



**EDA 614-Z1 CRN: 6686: OAEA 2024 Summer Symposium (1 credit)
UNPLUG: Reflect...Refresh**

Course Facilitators:

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Course Description: The annual Summer Symposium sponsored by the Distinguished Fellows of the Ohio Art Education Association offers the opportunity for practicing educators to immerse themselves in artmaking under the guidance of experts in their fields of study as an opportunity for art educators to *nourish their artistic souls* with time focused on making and their creative practice. The 2024 edition of the Symposium is focusing on traditional and contemporary practices, as in years past, providing opportunities for hand-made artmaking and contemporary media arts innovation.

This one-credit graduate course is designed to complement and advance the work being completed during the 2-day intensive Symposium, providing an expectation for reading and reflection prior to and after attendance at the Symposium. The 2024 Symposium is being hosted by the University of Dayton. All sessions will be presented by experienced and qualified educators from K-16 settings, including faculty from the University of Dayton.

Cost: \$200.00

Goals:

The accompanying one graduate credit for UNPLUG: Reflect...Refresh is designed to provide an academic framework for the experiences provided through attendance at Summer Symposium. This course will:

- Prepare for the immersion in the two-day event by completing a series of readings and reflections designed to encourage students to openly examine artistic approaches.

- Encourage a deep investigation into the influence of artist practice in reference to students' own personal teaching philosophy.
- Respond to students' experiences through an examination of the work created.

Objectives:

Students will:

- Participate in a two-day immersive Symposium focusing on the extensive practice of artmaking.
- Examine the writings of scholars and practitioners and their approaches to topics, including:
 - Art making practices
 - Reflective practice through the construction of a visual journal
 - Sharing the process of making with peers
 - The effects of making on the educator's view of self and their teaching philosophy
- Evaluate the progression of creative practice by examining the works made during the Symposium.
- Compare and contrast how one's personal teaching philosophy before participation in the Symposium has been changed, enlarged, enhanced, or reinforced post-participation.

Hours/Requirements:

For 1 graduate credit hour, participants will be required to:

- Enroll and participate in the two-day Summer Symposium *Reclaiming Our Voice, Revisioning Our Practice: Innovating Our Artistic Soul*, July 15-17, 2024. The Symposium will be held in person at The University of Dayton in Dayton, Ohio (10 hours).
- Complete assigned readings and begin a personal visual journal for each reading (prompts provided) prior to attending the Symposium.* The journal must include a ½ **to one-page** entry for each reflection topic. **Alternatively**, it may take the form of drawing, collage, poetry, handwritten words/notes, painting, interaction of text and image, etc. (3 hours).
- Construct a current teaching philosophy in the visual journal, prior to attending the Symposium. This, too, can take the form of writing, drawing, collage, poetry, painting, interaction of text and image, etc. (1 hour).
- Daily reflections, (images optional), for each day of the Symposium focusing on the experiences of the sessions attended. Can be handwritten. (3 hours).
- After the Symposium, revisit your teaching philosophy and adjust/edit it based on your experiences. Submit your updated teaching philosophy (1 hour).
- All materials should be submitted digitally (Google Docs, One Drive, etc.) by 11:59 PM, August 1, 2024, to: profdev@ohioarted.com

***Readings and prompts to be completed BEFORE attending the Symposium (pick 3):**

Brien, J. (2019). Stitchery me, stitchery do. *Art/Research International: A Transdisciplinary Journal*, 4(1), 200-221.

PROMPT: Brien writes, “like the making of a quilt, student/teacher relationships require careful stitching together... They both involve construction, adaption, progression, and addition. As teachers embark on relationships with students, they adapt their behavior, language, and processes as they get to know them, adding to their own knowledge, and ability to interact with them, in a positive way” (p. 202). Similar, to the practice of quilt making, “create a quilt” of how you stitch your artistry, knowledge, and life together with your students. No, you do not need to make an actual quilt, consider the “quilt” as a reflective piece that can be done through collage, poetry, drawing, etc. The main concept is to create a ‘patchwork of reflections;’ think about certain experiences, phrases, activities, photographs, and documents that can tell the story of how you “carefully stitch together” your and your students’ lives.

