

Arts-Based Pedagogy, Practices & Research

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[Instructor Bio](#) & [Philosophy](#)

EDUC5930
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Course Description

This graduate course is built on the premise that developing critical arts-based praxis and pedagogies deepens *art and academic learning* for both students and teachers. In this course, you will explore the critical role that arts-based learning can play in education across the disciplines. You will also develop a deep understanding of what it means to implement arts integration in education settings from a systems approach. We will do this together through building a collaborative art inquiry into teaching and learning. Our work together will combine arts-based educational scholarship with artmaking itself: through guided lessons, you will learn visual art techniques you can bring back to the classroom, but will also serve as the materials for your own visual teaching philosophies.

Land Acknowledgement

"We recognize and acknowledge that the University of Pennsylvania stands on the Indigenous territory known as "Lenapehoking," the traditional homelands of the Lenape, also called Lenni-Lenape or Delaware Indians. These are the people who, during the 1680s, negotiated with William Penn to facilitate the founding of the colony of Pennsylvania. Their descendants today include the Delaware Tribe and Delaware Nation of Oklahoma; the Nanticoke Lenni-Lenape, Ramapough Lenape, and Powhatan Renape of New Jersey; and the Munsee Delaware of Ontario." [UPenn Association of Native Alumni](#)

Visit the [Native American and Indigenous Studies Program](#) at Penn (Coordinator: Associate Professor of Anthropology, [Margaret M. Bruchac](#))

Follow [Natives at Penn](#) (NAP) and learn about how NAP "[creates awareness of Native history and contemporary issues](#)."

Selected topics for this course include:

- Arts Integration: Critical Complex Arts Integrated Pedagogy
- Practitioner/Researcher as Artist
- ABER Scholarship (Arts-Based Educational Research)
- Building a Sketchbook Practice
- Visual Teaching Philosophies

The following framing questions will form the basis for our collective efforts this semester:

- How can we use a critical arts-based pedagogy to deepen learning across curricula?

- Art Making Techniques
 - Mixed-Media Collage
 - Additive Transfers
 - Motif for Repeat Pattern Design
 - Linocut Printmaking
 - Silk-Screen Printing
 - Embroidery & Sewing Techniques
 - Japanese Stab Book Binding
- How does engaging in the arts inform educators' philosophies of education?
 - How does ABER contribute to the knowledge base of educational research?

Learning Objectives

- ❖ Students will use a critical arts-based pedagogy and engage in artmaking to **reflect on their cultural lens** and deepen **culturally sustaining** learning across curricula. (Common Ground Framework: CAC 1, 2, 4, 5,7,9)
- ❖ Students will use a critical arts-based pedagogy and engage in artmaking to **reflect on their cultural lens** in order to create a **culturally relevant and sustaining philosophy of education** (Common Ground Framework: CAC 1, 2, 4, 5,7,9)
- ❖ Students will use a critical arts-based pedagogy to create a **culturally sustaining and culturally relevant arts-integrated lesson plan** in a discipline-specific area (Common Ground Framework: CAC 3, 4)
- ❖ Students will examine examples of critical arts-based research that examines the impact of culturally sustaining pedagogies (Common Ground Framework: CAC 3, 5, 9)

Common Ground Framework

The PA Common Ground Framework includes three sets of competencies—**Cultural Awareness, Trauma-Aware, Mental Health and Wellness, and Technological and Virtual Engagement**—for teacher training, both preparation and professional development, to provide educators with the skills and approaches that will enable them to better serve learners from all walks of life.

To learn more about the [Common Ground Framework](#), click [here](#). This course addresses the first section of the Common Ground Framework: Cultural Awareness. See competencies below.

