



Kent State University
EHHS 50093 CRN: 13163 Section 003
OAEA 2024 Summer Symposium (1 credit)
Art Lock In

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 2026 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 2026 Symposium is being hosted by Kent State University. All sessions will be presented by experienced and qualified educators from K-16 settings, including faculty from Kent State University.

Cost: \$165.00

Goals:

The accompanying one graduate credit for ***Art Lock In*** 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 *Art Lock In*, June 22nd - 24th. The Symposium will be held in person at Kent State University in Kent, 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, 2026, to: profdev@ohioarted.com

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

1. Li, D. (2024). Illustrating community: The mural art of James Cochran. *Art Education*, 77(3), 50-56. <https://doi.org/10.1080/00043125.2024.2312343>

PROMPT: For those who are feeling adventurous and want to explore the Kent State campus while participating in Summer Symposium 2026, take the sculpture walk (or visit at least one—map can be found [here](#)) and create, in the fashion of Li (2024) an instructional resource for your classroom based on the [National Visual Arts Standards](#). As you can read in the article, you will want to select either *Creating, Performing/Presenting/Producing, Responding, or Connecting*, and then complete the following sections:

- Enduring Understanding
- Essential Question
- Classroom Discussion
- ****Optional**** Idea for Studio Project (not necessary, but if you're eager, we'd love to see what you come up with)

To make this easy, we suggest going with a friend to have conversation while at the mural and talk through some ideas AND simply follow along the same format as Li (2024). Personal recommendation from Carly: If you are a Pink Floyd fan, visit the “Eye to Eye” sculpture outside Kent Hall—remind you of some album cover(s)?

2. Koh, J., & Kim, B. (2025). Breaking walls and beyond boundaries: Decentering dominant narratives through collaborative art. *Art Education*, 78(6), 47-56. <https://doi.org/10.1080/00043125.2025.2572146>

Key words/Themes: self-empowerment, critical consciousness, lived experiences, embodied knowledges, and cultural histories

PROMPT: This prompt will require a temporal hands-on making/discussion/interaction at summer symposium in honor of the temporality embedded in Koh and Kim's (2025) “Breaking Walls and Beyond Boundaries” collaborative chalkboard artwork. In the article Koh and Kim (2025) discuss the role of art education as a conduit for self-empowerment, critical consciousness, and place where one's lived experiences are encouraged to be considered when creating and interpreting art. When interacting collaboratively, we have an opportunity to exchange meaningfully in expressive and critical ways, allowing for our embodied knowledges to intertwine with another to create anew. The authors write, “as participants added, altered, and blended their creations, the chalkboard became a dynamic archive of cultural dialogues. The fragile nature of chalk underscored the impermanence of identity markers and the ongoing negotiation of cultural expression” (p. 49). *Using chalk that will be provided and accessible to you during summer symposium, invite another OAEA member/attendee to work with you, in dialogue and hands-on making, to create a collaborative and temporary chalk artwork that considers the following question: **How does art education allow us, as artists and teachers, to embed our personal identities, knowledges, cultures, and histories into our practice(s)?***

****Be sure to photograph the artwork, as it may be erased (or washed away if you work outside) after your dialogic exchange and making activity. Write a reflection about the conversation, the making, and overall prompt and submit a photograph of your temporary artwork to be graded.** If you want to complete this activity using a different art

medium, this is fine, just be sure that you are working with at least one other person, and *try* to embrace the impermanence of the material/studio activity.

(If it rains, there will be dry erase markers in lieu of chalk!)

3. Horwat, J., & Hidalgo, M. (2025). Expressive observations: Using a/r/tography to engender empathy in visual arts classroom observations. *Art Education*, 78(4), 15-22.
<https://doi.org/10.1080/00043125.2025.2515805>

Key words/Themes: preservice and cooperating teachers, interaction of text and image, fieldwork, embodied/embraced observation and reflection, and empathy

PROMPT: Become a researcher for a day (or two)—we promise, it’s more fun than the title may suggest! This prompt and article are especially useful for those who are either cooperating/mentor teachers or are considering taking on a student/mentee teacher. Horwat and Hidalgo (2025) provide insight to preservice art education through the lens of observation and field experience, which all programs consist of in order to better prepare students of what to expect when entering into a classroom setting to teach for the first time. Looking at the research perspective that the authors discuss, we would like you to become “a/r/tographers” for summer symposium, using this time and space to, as Horwat and Hidalgo write, “...work with both language and visual metaphors to describe what [the students] were experiencing through a constellation of different expressive modalities and ways of knowing” (p. 17). *Become the student and have a ‘fieldnotes’ journal with you during your workshops; use this experience as a time to ask yourself, as the researcher, **where is the connection between my own artistic practice and my teaching? Is there an intersection, or do I keep them separate? If you haven’t already, how can both interact with one another to form new lessons, opportunities, community outreach/engagement, etc.?***

Inquiry Questions to Help *Guide* Your Fieldnotes (you do not have to answer each, they may help you observe, question, and reflect):

1. Describe the observed phenomenon. What happened? Who was involved? When did it happen? How long did it occur? What did it look like?
2. Describe some specific details regarding the phenomenon that remain with you? What do those details look like?
3. What theories, ideas, or concepts may help to understand the observed phenomenon? What does this look like? **optional, but you could reference other articles on the list, or pull from the experience you have—no need to do more theoretical research**
4. What feelings do you experience when reflecting on the observed phenomenon? What do those feelings look like?
5. What associations emerge when thinking about the observed phenomenon? What do these associations look like?

