



RHODE ISLAND COLLEGE

DEPARTMENT OF ART, FACULTY OF ARTS & SCIENCES

ARTE 303-01/503-01: INTRODUCTION TO ART EDUCATION

WEDNESDAYS, 2:00 P.M. – 4:50 P.M.
ART CENTER, ROOM 17, 3 CREDIT HOURS

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Program: Art Education Program Coordinator: Dr. Cheryl Williams

1. COURSE INFORMATION

Course Description: Prospective art educators are oriented to the field of art as a discipline and to concepts of teaching and learning in art. Observational and studio experiences are included.

Prerequisites: ART 101: Drawing I; ART 104: Design I; ART 105: Drawing II; ART 114: Design II; and either ART 204: 3-D Synthesis or ART 205: 2-D Synthesis—earning a minimum grade of B- in *each* of these courses.

NOTE: While only one synthesis course is required for admission into an undergraduate program in Art Education, B.S. in Art Education majors are advised to take *both* synthesis courses early on in their sequencing of courses and should note that taking a second synthesis course meets the B.S. in Art Education requirement to take “one additional Studio course at the 200 or 300 level;” B.F.A. in Art Education majors are required to take both synthesis courses, although only one synthesis is required for admission to the program.

Expanded Course Description: This course is designed to provide a diversity of ideas about art education theories, practices, pedagogy, and a variety of insights into the world of art education. Students will become knowledgeable about the artistic and holistic growth and development of the PreK-12 learner and understand how to teach to diverse students utilizing varied approaches, technologies, and collaborative efforts.

Students will explore and develop responses to the Guiding Questions of this course as part of an inquiry-based approach to learning about the teaching of art. Students will engage in inquiries through assigned reading and writing, visual and oral demonstrations of learning, discussions, perceptive observations, and interviews. A spirit of inquiry, self-investment, professionalism, and integrity in all matters pertaining to the course are expected. Students will understand and be able to articulate the value of art education and learn ways to become positive advocates for the visual arts and art education.

The importance of art education for *all* children as part of a comprehensive education from early childhood through high school will be emphasized. Observations of art education in action in a diversity of PreK-12 school settings will provide students the opportunity to learn about and thoughtfully reflect on visual arts teaching and learning. This course will address the National Visual Arts Standards, the Rhode Island Professional Teaching Standards, and the Rhode Island Visual Arts & Design Grade Span Expectations K-12.

COURSE OUTCOMES

Course outcomes pertain to the following Rhode Island Professional Teaching Standards (RIPTS) and the National Visual Arts Standards (NVAS). This course also supports the Conceptual Framework of the Rhode Island College's Feinstein School of Education and Human Development.

STUDENTS WILL UNDERSTAND:

| <i>Learning Objective</i> | <i>RIPTS</i> | <i>How is it assessed?</i> |
|--|--------------|---|
| 1. characteristics of effective, reflective art educators | RIPTS 10 | Observation reflections Resource Binder |
| 2. ways to cultivate positive, respectful art learning environments and communities conducive to artistic learning and engagement | RIPTS 6 | Observation reflections Discussion |
| 3. theories, practices and standards pertaining to art education | RIPTS 2 | Written reflection Quiz |
| 4. art education pedagogy that is developmentally appropriate | RIPTS 3,8 | Observation reflections Class discussion |
| 5. artistic development of children and contextual influences | RIPTS 3 | Artistic and Holistic Development Project Quiz |
| 6. how to plan art learning experiences that are richly meaningful | RIPTS 2 | Observation reflections Creative practices in class Class discussions |
| 7. appropriate and safe use of art media and tools | RIPTS 11 | Observation reflections Class discussions |
| 8. how to use, teach and promote the visual language | RIPTS 8 | Observation reflections Written lesson plan ideas |
| 9. strategies for seeking connections and engaging in interdisciplinary and collaborative learning with visual art | RIPTS 1,3 | Written lesson plans ideas Resource Binder |
| 10. art education in relation to higher order thinking skills and creativity | RIPTS 5 | Observation reflections Written lesson plan ideas |
| 11. a variety of means of informal and formal art assessment | RIPTS 9 | Observation reflections Class discussions |
| 12. multicultural, historical, and global perspectives concerning artistic and creative endeavors | RIPTS 1 | Written lesson plan ideas Resource Binder |
| 13. artistic learning and engagement supported by the use of technology | RIPTS 2,8 | Written lesson plans Observation reflections |
| 14 ways of teaching art to diverse learners, students with special needs, special abilities, and cultural differences | RIPTS 4 | Observation reflections Class discussions |
| 15. the importance of collaboration within the school community and beyond | RIPTS 7 | Class discussions |
| 16 how to become positive advocates for art education | RIPTS 10 | Written reflections Resource Binder |
| 17. the meaning of professionalism as art educators | RIPTS 11 | Observation reflections Class discussion Final Paper |