Cultural Awareness Competencies (CAC)

Competency 1: Reflect on One's Cultural Lens

Competency 2: Identify, Understand, and Take Steps to Address Cultural Bias in the System

Competency 3: Design and Facilitate Cultural Awareness that Brings Experiences into Educational Spaces

Competency 4: Provide All Learners with Equitable and Differentiated Opportunities to Learn and Succeed

Competency 5: Promote Asset-based Perspectives about Differences

Competency 6: Collaborate with Families and Communities through Authentic Engagement Practices

Competency 7: Communicate in Linguistically and Culturally Responsive Ways that Demonstrate Respect for Learners, Educators, Educational Leaders, and Families

Competency 8: Establish High Expectations for Each Learner and Treat Them as Capable and Deserving of Achieving Success

Competency 9: Educate Oneself About Comments or Actions that Subtly and Often Unconsciously or Unintentionally Express a Prejudiced Attitude and their Impact on Diverse Learners, Educators, and Families

Course Structure & Resources

The class will meet in person each week on Penn's campus, unless otherwise noted. We will use Canvas as our online course platform with links to the assigned readings and course materials there.

People should feel comfortable masking and taking other COVID precautions. We will follow GSE and university guidelines for health and safety, which may change at any time. If you are ill or tested positive for COVID, we ask you to stay home and Zoom into class if possible. If you have questions about the logistics of the course, including access to resources, please contact me directly.

Core Texts

Books can be ordered through the Penn Bookstore or your preferred vendor. Paperback, digital and rental versions available.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Ammunition for the Art Addict*. David & Charles Brunel House: Devon.

Goldberg, M. (2021). *Arts Integration: Teaching Subject Matter through the Arts in Multicultural Settings*. 6th Edition. Routledge: NY.

Leavy, P. (2020). *Method Meets Art: Arts-Based Research Practice*. 3rd Edition. The Guilford Press: New York.

Core Art Materials

Art Materials can be purchased at [Blick Art Materials](#) or your preferred vendor. I have included some recommendations with links below, but you can substitute brands if necessary. You may also decide in the course of the semester to supplement this list with additional supplies.

- **Sketchbook:** [Strathmore Mixed-Media Visual Journal](#). 9"x12"

- [Prismacolor Premier Mixed Media Art Kit, 34 Piece Art Kit](#)
- [Speedball Water-Based Block Printing Starter Set.](#) Includes a 1.25 oz. tube of black water-soluble block printing ink.
 - (Optional) [Speedball Ultimate Fabric & Paper Block Printing Kit- Set of 6 colors.](#)
- [Blickrylic Student Acrylics: Primary Colors, set of 6, 2 oz. bottles](#)
- [Blick Studio Pastel Set, Assorted Colors, Set of 12](#)
- [Sargent Art Watersoluble Oil Pastel, Set of 12](#)
- [Alvin Cutting Mat 8.5" x12"](#)
- [Fiskars Performance Scissors](#)
- [X-Acto Knife: #1 With Cap](#)
- [Blick Essential Value Paint brushes, Set of 12](#)
- [Alvin Lettering Stencils & Shapes Stencil](#)
- [Stainless Steel Ruler](#)

Course Requirements/Assessments

Participation in Classroom Community

[Class participation.](#) It's expected that you will attend synchronous class meetings and be engaged deeply in the work of the course. To participate fully in the course, you should come to class prepared and be a constructive and responsive participant, by listening actively and engaging thoughtfully and responsibly with fellow class members. We expect that you will be respectful of other people's opinions and generous in your dialogue and engagement with each other.

[Weekly homework.](#) Each week, you will be assigned a set of readings and affiliated homework activities that extend and deepen our engagement with the texts and content of the course. Sometimes these activities will take place online and other times you will be asked to bring something to class. Please check Canvas for the most current weekly assignments.

Arts-Based Work

[Sketchbook.](#) One of our core 'texts' in this class will be your sketchbook. The purpose of this sketchbook is to document your experience in the course over the semester as you engage in a variety of arts-based practices. Consider your sketchbook as a place to brainstorm, try out new techniques, record your observations and raise questions & make connections between your emerging sketchbook practice, course readings, and your teaching practice .

