

Syracuse University
College of Visual and Performing Arts/
School of Education
Department of Arts Education

Course Syllabus
AED 317/ AED 617

**FOUNDATIONS AND PHILOSOPHY
OF ART EDUCATION**

CREDITS: 3.0

Fall 2025

Course Meetings:

Tue 5-7:45 pm

Location:

Hall of Languages 201

Dr. Jenny Evans

Room

E-mail: jevans34@syr.edu

Office Hours: TBD

Please e-mail for appointment and to arrange phone
conversation or Zoom meeting.

COURSE DESCRIPTIONS

AED 317 will reconstruct the key **foundational pillars** of arts educational practice in American education: *natural philosophy*-based, *industrial* art education, a *social engineering* strategy, the child-centered *self-expressive* approach, *discipline-based art education* (DBAE), *postmodern*, and *narrative* approaches to art education.

AED 617 will explore the **philosophical threads** that twist and turn throughout the arts practices, especially as these understandings influence approaches to the arts and design in contemporary arts instruction. Readings may vary widely and range into disciplines outside of art education and will inform the co-construction of your own historical narrative and a personal philosophy statement.

Davidson & Lytle (2000) write that a “(h)istory is not ‘what happened in the past’; rather, it is *the act of selecting, analyzing, and writing about the past* (p. xviii, emphasis in original). In other words, facts are meaningless in and of themselves until one renders those facts significant by interpreting them, by shaping a coherent story.

Your enrollment constitutes tacit permission for selected course assignment outcomes to be documented and recounted in scholarly journal publications.

COURSE OBJECTIVES

- To articulate how contemporary philosophies of art education are threaded through by the foundational practices of a history of art education most relevant to you.
- To write a personal philosophy toward teaching the arts and design in society (in schools, museums, and community settings) based on the latest national standards for achievement in the arts, which is both contemporary and socially responsible.
- To develop the habits of creative leadership in your own life.

KEY QUESTIONS

Why should we teach the arts? *Who* should teach the arts and to whom? *Where* might the arts be taught? *What* might be taught and *how* should it be assessed?

REQUIRED TEXTS

- Bolin, P., Kantawala, A., & Stankiewicz, M. A. (2021). *Steppingstones: Pivotal Moments in Art Education History*. New York: Teachers College Press.
- Branham, R. (2016). *What’s So Great About Art, Anyway? A Teacher’s Odyssey*. New York: Teachers College Press.
- Marshall, J., Ledo-Lane, A., & McAvoy, E. (2019). *Integrating the Visual Arts Across the Curriculum*. New York: Teachers College Press.

COURSE ASSIGNMENTS & ASSESSMENT REQUIREMENTS

Assessment Task #1.0

CRITICAL LOGS

(150 points possible)

As teachers and researchers, artists must become better writers and thinkers. For this reason, critical log entries **one or more pages long** are intended to serve as a continuing journal of how the content of the class readings, class discussions, project assignments are percolating together in your head as you develop your own art teaching philosophy. **Ten (10) points** may earned per log entry submissions. *Write your entries weekly.* All written entries must include your name, the date, course identification, entry number (e.g., Entry #1, Entry #2, etc.) and inserted page numbers, all clearly indicated. **Submit digital copies to Blackboard of each log entry by midnight on Saturday of the week they become due.** (Refer to course calendar for exact due dates). Selected log entries may be discussed the week following their submission.

COMPLETED ASSIGNMENTS DUE: Weekly (except Thanksgiving Break!)

Assessment Task #2.0

INTERPRETING THE HISTORY OF ART EDUCATION IN MY LIFE

(100 points possible)

This artmaking project recognizes there is no single story or history of art education. Reinterpret the shape of your art education history and influences, from K-12 through higher education, as it was constituted in your personal experience. Draw or paint an image or diagram, or construct a three-dimensional model, that references all the contributing influences to your art education history that you are able to piece together from your memory, whether those influences were teachers, family members, friends, came from in school, or outside of school. What shaping metaphor will you use? What artistic medium best communicates that metaphor? Use an organizing metaphor and a medium that best *represents* the delta of art educational influences in your life. Include as many details as possible. Consider: (1.) the kinds of art projects you engaged in; (2.) the mediums or media you had opportunity to become familiar with; (3.) the ways art history, contemporary art practice, and/or museum encounters, or popular culture influenced you, if at all. A two to three page written reflection piece (not including cover page) must document your thought processes and the factual sources for your project in this act of creative research.

