ARTE 4760: Global Aesthetics

Instructor: Dr. Beth Link
Pronouns: she/her/hers
Office: 218
Office Hours: Thursday 1-2:00 or by appointment
Email: Beth.Link@unt.edu
*Artwork: Humanæ. Work in Progress, Angelica Daas

Required Texts
Race in Art Education: Amelia Kraehe and Joni B. Acuff

Course Catalogue:
Cross-cultural examination of philosophical aesthetic issues in art, focusing on the relationship of art to culture.

Course Description:
What factors (social, cultural, political, spiritual, historical etc.) contribute to a culture or region’s aesthetic? Why is it important to understand these factors as we interpret and teach about world art? How can we ethically teach about places we have never been and cultures we are not a part of? How does our own culture, identity, and experiences affect how we understand ourselves and others? How do artists around the world address big ideas through art? This course explores these questions among others through readings, critical dialogue, artmaking, lesson facilitations, and personal reflections. We will investigate the intersection of culture, education, art, and society to consider the roots, harms, and possibilities of multicultural art education. To explore these issues we will analyze curriculum and visual culture as well as reflecting critically on our own identity and the biases we carry into our future classrooms.

Throughout this course we will pay special attention to populations who have been historically and persistently marginalized in the art historical canon. While you may not agree with
every reading or idea we discuss, it is important that you respectfully engage with all texts/ideas with an open and curious mind. This course is all about looking at the world through different lenses. This requires each of us to be aware of our own perspective and adopt a generous spirit as we learn from others who may see things differently.

Course Goals
1. Students will understand how various cultural, spiritual, geographic, social, and political forces impact the development of distinct, shared, and appropriated artforms.
2. Students will research aesthetic and cultural traditions and facilitate rich dialogue about art objects.
3. Students will understand the benefits and tensions of integrating global art in visual art curriculum and practice designing, teaching, and reflecting on thematic cross-cultural art lessons and units.
4. Students will analyze multicultural lessons and design lessons to intentionally decenter white-Western aesthetics in the study of world cultures.
5. Students will reflect on their own culture, identity, and biography to consider how these factors might shape their multicultural teaching practice

Course Map of Competencies

| Unit 1: Influences on Global Aesthetics | • Competency 008: The teacher understands how the visual arts shape and reflect history, society and culture.  
• Competency 009: The teacher recognizes and analyzes similarities and differences among artworks from various cultures from ancient times through the present. |
|----------------------------------------|---------------------------------------------------------------------------------------------------------------|
| UNIT 2: Tensions and Possibilities of Teaching Global Aesthetics | • Competency 014: The teacher understands the skills and knowledge that contribute to visual perception.  
• Competency 015: The teacher understands the skills and knowledge that contribute to visual literacy  
• Competency 016: The teacher understands the basic principles of analysis, interpretation, and critique of works of art from various eras and cultures.  
• Competency 017: The teacher understands the selection and use of curricula and instructional strategies for art education.  
• Competency 018: The teacher understands lessons and activities that develop the thinking skills students need to create, evaluate and appreciate artworks.  
• Competency 019: The teacher understands lessons and activities that develop the productive skills students need to create artworks. |
| Unit 3: Fostering Dialogue across Difference in Art Education | • Competency 010: The teacher recognizes and analyzes distinguishing characteristics of works of art from Africa, Asia and the Middle East from ancient times through the present.  
• Competency 011: The teacher recognizes and analyzes distinguishing characteristics of works of art from Australia, Oceania, Central America and South America from ancient times through the present.  
• Competency 012: The teacher recognizes and analyzes distinguishing characteristics of works of art from Europe from ancient times through the present.  
• Competency 013: The teacher recognizes and analyzes distinguishing characteristics of works of art from North America from ancient times through the present. |
Land Acknowledgement:
I would like to acknowledge that the University of North Texas sits on the occupied/unceded/seized territory of the Wichita, Caddo, Comanche, and Cherokee Nations. These tribes have stewarded the land for generations, and I pay respects to their elders, past and present. Land acknowledgements are one way to make the ongoing effects of colonialism visible and show our gratitude and appreciation for those whose land we live and learn on. (Adapted from UNT’s Land Acknowledgement)