Arts-Integrated Lesson. You will work with a peer to create an **arts-integration lesson**, which you will present/teach to our class. More information to follow regarding this lesson assessment.

Visual Teaching Philosophy: Japanese Stab Bound Book. Over the course of the semester, you will create “source material” for our culminating project: the visual teaching philosophy book. Each week we will learn and practice art techniques that can serve as pages for your book; over the semester, you will build up these pages to represent core tenets of your teaching philosophy. Your final book should include visual representations of your philosophy and the equivalent of a one-page teaching philosophy statement.

Portfolio. You will engage in a series of reflective arts-based assignments in this course, which culminate in a **final digital portfolio**. You can use the [Wix](#) platform to create a free website that will house your major assessments. The following categories/pages should be included on your site.

Portfolio Criteria	
Category/Page	Description
About	Introduce your website, its purpose & contents
Sketchbook	<ul style="list-style-type: none"> • <i>Minimum 10 Sketchbook Excerpts</i>, along with captions. Gallery format on Wix is the best option for presenting this section. • <i>Sketchbook Reflection</i>: 500-1000 word essay reflecting on your experience developing a sketchbook practice. How did your experience with the sketchbook contribute to your understandings about critical arts-based practices and arts integration in the K-12 classroom. What questions and/or challenges did you face as you developed your sketchbook practice?
Arts-Integrated Lesson	<ul style="list-style-type: none"> • <i>Lesson Plan</i>: Please include your lesson plan and all related materials. • <i>Lesson Plan Reflection</i>: 500-100 word essay reflecting on the planning & execution of your lesson. What questions/challenges did you face in designing your lesson and then executing it?
Visual Teaching Philosophy	<ul style="list-style-type: none"> • Gallery of your final visual teaching philosophy book, with captions. • Teaching Philosophy Statement
Culminating Essay	This 1200 word essay (not including references) is a capstone for the course and should be reflective, synthesizing across readings and key ideas you are taking away from the course. One of the major goals is

	<p>to offer your current understandings of critical arts-based practices and arts integration in the K-12 classroom, drawing across course readings in a meaningful, substantive way. You may organize this essay in any way you wish, but it might be helpful to take a developmental approach (tracing your shifting understandings over time) or a synthetic one (drawing together key themes or ideas that have come to represent core tenets for you.) This is an academic essay and as such, must include a minimum of 6-8 course readings to help you narrate your understandings of arts-based practices and pedagogy.</p>
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Readings

WEEK 1

Introduction

Kim, G. M. (2021). What's in a Name? Language, Identity, and Power in English Education. *English Education*, 53(3), 224–231.

This is a short piece about a common activity in ELA classrooms - and how the activity has many implications for how students' identities are intertwined with literacy learning and teaching.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict*. David & Charles Brunel House: Devon. Pp. 1-33. This text will serve as resource for many of the art techniques we will use throughout the course. Written by two artists/educators, this book serves as inspiration for artists and nonartists alike.

Review www.creativevisions.org

Art Making: After reading the Kim article and the *Journal Junkies* selection, create a sketchbook piece that incorporates your full name. Feel free to use techniques from the *Journal Junkies* text; for example, mixed-media collage. *Note:* Bring your sketchbooks to class. You will use this piece to introduce yourself to the class. Be prepared to share the story of your name.

WEEK 2

Building a Sketchbook Practice

Hall, J. (2000). Sketchbooks & Artists' Books. In *Learning to teach art and design in the secondary school*. Eds. Addison, N., Burgess, L. London: Routledge/Falmer. pp. 193-203.

This chapter argues the key research tool of the artist is the sketchbook and also serves develop students' self-awareness and independence as learners.

Broderick, D. A. (2015). "Sketchbooks for Teacher Inquiry: Developing a Critical Arts-Based Practice." In *Art as inquiry: Cultivating critical arts-based practices in an early pre-service teacher education program*. Chapter 4: pp. 107-145. Dissertations available from ProQuest. AA13703962. <https://repository.upenn.edu/dissertations/AAI3703962/>

Perry, G.. (2016). "Inside Grayson Perry's Sketchbook." In *The Guardian*. Feb 19. <https://www.theguardian.com/artanddesign/2016/feb/19/inside-grayson-perrys-sketchbook>

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict*. David & Charles Brunel House: Devon. Basic Training: pp 41-57.