50 points – Artwork.

50 points – Written reflection.

COMPLETED ASSIGNMENT DUE: Week 4 - by Thursday, Sept. 19

Assessment Task #3.0

ARTS IN EDUCATION INSTRUCTIONAL RESOURCE

(150 points possible)

This course assignment should enable student practice of creative leadership in the context of the contemporary arts. This course assignment requires students to assemble a grouping of about 5 to 6 contemporary and historical works of art and/or design across varied mediums (e.g., painting, sculpture, photography, installation), genres (e.g., folk art, modern art, postmodern art, street art, conceptual art, craft) and/or fields of arts practice (e.g., visual, theater, dance, music, etc.) that are either related *thematically* or to a contemporary *issue* in the world. None of these artifacts need to be the works of “famous artists.” (Some of art or objects you choose may be created by the same individual(s), or may have widely varying origins.) Works may also be selected from the SU Art Galleries collection, the Community Folk Art Center, Light Work photography center, the Everson Museum, etc. **Instructional resource artifacts are up to you to locate, select, and relate.** Target an age group that would be considered to be the intended audience these works of art and design, and include with a list of recommendations for age-appropriate projects. **A template will be provided.**

COMPLETED ASSIGNMENT DUE: Week 8 - by Thursday, Oct. 17

Assessment Task #4.0

AED 617 “PHILOSOPHICAL THREADS” HISTORICAL ESSAY

(300 points possible)

This course assignment should enable students to explore philosophical threads from art education history and weave them into their own personal understanding of art education practice. Using the Karen Hamblen art education history chronology and the James Rolling art + design education timeline as starting points, students will identify a thread of interest addressing why we should teach the arts and are required to produce a concise, critical investigation of a philosophical issue relevant to art education based on review of historical sources. Draw upon at least one primary source document to help you create a brief historical essay. **Students are encouraged to construct their narrative in a combined visual and written narrative format.** Length: No less than 10 pages.

COMPLETED ASSIGNMENT DUE: Week 12 - by Thursday, Nov. 12

AED 317 “FOUNDATIONAL PILLARS” HISTORICAL ESSAY

(300 points possible)

This course assignment should enable students to reconstruct the significance of one of the following core foundational pillars of practice from art education history. In the past several centuries, the major models of Art Education practice have been: *natural philosophy*-based; an *industrial* approach to art education; a *social engineering* strategy; the child-centered, *self-expressive* approach; *discipline-based art education* (DBAE); *postmodern* art education; and *narrative* approaches to art education. Students are

required produce a concise, critical investigation of ONE of these pillars of art education practice based on a review of historical sources. Draw upon at least one primary source document to help you create a brief historical essay. **Students are encouraged to construct their narrative in a combined visual and written narrative format.** Length: No less than 6 pages.

COMPLETED ASSIGNMENT DUE: Week 12 - by Thursday, Nov. 12

Assessment Task #6.0

ART ED PHILOSOPHY STATEMENT & Lesson Plan with Example

(200 points possible)

Using archives from recent issues of *Art Education* journal as a model, write and/or illustrate a 2-3 page paper on what you think makes for a relevant philosophy for art education practice. The intention of this paper is to articulate your philosophy of art education within the framework of your historical understandings and personal reflections throughout the semester. *Secondly*, produce a Lesson plan that reflects both your pedagogical model and its historical foundations—**explain WHY and HOW it is an extension of your philosophy.** A template for your learning sketch (along with strategies for assessing learning and modifying instruction) will be provided and explained.

