Instructor: Dr. Beth Link  
Pronouns: she/her/hers  
Office: 218  
Office Hours: Wednesday 12-1:00 or by appointment  
Email: Beth.Link@unt.edu  
*Artwork: Do Ho Suh, Passage

Required Texts  
- All readings available on Canvas

Course Description:  
Processes for developing and sequencing the curriculum and methodologies for the assessment of educational programs and student learning in art for elementary and secondary public schools and higher education.

Goals and Objectives:  
This course is designed to provide graduate students with an understanding of the history of curriculum theory, and contemporary approaches to designing curriculum for art education in a variety of settings. The focus of the course is on understanding the historical, political, and sociocultural factors that impact the modern curriculum and exploring different approaches to building critical, liberatory, inclusive, and arts integrated curriculum. Over the course of the semester students will investigate the tensions, processes, and theories behind curriculum generation and develop curriculum of their own. By the end of the course students will:

1. Understand the historical roots of contemporary curriculum in the United States and how this history relates to legacies of inequities and persistent tensions for the role of the arts in education.
2. Use curriculum theories to analyze curricular artifacts to see how various social and cultural factors shape the creation of curriculum.
3. Reflect on their identity as teachers and think critically about how to mitigate biases and assumptions in their curriculum work.
4. Explore the role of art educators in various settings, and consider the potential of the arts in education.
5. Investigate a range of contemporary curriculum theories from the field of art education and beyond and research relevant topics of personal interest in curriculum theory.
6. Apply contemporary curricular theories to the generation of two original lesson plans for higher education, and K-12 or museum settings.

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. Your schemas and preconceptions about art/education may be challenged in this course. While you may not agree with everything we read/discuss it is important to understand vital discourse in the field, and learn from experts with a range of viewpoints. We are all involved in a process of continual learning and unlearning. As learners we may make mistakes along the way- and that is part of the process too! As your instructor I value taking ambitious risks and reflecting on mistakes as opportunities for new directions.

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, engaged, 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 to discuss.

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:
- Skim the text first and look for the organization of main ideas
- Closely read and 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
  - What was their central argument or idea? How did they organize it?
  - Do you agree/disagree?
  - What questions do you still have?
  - How does this connect to other ideas?
  - 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, have electronic devices put away 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
- 3 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.
- A late arrival is more than 5 minutes late (unless you communicate with me), and an absence is counted after 45 minutes

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

*Please note that Canvas automatically gives you an attendance grade throughout the semester, this will be adjusted manually as I calculate grades to be in accordance with my attendance policy.

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 (including lesson plans)
• 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 later on the same due date
- Worth 50% of points if turned in the following day
- Worth 25% of points if turned in 2 days late
- 3 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 UNT does not have an official policy on children in the classroom, I detail my personal policy below:

- All babies exclusively chest-feeding are welcome in class as often as you. Please feel free to nurse anytime during our virtual classes.
- 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. 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 here.

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
Stakeholders in this class are located in the UNT Student Health Center. In case of emergency 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.

STUDENT RESOURCES

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. I am a mandatory reporter under Title IX so be
aware that disclosing information to me about recent or ongoing harassment, abuse, or assault will be reported.

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

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:
  o During Office Hours (M-F 8am-5pm): (940)-565-2741
  o After Hour Calls: (940)-565-2741
  o Crisis Text Line: Text CONNECT to 741741
  o Live Chat: http://www.suicidepreventionlifeline.org

Other Resources and Communities to Connect with
• Center for Belonging and Engagement
• 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

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<td>Reading Response and Questions</td>
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<td>Ongoing</td>
<td>Participation</td>
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<tr>
<td>3/7</td>
<td>Lesson Analysis</td>
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<tr>
<td>Sign Up for a Slot</td>
<td>Topics in Curriculum Theory Mini Lesson</td>
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<tr>
<td>5/2</td>
<td>Final Lesson Plan and Reflection through Theory</td>
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<td>Total</td>
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Weekly Reading Responses 90 points
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 Wednesday by 11:59pm) on Canvas. Your responses should include:

• **Minimum 2 paragraphs** (350-400 words) with specific quotes or text references (with APA citations in text)
  o A strong response might contain…
    ▪ Connections to SPECIFIC course texts/ideas/discussions-give details
    ▪ Reflections on how this pertains to your own experience with teaching and research, what new thoughts does this bring up?
    ▪ A well-reasoned argument using evidence to support why you agree or disagree with the author’s stance
• **1 question** you are wondering about
  o A strong question is…
    ▪ Open ended and specific, can’t be answered with yes/no
    ▪ Shows that you are engaging deeply with the text as a researcher

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 Efland piece makes me wonder how the art education would be different if it were not only 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.

Lesson Analysis 250 points
In this 8-10 page double spaced paper you will select a piece of art education curriculum used in a museum, school, or community context to analyze using theories from the course. Online sites like Museum websites, Pinterest, Deep Space Sparkle, or Blick are popular with art educators and could be good places to start. You may also choose to analyze curriculum from your own school or district, the lesson you are analyzing should be included in your appendices. Your paper should apply relevant theories and frameworks from the class to analyze the overt and hidden curriculum. Consider how dominant (or marginalized) ideologies are reinforced, produced, disrupted, or challenged by your artifact. Do not generalize, pull specific quotes or images and analyze them in depth using ideas from the course and at least 3-6 course texts cited with APA. This is a chance for you to focus on 3-4 specific images, or passages from the artifact or identify over-arching themes across the curriculum. You may need to bring in additional research about the object/culture/technique featured in the lesson. This assignment does not ask you to revise the lesson, but rather think deeply about the construction and ideological purposes behind the curriculum. Come to class prepared to share a brief 5-7 minute overview of your analysis.

**Topics in Curriculum Theory Mini Lesson**  
**220 points**

In this 20-25 minute lesson you will sign up and work with a partner to write a lesson plan and facilitate a brief activity exploring a pertinent curriculum issue with your peers. Topics could include issues from the course (ie: queering the curriculum, tensions in standards/assessment, visual culture, critical pedagogy, cultural appropriation, curriculum policy, visual racial literacy…), or other relevant topics in curriculum theory with instructor approval. You will work with your partner to write a lesson plan investigating your topic following the COE format and moving through Engage, Explore, and Reflect components.

1. **Engage your peers with a compelling hook**
2. **Explore the topic deeper through art making, art interpretation, discussion, or an embodied strategy, and**
3. **Reflect on the big idea and connect it to practice, current events etc.**

Your lesson plan should contain all the necessary components (objectives, vocab, materials…) and be written like a script. Both partners should have an equal role in the planning and facilitation. Completed lesson plans and power points should be submitted on Canvas before your facilitation.

**Curriculum Theory in Action**  
**340 points**

Your final project has three components- a paper, lesson plan, and presentation exploring and applying a curriculum theory covered in the course. We will begin workshopping your final on 3/21 and your proposal is due on 3/28, so keep track of ideas as the semester goes.

- **Formative Symposium:** Come prepared to give a 7-minute presentation in class on 4/25. Your presentation should give an overview of the curriculum theory and your lesson, and contain areas of feedback or tension you want to talk over with the group. You could even test out a bit of the lesson in class using your peers as students. The symposium is a chance for you to sharpen and refine your lesson/paper before submission by workshopping it and gathering input. Your final is due the following week.

- **Paper:** The 6-10 page double spaced paper has 2 parts.
  - **Part 1** gives a brief literature review of a curriculum theory covered in the course. You should give the history and important scholars involved with the theory, define it and outline it’s key tenets. It is expected that you should use texts from this course, but also expand beyond the course texts to include 4-10 citations total.
  - **Part 2** reflects on how you are putting this theory into practice in your lesson plan. How does the lesson plan turn the key tenets of the theory into actual curriculum in practice? Point out key components of the lesson and explain how it connects to specific tenets of the theory. Go beyond the surface level here to deeply think through how to actualize these ideas with nuance and intention.