Goldberg, M. (2021). "Art as text, arts integration, and arts education." In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 1, pp. 1-18.

Artmaking: Create a **visual response** to this week's readings **in your sketchbook**. In other words, take visual notes of the readings, or represent a key takeaway from the readings. Be prepared to share your piece during next week's class.

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 3

Visual Teaching Philosophies

Broderick, D. A. (2015). "Visual Teaching Philosophies." In *Art as inquiry: Cultivating critical arts-based practices in an early pre-service teacher education program*. Chapter 5: pp. 146-191. Dissertations available from ProQuest. AA13703962. <https://repository.upenn.edu/dissertations/AAI3703962/>

Beatty, J., Leigh, J.S.A., Lund, K. (2009). "Philosophy Rediscovered Exploring the Connections Between Teaching Philosophies, Educational Philosophies, and Philosophy." *Journal of Management Education*. V.33 (1) pp. 99-114.

Pratt, D. (2005). **Personal Philosophies of Teaching: A False Promise?** *Academe*; Washington Vol. 91, Iss. 1, (Jan/Feb 2005): 32-35.

Goldberg, M. (2021). "Art integration: A methodology for learning" & "What does it mean to be a learner? In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapters 2-3, pp. 19-60.

Artmaking: In response to this week's readings, you will create a **mixed-media collage** sketchbook piece. You will be creating a collage of different found media in an effort to experiment with translating your writing into something visual. Your work should include **fodder, hand-drawn images, traced images, and words/text** (physical, traced, and/or hand-drawn); and at least **one** of the following: **acrylic, watercolor or pastel**. See *Canvas>Files>Artmaking>Mixed-Media Collage for more info*.

Upload your work **with an explanation of how the work connects to the course readings** to *Canvas<Discussion<Sketchbook Inquiry Groups*.

WEEK 4

Imagination, Creativity and the Myths of Arts Assessment

Eisner, E. (2002). What can education learn from the arts about the practice of education? <https://infed.org/mobi/what-can-education-learn-from-the-arts-about-the-practice-of-education/>

Siegel, M. More than words: The generative power of transmediation learning. *Canadian Journal of Education*. V20 (4). pp. 455-475.

Simon, R., Teaching to Learn Project. (2014). In the Swell of Wandering Words: The arts as a vehicle for youth and educators' inquiries into the Holocaust memoir *Night*. *Perspectives in Urban Education*. V2 (2). pp. 90-106.

Goldberg, M. (2021). "Piaget, Imitation, and the Blues: Reflections on Imagination & Creativity" & "Seeing a Different Picture: Assessment & the Arts?" In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapters 4 & 10, pp. 61-74; 239-256.

[Project Zero](#). Harvard Graduate School of Education.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Ammunition for the Art Addict*. David & Charles Brunel House: Devon. Image Transfers: pp 96-105.

Artmaking: In response to this week's readings, you will create a visual response that includes at least one **image transfer** (see Journal Junkies, pp. 96-105) for instructions on various image transfers. Consider the following prompt when creating your piece: *What is the role of the imagination in learning?*

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

Additionally: Cut a stencil using your freezer paper.

WEEK 5

Arts-Based Educational Research

Leavy, P. (2020) **Social Research & the Creative Arts: An Introduction**. In *Method Meets Art: Arts-Based Research Practice*. New York: Guilford. Chapter 1, pp. 1-43.

Goldberg, M. (2021). "Setting the stage for a turn of events: Subject matter informs the arts" In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 9, pp. 219-235.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict*. David & Charles Brunel House: Devon. Stamping (pp. 112); Doors & Windows (pp. 70-73).