To submit your final response, photograph your fieldnotes journal—be sure to consider the integration of image and text to create visual metaphors (like the article discusses) as descriptors of what you are observing/answer to the question above.

**Remember: a phenomenon can be described as simple as a notable, observable occurrence that is examined more closely “observations, interviews, and related artifacts such as artwork...” (p. 15).

4. Hamlin, J., & Fusaro, J. (2018). Contemporary strategies for creative and critical teaching in the 21st century. *Art Education*, 71(2), 8-15.

<https://doi.org/10.1080/00043125.2018.1414529>

PROMPT: Hamlin and Fusaro (2018) write, “Letting the world into the classroom and turning the pressing conversations and conflicts of our times into opportunities to learn constructive modes of expression and communication can be some of the most important and simultaneously challenging work a teacher will do” (p. 14). The authors also note in the article, *this* is an important aspect of being an artist, reacting and responding to social happenings to garner a collective interest with your art. With this in mind consider their three propositions for educators to enter into contemporary art spaces/dialogue:

- Follow curiosities and pursue meaningful connections: Art as a form of collective knowledge production
- Focus on process, experimentation, and play: Art as an opportunity to think, learn, and invent
- Move from the personal to the political: Art as a space to address the now

Take time to reflect on *how* you, as an artist AND teacher, put these concepts into practice. This reflection can be documentation of your processes at summer symposium with written reflection considering the three propositions; an art creation specifically responding to these propositions; a typical written response where you reflect on your practices; or a while at symposium have a conversation with a fellow art educator about these propositions and document your conversation. As the authors quote Nina Simone (2013), “how can you be an artist and not reflect the times” (p. 12)?

5. Waters, J. (2024). Self-assessing while self-expressing: How can vulnerability impact the self-expressive artmaking process? *Art Education*, 77(6), 16-21.

<https://doi.org/10.1080/00043125.2024.2382656>

Key words/Themes: vulnerability, self-expressive artmaking, a/r/tography, self-expressive teaching methods, self-reflexivity and self-assessment, psychological safety, third hand intervention, and scaffolding risk

PROMPT: Waters (2024) writes, “I wanted to know what role vulnerability plays in the self-expressive artmaking process, and what could be learned from the uncomfortable feelings that emerge when an artist feels vulnerable. I also wondered what could motivate an artist to embrace vulnerability as necessary to self-expressive artmaking” (p. 17). *Consider self-assessing your own willingness to be vulnerable when making art and self-expressing through the various workshops that you participate in during summer symposium.* Waters experiments with three different self-expressive teaching methods during her inquiry: *psychological safety, third hand intervention, and scaffolding risk* (all explained in text); **select**

one of the three to experiment with your own artistic endeavors during summer symposium and share about your experience—Are you more or less willing to be vulnerable when making art and considering at least one (1) of the methods?

Submit a photograph of your work, and a reflection of your experience utilizing one of the self-expressive teaching methods listed above and described in the article.

6. Aziz, A. (2024). Art education through a contemporary visual culture lens. *Art Education*, 77(4), 8-12. <https://doi.org/10.1080/00043125.2024.2330336>

Key words/Themes: visual culture lens, AI-generators, technology, art and society, pop culture, artmaking beyond aesthetics, opacity of images, and importance of art education

PROMPT: Aziz (2024) begins his article with a personal anecdote referring to a student suggesting that teaching art was simply “easy”, and continues to discuss what/how visual culture is defined in recent years and the importance of teaching art through a visual culture lens throughout the article. In relation to technologies impact on visual culture he writes, “I am constantly fighting for visibility among all of the images spread throughout social media...I have become a producer and a consumer, and as such, I am fighting to remain visible within contemporary visual culture, a society where we are inundated with an influx of imagery daily via social media” (p. 9). *Self-assess: Prior to attending summer symposium, assess how connected and visible you feel within the contemporary scope of visual culture—Do you feel attached to upholding a specific identity on digital and social media platforms and how does this effect (if it does) you as an artist? During summer symposium, strike up a conversation with others, especially when you go to take a photo of your work/that selfie with a friend/or any other digital engagement, and ask for their input on the impact of social media on teaching and making art. Self-Assess: After attending summer symposium and dialoguing about the topic more, maybe even reflecting during, what are your thoughts about technologies impact on the self, arts and artmaking, and teaching visual culture?*

Submit a one-page reflection answering the above questions and reflecting on the conversations you had during summer symposium.

Students with Disabilities:

Your experience and success in this class are important to me. If you anticipate or experience academic barriers based on a disability (including mental health, chronic medical conditions, or injuries), please let me know immediately. If you have already established accommodations with the Student Accessibility Services, please share your approved accommodations so that we can discuss your needs concerning this course.

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Student Accessibility Services (SAS)

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