How to succeed in this course:
Communicate with me if you have questions, are confused about the assignments/my expectations, or are struggling in the course. My goal is to support you to be a thoughtful, critical, and grounded researcher and if you are having trouble let’s discuss how we can work together for your success. Feel free to email me or stop by my office hours for a chat and a cup of tea. I will do my best to address all emails within two business days.

Teaching Philosophy:
I believe that learning is a process. To truly learn we must be open to taking risks, moving towards discomfort, and questioning what we think we know. Listening and patiently considering the views of others moves us beyond arriving at the “right” answer towards a more complex and nuanced understanding of the world. I believe that to really grow we must not only take in new information, but we must also reflect on how it fits with what we previously knew and understood. We are all involved in a process of continual learning and unlearning. This process is powerful, uncomfortable, and full of possibility. As learners we may make mistakes along the way- and that is part of the process too!

I believe that teaching is a big responsibility. There is no job more important. Therefore, it is imperative that we engage with critical issues effecting art education to be ethical practitioners confronting injustices for our students and for ourselves. As your teacher and fellow learner I am dedicated to listening to you, holding space for you, and helping you engage in the process of learning/unlearning. I believe in the growth and potential of all students and will do my best to cultivate an environment where everyone’s voice can be heard and understood.

To make this a space for important conversations about sensitive topics I ask that we approach our work together with a grounding of respect for the humanity of your peers. I welcome friendly debates and disagreements in the spirit of trying to understand one another or an issue more deeply- the class is much less interesting if we all think the same! However, personal, aggressive, or antagonistic comments that do not further the dialogue will not be tolerated. I expect you to be civil and mindful of how your words and actions affect others and the historical/cultural weight language carries. I invite you to give one another (and me!) grace as we are all learning. I expect you to come prepared to be reflective, critical, and curious. Together we can create a thoughtful and supportive community that everyone can contribute to. If you feel like this is not the case, please stop by my office hours to discuss.
COURSE POLICIES

Participation:
Participation makes up 10% of your final course grade. Your grade will reflect how engaged and present you were in class discussions, activities, and group work. To receive full participation arrive on time, come prepared, contribute to class discussions and group work, and stay engaged in discussions and lectures. I understand that some folks might identify as shy (I do too!) but I would challenge everyone to be present and share their thoughts at least once each day. Your opinions, critiques, and reflections matter. In order to participate fully you will need to read and reflect prior to our meetings. If you are having trouble understanding the material or if life circumstances are getting in the way of your full participation communicate with me so we can make a plan for your success. I expect each of you to be prepared to share your thoughts and may call on you to do so.

Canvas:
I will be in touch with you over Canvas so be sure you have set it up to receive alerts and notifications. You might also check to make sure it forwards correspondence to your email. You are responsible for checking your email often during this course to receive updates and announcements.

Tips on engaging with the texts:
• Pre-read and look for the organization of main ideas first
• Underline/highlight passages you find interesting or important
• Circle words you want to look up or people who seem important - take a look at the citations to find folks researching similar topics
• Write thoughts or questions in the margins (unless it’s a library book 😊)
• After reading look through again to reflect on the case the author made
  o Do you agree/disagree?
  o What questions do you still have?
  o Write down some thoughts while they are still fresh in your mind

Attendance:
This course depends on your presence and engagement with your peers and with the course readings. Therefore, it is important that you arrive on time, are mentally present in class, and prepared to discuss the material assigned. I know we all have lives outside of class and things tend to come up. Balancing life, work, and school is a lot! If you run into a challenge that might make you late to class or absent please contact me to let me know.
• Being present means you are engaged in discussion and have your video on (if virtual)
• You may miss 1 class for any reason (unless you are presenting)
• Each additional unexcused absence will result in 2 points deducted from your final grade
• 4 or more absences will result in a failing grade
• Two late arrivals/early departures equal one absence. If you know you’ll be late let me know ahead of time. It is important that you are here and on time out of respect for our community.

