# Section 1. Cover Sheet

* Principal Investigator Name: Kulinski, Alexa
* Position title: Assistant Professor
* School: Herron School of Art and Design
* Department: Education, History, Therapy
* Project title: Cultivating Artist-Teachers: Designing and Implementing a Pre-Art Education Course
* Amount requested (funds from CTL only): $xxxxxx
* Co-Principal Investigators (Name, Title, School, Department, Email):
* None
* Other Key Personnel (Name, Title, School, Department, Email):
None
* Description of courses or curriculum involved in the project, including enrollment figures in the past three years.
The Bachelor of Art Education Program leads to certification (teaching license) in Art Education in all grades (PK-12) in the state of Indiana. The program features a commitment to practical experience integrated with a strong studio program. Throughout the program, students increase skill and knowledge in the content of art education today, including art historical inquiry, critical inquiry, philosophical inquiry, studio, and teaching methodology. Students gain experience by teaching school-age students in a variety of programs and settings including student teaching. In addition, students observe and participate in art programs and events citywide. In the past three years, enrollment of pre-art education students ranged from 20-25 students.
* Does this proposal focus on integrating ePortfolios within a course, multiple courses, or a program? No

# Section 2. Abstract (250 words maximum)

This proposal is to fund the development, implementation, and initial evaluation of a new studio-based course titled “Contemporary Strategies for Artmaking and Teaching” for pre-art education majors in Herron School of Art + Design. Current research demonstrates that connecting artmaking and teaching practices can enhance preservice art teachers’ abilities to create innovative and equitable art curricula that is reflective of contemporary artmaking practices. The proposed course will fulfill program goals to better prepare students for art education coursework while also enhancing the current curriculum.

The goals of this project includeincludee ”evel’ping and implementing a course syllabus, calendar, and instructional plan centered around the principles of Universal Design for Learning and critical engagement with diverse ideas and perspectives. The intended student learning outcomes are to 1.) articulate what the visual arts teach, the value of visual arts education, and the importance of integrating contemporary artmaking practices into PK-12 art classrooms, 2.) explore, synthesize, and demonstrate how one’s own knowledge and role as an artist can inform PK-12 art curriculum and teaching practice, and 3.) critically engage with diverse ideas and perspectives to create emergent PK-12 art curricula that features various contemporary artists and artmaking practices.

# Section 3. Rationale and Literature Review (250 words maximum)

**What course or curriculum enhancement are you proposing? Why is this enhancement needed? What do you expect to change – in terms of your students’ learning, your program, and your teaching practice?**

This proposal is to fund the development, implementation, and initial evaluation of a new course titled “Contemporary Strategies for Artmaking and Teaching” for pre-art education majors in the Herron School of Art + Design.

The purpose of creating this new course is threefold:

1. 1. Fulfill the program goal to create a pre-art education course, which will also meet student requests for a pre-major course (many majors at Herron already have pre-major courses). A pre-art education course would support pre-art education students for their sophomore review, which is used for admission into the art education program.
2. 2. Fulfill the need for an art education course that bridges students’ first two years of studio intensive coursework and students’ last two years of education/art education intensive coursework. This will ease the transition between these different kinds of coursework while also helping students to begin developing their professional identities as artist-teachers.
3. 3. Fill current gaps as well as enhance the art education program curriculum by providing a deep dive into the Studio Thinking Framework (Sheridan et al., 2022) and contemporary artmaking practices. A deep dive into this content will provide art education students with theory, language, and practical experiences to articulate the value of visual arts education and contemporary artmaking practices. This course will also enhance the art education program curriculum by better preparing art education students to design and teach their own PK-12 art curricula that incorporates contemporary artmaking practices in their field placements and future classrooms.