GUIDING QUESTIONS OF THIS COURSE:

1. Why choose to become an art teacher, and what are your aspirations as a future educator?
2. What are the dimensions of competent and preferably outstanding teachers?
3. What do you need to know to become a teacher of art?
4. How can we nurture artistic behaviors and promote artistic modes of thought?
5. How can we understand the developmental and contextual characteristics of the art student in a holistic way? How do we teach art to diverse learners and celebrate diversity through art?
6. Which art curriculum and instructional choices are right for you and your prospective students?
7. How do we cultivate environments, dispositions, and attitudes conducive to artistic behaviors and engagement?
8. How can we seek learning connections between visual art and other disciplines, and explore multicultural, historical, and global perspectives through art?
9. How do we design strong art lesson plans and art learning units that promote inquiry, critical thinking, problem-solving skills and creativity through art?
10. How can we utilize technology in the teaching of and creation of art?
11. What are a variety of means of assessing artistic learning?
12. How do we become positive, effective advocates for art education?
13. What can we learn from the history of the field of art education?
14. Why is art education important to the needs of children in this day and age?
15. What can art education contribute to the life of the school, the community, and beyond?
16. How can the National Visual Arts Standards and the Rhode Island Visual Arts & Design Grade Span Expectations K-12 inform planning of art instruction by art teachers?

Relationship to the Professional Program:

This is an introductory course for students wishing to be state-certified teachers of the visual arts at pre-kindergarten through high school levels. It is a required course for entry into both undergraduate (B.S. and B.F.A.) Art Education Programs at Rhode Island College. It is also a required course in the graduate M.A. T. in Art Education Program. All three programs satisfy Rhode Island state PreK-12 art teacher certification requirements. This course is an introduction to art education concepts, issues, practices, and creativity through lectures, discussions, studio activities, and field-based observations. It is the first in a three-course sequence of Art Education courses required prior to student teaching. A minimum grade of B- must be earned to proceed to the second Art Education course in this sequence: ARTE 405/505: Elementary Practicum in Art Education. The final course in this three-course sequence is ARTE 404/504: Secondary Practicum in Art Education.

Relationship to FSEHD & RIPTS:

This course reflects the Conceptual Framework of Rhode Island College's Feinstein School of Education and Human Development (FSEHD) that aims to develop Reflective Practitioners and addresses the four themes of knowledge, pedagogy, diversity, and professionalism. This includes involving students in the School's emphasis on the recursive educational practice of planning, acting and reflecting. Attention is directed to global perspectives, diversity of learning, and technology as well. Instruction and assignments are also aligned with the Rhode Island Professional Teaching Standards (RIPTS).

RHODE ISLAND PROFESSIONAL TEACHING STANDARDS

RIPTS Standard 1: Teachers create learning experience using a broad base of general knowledge that reflects an understanding of the nature of the communities and world in which we live.

RIPTS Standard 2: Teachers have a deep content knowledge base sufficient to create learning experiences that reflect an understanding of central concepts, vocabulary, structures, and tools of inquiry of the disciplines/content areas they teach.

RIPTS Standard 3: Teachers create instructional opportunities that reflect an understanding of how children learn and develop.