What counts as an excused absence?
• Illness with doctor’s note provided
• Religious holiday with a note 2 weeks in advance
• If something else comes up that you think should count come talk to me
Names and Personal Pronouns:
I am happy to refer to you by the name and pronoun you identify most with. Let me know what name and pronoun you use (She / He / They / Ze / Etc) and I will change it in my records.

Academic Integrity:
All the work you turn in should be your own. If you are referring to other sources or quoting an author, you must cite it both in text and in a work cited page. This course uses APA and I recommend visiting Purdue Owl’s online citation guide to answer any questions about specific citations. Plagiarized work is unacceptable. You will receive a zero for the assignment and will be reported possibly resulting in a loss of course credit. Citations are needed when...

• You use 3 or more words from a source (physical or on the internet)
• You copy and paste words that are not your own
• You paraphrase an idea from someone else
• You take inspiration from a lesson or someone else’s published idea
• You use an image

Talk to me if you are unsure of how to cite something or have questions.

Late Work:
Late reading responses are not accepted. All other written assignments decrease in value by 25% every additional day they are late.

• Worth 75% of points if turned in the following day
• Worth 50% of points if turned in 2 days late
• Worth 25% of points if turned in 3 days late
• 4 or more days late will result in no points for that assignment

Policy on Children in Class/on Zoom:
I support parents and guardians attending school and want to help you succeed in this course. While UT does not have an official policy on children in the classroom, I will detail my personal policy below (thanks to Dr. Melissa Cheyney for creating a road map for this policy)

• All babies exclusively breastfeeding are welcome in class as often as you need to support the breastfeeding relationship. Please feel free to nurse anytime during our virtual classes.
• For older children and babies, I understand that illness and unforeseen circumstances come up that may result in lapses of childcare. I know this can put caregivers in a difficult position of having to miss class or arrange for alternate childcare. While this is not meant to be a long-term solution, you are welcome to bring your child to class to cover any unforeseen gaps in childcare coverage.

Media and Technology
Making connections with our class community happens best when we are mentally present with each other in a shared space. Therefore, I encourage you to only reference your electronic devices when necessary. Printing out the readings ahead of time or referencing physical notes rather than electronic copies is encouraged. Multi-tasking or frequent texting during our course meetings may result in a loss of participation points.
Prohibition of Discrimination, Harassment, and Retaliation (Policy 16.004)
The University of North Texas (UNT) prohibits discrimination and harassment because of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law in its application and admission processes; educational programs and activities; employment policies, procedures, and processes; and university facilities. The University takes active measures to prevent such conduct and investigates and takes remedial action when appropriate.

Acceptable Student Behavior
Student behavior interfering with an instructor’s ability to conduct a class or another students’ opportunity to learn is unacceptable and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.deanofstudents.unt.edu.

Course Risk Factor
According to University Policy, this course is classified as a category two course. Course Safety Procedures: This course has been assigned a course risk factor of two (2). Students in this class are exposed to some significant hazards but are not likely to suffer serious bodily injury. The hazards to which you may be exposed in this class include chemical hazards (paints and glazes), injury from cutting instruments (scissors and paper cutters, for example), and electrical hazards (from tools and kilns, for example.) Always be safety conscious and watch out for yourself and for others. MSD Sheets describing the components of each substance used in this class are located in the UNT Student Health Center. In case of emergency an alarm will sound. Please follow the building evacuation plans posted on each floor of the building and proceed to the nearest parking lot. In case of tornado or other weather-related threat campus sirens will sound. Please go to the nearest hallway or room on your floor without exterior windows and remain there until an all-clear signal is sounded.

