

Visualizing Histories of Art Education Assignment

20 points possible for final map & reflective essay

10 points for check-ins: 3 for each digital photo posted; 4 for mid-term

Map and essay due at the end of the last class session, Thursday May 1, 2014

For the final assignment in A ED 201W, you will use marking and mapping to create an 11" x 15" free-standing, visual "screen" that synthesizes your unique understanding of art education history and your place in that history. Guided by the attached Sandell FTC Palette, you will engage in a process of decoding and encoding the history of art education starting early in the semester and finishing by our last class meeting. Your product will be your personal visualization of your professional roots, orientation and entry to the field.

One place to begin is by exploring the decades in Stankiewicz's *History of Art Education Timeline* [<http://www.personal.psu.edu/mas53timelint.html>] to gain a chronological perspective on the field's development before reading *Roots of Art Education Practice* later in the semester.

After you have thought about where and how you want to begin your marking and mapping, start making a line drawing with the black, indelible Sharpie pen. You may gradually add color to your visualization, but not until after the mid-term check-in (Thursday, March 6).

There are two rules for this assignment:

1. Consider the whole space, and
2. Turn any "mistakes" into surprises.

As your piece evolves, take digital photos to document its evolution. You will be asked to upload two digital photos of your map-in-progress to ANGEL; see the syllabus for due dates. You will also be asked to bring your map to class for a mid-semester check-in and peer comments; see syllabus for date.

When you turn in your visualization on May 1, you will also turn in a 2-3 page reflective essay that answers these questions:

- What are the most important ideas, events, or people in the histories of art education and American education in general? Why?
- What is most successful in your final map? Identify the strengths of your process and product.
- What was the most difficult part of this semester-long assignment? What would you do differently if you could start again?
- What ideas will you carry with you into your future from this course?

Your essay needs to be thoughtful and well written, with attention to the mechanics of spelling, grammar, punctuation, etc. You may refer to any books, articles, or other sources used during the semester. If you do, include in-text citations and a list of references at the end of your essay. Be sure to follow a standard style manual; I prefer APA, but MLA is acceptable.

MATERIALS

Each student will purchase **one** 11" x 15" sheet of 140 pound cold press watercolor paper to use for the semester. Although you can buy individual larger sheets and cut them down, I recommend that several students share a 15-sheet, 11" x 15" 140 pound cold press watercolor pad. Directions will be given in class for folding the paper into a three-panel screen; you will have time to fold your paper during class, using a bone folder.

Required supplies for A ED 201W, Visualizing History of Art Education

- Set of 6 watercolor pencils, colored pencils that are soluble in water and used wet or dry. **Derwent Inktense Pencils**, set of 6, \$9.48 at Dick Blick online. This set includes Sun Yellow, Ink Black, Poppy Red, Bright Blue, Violet, and Field Green. Uncle Eli's has sets of 6 **Derwent Inktense Pencils** for \$15.49; a set of 12 Inktense pencils is \$30.99. They also carry Caran D'Ache watercolor pencils at \$13.75 for a set of 12, or a 12 pencil set by Reeves for \$7.89. [Note: the Inktense have the most pigment and flexibility that contributes to the final results]
- **General's Sketch and Wash Pencil**, \$0.99 each at Dick Blick online, or \$1.90 each at Uncle Eli's. This is a watersoluble, soft, black graphite pencil. May be used wet or dry, or use it dry then apply a water wash. The pencil is pre-sharpened.
- **Sharpie Pen**, black, fine point, list \$2.37, \$1.85 at Dick Blick online. Uncle Eli's carries waterproof Sharpie markers, but may not have the Sharpie Pen. They do carry a comparable product by Micron, size 05 is \$2.89.
- Small, fine pointed paintbrush and container for water. Strongly recommended: **Niji Waterbrush**, medium 12 mm tip, \$8.43 at Dick Blick online. Uncle Eli's carries a similar product: Aquash at \$6.50 each. [Not as good quality]
- Pencil Sharpener, **Maped Canister Pencil Sharpener**, two-hole, \$2.27 each at Dick Blick online. Uncle Eli's will have small portable pencil sharpeners, like the two-hole Caran D'Ache at \$2.80; make sure the holes fit all your drawing pencils.

OPTIONAL:

Mead Five Star Stand 'N Store Pencil Case, \$5.29 at Office Depot online. Uncle Eli's has a range of pencil cases, \$5.35-\$7.99; or you can use a Ziplock-type plastic bag. All of the above serve as the "Portable Studio." Estimated total cost if ordered from Dick Blick: \$28.83.

Suggestions from previous A ED 201W students for successful maps:

- ✓ Take notes from course texts and other readings, including your "old art education book," to help you remember what you want to include on your map.
- ✓ Pay attention to the year when something happened; make a list of dates and events you want to put into your map.
- ✓ Pay attention to details.
- ✓ Put a little on your map after each class, or at least every week.
- ✓ Although the project sounds easy when it is introduced at the beginning of the semester, it is labor intensive and requires planning.
- ✓ Try out your materials to gain confidence and be willing to take risks in using them.
- ✓ There were times when I would just stare at my map and not know what to do next.
- ✓ If I could start the process again, I would leave one page in my notebook to write down key concepts to include in my map. Every day in class I could write one concept on that page and thoroughly explain why that concept belongs on the map.