RIPTS Standard 4: Teachers create instructional opportunities that reflect a respect for the diversity of learners and an understanding of how students differ in their approaches to learning.

RIPTS Standard 5: Teachers create instructional opportunities to encourage all students' development of critical thinking, problem solving, performance skills, and literacy across content areas.

RIPTS Standard 6: Teachers create a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self- motivation.

RIPTS Standard 7: Teachers work collaboratively with all school personnel, families and the broader community to create a professional learning community and environment that supports the improvement of teaching, learning, and student achievement.

RIPTS Standard 8: Teachers use effective communication as the vehicle through which students explore, conjecture, discuss, and investigate new ideas.

RIPTS Standard 9: Teachers use formal and informal assessment strategies with individuals and groups of students to determine the impact of instruction on learning, to provide feedback, and to plan future instruction.

RIPTS Standard 10: Teachers reflect on their practice and assume responsibility for their own professional development by actively seeking opportunities to learn and grow as professionals.

RIPTS Standard 11: Teachers maintain professional standards guided by legal and ethical principles.

NATIONAL VISUAL ARTS STANDARDS

NVAS Content Standard #1: Understanding and applying media, techniques, and processes

NVAS Content Standard #2: Using knowledge of structures and functions of visual art to communicate ideas

NVAS Content Standard #3: Choosing and evaluating a range of subject matter, symbols, and ideas to communicate meaning

NVAS Content Standard #4: Understanding the visual arts in relation to history and cultures

NVAS Content Standard #5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

NVAS Content Standard #6: Making connections between visual arts and other disciplines

FSEHD Conceptual Framework:

Content Knowledge: Teachers must possess a deep, multidimensional content literacy that is built upon, but goes beyond conceptual and procedural knowledge in the content area. It includes understanding of the philosophical, social, and historical dimensions of the discipline, of connections within and between disciplines, and of complex connections between disciplinary knowledge, societies, and individuals. It also requires the development of conceptual and procedural knowledge of a discipline – its principles, structures, tools and values.

Content Pedagogy: Teachers must possess an expertise – a conditional knowledge – that flexibly uses knowledge of both the content and of teaching and learning models to construct effective teaching and learning environments for all students that lead to learning of the concepts, principles, procedures, applications, and values of a discipline.

Professionalism: Three areas of professionalism are addressed: professional ethics, collaboration and advocacy, and professional development. Reflective practitioners uphold and advance a professional ethic rooted in values of justice, respect, and caring; work cooperatively and proactively to promote these values on behalf of the people they serve; and attend to their own personal growth and the growth of the profession throughout their careers.

Diversity: The FSEHD focuses primarily on two broad domains of study and practice in the area of human diversity as it pertains to education: (1) cultural diversity and multicultural education, and (2) special needs and inclusion.

2. COURSE REQUIREMENTS

TEXTS AND MATERIALS

Required Texts:

Pink, D. H. (2006). *A whole new mind: Why right-brainers will rule the future*. New York: Penguin Group. [ISBN: 1-59448-171-7]

Simpson, J., Delaney, J., Carroll, K.L., Hamilton, C.M., Kay, S., Kerlavage, M., & Olson, J. (2005). *Creating meaning through art: Teacher as choicemaker*. Upper Saddle River, NJ: Prentice-Hall. [ISBN: 0-13-351421-8]]

Required Readings:

National Art Education Association (1994). *The national visual arts standards*. Reston, VA: author.

Go to the link below, type "National Visual Arts Standards" in the search box and follow the link to the PDF. Read the entire 36-page document and prepare to make connections to these standards in your art lesson plans and teaching. <http://www.arteducators.org/>

Rhode Island Visual Arts & Design Grade Span Expectations K-12

<http://www.ride.ri.gov/Instruction/gle.aspx#arts>

<http://thinkartslifelearning.com/resources.html> -- *This is a "toolkit designed to support those interested in supporting arts education in our [Rhode Island] schools and communities....The toolkit provides action steps ideas, resources, and online tools to support RI state and local education policies and practices in the arts. This toolkit is designed to help school and community members ensure access to arts learning for all our RI children and youth – through programming, advocacy and communication." Check it out and get involved!*

Recommended Readings:

Davis, J.H. (2008). *Why our schools need the arts*. New York: Teachers College Press.