Services for Students with Disabilities:
This course welcomes students of all backgrounds, identities, and abilities. If you have circumstances that might make our learning environment or activities challenging let me know how I can best support you. If you have accommodations or medical information you need to share with me, please let me know. I am committed to making this an effective learning environment for all students, but I can only do that if you communicate your needs early on in the semester. I promise to keep our discussions confidential. If you have a documented disability please contact the Office of Disability Access website (http://www.unt.edu/oda). You may also contact ODA by phone at (940) 565-4323.

Writing Center:
Writing can be challenging. The folks over at the writing center are here to support you. The writing center that can help you generate ideas, organize your thoughts, and tell a compelling story. They also can help with editing and citations.

**Sexual Discrimination, Harassment, and Assault**
UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

**Food/Housing Insecurity**
Any student who has difficulty affording groceries or accessing sufficient food to eat, or who lacks a safe and stable place to live, and believes this may affect their performance in the course is urged to contact the Dean of Students, Suite 409 at the University Union. The UNT Food Pantry is a useful resource. Please visit the website for more details, or feel free to come see me: [https://deanofstudents.unt.edu/resources/foodpantry](https://deanofstudents.unt.edu/resources/foodpantry)

**Mental Health Resources**
We all could benefit from some extra support during tough times, especially with the effects of the pandemic. You are not alone. The University has resources that can help and learning how to ask for help is an important part of the college experience. If you or anyone you know is experiencing feelings of being overwhelmed, dealing with difficult life events, or feeling anxiety or depression please get the support you need by utilizing one of the resources below. Services are free, confidential, and none of your information will be shared without your written consent.

- **Student Health and Wellness Center**, 1800 Chestnut St. (940) 565-2333
- **Counseling and Testing Services**, 801 N. Texas Blvd Suite 140, (940) 565-2741
- **UNT CARE Team**, (940) 565-2648, careteam@unt.edu,
- **Psychiatric Services**, (940) 565-2333,
- **Individual Counseling**, (940) 369-8773,
- Feel free to see me for more support on this and/or refer to this website for more information

If at any time you are feeling alone or in jeopardy of self-harm, reach out to the following:

- **NATL Suicide Hotline**: 800-273-8255
- **Denton County MHMR Crisis Line**: 800-762-0157
- **Denton County Friends of the Family Crisis Line**: (940)-382-7273
- **UNT Mental Health Emergency Contacts:**
  - During Office Hours (M-F 8am-5pm): (940)-565-2741
  - After Hour Calls: (940)-565-2741
  - Crisis Text Line: Text CONNECT to 741741
Other Resources and Communities to Connect with

- UNT Multicultural Center
- Pride Alliance
- Spanish Language Registry, Translation, and Support
- Non-traditional student guide
- Arab Student Association, Asian Student Association, India Students Association, Native American Student Association, Nigerian Student Organization, Vietnamese Student Association find so many more groups here!
- BIPOC Artists Association
- Black Student Union
- Lists of Spiritual Community groups

### COURSE ASSIGNMENTS

<table>
<thead>
<tr>
<th>Date Due</th>
<th>Assignment</th>
<th>Points Possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ongoing</td>
<td>Participation</td>
<td>100</td>
</tr>
<tr>
<td>Weekly</td>
<td>Reading Responses</td>
<td>90 (10 each)</td>
</tr>
<tr>
<td>2/22</td>
<td>Personal Aesthetic Zine</td>
<td>200</td>
</tr>
<tr>
<td>Sign Up for a Slot</td>
<td>Object Research and Art Talk</td>
<td>150</td>
</tr>
<tr>
<td></td>
<td>Multicultural Lesson Analysis</td>
<td>160</td>
</tr>
<tr>
<td></td>
<td>Multicultural Lesson Rework/Reflection</td>
<td>280</td>
</tr>
<tr>
<td></td>
<td>Peer Feedback</td>
<td>20</td>
</tr>
</tbody>
</table>

Total: 1,000 points

**Weekly Reading Responses**

Every week on Canvas (unless otherwise noted) you should expect to turn in a critical response to the readings. These critical responses are **due the day before class** (on Tuesday by 12:01 pm) on Canvas. Your responses should include:

- **Minimum 1 paragraph** (350-400 words) with specific quotes or text references (with APA citations in text)
  - A strong response might contain…
    - A takeaway you might apply to your future teaching- explain how you would use it in practice
    - A connection to another SPECIFIC course texts/ideas/discussions- give details
    - A reflection on how this relates to your own experience with teaching and schooling, what new thoughts does this bring up?