**Synthesize relevant literature with citations that support the proposed enhancement and intended outcomes in the same way you address existing knowledge in any research project in your discipline. Stress recent and comprehensive literature.**

Over the years, art education scholars have advocated for the integration of contemporary art and artmaking practices into PK-12 art education curriculum and pedagogy (e.g., Gude, 2004, 2013; Hamlin & Fusaro, 2018; Marshall et al., 2021; Salazar, 2021; Stauffer, 2019). However, contemporary artmaking practices are diverse, complex, and not easily defined (Marshall et al., 2021). As a result, many art teachers find it challenging to incorporate contemporary artmaking practices into their PK-12 art classrooms, and therefore often resort to traditional “school arts” lessons that focus on skill acquisition as well as the elements and principles of art and design (Gude, 2013; Marshall et al., 2021). However, creating curricula that is reflective of contemporary artmaking practices holds potential to provide innovative and equitable art and artmaking experiences for PK-12 students (Hood & Kraehe, 2017; Kraehe, 2017; Kulinski, 2023).

Rooted in the notion that student learning is tied to quality and experiences of teachers (Kraehe, 2017; Strickland, 2020), many scholars argue that art teachers are best equipped to guide students in using contemporary artmaking approaches when they engage in artmaking and the contemporary artworld (Baxter, 2014; Graham & Zwirn, 2010; Hafeli, 2015; Marshall et al., 2021). Researchers have found that art teachers who maintain an artmaking practice and consider themselves to be artist-teachers often integrate ideas, themes, and processes from their own work into their PK-12 curriculum and pedagogy (Baxter, 2014; Graham & Zwirn, 2010; Garber et al., 2020; Kulinski, 2023; Sheridan et al., 2022). This integration often manifests as open-ended, emergent curricula in which the artist-teacher takes on role of facilitator (Garber et al., 2020; Graham & Zwirn, 2010; Hartjen, 2012; Kulinski, 2023; Stauffer, 2019).

Research conducted by classroom art teachers demonstrate how their PK-12 pedagogical and curricular approaches transform for the benefit of students when they are guided in making connections between their artmaking and teaching practices (e.g., Hartjen, 2012; Stauffer, 2019). Additionally, recent research demonstrates that thoughtful integration of the study of contemporary art and artmaking practices through studio activities and reflection, as well as visual and conceptual analysis of contemporary art can guide teachers to effectively integrate contemporary art and artmaking approaches into PK-12 pedagogy and curriculum (Kulinski, 2023).

The Studio Thinking Framework (Sheridan et al., 2022) holds additional potential for guiding preservice art teachers in integrating contemporary artmaking practices into their classrooms. This research-based framework found that instruction in the visual arts develops serious thinking dispositions that can be of value and use beyond the arts. The eight studio habits featured in this framework are also reflective of dispositions contemporary artists employ in their studios. Sheridan et al. (2022) suggested that engaging preservice teachers in examination of the ways they employ these dispositions while engaging in artmaking activities can better prepare them to foster the same habits in their students. Preservice art teachers can be further supported in integrating the studio habits into their future classrooms when guided through intentional examination of the ways their artmaking and teaching practices inform one another (Kulinski, 2023; Sheridan et al., 2022).

# Section 4: Project Description (1000 words maximum)

**State measurable project goals that will help you realize the course/curriculum enhancement.**

This project, titled “Cultivating Artist-Teachers: Designing and Implementing a Pre-Art Education Course” is to design and implement a pre-major course for aspiring PK-12 art teachers in Herron School of Art + Design’s Art Education program. The goals of project implementation are fourfold:

Goal 1: Develop a course syllabus and calendar that centers authentic experiential studio-based learning activities to improve students’ ability to articulate what the visual arts teach, the value of the visual arts education, and the importance of integrating contemporary artmaking practices into PK-12 art classrooms.

Goal 2: Students will develop a portfolio of their artmaking responses and artmaking prompts for PK-12 students to demonstrate how their knowledge and roles as artists can be used for PK-12 art curriculum development and inform their developing teaching practice.

Goal 3 (Inclusion and Equity Goal): Select and develop course content that engages a diversity of ideas and perspectives as well as acknowledges barriers to inclusion.