Gerber, B.L. & Guay, D.M. (Eds). (2006). *Reaching and teaching students with special needs through art*. Reston, VA: National Art Education Association.

Throughout the semester, there will be additional required and recommended readings.

Art Education Resource Bibliography / Suggested Reading: At the end of this syllabus

ARTE 303/503 Required Materials List (Art supplies must be non-toxic):

1. Course Binder with sheet protectors and tabs
2. #2 Pencil and eraser; pen
3. "Ebony" or 4B drawing pencil and kneaded eraser
4. Notebook
5. Small watercolor set with brush
6. Glue stick
7. Colored pencils
8. Binder with sheet protectors for Artistic Development Project

Note: It would be helpful to have a digital camera to document children's works of art.

ARTE 303/503 COURSE REQUIREMENTS

Attendance

Attendance at ALL classes, for the full duration of each class, is imperative and expected.

It is expected that each student will be actively engaged and participate fully. Required work that is submitted late will negatively impact your grade unless prior permission is obtained from the instructor. Missing class, being tardy or arriving late will negatively impact the final grade. Make-up will be provided for excused absences. Late assignments will lose points for each day delayed. Discuss any special considerations with the professor for any extensions due to *extenuating* circumstances. Please be advised that plagiarism will not be tolerated according to the RIC Student Handbook.

Accommodations: Rhode Island College is committed to making reasonable efforts to assist students with documented disabilities. If you are seeking reasonable classroom accommodations under the Americans with Disabilities Act of 1990 and/or Section 504 of the Rehabilitation Act of 1973, you are required to register with RIC's Disability Services Office (Craig-Lee Hall, Room 127; phone number 456-8061). To receive accommodations for this class, please obtain the proper forms from the Disability Services Office and meet with me at the beginning of the semester, as soon as possible.

COURSE REQUIREMENTS, PERFORMANCE-BASED ASSESSMENTS, AND ASSIGNMENT WEIGHT:

1. Art Educator's Resource Binder 15%
2. Artistic and Holistic Development Project 30%
3. Quiz on Artistic and Holistic Development 5%
4. Quiz on National Visual Arts Standards & Objectives for Lesson Plans 5%
5. Five On-site Observations of Art Education in Action in PreK-12 settings and related writing and discussions 25%
6. Works of art and class participation 10%
7. Final Paper and Demonstration of Learning 10%

NOTE: ALL WRITTEN WORK IS TO BE PREPARED ACCORDING TO APA STYLE GUIDELINES

1. Art Educator's Resource Binder 15%

Your three-ring binder, as an organized art education teaching resource, will include all class notes, written class work, homework, reflective writing, handouts, and other resource materials, your works of art (photographed), final paper, observations, and quizzes--organized with tabs. The binder should be divided into sections and pages should be placed in plastic sheet protectors. Assigned reflective writing to specific questions and readings must be typed and be 1-2 pages in length.

2. Artistic and Holistic Development Portfolio and Presentation 30%

You will create a portfolio pertaining to RIPTS #3 of the stages of artistic development from Age 2 through Adult. You will receive a handout specifying the details of this important course requirement.

You will be graded 10 points each for visual, textual and verbal presentation. You are encouraged to provide a PowerPoint presentation, incorporating presentation and teaching technologies, works of art, other imagery, video, and/or music.

★ Please see handout for specific details

3. Quiz on Artistic and Holistic Development 5%

This will be an in-class writing assignment to test your knowledge of the artistic and holistic development of PreK-12 students and your understanding of related teaching practices.

4. Quiz on the National Visual Arts Standards 5%

This will be an in-class writing assignment to test your knowledge of the National Visual Arts Standards.