Note: Bring block printing materials to class on Feb 9.

Artmaking: In response to this week's readings, you will create a visual response that includes **stamping** (see Journal Junkies, pp. 112) and either a **Door** or **Window** (see Journal Junkies, pp. 70-73). Consider the following prompt when creating your piece: *How can Arts-Based Educational Research help practitioners build an arts-integration pedagogy in classrooms?*

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Week 5

WEEK 6

Arts-Based Lesson Planning

Barry, L. (2014). *Syllabus: Notes from an Accidental Professor*. Drawn & Quarterly, UK. pp. 3-23.

Szekely, G. (2006). **30 Years of Planning: An Artist-Teacher's Visual Lesson Plan Books**. *Art Education*. 59 (3) pp. 48-53.

Whitelaw, J. (2021). Collage Praxis: What Collage Can Teach Us about Teaching and Knowledge Generation. Journal of Language and Literacy Education. Jolle @UGA. Volume 17(1). pp. 1-23.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict.* David & Charles Brunel House: Devon. Writing on Alternative Surfaces (pp. 140-141); working with text.

Note: Bring block printing materials to class.

Artmaking: In response to this week's readings, you will create a visual response that includes "**writing on alternative surfaces**" (see Journal Junkies, pp. 140-141). Using this technique, create a **collage** based on this week's readings and the following prompt: *How might we use arts-based practices as a form of lesson planning? How might we use collage to help us deepen pedagogical practices?*

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 7

Narrative & Poetic Inquiry

Leavy, P. (2020) "Narrative Inquiry & Fiction-Based Research" & "Poetic Inquiry" In *Method Meets Art: Arts-Based Research Practice*. New York: Guilford. Chapters 2-3, pp. 43-114.

Goldberg, M. (2021). "Communication, Expression, and Experience" In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 5, pp. 147-173.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict.* David & Charles Brunel House: Devon. Sharp Shooting, Writing/Text (pp. 122-128).

Note: Next week, bring embroidery supplies.

- [Embroidery Floss](#)
- [Embroidery Needles](#)

Artmaking: In response to this week's readings, you will create a visual response that includes an element from the **Sharp Shooting** section of Journal Junkies, pp. 122-128. With writing as

the focus of your piece consider the following prompt: *How might we use narrative and poetic inquiry to deepen disciplinary knowledge?*

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 8

Break

WEEK 9

Performing Arts & the Social Studies Classroom

Leavy, P. (2020) “Music as Method” & “Theater, Drama & Film: In *Method Meets Art: Arts-Based Research Practice*. New York: Guilford. Chapters 4 & 6, pp. 128-157; pp. 183-235..

Goldberg, M. (2021). “The Voices of Humanity, History, Social Studies, Geography & the Arts” In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 6, pp. 184-216.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict*. David & Charles Brunel House: Devon. Acrylic Paint, (pp. 108-111-128).

Note: Visual Teaching Philosophy (VTP) Books Workshop

- Be prepared to start planning your VTP book.
- Bring paper and all materials you think you may need to start the planning process.
- During this workshop, you may choose to create backgrounds.
 - Silk-screen and suminagashi supplies will be on hand.

Artmaking: In response to this week’s readings, you will create a visual response that incorporates **acrylic paint** (see Journal Junkies, pp. 108-111) as well as **embroidery**. Consider the following prompt: *How might we use music, drama, theater & film to deepen social studies disciplinary knowledge?*

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 11**Visual Arts & the Science Classroom**

Leavy, P. (2020) “Visual Arts,” In *Method Meets Art: Arts-Based Research Practice*. New York: Guilford. Chapters 7, pp. 236-272.

Goldberg, M. (2021). “The Wonder of Discovery Science & the Arts” In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 7, pp. 217-257.

Scott, E. M., Modler, D.R. (2010). *The Journal Junkies Workshop: Visual Amunition for the Art Addict*. David & Charles Brunel House: Devon. Salt, (p. 47).