100 pts – 2-3 page philosophy statement; 100 pts – Learning sketch

COMPLETED ASSIGNMENT DUE: Week 16 - Tuesday, Dec. 10

CRITERIA FOR ASSESSMENT

The following criteria will be used to grade your written work in this course: 1) the *clarity* of your writing—its legibility, grammar, and punctuation; 2) the strength of your *arguments*—how well you justify your statements, assumptions, and conclusions; 3) your use of *references*—the comprehensiveness and application of reading resources to support arguments; and 4) your *elaboration* of issues—the breadth or depth of your discussion regarding the major ideas addressed in the assignment. **All written assignments must include a heading or attached cover sheet with your name, the date, course number, the project number and title, and must be written in Times New Roman 12-point font.**

The following criteria will be used to grade your arts-based work in this course: 1) the clarity of the visual *concepts* that you develop in this assignment; 2) the strength of your *composition*—which communicates your concepts coherently; 3) the quality of your *craftsmanship*—an effective use of materials and creative process to bind together your concepts and your composition in a way that seems fit; 4) your ability to *critique* the given question, your personal assumptions and socially constructed preconceptions in a way that yields new knowledge, insight, and altered frames of understanding. **All arts-based assignments must include your name, the date, course number, the project number and title.**

Please Note: The full allocation of points for any project is earned only when the project is fully achieved to a measure of excellence based on a rubric of the above criteria.

REFERENCE CITATIONS

The Art Education field generally uses the APA reference citation format for academic writing. Learn it, use it, and stick with it throughout the semester.

COURSE CALENDAR

Reading assignments have been carefully chosen for their potential to further the discourse of class discussions from week to week, and deepen the knowledge base of students in their practices as artists, teachers, and researchers. The learning experience during this course is intended to be co-constructed. **As a service to one another, students are expected to keep pace with the readings.**

Dates	Content	Readings for Next Week	Assignments
Week 1 Aug. 25 –	-Intros; syllabus review. The pursuit of relevance. Hamblen chronology. Rolling art + design education timeline.	- <i>Steppingstones</i> , Ch. 1 - <i>What's So Great About Art</i> , Ch. 1 -Hamblen & Rolling articles -select readings on Blackboard	Critical Log 1 due Handout
Week 2 Sept. 1 no class monday	- Intro to ART 21 TV series -“Essence of a History” Art21 playlist - <i>How Art Made the World</i>	- <i>Steppingstones</i> , Ch. 2 - <i>What's So Great About Art</i> , Ch. 2 -“Mothers, Mentors, Mischief” - select readings on Blackboard	Critical Log 2 is due Art 21 Handout Reading Handout
Week 3 Sept. 8	-Natural Philosophy and mimetic approaches to art education. -European antecedents of American art education	- <i>Steppingstones</i> , Ch. 3 -“Pestalozzi and the Origins of Pedagogical Drawing” -select readings on Blackboard	Critical Log 3 is due
Week 4 Sept. 15 <i>last day to drop a class</i>	-Industrial and formalist approaches to art education, forming beautiful objects and mastered techniques. -Arts practice as a system of production -Walter Smith, 1875, “Freehand Drawing” -The Common School - <i>The Story of American Public Education: The Common School (1770-1890)</i>	- <i>Steppingstones</i> , Ch. 4 - <i>What's So Great About Art</i> , Ch. 3 -“Walter Smith: The Forgotten Man”	-Assessment Task 2.0 is due. Critical Log 4 is due