- **Lesson Plan:** The lesson plan should apply your chosen curriculum theory from your literature review into practice. How can art educators take these theories and bring them into their practice? What would a feminist art lesson look like in a community setting for senior citizens? How could you write a decolonized lesson for teens in a museum space? How can you apply Afrofuturist principles in a first-grade art lesson? These lessons can be in a format of your choosing, but should contain the main
elements assessed in the rubric. The lesson plan can give a sketch of a larger unit/project taking place in a museum, school, or community setting but should focus in on 1-2 days going in depth with a scripted lesson.

**Extra Credit Opportunities** (worth 10 points each, maximum 30 points)

3 Opportunities for Extra Credit - due on Canvas on the final class day:

- **Jack Davis Lecture series** (attend at least 1/2 the day) and compose a 3-page reflection connecting the event to ideas from the course. Attach 1-3 photos taken at the event on 4/19. Worth up to 10 points, due by midnight on the last class day.

- **Watch the one of these films** Crip Camp, Precious Knowledge (on Kanopy), or I Am Not Your Negro and write a 4-page double spaced response reflecting on the film, connecting it to ideas from the course, and considering what curricular implications they have for art educators.

- **Reading response freebie** - If you didn’t use it you get and extra 10 points

**Grade Scale**

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<tr>
<td>90-100 points</td>
<td>A</td>
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<td>80-89.9 points</td>
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<td>70-79.9 points</td>
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<td>60-69.9 points</td>
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<td>Below 60 points</td>
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**SEMESTER SCHEDULE**

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<th>Topic</th>
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<td>Unit 1: Understanding the Roots of Curriculum Theory</td>
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<tr>
<td>1</td>
<td>Introduction to Curriculum Theory</td>
<td>A Talk to Teachers, Baldwin</td>
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<td>1/18</td>
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<td>2</td>
<td>1/25</td>
<td>Foundations of the early American Curriculum Project</td>
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<td>Art, Craft and Assimilation: Curriculum for native Students during the Boarding School era, Slivka</td>
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<td>Selection from The White architects of Black education, Watkins</td>
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<td>Art at Hull House, 1889-1901: Jane Addams and Ellen Gates Star, Stankowitz</td>
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<td>Selection from The miseducation of the Negro, Woodson pp. 5-15</td>
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<td>The Politics of Curriculum Making</td>
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<td>Selections from Ideology and Curriculum, Apple-Chapters 4 and 5</td>
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<td>Seeking to Rise from the Foot of the Column, Bolin</td>
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<td>4</td>
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<td>Standardizing Art Education</td>
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<td>Introduction to the International Encyclopedia of Art and Design Education Curriculum, Freedman</td>
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<td>School Arts: DBAE and multicultural art education in the United States of America, Kader</td>
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<td>Principles of Possibility, Gude</td>
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<td>COE Lesson Plan</td>
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<td>Optional: Why the Arts Don’t Do Anything: Toward a New Vision for Cultural Production in Education, Gaztambide-Fernández</td>
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<td>2/15</td>
<td>Examining the role of art and art teachers in schools</td>
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<td>The School Arts Style: A functional analysis, Efland</td>
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<td>Smoke and mirrors: Art teacher as magician, Hathaway</td>
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<td>Curriculum Change for the 21st Century: Visual Culture Art Education, Freedman and Stuhr</td>
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**Unit 2: Sociocultural Influences on Art Curriculum**

| 6 | 2/22 | Race, class, and (dis)ability |
| | | Social class and the hidden curriculum of work, Anyon |
| | | Disrupting Discipline, Gabriel |
| | | Pick 1 to read: Selection from the Palgrave handbook of Race in Art Education-The Arts as White Property, Kraehet. al |
| | | Approaches to Multicultural Curriculum Reform, Banks |
| | | Optional: |