Goal 4 (Inclusion and Equity Goal): Design course instructional activities and assignments using the principles of Universal Design for Learning (UDL) to provide multiple means for students to engage with course materials and express their learning.

For each project goal, describe the specific activities you will engage in to achieve the goal.

**Project Goal #1:** Select and develop course content that engages a diversity of ideas and perspectives as well as acknowledges barriers to inclusion.

* Researching and finding resources on contemporary BIPOC and LGBTQ+ artists and contemporary artists with disabilities.
* Researching and finding resources on contemporary artists who question Western notions of aesthetics and beauty and/or work/create in alternative settings.
* Integrating these artists and resources within instructional activities and assignments to prompt students to critically engage with these artists and their ideas.
* Designing assignment requirements such that students must reference artists that engage a diversity of ideas and perspectives and/or engage with barriers to inclusion.
* Designing an assessment that measures students’ use of diverse artists and perspectives in their assignments and portfolio.

**Project Goal #2:** Develop a course syllabus and calendar that centers authentic experiential studio-based learning activities to improve students’ ability to articulate what the visual arts teach, the value of the visual arts education, and the importance of integrating contemporary artmaking practices into PK-12 art classrooms.

* Researching and selecting readings from Studio Thinking 3 (Sheridan et al., 2022) and resources related to contemporary artmaking practices (videos, websites, and interviews).
* Developing instructional activities and assignments to help students make connections across course content.
* Developing artmaking prompts that are reflective of contemporary artmaking practices and connect to course readings/videos/resources.
* Developing reflective prompts and other opportunities for students to articulate what the visual arts teach, the value of visual arts education, and the value of integrating contemporary artmaking practices into PK-12 art classrooms.
* Consulting with CTL and department colleagues to inform the development of course materials.

**Project Goal #3**: Design course instructional activities and assignments using the principles of Universal Design for Learning (UDL) to provide multiple means for students to engage with course materials and express their learning.

* Research examples of multiple means for engagement, representation, action, and expression of learning that have been used in similar studio/art education courses.
* Research, select, and create course content and resources that fulfill the principles of UDL.
* Work with CTL consultants and department colleagues to ensure the course design follows the principles of UDL and course materials are accessible to all students.

**Project Goal #4**: Students will develop a portfolio of their artmaking responses and artmaking prompts for PK-12 students to demonstrate how their knowledge and roles as artists can be used for PK-12 art curriculum development and inform their developing teaching practice.

* Developing the assignment description and requirements for the portfolio that allow students to synthesize their experiences and communicate their emerging identity as artist-teachers.
* Developing an exemplar portfolio as a model for students.
* Developing assessment tool(s) targeted to gauge students’ views of the relationship between their artmaking practice and future roles as teachers.
* Consulting with a CTL consultant and department colleagues to revise and finalize portfolio requirements and assessment tools.

**Describe a plan for sustainability of the curriculum enhancement beyond CEG project timeline, including references to ongoing professional development, assessment, partnerships, and growth.**

The long-term impact would be measured by sophomore and senior portfolio reviews, which are entry and exit assessments in the art education program. While this proposal is for a  course for pre-art education majors, I hope to eventually offer this course to non-art education majors at Herron who have an interest in teaching. This will allow all Herron students the opportunity to explore and prepare for various careers in the arts. As a school and department, we are currently exploring offering a minor/micro-credential in community teaching practice. This course would likely become a requirement to earn that minor/micro-credential.