Preview: [ACS Chemistry for Life: Art & Chemistry](#)

Artmaking: In response to this week’s readings, you will create a visual response that incorporates **salt** (see Journal Junkies, p. 47) and one idea from the **ACS site** linked above. Consider the following prompt:
How might we use science and the visual arts to deepen scientific disciplinary knowledge?

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 10**Dance & the Math Classroom**

Leavy, P. (2020). “Dance & Movement as Inquiry,” In *Method Meets Art: Arts-Based Research Practice*. New York: Guilford. Chapters 5, pp. 158-183.

Goldberg, M. (2021). “Puzzles of the Mind and Soul: Mathematics and the Arts.” In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 8, pp. 190-211.

Rosenfeld, M. (2013). “Making Math and Making Dance: A Closer Look at Integration,” *Teaching Artist Journal*. 11(4). pp. 205-214.

Taggart, E. (2021). Take a Tour of Tessellations, the Mathematical Art of Repeating Patterns
<https://mymodernmet.com/tessellation-art/>.

Preview: Teaching Artist [Malke Rosenfeld’s Website](#)

Artmaking: In response to this week’s readings, you will create a visual response that incorporates **tessellations or repeating patterns**. Consider the following prompt: *How might we use art, including dance to make math learning come alive?*

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 12

Collaborative Partnerships

Leavy, P. (2020). “Bridging the Art-Science Divide.” In *Method Meets Art: Arts-Based Research Practice*. New York: Guilford. Chapters 9, pp. 302-322.

Goldberg, M. (2021). “A Lithograph in the Closet and an Accordion in the Garage: Connecting with the Arts & Artists in your Community.” In *Arts Integration: Teaching Subject Matter Through the Arts in Multicultural Settings*. New York: Routledge. Chapter 11-12, pp. 259-296.

Preview: <https://teachingartists.tumblr.com/about%20alt%20space>

Artmaking: In response to this week’s readings, you will select an artist you admire and believe would add to your (imagined or real) classroom. **Using this artist’s work and ideas, create a sketchbook piece inspired by the artist**. Consider the following prompt: *How might we collaborate with teaching artists and community partners to enhance school-based learning?* Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

WEEK 13**Data Visualization**

Storniauolo, A. (2020). "Authoring Data Stories in a Media Makerspace: Adolescents Developing Critical Data Literacies." *Journal of the Learning Sciences*, 29 (81-103): pp. 81-103).

Lupi, G. & Posavec, S. (2016). *Dear Data: A Friendship in 52 Weeks of Postcards*. New York: Princeton Architectural Press. Excerpted text.

Listen: *Data Stories* Episode 064 | "Dear Data" with Giorgia Lupi and Stefanie Posavec
<https://datastori.es/dear-data-with-giorgia-lupi-and-stefanie-posavec-ds64/>

Artmaking: In response to this week's readings & podcast, you will create a postcard (in your sketchbook) based on your one-week data collection of "beauty" (p. 20-23 of excerpt). Consider Lupi & Posavec's question: "By living your routines and patterns, have you ever wondered just how much beauty you fail to notice on a daily basis?"

Upload your work **with an explanation of how the work connects to the course readings** to Canvas<Discussion<Sketchbook Inquiry Groups.

Week 14 :**ASYNCHRONOUS: Instructions to follow****WEEK 15****Japanese Stab Book Binding**

Reveiw [Japanese Stab Book Binding Methods](#)

Artmaking: Curate pages for your final visual teaching philosophy book. Sew books using Japanese Stab Book Binding techniques. Be ready to share your final books next week.

WEEK 16**Celebration & Book Gallery Walk**

We will share our final visual teaching philosophy books and celebrate the semester's end.

Course Policies & University Supports

Attendance

If you need to miss a class session, *please let me know in advance*. **Missing three sessions or more puts you at risk of not passing the course.**

Late Policy

All work is due by the due date, but you may request a one-week extension at any time, for any reason (just inform me in advance of the deadline). If you are struggling to meet deadlines in the class, please come see me to talk through options. We are committed to your success in this class, so if you need an additional extension or other accommodations, we are happy to discuss those.

