wrong? (Is this a physics question?)

a. Murphy's Law

i. "In nature, nothing is ever right. Therefore, if everything is going right ... something is wrong."

ii. "Anything that can go wrong will go wrong."

iii. "It is impossible to make anything foolproof because fools are so ingenious."

iv. "Left to themselves, things tend to go from bad to worse."

v. "Rule of Accuracy: When working toward the solution of a problem, it always helps if you know the answer.

Corollary: Provided, of course, that you know there is a problem."

1. Didn't Foucault or Baudrillard say something like this????

b. I suppose you do not know until you have tried to implement the new teaching strategies; but one should be willing to remain reflective through the process and willing to change strategies or activities when they are not working.

XI. Let students know what you are planning.

a. Syllabus

b. Blackboard

c. Email/Email via Blackboard

XII. How will you know how the course is going? How it went?

a. Midterm evaluation via Survey Monkey

b. End of term evaluation

c. 500-Word reflective essays

d. Exam grades