- **1 question** you are wondering about
  - A strong question is…
    - Open ended and specific, can’t be answered with yes/no
    - Shows that you are engaging deeply with the text
- Goes beyond platitudes and clichés
- Moves past virtue signaling towards shifts in perspective

Examples of strong questions:
- Yosso gives us a roadmap to move beyond deficit thinking, but I wonder what training teachers could receive to help them recognize “resistant capital” (p. 80), which is so often seen as a problem?
- The Effland piece makes me wonder how the art education would be different if it were not always seen as therapy or a brain break. How can art teachers maintain funding and advocacy if they take a more nuanced/abstract response to art education?

This response should reflect a deep and critical engagement with the texts and ideas. You will lose points if your reflection does not demonstrate a deep engagement with the texts. Submit a text entry on Canvas. No late assignments will be accepted.

**Object Research and Art Talk**

**150 points**

For this facilitation you will work with a partner to select, research, and facilitate a brief ten-minute discussion on a global art object. Once you sign up for a week to present and a corresponding time period and region you and your partner should select an image or artifact that will stimulate rich dialogue (something with many details, or a provocative object that tells a story). Spend time researching your object concentrating on the key points viewers will need to know in order to understand its cultural, spiritual, or historical significance. Submit a list of questions you will ask the class as they look at the object (following VTS, D.A.R. or another discussion method of your choosing) and the important context you plan to weave in about the artist and culture. During class you should plan on projecting the image and you may also add additional slides if you wish. The day before you present each group member should submit on canvas:

- A list of questions you will ask the class as they look at the object (following VTS, D.A.R. or another discussion method of your choosing)
- The important context (with APA citations) you plan to weave in about the artist and culture.
- Your powerpoint

**Personal Aesthetic Zine (due 2/22)**

**200 points**

Just as the art objects we study are informed by various cultural, historical, political, spiritual, and regional influences we should recognize that we are too! In this 8-page zine you’ll select an artifact that illustrates your own aesthetic style (household décor, a favorite outfit, your Instagram grid etc.) and reflect on how your aesthetic choices were shaped by your identity (race, gender, class, sexuality…), past experiences, and visual culture. Rather than try to cover everything you may want to focus on 2-3 aspects so you can go in-depth. You may even want to do a bit of research into the history of a specific trend. You can use any artistic medium for your zine. Your zine may contain words, but if you’d rather use only images (or few words) you can add a short paper (1-2 paragraphs) to help us understand the imagery we see. See the rubric on Canvas to see how you will be graded. Going deep with 2-3 facets of your identity and connecting to
course texts is important. You will upload photos to canvas and bring your zine into class to share.

**Multicultural Lesson Analysis (due 3/29) 160 points**

Part 1 of this assignment gives you the chance to apply ideas and texts from the course to real world curriculum issues by locating a lesson addressing a culture other than your own and analyzing it using course texts and ideas.

- **Explore:** You will search through popular online art education databases (ie Pinterest, Crayola, Blick…) and find a multicultural lesson that fits into Banks’ Additive or Contributions approaches.

- **Analyze:** Once you have chosen your lesson you will analyze it using insights from our readings and discussions. In a 3-4 page double-spaced paper explain why this lesson needs to be revised and analyze how it may effect students’ perception of themselves and others. Do not generalize, pull specific quotes or images and analyze them in depth using ideas from the course and at least 2 course texts cited with APA.