Chansky, R. A. (2010). A stitch in time: Third-wave feminist reclamation of needled imagery. *The Journal of Popular Culture*, 43(4), 681-700.

Pick between the two, or if you are really eager, respond to both

PROMPT 1: *Describe your personal experience with textile crafts, such as the knitting, embroidery, stitching that is discussed in the article. Then, reflect on those experiences, have they shaped your artistry or your teaching? How so? If you have no personal experiences with the craft(s), consider the article’s viewpoints, and reflect on how this absence relates to your identities, both as an educator and an artist.*

PROMPT 2: *Chansky writes, “it can be very frustrating to spend the majority of one’s life at an office and not see a product that can be held, examined, or shared as the fruit of those efforts” (p. 659). Through the perspective of an art teacher, what are your tangible products from your artmaking and teaching? Really focus in on your product of teaching, and relate these “products” to the idea of struggling to have something you can hold and appreciate on a day-to-day basis. What do you consider as the “fruits of your labor (teaching)”?*

Graham, M. & Rees, J. (2014). Pick up sticks art teacher – Interconnectedness and fragility: Pedagogy as an artistic encounter. *Teaching Artist Journal*, 12(1), 15-23.

PROMPT: Graham and Rees write, “Perhaps there is another path, a form of teaching that interrogates the ordinary, makes collaboration with children a form of artistry, and makes teaching into art making” (p. 19). They position the practice of teaching as a form of artistic practice, continuing, “looking at school not only as a site for learning but also as a place for cultural production makes it possible for the teacher to practice art through acts of exchange and generosity” (p. 23). *Reflecting on your teaching practices, how can you reframe your thinking to position teaching in conversation with your artistry? How can you collaborate with students to foster your artistic practices?*

MacEachren, Z. (2019). Unplugged craftivism: A story of humans and environmental education. *Art/Research International: A Transdisciplinary Journal*, 4(1), 381-405.

PROMPT: Write and reflect on three quotes you found from this reading. What resonated with you on MacEachren's thinking/findings, and why? Consider thinking of how you can "unplug" and become more connected to nature and the art of handmade materials.

Nordlund, C. Y. & Hovanec, J. L. (2023). Stepping back to step forward: Reflection in a community of practice. *Art Education*, 76(3), 8-14.

PROMPT: Nordlund and Hovanec say, "a community of practice differs and goes further by sustaining a commitment to others over time and space. Reflection sustained in a community of practice offers ongoing care, accountability, and reciprocity to each other" (p. 10). Identify one of your 'communities of practice' (is it your teacher "squad" through OAEA?) and create a "Letter to Colleagues" (p. 11) you would potentially share with one of the members in your community. Center the letter on some of the reflective practices the article's authors discuss, and like the authors mention this doesn't have to be a 'typical letter;' think creatively! If it helps, think of a specific conversation you have recently had with someone in your 'community of practice,' answer them through this prompt.

Strickland, C. M. (2020). The way of the artist educator: Fusing artistic studio practice and teaching pedagogy. *International Journal of Education Through Art*, 16(2), 227-244.

PROMPT: Strickland defines the "Way of the Artist Educator paradigm" (p. 237) through three characteristics: relational being, qualifications and teaching licensure, and leadership. How do you see yourself within these three characteristics, if you consider yourself an Artist Educator, one who works synergistically as a teacher and an artist?

Students with Disabilities:

If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so that we can discuss options. You are also welcome to contact the University of Dayton Office of Learning Resources (OLR) to discuss reasonable accommodations. Please contact OLR at 937-229-2066 (TTY 937-229-2059 for deaf/hard of hearing), by email at <https://udayton.edu/lrc/learningresources/index.php> or stop by the OLR, room 023 in Roesch Library when on-campus classes are in session. If you have an Accommodation Letter provided by OLR, please contact me to discuss. If you need assistance accessing print material including textbooks and electronic material such as PDF documents, please review the OLR website information about alternative formats under Disability Resources.

Diversity Statement

The Ohio Art Education Association is a community that supports and encourages creativity; in that, we welcome all participants to express themselves fully. We believe that diversity is critically important because we grow and become inspired from the influence of each other's varied perspectives.