5. On-site Observations of Art Education in Action in PreK-12 settings and related writing and discussions 25%

You will conduct observations of five different art education programs in action for two hours at each location. One location must be an urban setting. *You may conduct your visit with a fellow classmate.* You will write a reflection of each observation pertaining to the RIPTS and a variety of ideas and topics addressed in class. Please see handout for specific details.

6. Works of Art and Class Participation 10%

Includes inquiry-based, reflective artmaking and class participation.

7. Final Paper, Art Lesson Plan Ideas, and Demonstration of Learning 10%

You will present excerpts from your final paper and 3-5 Lesson Plan Ideas to the class along with any other materials that demonstrate your learning, growth, and responses to the Guiding Questions of this course. You are encouraged to provide a multi-media presentation, incorporating presentation and teaching technologies, works of art, other imagery, video, and/or music.

★ Please see handout for specific details

COURSE EVALUATION

Students should be advised that absences, tardiness, and/or lack of active class participation and preparation will have a significant effect on their final grade. Full attendance and active class participation at every class meeting are imperative and expected.

Grades are based on the percentage allocated to each course requirement as indicated above. Both conceptually strong content and professional presentation are expected. Your percentage total for course requirements will determine your grade as follows:

PASSING GRADES

- A 95 - 100%
- A- 90 - 94%
- B+ 87 - 89%
- B 84 - 86%
- B- 80 - 83%

DOES NOT MEET PROGRAM REQUIREMENTS

- C+ 77 - 79%
- C 74 - 76%
- C- 70 - 73%
- D 64 - 66%
- F Below 60%

2. COURSE CALENDAR (This schedule is subject to change; please check for updates).

| <i>Day/week</i> | <i>Class topic</i> | <i>Objectives, Literature, Preparation</i> | <i>Assignments Due This Class</i> |
|-----------------|---|--|---|
| Class 1 | Welcome & Course Description Practicum Overview: Expectations, Assignments, Criminal Background Check, Observation Sites. >Becoming an artist educator | Note: Additional readings will be assigned for in-class and homework | |
| Class 2 | >Personal Imagery: Collage Understanding self and others > Teaching environments and building community > Philosophies of Art Education | Learning Objectives 1,2,3 >Read NVAS and RI GSE's online | >Bring journal, art supplies, old magazines, and optional photos. >Purchase binder, page protectors and texts. >Typed, 1 page written reflection: Why I choose to become a teacher of art. |
| Class 3 | >Art Education in the 21 st Century > APA Guidelines Overview >Understanding the Learner/ Artistic & Holistic Development Project: Slide Lecture > Understanding the NVAS | Learning Objectives 3, 5, 10,14 Link to RIC APA Guidelines Page: http://www.ric.edu/writingcenter/sResources_apa.php Bring laptop if desired. | >Completed collage due >Written collage reflection due > Assigned reading: Pink, 1-47 > Written response to reading >Prepare for NVAS quiz >Seek art for A&H Development Portfolio |
| Class 4 | > Quiz on NVAS > Preparing for On-site Observation >Mark-Making Stage | Learning Objectives 1, 2,3,4, 5,6, 7,14,17 Bring notebook or laptop if desired | Assigned reading: Pink, 48-128 Written response to reading >Due: Typed Introduction for A&H Development Portfolio >Seek children's artwork for A&H Development Portfolio |
| Class 5 | Meet at RIC James P. Adams Library / circulation desk area | Learning Objectives 3,5,13,16 Public School Vacation Week. Bring notebook/journal. Bring laptop if desired. | >Assigned reading: Simpson, Chapters 1 & 2 > Due: Mark-Making Stage section of A&H Development Portfolio |
| Class 6 | School On-site Observation: #1. Two hours minimum. Note: 10 hours total, minimum requirement for Observations | Learning Objectives 1, 3, 7 THIS WEEK: OBSERVATION #1 | |
| Class 7 | >Discussion of Observations. >Early Symbol Making Stage | Learning Objectives 1, 2,3,4, 5,6, 11,14 Bring laptop if desired. THIS WEEK: OBSERVATION #2 | > Due: Typed reflection of Observation #1 |
| No class | SPRING BREAK NO CLASS | | |
| Class 8 | >Discussion of Observations >Symbol Making Stage Assignment 4.1 | Learning Objectives 1, 2,3,4, 5,6, 11,14 THIS WEEK: OBSERVATION #3 | > Due: Early Symbol Making Stage section of A&H Development Portfolio > Due: Typed reflection of Observation #2 |