# Section 5. Evaluation/Assessment Plan (500 words maximum)

**What will success in your CEG project look like?**

Success in this project will include development and implementation of a course syllabus, calendar, and instructional plans using the principles of Universal Design for Learning (UDL). Additionally, successful development and implementation of the course will prioritize critical engagement with a diversity of ideas and perspectives as well as barriers to inclusion. By the end of the course, students will have successfully compiled a portfolio of artmaking responses and artmaking prompts for PK-12 students while also articulating how their knowledge as practicing artists can inform their future teaching practice. In addition to this, by the end of the course, students will have fulfilled the following learner outcomes:

* articulate what the visual arts teach, the value of visual arts education, and the importance of integrating contemporary artmaking practices into PK-12 art classrooms,
* explore, synthesize, and demonstrate how one’s own knowledge and role as an artist can inform PK-12 art curriculum and teaching practice, and
* critically engage with diverse ideas and perspectives to create emergent PK-12 art curricula that features various contemporary artists and artmaking practices.

In the long-term, success in this project will result in an enhanced art education program curriculum that better prepares art education students to design and teach their own PK-12 art curricula that incorporates contemporary artmaking practices in their field placements and future classrooms.

**What metrics will you use to determine the extent to which your project goals were achieved?**

**Goal:** Select and develop course content that engages a diversity of ideas and perspectives as well as acknowledges barriers to inclusion.

* **Evaluation/Assessment**: Formative assessments will include student pre-surveys, informal feedback from a CTL consultant and department colleagues on the diversity and inclusion present in course content, and instructor observations and journaling of in-class activities with a focus on diversity and inclusion. Summative assessments will include student post-surveys, analysis of finished course syllabus, calendar, and resources, student course evaluations, and student work with attention to artists and diversity of ideas/perspectives that are present.
* **Analysis Method**: Quantitative analysis methods will measure the degree to which a diversity of ideas, perspectives, and barriers to inclusion are addressed in course content and the degree to which these ideas are evident in student work at the end of the course. Qualitative analysis methods will focus on assessing student engagement with diversity and inclusion through course content throughout the semester.

**Goal:** Develop a course syllabus and calendar that centers authentic experiential studio-based learning activities to improve students’ ability to articulate what the visual arts teach, the value of the visual arts education, and the importance of integrating contemporary artmaking practices into PK-12 art classrooms.

* **Evaluation/Assessment**: Formative assessment will include informal review and feedback on in-progress course documents by a CTL consultant and department colleagues. Summative assessment will include peer review of all course documents (including syllabus, calendar, and learning activity plans) and analysis of student responses to reflective prompts.
* **Analysis Method**: Systematic review of documents will look for evidence of authentic experiential studio-based learning activities and analyze resources. This review will focus on the alignment of activities and resources with the goal of improving students’ ability to articulate what the visual arts teach, the importance of the visual arts education, and the value of integrating contemporary artmaking practices into the PK-12 art classroom - specifically, and the alignment of artmaking prompts with course readings/videos/resources. Analysis of student responses to the reflective prompts will qualitatively focus on what they articulate in relation to the above stated goal.

**Goal**: Design course instructional activities and assignments using the principles of Universal Design for Learning (UDL) to provide multiple means for students to engage with course materials and express their learning.

* **Evaluation/Assessment**: Formative assessments will include informal feedback from a CTL consultant and department colleagues on course content (including syllabus, calendar, and learning activity plans) in relation to UDL, and instructor observation and journaling throughout the course. Summative assessments will include analysis of course content in relation to UDL, student course evaluations, student work, and peer review of teaching.
* **Analysis Method:** Content analysis of course materials in addition to qualitative and quantitative analysis of student course evaluations and completed course work will assess the degree and effectiveness of UDL principles in the course design and implementation.

**Goal:** Students will develop a portfolio of their artmaking responses and artmaking prompts for PK-12 students to demonstrate how their knowledge and roles as artists can be used for PK-12 art curriculum development and inform their developing teaching practice.