- **Share:** Come to class prepared to share your original lesson and your analysis with your peers in a 3-minute overview.

**Multicultural Lesson Rework/Reflection 280 points**

Part 2 of this assignment gives you a chance to apply the ideas from the course by reworking popular multicultural art projects and reflecting upon your revisions in a short paper.

- **Rework:** For your final project you will rework the lesson you analyzed in Part 1 by keeping the original culture/artform focus but employing a critical multicultural lens with a focus on big ideas and EQs as you plan. You will submit your final lesson following the COE lesson plan format using Engage, Explore, Reflect. In your revision you can imagine a dream scenario where you have unlimited supplies, access to community members, and proximity to museum/community sites and objects etc- dream big!

- **Test it out:** Be prepared to share your reworked lesson in a 15-20 minute lesson demo. Give us a brief overview of the lesson/project and choose either the Engage (Art Talk) or Explore (Art Making) section to demo. This session gives you a chance to test out your lesson, ask questions, and receive feedback. Bring a copy of your lesson plan to class and upload it in our shared google folder so your peers have access.

**Due 1 Week after you facilitate:**

- **Revise it:** After you facilitate I will give you prompt feedback (within 48 hours) and you will have 1 week to resubmit your lesson using track changes in RED so I can see what you changed. After submitting your revised lesson on Canvas double check to make sure your changes show up.

- **Reflect:** Submit a 2-3 page double spaced paper reflecting on the reworked lesson and explaining what changes you made and why. You’ll need to defend the changes you made to the original lesson by tying them to 2-3 course texts or discussions. You’ll also need to explain the changes you made after piloting the lesson in class based on how it felt in the room, and the feedback of Dr. Link and your peers.

Some ideas to consider:
• **Big ideas:** How could a big idea add depth to the study of those same artists/objects?
• **Multiple Perspectives:** Could adding contemporary artists or divergent viewpoints add nuance and richness to this lesson?
• **Stereotypes:** What stereotypes do you anticipate students may hold about this culture/art form? What context do you need to provide about these artists/artforms to dislodge these stereotypes?
• **De-centering whiteness:** How does this lesson disrupt single stories and dominant knowledge? How are you sharing power with students in your lesson?
• **Reflection:** How can you disrupt the anthropological gaze so students are also reflecting on themselves and how they relate to this big idea?

**Peer Feedback:**

20 Points

A portion of your grade will also come from being present in class to support your peers and give feedback during their facilitations. It is important that you attend all these presentations and are generous with your engagement to receive full points.

**Extra Credit Opportunities (worth 20 points each)**

Attend one of the events below and compose a 3-page reflection connecting the event to ideas from the course. Attach 1-3 photos taken at the event:

• **Emancipation:** The Unfinished project of liberation at the Amon Carter. Opens March 12th Learn more [here](#).
• **UNT’s Equity & Diversity Conference:** Hybrid- March 23rd Register [here](#).