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|-----------|---|--|--|
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| Class 9 | >Discussion of Observations >Emerging Expertise Stage | Learning Objectives 1, 2,3,4, 5,6, 11,14 THIS WEEK: OBSERVATION #4 | > Due: Typed reflection of Observation #3 > Due: Symbol Making Stage section of A&H Development Portfolio |
| Class 10 | >Discussion of Observations >Artistic Challenges Stage | Learning Objectives 1, 2,3,4,5,6,11,14 THIS WEEK: OBSERVATION #5 | > Due: Typed reflection of Observation #4 > Due: Emerging Expertise Stage section of A&H Development Portfolio |
| Class 11 | >Discussion of Observations >Artistic Thinking Stage >F.A.T. City Video | Learning Objectives 1, 2,3,4,5,6,11,14 | > Due: Typed reflection of Observation #5 > Due: Artistic Challenges Stage section of A&H Development Portfolio |
| Class 12 | > Discussion of Final section of A&H Development Portfolio > Multicultural, historical and global perspectives in art education > Art Lesson Ideas, Assessment and Final Paper: Lecture and in-class work | Learning Objectives 6, 8,9,11,12 >Prepare for quiz next week Public School Vacation Week | > Due: Artistic Thinking Stage section of A&H Development Portfolio |
| Class 13 | > Quiz: Artistic and Holistic Development >In-class work on Resource Binders and A&H Development Portfolios | Learning Objectives 1, 4,5,17 | >Due: Adult and Professional sections of A&H Development Portfolio >Prepare for quiz today >Due: Documentation Sheet of On-Site Observations |
| Class 14 | >Sharing of course Resource Binders >Sharing of Lesson Plan Ideas | Learning Objectives 1, 8,15,17 | >Due: Course Resource Binder > Due: Final Paper and Art Lesson Plan Ideas |
| Exam Week | Celebratory presentation of completed Artistic and Holistic Development Portfolios | Learning Objectives 3,4,6,16,17 | >Completed Artistic and Holistic Development Portfolio and Presentation Due. |

RIC Academic Dishonesty Policy

3.9.1 Academic Dishonesty* (As amended by the Council of Rhode Island College – 11/07/08)

Academic integrity is the foundation of the academic community. Students who violate College rules on academic dishonesty are subject to disciplinary penalties, including the possibility of failure or removal from a course, disciplinary probation, and/or dismissal from the College. Individual schools may have additional standards and policies related to academic honesty.

(a) Examples of Academic Dishonesty include (but are not limited to):

- Cheating: intentionally using or attempting to use unauthorized materials, information or study aids in any academic exercise.
- Fabrication: intentional and unauthorized falsification or invention of any information or citation in an academic exercise.
- Plagiarism: intentionally or knowingly representing the words or ideas of another as one's own in any academic exercise. The following are examples of plagiarism:

- i.* Word-for-word plagiarism: This includes (a) the submission of another student's work as one's own; (b) the submission of work from any source whatever (print or electronic) without proper acknowledgement by footnote or reference within the text of the paper; (c) the submission of any part of another's work without proper use of quotation marks.
- ii.* Patchwork plagiarism: This consists of a piecing together of unacknowledged phrases and sentences quoted verbatim (or nearly verbatim) from a variety of sources. The mere reshuffling of other people's words does not constitute original work.
- iii.* Unacknowledged paraphrase: It is perfectly legitimate to set forth another author's facts or ideas in one's own words, but if one is genuinely indebted to the other author for these facts or ideas, the debt must be acknowledged by footnote or reference within the text of the paper (e.g., the above paragraphs are based largely on Sears, Harbrace *Guide to the Library and Research Paper*, p.39).