RR #1

RR #2

Guest Speaker: Paul Bolin

RR #3

ML 1-2

RR #4

ML 3

RR #5

Guest Speaker: Jenna Gabriel
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<tr>
<th>Week</th>
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<td>2/29</td>
<td>Gender and sexual orientation</td>
<td>The tolerance that dare not speak its name, Mayo &lt;br&gt; Feminist Art Curriculum, Garber &lt;br&gt; Sexuality and Art Education, McKinney &lt;br&gt; Optional: First Fagnostics: Queering Art Education, Wolfgang &amp; Rhoades &lt;br&gt; How Schools Shortchange Girls, AAUW</td>
<td>RR #6 &lt;br&gt; ML 4-5</td>
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<td>8</td>
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<td>The power of visual art and visual culture</td>
<td>Visual Racial Literacy: A not-so-new 21st Century Skill, Acuff and Kraehe &lt;br&gt; Windows, mirrors, and sliding glass doors, Sims Bishop &lt;br&gt; Selection from Bridging Difference, Dewhurst</td>
<td>Analysis due &lt;br&gt; ML 6</td>
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<td>9</td>
<td>3/14</td>
<td>Spring Break- No Class</td>
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<td>10</td>
<td>3/21</td>
<td>Critical Pedagogy and Art for Social Change</td>
<td>Selection from Pedagogy of the Oppressed, Freire &lt;br&gt; Educating for Social Change Through Art: A Personal Reckoning, Desai &lt;br&gt; Powerplay: Rethinking roles in the art classroom, Buffington &lt;br&gt; Texas Senate Bill 3 &lt;br&gt; Optional: Critical Arts Pedagogy Nurturing Critical Consciousness and Self Actualization Through Art Education, Mernick</td>
<td>RR #7 &lt;br&gt; ML 7 &lt;br&gt; In class: Proposal Speed Dating</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Readings/Notes</td>
<td>Instructor/Assignment</td>
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<tr>
<td>12/4/4</td>
<td>Curriculum Development Work Day</td>
<td>Self-directed readings for your final</td>
<td>NAEA virtual class</td>
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<td>13/4/11</td>
<td>Arts Integration, Technology, and Design Thinking</td>
<td>Design Thinking in Curricula, Callahan</td>
<td>RR #8</td>
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<td>Virtual Art and Design Education, Han</td>
<td>Guest Speaker: Alex Morrison</td>
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<td>Art Integration in Teacher Education: Aesthetic Tools to Foster Critical Reflection, Link</td>
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<tr>
<td>14/4/18</td>
<td>Decolonization and Afrofuturism</td>
<td>Visual Pedagogies: Decolonizing and Decentering the History of Photography, Gayed &amp; Angus</td>
<td>In class: Peer feedback</td>
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<td>Afrofuturism: Reimagining Art Curricula for Black Existence, Acuff</td>
<td>RR #9</td>
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<td>Decentering Whiteness and Undoing Racism in Art Museum Education, Dewhurst &amp; Hendrick</td>
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**Unit 4: Connecting Theory to Practice**

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<th>Date</th>
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<tr>
<td>15/4/25</td>
<td>Symposium</td>
<td>In class: Presentations</td>
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<td>16/5/2</td>
<td>Liberatory Possibilities for the Future of Art Education</td>
<td>Final Projects due Potluck</td>
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<td>Looking forward from where we have been, Bolin</td>
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<td>What Art class feels like when it’s anti-racist, Kraehe</td>
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<td>Selection from Teaching to Transgress- Engaged Pedagogy, hooks</td>
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<td>Optional: Antiracist Teaching as an Act of Love, Acuff</td>
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Please note: I will do my very best to stick to the syllabus, but reserve the right to change things as needed. I will let you know ahead of time about any changes.

SIGN AND RETURN TO DR. LINK, BY January 20th

STUDENT ACKNOWLEDGEMENT
ARTE 5773
Spring 2024

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 5773:001 ___________________ TWO ___________________
Course number and section Risk Rating
Student full name (print)

Student e-mail address (print)

Student phone #s

Signature                      Date

Home Address