**Grade Scale**

93-100 points: A
90-92.9 points: A-
87-89.9 points: B+
83-86.9 points: B
80-82.9 points: B-
77-79.9 points: C+
73-76.9 points: C
70-72.9 points: C-
60-69.9 points: D
Below 60 points: F
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
<th>Due</th>
</tr>
</thead>
</table>
| **1** 1/18 | **Introductions**  
What do we mean by “global aesthetics”? What common/distinct factors influence art across regions? | **Introduction: Learning to look and think critically**, Kilroy-Ewbank | |
| **2** 1/25 | **Influences and Critical Interpretation of Global Art**  
What social, political, spiritual, historical, and cultural factors influence a region’s aesthetic production? How can viewers critically interpret art from world cultures?  
**Choose 2:**  
1. Art and Nationalism in 20th Century Turkey by Marika Sardar  
2. Arts of Power Associations in West Africa by Susan Elizabeth Gagliardi  
3. Dualism in Andean Art by Hélène Bernier  
Watch: [Artists are Strange Creatures: Introduction to Judy Watson](#) | **RR 1**  
Letter | |
| **3** 2/1 | **Artistic Exchange and Exploitations**  
How do artists from different cultures exchange ideas and build upon one another’s work? How do artists from different cultures exploit or appropriate aesthetics styles?  
**Choose 1:**  
1. How ancient art influenced modern art  
2. East Asian Cultural Exchange in Tiger and Dragon Paintings by Hae Yeun Kim  
Optional: Mernick’s pocket guide to cultural appropriation on IG or on her website | **RR 2**  
Art Talk 1,2  
Field Trip to Fashion department | |
<table>
<thead>
<tr>
<th>Week</th>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 2/8</td>
<td><strong>Cultural Constructions of the “Other”</strong></td>
<td>How do relations of power affect people’s understandings of themselves and others? How do groups of people distinguish themselves from others? What are the effects of these distinctions? Selections from <em>Orientalism</em>, Edward Said. <em>Read/Watch: Wendy Red Star: Baaetitchish (One Who Is Talented)</em>.</td>
</tr>
<tr>
<td>5 2/15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 3/1</td>
<td><strong>Relations of Power in Multicultural Art Education</strong></td>
<td>Who is the intended audience for art in different cultures? What does it mean to witness art not intended for you? How can you teach the art of other cultures ethically? Chapter 2: Kraehe and Acuff’s <em>Race in Art Education</em>. Chapter 4 “Little Anthropologists” by Leilani Sabzalian.</td>
</tr>
<tr>
<td></td>
<td>Date</td>
<td>Topic</td>
</tr>
<tr>
<td>----</td>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>8</td>
<td>3/8</td>
<td>Multicultural Curriculum and Pedagogy</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How do art teachers design multicultural curriculum? What pedagogical approaches do art teachers take to addressing cultural difference?</td>
</tr>
<tr>
<td></td>
<td>3/15</td>
<td>No Class: Spring Break</td>
</tr>
<tr>
<td>9</td>
<td>UNIT 3</td>
<td>Fostering Dialogue Across Difference in Art Education</td>
</tr>
<tr>
<td>10</td>
<td>3/22</td>
<td>Bridging Difference</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How can art teachers forge connections across difference? How can we value other ways of knowing?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>3/29</td>
<td>Disrupting Stereotypes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How do stereotypes effect students view of themselves and others? How can art teachers disrupt cultural stereotypes?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>4/5</td>
<td>Decentering Whiteness</td>
</tr>
<tr>
<td></td>
<td></td>
<td>How is the canon of art history shaped by whiteness? How can we be aware of the biases and past experiences that effect our teaching?</td>
</tr>
</tbody>
</table>
Valuing Multiple Perspectives
How can art teachers use multiple perspectives to spark cultural dialogues? How does looking at an issue from another angle change how we see the world?

You Can Hide But You Can’t Run: Interdisciplinary and Culturally Sensitive Approaches to Mask Making: Ballengee-Morris and Taylor
Ways of Recording African History by Alexander Ives Bortolot-

Fostering Critical Reflection
How can art teachers critically reflect on their teaching? How can art be used to help us reflect on ourselves and others?

Critical Arts Pedagogy: Nurturing Critical Consciousness and Self-Actualization Through Art Education, Alisha Mernick
From Scar Trees to a ‘Bouquet of Words’: Aboriginal Text is Everywhere by Crystal McKinnon

Lesson Round Table
Multicultural Lesson Rework DUE

Lesson Round Table
Multicultural Lesson Rework DUE

*I will do my best to stick to the syllabus, but some elements may change/shift. I will let you know of any alterations in advance.
I ______________________________(print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies, as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

ARTE 4760 ___________
Course number and section

TWO ___________
Risk Rating

__________________________________________________
Student full name (print)

__________________________________________________
Student e-mail address (print)

__________________________________________________
Student phone #s

__________________________________________________
Signature Date

__________________________________________________
Home Address