Connecting Online

We ask that you stay in regular contact through our online system, Canvas. Assignments and readings will be available through this online portal.

Instructions for logging on to Canvas:

- (1) Key in website: <http://penngse.instructure.com>
- (2) Use your PENNkey and your password to log in.
- (3) A listing of your courses will appear under the 'Courses' tab after successful login and you can select EDUC5300-03 from the dropdown list.

Academic Integrity¹

The Graduate School of Education prohibits conduct that is contrary to accepted principles of academic honesty. It shall constitute a violation of the GSE Code of Student Academic Integrity for any student knowingly and purposefully to engage in any activity that has the effect or intention of interfering with the education, pursuit of knowledge, or fair evaluation of a student's performance. Examples of such activities include but are not limited to plagiarism and the submission of the same work for multiple courses. Violations of GSE Code of Student Academic Integrity can result in a lowered or failing grade, a report to the GSE Office of Academic and Student Affairs, and/or a referral to the University's Office of Student Conduct.

If you have any questions about properly citing sources, what constitutes plagiarism, or anything else related to GSE's Code of Academic Integrity please do not hesitate to contact me. (http://www.upenn.edu/provost/PennBook/academic_integrity_code_of)

Additional Supports: I understand that we all learn differently and want to support your learning in this class. If there are circumstances in this course that hinder you from learning or exclude you, please speak to me as soon as you can, and we will devise strategies that will enable you to meet the course requirements and support your learning. Please also see the following resources.

¹ Excerpted from the *GSE Student Code of Academic Integrity*

General support: Penn has established a general help line so that students can be directed to resources they need: 215-898-4357. You may also want to reach out to the office of the chaplain (215-898-8456), student health services (215-898-4357), or GSE's dean of students Ann Tiao (atiao@upenn.edu). If you experience any harassment, discrimination, or incident on campus, you are encouraged to report it to Penn authorities here: <https://diversity.upenn.edu/diversity-at-penn/bias-motivated-incident-report>

Academic Support

Please let me know if you need accommodations for particular learning needs or disabilities or if you have any concerns about the course. I also encourage you to visit the Weingarten Learning Resource Center (<http://www.vpul.upenn.edu/lrc/>) if you feel you need additional academic support.

Accommodations. The university welcomes students with disabilities and is committed to providing the same opportunities to all students. Students requiring disability accommodations under the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act should contact the Office of Disability Services (215-573-9235) for information and at the very beginning of the semester. The Office of Disability Services will work directly with me regarding appropriate accommodations. Any information you provide me is private and confidential and will be treated as such. More information can be found here: <https://www.vpul.upenn.edu/lrc/sds/>

Counseling support. Penn offers counseling services via Counseling and Psychiatric Services (CAPS). You can call CAPS and talk to a clinician 24/7 through their hotline: 215-898-7021. You can also drop-in, schedule an appointment, or find out what services are available here: <https://www.vpul.upenn.edu/caps/>

LGBT Resource Center. There are numerous resources available at the Lesbian Gay Bisexual Transgender Center on campus. If you need a space to talk about gender or sexual identities, want to be an informed ally, want to examine the resources available, or are looking for a supportive community, you can find the center at 3907 Spruce St or online here: <https://www.vpul.upenn.edu/lgbtc/>

Food support. Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact the Dean of Students for support. Furthermore, please notify me if you are comfortable in doing so. This will enable me to provide any resources that I may possess.

Gender inclusive restrooms. There is at least one gender inclusive restroom on each floor of GSE. Please find a list of gender inclusive restrooms across campus here (https://www.vpul.upenn.edu/lgbtc/files/Gender_Neutral_Restroom_List_-_8.28.18.pdf) and a map here (https://www.facilities.upenn.edu/sites/default/files/pdfs/gnr_map_10.16.17.pdf).

