Teaching Effectively in the Creative Arts (ART 8986):
Teaching in Higher Education Certificate for the Creative Disciplines
Sample Syllabus

Instructor Name:
Email:
Office Hours:

COURSE INFORMATION
Pre-requisite: EPSY 8985
Co-requisite: EPSY 8960

CLASS MEETING INFORMATION
Class meets online with synchronous sessions to be scheduled

Course Description
Welcome to the third course in the Teaching in Higher Education in the Creative Arts Certificate. In this course, we will focus specifically on the particular needs of the creative arts classrooms and studios, and how our pedagogical choices can lead our students to develop as professionals in our creative fields. Building on the tools we have gained in the first two courses of the certificate sequence, we will think deeply about how to develop students' creative process and product, as well as their ability to articulate their vision and evaluate others' work in an informed manner. This course will help teachers employ strategies that explore motivation, encourage reflection and criticality, and help their students build a context for the creative and design lessons they undertake.

Instructor Statement:
You may add a statement relevant to your version of the course here.

Course Goals
- Develop ways in which students can employ {various} research processes in artistic practice
- Cultivate in students and in oneself as instructors an integrated and iterative cycle of thinking, doing, assessing, and revising
- Help students to value and connect process, product, presentation, and portfolio
- Determine methods of making considerations of quality visible to students
- Develop multiple, scaffolded modalities for constructive and generative critique that encourage a growth mindset
- Make pedagogical choices that consider the role of identity—in all of its forms—in both your teaching and in your students' creative practice and work

Required Textbooks & Materials: All readings will be available on Canvas.

Kendall Buster and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Pearson/ Prentice Hall, 2010.

G. James Daichendt. "Practicing Reflective Scholarship." In *Artist Scholar: Reflections on Writing and Research*. Intellect Books, 2011.
http://ebookcentral.proquest.com/lib/templeuniv-ebooks/detail.action?docID=830099

James Elkins. *Why Art Cannot be Taught: A Handbook for Art Students*. University of Illinois Press, 2001. https://www.jstor.org/stable/10.5406/j.ctt17572qz.7

Mitch Goldstein. *How to Crit*. 2020. http://howtocrit.com

Carole Gray and Julian Malins. *Visualizing Research: A Guide to the Research Process in Art and Design*. Ashgate, 2004. [Excerpts]

Liz Lerman. "Toward a process for critical response." *High Performance* 16.4 (1993): 46-49.
http://static.placestories.com/pool/story/0010/0147022/lo/doc.pdf

Thomas McEvilley. *Art & Discontent:Theory at the Millenium*. Documentext, 1991. [Excerpts]

Katy Macleod and Lin Holdridge. *Thinking Through Art: Reflections on Art as Research*. Hoboken: Taylor and Francis, 2013.

Shaun McNiff (ed.) *Art as Research: Opportunities and Challenges*. Bristol, Intellect, 2013. [Excerpts]

Nell Painter. *Old in Art School: A memoir of starting over*. Counterpoint, 2018.[Excerpts]

Dushko Petrovich and Roger White. *Draw it with your eyes closed: The art of the assignment*. Brooklyn, NY: Paper Monument, 2012.

Helen Betya Rubinstein. "Toward Changing the Language of Creative Writing Classrooms." *Literary Hub*, 7 January, 2019. https://lithub.com/toward-changing-the-language-of-creative-writing-classrooms/

Ben Shahn. *The Shape of Content.* Harvard University Press, 1957. [Excerpts]

Howard Singerman. *Art Subjects: Making Artists in the American University*. Berkeley, CA, Univ. CA Press, 1999. [Excerpts]
Course Technology Requirements

This course requires the use of Canvas to access materials and submit assignments. Videos posted via Canvas require the use of speakers or headphones. The instructor will utilize web-conferencing tools to deliver synchronous material. In order to participate in synchronous sessions, you should have a computer, a webcam, and headphones with a microphone. Students should check Canvas and their Temple email frequently for course updates. All students are required to comply with Temple University's Computer and Network Security Policy. Here is a good overview of technical support services for Temple students.

Resources
Receive Assistance with strengthening your writing Temple University Writing Center (http://www.temple.edu/writingctr/)
Obtain 24/7 technology assistance Computer Services Helpdesk
(http://www.temple.edu/helpdesk)
LinkedIn Learning

Respect and Equity
One of Temple's priorities is to create an anti-discriminatory environment where everyone feels safe and welcome. We are firmly committed to diversity and equality in all areas of campus life. All students are encouraged to participate, speak up, and express their viewpoints in a manner that is in keeping with the principles we seek to maintain as a community: mutual respect, tolerance of difference, kindness, and compassion.