Week 5 Sept. 22	-Social Engineering approaches to art education: -The Owatonna Art Education Project - University of Minnesota - 1933-1938 -The Story of American Public Education: As American As Public School (1900-1950)	-Steppingstones, Ch. 5 - What's So Great About Art, Ch. 4 - Ziegfeld & Smith_Art for Daily Living archive I may decide to alter readings as needed.	Critical Log 5 is due
Week 6 Sept 29	-Self-Expressive and child-centered approaches to art education. -Arts practice system of communication, <i>informing</i> complicated and cultural conversations -John Dewey -The Story of American Public Education: Equality (1950-1980)	-Steppingstones, Ch. 6 -Integrating the Visual Arts, Ch. 1 -Hill_Brush up on Your Dewey -Olson_Children at the Center of Art Education I may decide to alter readings as needed.	Critical Log 6 is due
Week 7 Oct. 6 -	-June King McFee -The Story of American Public Education: Equality: The Bottom Line (1980-present) MIDTERM EXAM	-Steppingstones, Ch. 7 -What's So Great About Art, Ch. 5 -Integrating the Visual Arts, Ch. 2 - Chalmers_Visual Culture Education in the 1960s I may decide to alter readings as needed.	Critical Log 7 is due
Week 8 Oct. 13	~SU FALL BREAK!!~ Mon. - Tue., 10/13 - 10/14 -Discipline-Based approaches to art education (DBAE) - pros & cons -Manuel Barkan -NAEA	-Steppingstones, Ch. 8 - What's So Great About Art, Ch. 6 - Integrating the Visual Arts, Ch. 3 - Henry_Manuel Barkan's Contributions to DBAE - DBAE archive I may decide to alter readings as needed.	-Assessment Task 3.0 is due Critical Log 8 is due
Week 9 Oct. 20 -	- Arts practice as a system of critical reflection, <i>transforming</i> the social landscape -"History Reimagined" and other Art21 playlists	-Steppingstones, Ch. 9 -What's So Great About Art, Ch. 7 -Integrating the Visual Arts, Ch. 4 I may decide to alter readings as needed.	Critical Log 9 is due

Week 10 Oct. 27 -	- Postmodern approaches to art education -Gude -Rolling -Postmodern principles -Art21 playlists cont'd	- <i>Steppingstones</i> , Ch. 10 - <i>What's So Great About Art</i> , Ch. 8 - <i>Integrating the Visual Arts</i> , Ch. 5 - Gude_Postmodern Principles -Rolling_ Who Is At The City Gates? I may decide to alter readings as needed.	Critical Log 10 is due
Week 11 Nov. 3 registration week	- Postmodern approaches to art education: -Marshall -Contemporary art -Art as research; arts integration -"Learning sketch" lesson-planning workshop	- <i>Steppingstones</i> , Ch. 11 - <i>What's So Great About Art</i> , Ch. 9 - <i>Integrating the Visual Arts</i> , Ch. 6 - Marshall_Visible Thinking: Using Contemporary Art To Teach Conceptual Skills; Substantive Art Integration=Exemplary Art Education I may decide to alter readings as needed.	Critical Log 11 is due
Week 12 Nov. 10 -	- Narrative approaches to art education: - Faith Ringgold -"Learning sketch" lesson-planning workshop	- <i>Steppingstones</i> , Ch. 12 - <i>What's So Great About Art</i> , Ch. 10 - <i>Integrating the Visual Arts</i> , Ch. 7 I may decide to alter readings as needed.	- Assessment Task 4.0 is due. Critical Log 12 is due
Week 13 Nov. 17 -	-"Learning sketch" lesson-planning workshop	- <i>Steppingstones</i> , Ch. 13 - <i>What's So Great About Art</i> , Ch. 11 - <i>Integrating the Visual Arts</i> , Ch. 8 I may decide to alter readings as needed.	Critical Log 13 is due
Week 14	~THANKSGIVING BREAK!!~ Sun. - Sun., 11/24 - 12/1		
Week 15 Dec. 1-	"A Touch of Greatness"	- <i>Steppingstones</i> , Ch. 14 - <i>Integrating the Visual Arts</i> , Ch. 9 I may decide to alter readings as needed.	Critical Log 14 is due
Week 16 Dec. 8 <i>last day of class 9th</i>	-Final presentations...	- <i>Steppingstones</i> , Ch. 15 - <i>Integrating the Visual Arts</i> , Conclusion I may decide to alter readings as needed.	Critical Log 15 is due - Assessment Task 5.0 is due