Visualizing Histories of Art Education Assignment

Rubric (20 points possible)

Criteria	Novice/LOW	Apprentice	Skilled	Sophisticated/HIGH
Student's research on ideas, events, and people shows understanding of art education, American schooling, and their histories.	Superficial or simplistic map that merely re-states what was read or taught in course; no examples of related research.	Map shows some research beyond class readings; map demonstrates some ability to explain ideas, events, and/or people	Map shows engaging stories of art education histories, with details that enrich the stories; evidence of independent historical research.	Rich, insightful stories that demonstrate thorough and extensive independent research, and the ability to apply learning in new ways.
Student's use of marking and mapping to create meaningful personal interpretations of art education histories.	Decoding history with little or no interpretation; lacks empathy with historical actors.	Map shows some attempt to personalize art education histories; limited ability to decode historical sources.	Map displays a nuanced interpretation of ideas, events, and/or people; insightful and individualized perspective on histories of art education.	Map offers powerful and illuminating interpretations of art education histories; shows awareness of ironies in historical interpretations.
Student's visualizations show the significance of art education history to the mapmaker as well as relevance to several contexts, e.g., artistic, political, cultural, etc.	Little indication of significance of ideas or events or people to mapmaker; little indication of relationships of ideas, events, or people to larger historical and social contexts.	Some understanding of significance of art education histories shown in the map; mapmaker provides some contextual information.	Map shows personal significance of this assignment for the mapmaker; contextual information is relevant to a coherent visualization.	Map is strong in personal significance with rich network of contexts, creating a coherent and complex visualization unique to this individual.
Design qualities contribute to balance of form + theme + context and follow rules in using the whole space effectively & turning mistakes into surprises.	Map has weak organization, lots of white space in relation to depicted historical ideas, events, or people; little attention to formal qualities of the visualization.	Balance of positive and negative spaces, but simplified depiction of art education histories; some attention given to formal challenges of marking and mapping processes.	Composition is unified, but lacks consistency in balancing form, theme and context; map shows sensitivity to formal, visual qualities.	Map shows a unified, complex composition with balanced form, theme, and context; markings are meaningful and replete so that parts could not be changed without altering the meaning.
Written reflective essay demonstrates student's capability for college-level writing .	Essay writer answers the four questions mechanically with little reflection; no references to texts or other readings; many problems in grammar, spelling, punctuation that sometimes make it difficult to understand the essay.	Some thought given to integrating responses to questions; some problems with mechanics of written English, e.g., grammar, spelling, or punctuation.	Good ideas shown in responding to prompts/questions, but some awkwardness in crafting an essay that engages a reader; few problems with mechanics of written English, e.g., grammar, spelling, or punctuation.	Insightful responses to prompts are integrated into an interesting essay with several references to course readings and other sources; almost no problems with mechanics of writing.

Form+Theme+Context... FTC Palette for Decoding and Encoding the History of Art Education

How does a balance of formal, thematic, and contextual qualities SHAPE our professional roots and "shoots"?

Problem: *Marking/Mapping Discoveries from the History of Art Education, Past To Present*

FORMAL

+

THEMATIC

+

CONTEXTUAL

Actual Composition:

Horizontal/landscape that "considers all available space"

Art Elements: *dots, lines, shapes, textures, controlled/free marks, personal color/value use*

Design Principles: *pattern, contrast, unity, variety, repetition, balance, rhythm, proportion, unity*

2D&3D Qualities: *flat drawing transformed into 3D map via accordion fold*

Size/Scale: *11 x 15 inches –stands up as a screen and tucks into notebook*

Media/ Materials: *watercolor 140 lb. cold press paper, bone folder, black Sharpie pen, water-soluble Ink-tense colored pencils, Sketch & Wash pencil, water brush, tracing paper for refining, bone folder for folding.*

Processes/Methods: *"Gradual" 15 weeks of marking, mapping, drawing, painting, composing, writing, bookmaking, reflecting, visualizing, connecting...*

Skills: *Marking, drawing, writing, coloring, blending, composing*

Style: *exploratory, personal, "emergent"*

Other:

Transform "mistakes" into surprises! Evolving exploration, documentation and reflection over 15 weeks with periodic large and small group formative critiques.

Broad Subject/**BIG IDEA:**

Professional Roots--Then and Now

Exploration and discovery of "pivotal moments" in the history of art, education and art education via skills/ knowledge/ pedagogical approaches of creative thinking and critical response to art through art education in schools and museums.

Subject Matter: *Art Education seen as portrait, still life and landscape (mindscape)*

Point of View:

Panoramic orientation and subjective perspective of cause and effect--combined with information from Art Education literature of history and contemporary issues

Visual Sources: *images, symbols, signs, words, quotes, handouts, products, analog drawings, marks,*

Art Historical References: *Roots of Art Education Practice (M.A. Stankiewicz), maps, books, diagrams, narrative, sketchbooks, diaries, professional ancestry, curricula, "perennial debates"*

Literary Sources:

Memoirs, history, autobiography, expressive phrases, words, feelings, states of mind

Other Arts Connections:

- 🎵 Music
- 🎭 Theater
- 💃 Dance
- 🎬 Film/New Media

Other Subject Area Connections:

- ☐ Math
- ☐ Language Arts
- ☐ Science
- ☐ Social Studies
- ☐ Physical Education
- ☐ Vocational Education

WHEN: *Fall 2013*

WHERE: *A ED 201W.001
Penn State University*

BY/FOR WHOM:

X _____ (name)

Professor Mary Ann Stankiewicz

WHY: *(Finding) My Place in the Big Picture of Art Education*

Intention/Purpose(s):

☐

Significance/Relevance:

🎵 Personal

🎭 Social

📖 Cultural

📅 Historical

🎨 Artistic

🎓 Educational

🏛️ Political

🙏 Spiritual

🌐 Other

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*

TS Eliot

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https://naea.digication.com/marking_and_mapping/Welcome/