Names and Pronouns
The class list for this course is generated by the university registration system. Please note that you may arrange to have a preferred name listed on class rosters and the Canvas system. Information on this may be found here. If you use a different name or pronoun than those provided on the class list, please advise the professor now or at any time during the course.

Basic Needs
Any student who has difficulty affording groceries or accessing sufficient food to eat every day or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the CARE Team in the Dean of Students Office for support at 215.204.7188 or email careteam@temple.edu.If you are comfortable doing so, please notify your instructor, Program Head or Department Chair. This will enable them to guide you to appropriate resources.
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Graded Course Assessments:
Assignments have been created to help you demonstrate that you have met the learning goals for the course. All assignments' instructions are available in Canvas under the appropriate lesson

module. Each is accompanied by a rubric that will be used for evaluating your assignments, and we encourage you to consult that rubric so you can work intentionally towards meeting the standards we describe. The following is a list of the major assignments for the semester. You will be asked to participate also in other formative assessments throughout the semester.

Assignment	Percentage of Course Performance
Reflective Journaling: Keep a journal that chronicles each week how you are implementing your own iterative reflective process in thinking about the teaching process, product, assessment, and revision.	5
Teaching Artist Statement: You wrote a teaching philosophy in the first course of the certificate. Now write a teaching artist statement that articulates how your artistic identity intersects with your identity as an instructor. Consider in your discussions about teaching how your identity and the identity of your students impacts your professional practice and pedagogical choices.	5
Expectations Assignment: Create an assignment that has students critically engage with your class or studio expectations. Faculty may decide to do things like evaluation of a creative brief, a case study, developing a rubric, questioning a rubric, etc.	10
Create a Plan to Implement a Course-Level Goal for Creative Practice: Choose a course-level goal for one of your studio-based courses and create a plan to accomplish that goal across a unit or a semester.	10
Research Resources Jigsaw: Find two resources that deal with research processes in creative disciplines, annotate the source, and upload the annotated source to our Canvas site. This will create shared resources to provide a wealth of information for you and your colleagues.	5
Create an Arc of Lesson Plans to Achieve a Course-Level Goal: Choose at least two of the classes from your plan above and create lesson plans that demonstrate how you will provide opportunities for students to achieve the course-level goal that you have identified.	25
Develop Strategies for Students: Create strategies specific to your discipline that will facilitate having students value and execute process, product, presentation, and portfolio	15
Multiple Modalities of Critique: Model one type of critique practice for the class. Consider how to structure this critique so that students feel empowered to constructively comment on peers' work. Consider also how you might adjust this model of critique based on situational factors in the class.	25

	Write a brief reflection on how this method might be used in your teaching practice as well as on how other models that your colleagues have modeled during this exercise could be useful to you in your context.	

Course Schedule
Subject to change

	Class Modules	Assignments/Assessments
Week 1	**Artistic, professional, and personal identity and their intersection** Considering the role of the artist teacher in the classroom. What is an artist? Enabling a student exploration of the role of the artist (professional identity). Considering one's own identity as an instructor in the creative disciplines and how to help students explore their own and other's identities in their work.	Write a teaching artist's statement Develop an assignment that helps students to reflect on their identities as artists, professionals and people.
Week 2	**Determining Expectations for Student Learning in a Creative Classroom** Consider the role of the instructor and the student in the classroom. How does one's cultural, economic, gender, sexual orientation, or arts background or identity affect one's prior knowledge? How do you guide students regarding expectations for studio behavior and work in the studio, as well as for work to be done outside of class? What strategies will develop student metacognition and self-regulation? How do you express your role in the classroom, and articulate that role clearly to students?	Expectations Assignment: Create an assignment that has students critically engage with your expectations. Faculty may decide to do things like evaluation of a creative brief, a case study, developing a rubric, questioning a rubric, etc. In the assignment, students should be directed to list all of the necessary prior knowledge needed to complete the task, and then evaluate where they will need to gain further knowledge or skills.
Week 3	**Setting goals for the creative classroom** What do we want from our artists, and for our artists? What is the purpose of the arts education, and more specifically creative studio? What does that say about the goals of our courses?	Create a Plan to Implement a Course-Level Goal for Creative Practice:

	How students might choose to use their aptitudes/gifts in other ways than as "creators". Should our courses help them do that? Consider the range of goals: Process goals, product goals, and professional goals	Choose a course-level goal for one of your studio-based courses and create a plan to accomplish that goal across a unit or a semester.
Week 4	**The iterative cycle of thinking, doing, assessing, and revising** ***Thinking: balancing theory and practice*** Leveraging prior knowledge. Teaching critical readings and their application to artistic practice. Knowledge of the canon and why it matters. Considerations for teaching it.	Note: Arc of Lesson Plans due at week 6. Start looking ahead. **Reflective Journal**: Over the coming weeks in your journal, think of a variety of methods to help your students accomplish each part of the iterative cycle (thinking, assessing, doing, revising)/
Week 5	**The iterative cycle of thinking, doing, assessing, and revising:** ***Thinking: The importance of research*** Define a research process: Research-driven goals vs. self-directive/expressive goals. The importance of research and curiosity to the creative process. Define a research trajectory. Strategies to engage students in creative research.	Research Resources Jigsaw: Find two resources that deal with research processes in creative disciplines, annotate the source, and upload the annotated source to our Canvas site. This will create shared resources to provide a wealth of information for you and your colleagues.
Week 6	**The iterative cycle of thinking, doing, assessing, and revising** ***Doing: Strategies for maximizing opportunities for student learning*** Using the LMS creatively and effectively to deepen learning and to ensure teaching agility. Encouraging multiple modalities of creative action., experimentation and distributed practice. Challenging the invisible curriculum Teaching strategies in a shifting landscape.	Assignment: Teaching agility is important, both for responding to student needs and to situations as they rise (such as COVID-19). For a common teaching practice in your field, analyze the component parts of the instructional method and the instructional goals, and map them onto an online version of the lesson.
Week 7	**Teaching in the studio classroom: The iterative cycle of thinking, doing, assessing, and revising**	Assignment: Working from experience with crits in your

	Assessing: Enabling informed assessment of the canon and student self-assessment Considerations of the role of assessment in the creative disciplines. Considerations of quality. A vocabulary (taxonomy) for critique, transparency and openness of thought. The centrality of student reflection and how to enable it. Discussing controversial work	discipline, compile a collaborative glossary of terms used in critique and evaluation across the range of participants in the class and to define and categorize them.
Week 8	**Teaching in the studio classroom: The iterative cycle of thinking, doing, assessing, and revising** *Assessment: Critique that works* The role of critique. The role of the instructor and the student in critique. Whose value system? Challenges to implementing critique. An examination of various models of critique. Scaffolding critique.	**Group Exercise:** Compile a collaborative glossary of terms used in crits and evaluation across the range of participants in the class, define and categorize them. It would be helpful to have had some ground cleared by observing and taking notes on crits so terms could be identified for discussion?
Week 9	**Teaching in the studio classroom: The iterative cycle of thinking, doing, assessing, and revising** *Assessment: Critique that works* Developing a plan for effective critique. Effective ways of delivering feedback.	**Multiple Modalities of Critique Assignment** Model one type of critique practice for the class. Consider how to structure this critique so that students feel empowered to constructively comment on peers' work. Consider also how you might adjust this model of critique based on situational factors in the class. Write a brief reflection on how this method might be used in your teaching practice as well as on how other models that your colleagues have modeled during this exercise could be useful to you in your context.

Week 10	**Teaching in the studio classroom: The iterative cycle of thinking, doing, assessing, and revising** *Revising: Connecting students to revision* The role of revision. Models for revision. Developing a plan for student revision. Developing a plan for instructional revision.	Develop strategies for students: Consider ideation in the context of group activities (maker challenges), rapid sketches, and other techniques that produce a lot of ideas quickly that can be collaboratively reviewed for potential development.
Week 11	**Connecting process, product, presentation, and portfolio** *Process and Product* Strategies for amplifying the value of process to students. The concept of the process of discovery The evolution of a product	Develop Strategies for Students: Create strategies specific to your discipline that will facilitate having students value and execute process, product, presentation and portfolio
Week 12	**Connecting process, product, presentation, and portfolio** *Presentation and Portfolio* Role of the artist as distributor of one's own work Documenting work: conventions, norms and expectations Social media's role as audience Developing the professional artist Supporting artists who do not fit the mold	
Week 13	**Creating a coherent and articulated learning sequence** Developing a narrative arc for your class. Helping students to see the progression of ideas and work in a class. Allowing students agency in creating that narrative arc.	Create an Arc of Lesson Plans to Achieve a Course-Level Goal: Choose at least two of the classes from your plan above and create lesson plans that demonstrate how you will provide opportunities for students to achieve the course-level goal that you have identified.
Week 14	**Peer Review of lesson plans**	Portfolio due