ATTENDANCE POLICY

Attendance in classes is expected in all courses at Syracuse University. It is a federal requirement that faculty promptly notify the university of students who do not attend or cease to attend any class. Faculty will use Early-Semester Progress Reports and Mid-Semester Progress Reports in Orange SUccess to alert the Registrar and Financial Aid Office on non-attendance. When Barnes Center staff determine it is medically necessary to remove a student from classes, they will coordinate with Student Outreach and Support case management staff to provide appropriate notification to faculty through Orange Success. **For absences lasting less than 48 hours, students are encouraged to discuss academic arrangements directly with their faculty.**

Extra Credit

This course does NOT offer extra credit. You are required to complete the assignments as listed in Blackboard. If you cannot meet those requirements - additional assignments will not be assigned, instead communicate with faculty to make arrangements to complete, re-submit, or modify existing assignments.

GRADES

At least 50 percent of the total points possible for each individual assessment task must be earned, otherwise *no points* will be recorded for the assessment task; 2) Once the due date for an assignment has passed, that assignment cannot be submitted for a grade.

Assessment Task # 1.0.....	150
Assessment Task # 2.0.....	100
Assessment Task # 3.0.....	150
Assessment Task # 4.0.....	300
Assessment Task # 5.0.....	100
Assessment Task # 6.0.....	100
Classwork - activities completed in class.....	100
Total Possible Course Points	1,000

Grades for this course will be assigned according to the following scale of point distributions:

950 and above	A		
920 – 949	A-	720 – 749	C-
880 – 919	B+	650 – 719	D
850 – 879	B	649 and below	F
820 – 849	B-		
780 – 819	C+		
750 – 779	C		

All final grades awarded in this course conform to the schedule of grades stipulated by Syracuse University. Further definition is added below:

- A 4.00. Excellent. Outstanding achievement.
- A- 3.67. Excellent work, but not quite outstanding.
- B+ 3.33. Very good. Solid achievement expected of most undergraduate students.
- B 3.00. Good. Acceptable achievement.
- B- 2.67. Acceptable achievement, but below what is expected of undergraduate students.
- C+ 2.33. Fair achievement, above minimally acceptable level.
- C 2.00. Fair achievement, but only minimally acceptable.
- C- 1.70. Barely acceptable achievement.
- D 1.00. Very low performance. Unsatisfactory work. Lowest achievement to still allow for a passing grade. This grade may not be counted toward the major.
- F 0.00. Failure.

EQUITY, DIVERSITY, AND INCLUSION

Syracuse University values diversity and inclusion; in this classroom we are committed to a climate of mutual respect and full participation. Your rights and responsibilities in a diverse, inclusive, accessible, bias-free campus community can be found at:

<https://www.syracuse.edu/life/accessibility-diversity/>

If there are aspects of the instruction or design of this course that result in barriers to your success or achievement, I invite any student to meet with me to discuss additional strategies beyond academic adjustments that may be helpful to your success.

ACADEMIC INTEGRITY

Syracuse University's Academic Integrity Policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about course-specific expectations, as well as about university-wide academic integrity expectations. The policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities. The policy also prohibits students from submitting the same work in more than one class without receiving written authorization in advance from both instructors.

DISABILITY-RELATED ACCOMMODATIONS

Syracuse University values diversity and inclusion; we are committed to a climate of mutual respect and full participation. There may be aspects of the instruction or design of

this course that result in barriers to your inclusion and full participation in this course. I invite any student to meet with me to discuss strategies and/or accommodations (academic adjustments) that may be essential to your success and to collaborate with the Center for Disability Resources (CDR) in this process.

If you would like to discuss disability-accommodations or register with CDR, please visit Center for Disability Resources. Please call (315) 443-4498 or email disabilityresources@syr.edu for more detailed information.

CDR is responsible for coordinating disability-related academic accommodations and will work with the student to develop an access plan. Since academic accommodations may require early planning and generally are not provided retroactively, please contact CDR as soon as possible to begin this process at <https://disabilityresources.syr.edu/>

RELIGIOUS OBSERVANCES POLICY

Steps you may follow to request accommodations for the observance of religious holidays) can be found at: <https://policies.syr.edu/policies/university-governance-ethics-integrity-and-legal-compliance/religious-observances-policy/>