Many facts, ideas, and expressions are considered to be in the public domain or general knowledge and need not be acknowledged (e.g., the fact that the Declaration of Independence was signed in 1776; the idea that universal public education is essential to the survival of democratic institutions; such proverbial expressions as "A rolling stone gathers no moss," or "New York is a great place to visit, but I wouldn't want to live there,") but as a general rule, when one is in doubt, it is best to acknowledge the source.

- Collusion: facilitating academic dishonesty intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.
- Deception: Providing false information to an instructor concerning a formal academic exercise, e.g. giving a false excuse for missing a deadline or falsely claiming to have submitted work.
- Sabotage: Acting to prevent others from completing their work. This includes cutting pages out of library books or willfully disrupting the experiments of others.
- Multiple Submissions: Submitting for credit, when a student has not been given permission to do so, any work that is the same or substantially the same as work that has been submitted for credit in another course. Many professors allow re-working or building on prior work; however, multiple submissions are permitted only with the prior permission of the instructor(s), and only when the student acknowledges the multiple submission in the work itself.

(b) Faculty Role

The faculty member has two clearly defined roles: first, to establish preventive measures; and, second, to ensure that detected instances of academic dishonesty are dealt with appropriately and reported. Preventive measures should include a statement to each class by the faculty member outlining expected standards of intellectual honesty and the necessity for such standards.

The faculty member should also maintain reasonable security of all examination materials and procedures. Generally, the faculty member should employ any reasonable methods to discourage acts of academic dishonesty. A faculty member may take action up to and including failing a student accused of academic dishonesty. Some often-used penalties include:

i. A low or failing grade on the assignment in which the offense occurred.*ii.* An additional assignment.

iii. Reduction of the final grade up to and including failure.

iv. Any combination of the above.

In all cases, a report describing the nature of the dishonesty and the subsequent action taken by the faculty member shall be filed with the Vice President for Academic Affairs. Additionally, the faculty member may recommend that the Board of College Discipline recommend further action.

(c) Vice President for Academic Affairs Role

The Vice President for Academic Affairs shall maintain a file of any and all reports of academic dishonesty. At the discretion of the Vice President for Academic Affairs and depending upon the severity of the infraction, the student may be informed in writing about possible consequences of further infractions.

In the case of multiple infractions, the Vice President for Academic Affairs will refer the student's name to the Board of College Discipline for review and possible action.

d) Board of College Discipline role

The Board of College Discipline shall consider cases referred to it by a faculty member or the Vice President for Academic Affairs, and has the option to recommend any of the penalties ranging from those available to the faculty member to placing the student on academic probation or expelling the student from the College.

- i.* Appeal - Any student accused of academic dishonesty may appeal action taken by the instructor in a case to the Board of College Discipline.
- ii.* Appeals Procedure
 - Appeals or referrals to the Board will follow the standard procedure of the Board.
 - The Board shall inform the student, the faculty member, and Vice President for Academic Affairs of its decision.
 - A record of the cases concerning academic dishonesty will be kept in the Office of the Vice President for Academic Affairs.
 - A student may appeal the decision of the Board of College Discipline (concerning academic dishonesty) to the Vice President of Academic

Affairs. Appeals may be considered on the basis of new information or procedural errors.

* Rhode Island College Handbook of Policies, Practices, and Regulations. (2010, Spring). Chapter 3: Academic policies and procedures. Pp. 32-34, section 3.9.1.

Students with Disabilities: Request for Reasonable Accommodations (<http://www.ric.edu/disabilityservices/faq.php>)

Once accepted to the College, students with disabilities who want to request reasonable accommodations MUST contact and make an appointment with the Disability Services Office. The process of registering as a student with a disability includes three elements in order to be considered complete:

- Students are required to make an appointment to meet with the Office of Disability Services, Craig Lee, Room 127, 456-8061.
- Students should bring to this appointment, documentation of the disability from a qualified licensed professional. (See [Disability Verification Documentation](#).)
- A Release of Information form must be signed by the student allowing the Disability Services Office to verify registration and eligibility for accommodations.

