



**EDA 614-Z8 CRN: 5741: OAEA 2023 Summer Symposium (1 credit)
*Reclaiming Our Voice, Revisioning Our Practice: Innovating Our Artistic Soul--2023
Edition***

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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 2023 edition of the Symposium is focusing on traditional *and* contemporary practices, 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 2023 Symposium is being hosted by Kent State University in the Center for Visual Arts and Design Innovation Hub. All sessions will be presented by experienced and qualified educators from K-16 settings, including faculty from Kent State University.

Cost: \$195.00

Goals:

The accompanying one graduate credit for *Reclaiming Our Voice, Revisioning Our Practice: Innovating Our Artistic Soul* 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:

- Examine the writings of scholars and practitioners and their approach to topics including:
 - Art making practices
 - Reflective practice through the use 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
- Participate in a two-day immersive Symposium focusing on the extensive practice of artmaking
- 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*, June 27-28, 2023. The Symposium will be held on ground at Kent State University in Kent, Ohio (10 hours).
- Prior to attending complete assigned readings and begin a personal visual journal for each reading (prompts provided).^{*} The journal must include a **one-page** entry for each reflection topic. **Alternatively**, it may take the form of drawing, collage, poetry, handwritten word/notes, painting, interaction of text and image, etc (3 hours).
- Prior to attending the Symposium, complete or provide your current teaching philosophy in the visual journal. This should be in written paragraph form, proofed, Arial/san serif font, 12-point (1 hour).
- Daily reflections each day of the Symposium focusing on the experiences of the day (2 hours).
- After the Symposium, revisit your teaching philosophy and adjust based on your experiences. Submit your updated teaching philosophy in written paragraph form (1 hour).
- Include images of all work begun during the Symposium accompanied by brief artist statements in the visual journal. Can be handwritten (1 hour).
- All materials submitted (Google docs; attachments) by midnight, July 16, 2023, to: profdev@ohioarted.com

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

Cassidy, R. (2022). Seeing through the paint: How parks and the pandemic taught me to see the natural world. *Art Education*, 75(6), 25-28.

<https://doi.org/10.1080/00043125.2022.2103355>

PROMPT: Rex Cassidy says “Artistic practice encourages empathy and stewardship for unfamiliar things. To make art about something is to prescribe a value to it specifically and intimately. In a year full of trauma, painting national parks allowed me

to feel connected to vast landscapes that will outlast the terrors of our time, and I encourage you to connect budding artists with these same feelings in your own studios and classrooms” (p. 28). What do you do artistically that “encourages empathy and stewardship for unfamiliar things,” for yourself or others, to nurture artistic awareness and/or understanding?

Gates, L. (2023). Mapping as artistic practice. *Art Education*, 76(2), 53-61.
<https://doi.org/10.1080/00043125.2022.2153553>

PROMPT: Leslie Gates says “Mapping is a visual form and a useful conceptual strategy for learning and artmaking” (p. 53). How does this article give fresh perspective on your artistic practice and/or teaching?

Hatfield, C., Montana, V., & Deffenbaugh, C. (2006). Artist/art educator: Making sense of identity issues. *Art Education*, 59(3), 42-47.

PROMPT: What “identity management strategies,” named by the authors do you utilize—why, and how? They include: “(a) accepting one role and excluding the other (of art and educator); (b) integrating two identities into one; (c) separating, holding and balancing more than one professional identity by managing time and space; and finally, (d) empowering oneself by ‘naming’ one’s professional identity.” (p. 47).

Klein, S. (2018). Coming to our senses: Everyday landscapes, aesthetics, and transformative learning. *Journal of Transformative Education*, 16(1), 3-16.

PROMPT: How we pay attention to our everyday surroundings inevitably impacts the choices we make in our artmaking. What everyday encounters “call attention to the potential of place as sites for evoking mindfulness and transformative learning experiences” (p. 3) in your own artistic practice? How do you interpret the “everyday landscape?”

Meyer, M., & Wood, L. (2019). Rethinking the roles of the art educator as participatory artist, researcher and teacher (P)ART: A South African perspective. *International Journal of Education through Art*, 15(3), 265-280.

PROMPT: As you think about the interaction of your teacher and artist identities, what do you hope to illuminate? To deepen? To strengthen, as one identity engages with the other?

Stone, K. (September 2019). Dual endeavors of artist educators. www.ceramicsmonthly.org, 44-47.

PROMPT: Kourtney Stone gives many pieces of advice in this article. What extended your thinking, or was new to you as you consider your own identity as a teaching artist/ artis teacher?

Thornton, A. (2011). Being an artist teacher: A liberating identity? *International Journal of Art & Design Education*, 30(1), 31-36.

PROMPT: Write and reflect on three quotes you found from this reading. What resonated with you on Thornton’s thinking/findings, and why?

Student 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.