COURSE POLICIES

Attendance and Tardiness

As this is an online course with synchronous sessions, your participation in class meetings through synchronous sessions as well as full participation in all asynchronous activities is expected and assures that you and your colleagues get the full benefit of taking this class. We need all class members participating fully in order to conduct productive and meaningful discussions as well as provide useful feedback on each other's work. Please take responsibility for any missed work due to unforeseen circumstances by contacting another class member to find out what you missed.

Late Assignment

All assignments are to be turned in electronically by 11:59PM on the due date. Assignments turned in more than one class period late, without prior approval of the instructor will result in a reduced grade

Incomplete Grade Policy

Incomplete grades will be granted only in extraordinary circumstances and require the approval of the instructor. Students who have not completed all the requirements prior to the last day of class will need to talk with the instructor about how this will be rectified.

Academic Honesty/Plagiarism

You are expected to do your own work and any form of academic dishonesty—plagiarism and cheating—is as unacceptable in this course as it is across the University and throughout higher education. Plagiarism is defined in the Bulletin as "the unacknowledged use of another person's labor, another person's ideas, another person's words, and another person's assistance."

Disability Disclosure Statement

Temple is committed to making it possible for all students to succeed in course work by providing accommodations to meet the needs of its students when necessary. Any student who has a need for accommodation based on the impact of a documented disability, including special accommodations for access to technology resources and electronic instructional materials required for the course, should contact me privately to discuss the specific situation by the end of the second week of classes or as soon as practical. If you have not done so already, please contact Disability Resources and Services (DRS) at 215-204-1280 in 100 Ritter Annex to learn more about the resources available to you. I/we will work with DRS to coordinate reasonable accommodations for all students with documented disabilities.

Accessibility of course technologies: Canvas, Zoom

Student and Faculty Academic Rights and Responsibilities

Note: Please refer to Temple University's Recommended Statement. The University's policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) can be accessed through at: http://policies.temple.edu/getdoc.asp ?policy no=03. 70. 02.

Technology Usage Policy

Read Temple University's Technology Usage policy which includes information on unauthorized access, disclosure of passwords, and sharing of accounts. The Temple University Technology Usage Policy can be accessed at http://policies.temple.edu/PDF/84.pdf

I ask that you commit to being present in the class and fully engaged, and that you enable others to do the same. Therefore, please keep your cell phones on silent or airplane mode, and refrain from using them in the class unless it is for learning purposes.

Netiquette: Your instructor and fellow students wish to foster a safe online learning environment. All opinions and experiences, no matter how different or controversial they may be perceived, must be respected in the tolerant spirit of academic discourse. You are encouraged to comment, question, or critique an idea but you are not to attack an individual.

Our differences, some of which are outlined in the University's nondiscrimination statement, will add richness to this learning experience. Please consider that sarcasm and humor can be misconstrued in online interactions and generate unintended disruptions. Working as a community of learners, we can build a polite and respectful course atmosphere.

Withdrawing from a class

Dates for Drop/Add* and Withdrawing from a class in Semester / Year
Last day to drop/add*: See academic calendar
Last day to withdraw from a 15-week class: See academic calendar
Please review the Temple University policy of Withdrawal from Classes.
Medical withdrawals are an exception to this policy. For more information, please see an academic advisor.

Communication

It is important that you check your Temple University email account daily. All official University notifications will be sent to your Temple email account. If you have any issues regarding your Temple email, please contact the Help Desk at 215-204-8000 or online. You may also go in person to Room 106 in the Tech Center located at 12th St. & Montgomery Avenue.

Counseling Services

As a student, you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These concerns or stressful events may lead to diminished academic

performance and ability to participate in daily activities. Counseling services are available to assist you. Please contact the Tuttleman Counseling Center.

<u>Cancellation of classes due to inclement weather</u>
Information about closings due to inclement weather will show front and center on TUportal and the Temple website. In addition, messaging will be sent out through several mediums- TU Alert, Temple email, and social media (Temple's official Facebook and Twitter accounts)