BIBLIOGRAPHY OF SUGGESTED READINGS

- Alexander, K. & Day, M. (1991). *Discipline-based art education. A curriculum sampler*. Los Angeles: The Getty Institute for the Arts. [ISBN: 0-89236-171-9]
- Bates, J.K. (2000). *Becoming an art teacher*. Belmont, CA: Wadsworth/Thompson Learning. [ISBN: 0-534-52239-4]
- Craft, A. (2005). *Creativity in schools: Tensions and dilemmas*. New York: Routledge. [ISBN: 978-0-415-32415]
- Davis, J.H. (2008). *Why our schools need the arts*. New York: Teachers College Press. [ISBN:978-0-8077-4834-3]
- Duckworth, E. (1987). *The having of wonderful ideas and other essays on teaching and learning*. New York, NY: Teachers College Press.
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- Ernst, K. (1994). *Picturing learning: Artists and writers in the classroom*. Portsmouth, NH: Heinemann.
- Fisher, B. (2000). *The teacher book: finding personal and professional balance*. Portsmouth, NH: Heinemann.
- Fried, R. L. (1995). *The passionate teacher*. Boston: Beacon Press.
- Freedman, K. & Hernandez, F. (Eds). (1998). *Curriculum, culture and art education: Comparative perspectives*. Albany, NY: State University of New York Press.
- Gardner, H. (1993). *Multiple intelligences*. New York: Harper Collins.
- Hersch, P. (1999). *A tribe apart: A journey into the heart of American adolescence*. New York: Ballantine Books. [ISBN: 0-345-4359-X]
- hooks, b. (1995). *Art on my mind*. New York: The New Press.
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- London, P. (1989). *No more secondhand art*. Boston & London: Shambhala.
- London, P. (1999). Towards a holistic paradigm of art education: Only connect. *The British Columbia Art Teachers' Association Journal*. 39(3), 4-9.
- Lowenfeld, V. (1947 – or later editions). *Creative and mental growth*. New York: MacMillan.
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Recommended Periodicals:

Art Education (The journal of the National Art Education Association which is sent to all members)

SchoolArts Magazine, Davis Publications

Studies in Art Education (The research journal of the National Art Education Association).

Internet Sites:

Advanced Placement Studio Art
http://www.collegeboard.com/student/testing/ap/sub_studioart.html

Americans for the Arts
<http://www.artsusa.org/>

Art and Creative Materials Institute (ACMI)
<http://www.acminet.org/>

Art:21
<http://www.pbs.org/art21/>

ArtsEdge
<http://artsedge.kennedy-center.org/>

Art Where You Are: Your Home for Holistic Art Education (by Dr. Freyermuth)
<http://www.artwhereyouare.com>

Eric Carle Museum of Picture Book Art
<http://www.carlemuseum.org/>

Boston Museum of Fine Arts (MFA)
<http://www.mfa.org/>

National Art Education Association (NAEA)
<http://www.naea-reston.org/>

National Endowment for the Arts
<http://www.nea.gov/>

National Gallery of Art
<http://www.nga.gov/>

National Museum of Women in the Arts
<http://nmwa.org/>

Metropolitan Museum of Art (The Met)
<http://www.metmuseum.org/>

Museum of Modern Art (MOMA)
<http://www.moma.org/>

Paths of Learning (Holistic Education)
<http://www.pathsoflearning.net/>

Rhode Island Art Education Association (RIAEA)
<http://www.ri.net/RIAEA/>

Rhode Island Department of Elementary and Secondary Education
<http://www.ride.ri.gov/>

Rhode Island School of Design Museum
<http://www.risdmuseum.org/>

The Wonder Full Teacher Project (coming soon. By Peter London & Virginia Freyermuth) <http://www.wonderfullteacher.com/>

Virginia Freyermuth Fine Art (Dr. Freyermuth's Studio Website)
<http://www.virginiafreyermuth.com>

VSA Art Rhode Island (special education)
<http://vsartsri.org/>