* **Evaluation/Assessment**: Formative assessments will include student pre-surveys, student mid-semester surveys, instructor observations and journaling of in-class activities and student in-progress assignments, peer review of teaching, and informal review and feedback on assignment guidelines and assessment rubrics by a CTL consultant and department colleagues. Summative assessment will include student post-surveys, student work (completed assignments and portfolio), end of course evaluation, and final portfolio assessment rubrics for each student.
* **Analysis Method**: Qualitative analysis methods will focus on examining and synthesizing evidence of students’ identities as artists and how they connect this identity to developing PK-12 art curriculum and teaching PK-12 art students. Analysis of formative assessments will focus on where students start at the beginning of the course and how they develop during the course. Analysis of summative assessments will focus on students’ thinking at the end of the course. Both will be compared to evaluate how students’ thinking and identities as artist-teachers evolved in response to the course.

# Section 6. Dissemination Plan (250 words maximum)

I plan to disseminate my findings both locally within the IUPUI/IU community and with the broader art education community.

IUPUI/IU Community: I plan to disseminate the findings from this project within my department. Through this, I will also share the best practices that I learned as an educator so we can apply these practices to other courses in our program. Additionally, since I would like to eventually offer this course to all Herron students, I will explore ways I can share the findings from this project with Herron faculty. At the campus level, I will attend and present my findings at the Plater-Moore Conference on Teaching and Learning.

Art Education Community: I plan to disseminate my work nationally by submitting a proposal to present this project and the results at the National Art Education Association (NAEA) Convention. The NAEA Convention is the largest annual gathering of art educators. Additionally, I will share my findings by writing and submitting a manuscript for publication in *Art Education* journal. *Art Education* is a widely read practitioner journal in the art education field.

# Section 7. Project Timeline (250 words maximum)

**June - July 2024**

* Begin developing course syllabus and calendar
* Research instructional resources including readings and videos.
* Research examples of UDL being implemented in similar courses.

 **August – September 2024**

* Consultation with a CTL consultant and department colleagues on in-progress course materials and development of assessment tools

 **September – October 2024**

* Continue developing course materials and assessment tools based on feedback

 **October – December 2024**

* Finalize syllabus, calendar, and course materials
* December 6, 2024 – 2024 CEG Mid-Term Progress Report

**Spring 2025** – Implementation of the course

**January 2025**

* Administer pre-course survey to students
* Complete initial analysis of pre-course survey

 **February 2025**

* Monitor student progress
* Ongoing assessment of student work
* Administer mid-term survey/evaluation to students
* Arrange for peer review of teaching

 **March - April 2025**

* Peer review of teaching
* Continue monitoring student progress
* Ongoing assessment of student work

 **May 2025**

* Administer post-course survey to students
* Assess and evaluate final student work
* Analyze assessment data
* Write proposal to present findings at NAEA

 **June 2025**

* Ongoing analysis of assessment data
* June 8, 2025 – 2024 CEG Final Report

**July 2025**

* Write article and submit to *Art Education*journal before Fall 2025
* Reflect on course and determine needed improvements.
* Seek opportunities to present student work/findings on campus and at other national conferences

 **August 2025**

* Explore offering course to non-majors

**Spring 2026**

* Present at Plater-Moore Conference in Teaching and Learning

 Foreseeable impediments: I am currently working on getting the course through the approval process to be offered to students in Spring 2025. If for some reason the course does not get through the approval process in time for Spring 2025, then the goal would be to run the course in Fall 2025.

# Section 8. Budget and Justification

A faculty stipend of a total of $xxxx is requested to pay for 1.0 FTE in 2024 and 1.0 FTE in 2025. During the 2024 summer, Herron School of Art + Design will cover $xxxx and the CEG grant will cover $xxxxx of summer salary (including fringe). During the 2025 summer, Herron School of Art + Design will cover $xxxxx and the CEG grant will cover $xxxxx of summer salary (including fringe).

During the 2024 summer, Dr. Kulinski will use the time afforded by the stipend to research and develop instructional activities, assignments, resources, and consult with CTL staff and colleagues. This will also include developing the course syllabus and calendar.

During the 2025 summer, Dr. Kulinski will use the time afforded by the stipend to evaluate student work, analyze evaluation data, prepare the final report, and begin developing dissemination presentations and publications.

# Section 10. Results of Previous CEG Funding

 Not applicable