



### **Discussion Prompts: Excellent Teaching**

We often talk as a field about “teaching the whole child.”

- How would you want an art teacher to teach your child or grandchild?
- What does the expression “teach the whole child” mean to you?
- What does a teacher need to know and be able to do to achieve this goal?

At the Aspen Summit, Olivia Gude talked about how excited she was to see students building electronic portfolios chronicling their family’s history. She offered this as one example of how art educators can both reach for the future and honor the past.

- How are you seeing educators in your community or network meeting both of these goals?
- How much do you expect teaching and learning will change in the years ahead?

### **Discussion Prompts: Teaching Teachers**

- How are people improving the teacher preparation programs for art educators in your community?
- How can the programs be improved more?

### **Discussion Prompts: Language**

Language matters.

- What language do you hear people using in your community or across the nation to speak about the great strengths of the arts?
- Are there particular metaphors or turns of phrase that you find to be particularly powerful?



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## VISIONS OF EXCELLENT TEACHING

### Transcripts (As Spoken) Excellent Teaching

**Constance Gee Reports on What Constitutes Excellent Instruction (video)** We are looking at how to teach-prepare teachers to teach, the visual arts, we really, we want teachers to be concerned with, committed to education in its most broadest holistic sense. But the main point is that we need to teach teachers as we want them to teach.

**Olivia Gude on what Excellent Teaching Should Include (video)** I think that it's important that we paint this picture of an art education that is be an art education that honors tradition and innovation that we hold onto the concept of avant-gardism but we also hold onto the concept of tradition, that we support individualism, expressionism, the idiosyncratic but that we value the communal aspects of cultural life... the idiosyncratic, but also that we value the communal aspects of cultural life, and that those contradictions which are there in quality art education is something that we always put forward in terms of our thinking.

**Mary Ann Stankiewicz On Working Closely with Practicing Teachers (audio)** I think the challenge for the association, in addition to sending the message outward, is to put the message into the center of the association and helping individual members understand how they can develop and deliver. So we've got to make sure that our educators are able to deliver the vision that we're promising. What I think we can learn from history, as well as asking question about history, is that in the past we have not delivered the product that was promised.

**Jack Davis on the Future of Teaching and Learning (video)** Let me say that I think the whole approach that we are going to take to learning and teaching will be very different in the future. I think students are going to drive this I think ultimately we will get to the point that we frame education so it is not compartmentalized fashion that it is today, that we will have teams of educators that will work with groups of students investigating big ideas that involve multiple disciplines I think that is being driving by how young people are having access to information through the Internet and other technological innovations.



**Transcripts (As Spoken)  
Teaching Teachers**

**B. Stephen Carpenter, II**

**A Call for Change in Teaching Teachers** The main thing that I see that we have to do is to really question how we are preparing the next generation of teachers in visual arts but also the people who are preparing those teachers. The ideas that we are talking about have to do with issues of concepts, have to do with issues of ideas, issues of themes, issues of broader ways of understanding the visual arts than I think we have traditionally thought about and if we are actually moving in that direction... the traditional and the conventional and the typical ways that we have been engaging in art education practices and preparation for art teachers needs to change

**Linda Downs**

**Assessing the Teaching of Teachers** The university instruction in art and art history is sorely ignorant of the principles of teacher preparation for the art field and so forth and so on. I think there have been quite a few presentations recently about teaching methodology at the college art conference that have been fabulously attended University and college art instructors and art history instructors are hungry for ideas of how to teach.



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## Transcripts

### Metaphors Describing Effective Educational Settings

#### Scott Shanklin-Peterson

**Every Classroom a Studio** I think one thing the arts have that immediately communicates how they're distinctive is that we have a studio, and when you say studio, I think that means to people creativity, innovation, imagination and it also means critique, analyzing, figuring out how to get better and better, a regular classroom image doesn't imply those things so I think if there is some way we can use that studio concept in making that link for advocacy purposes, or with parents, policy makers or whomever, that

#### Olivia Gude

##### Every School a Canvas

How do we structure the visual art education to let the work that students do fill the school, flood the school so that part of the learning that takes place in the arts isn't just what happens in the classroom but what is generated in the classroom and then shared with the classroom community. You walk through the halls and see the record of all this creativity and energy in different disciplines and then the art students are going to the science teacher and saying what do we do in the science hall. (Gude\_4x)

#### Louis West

##### Every Community a Museum

The more visual arts you have, the further it can extend out into the community. Which the business...I know in Howard County we go to great lengths to put art work up many places, lawyers offices, not just banks but important places where people go to meet, legislator offices, county executive offices. We have art in very important places where very important people see it who make very important decisions. The theme that I hung in the county executives office the theme was all Howard County, local architecture and landscaping, so in there are all these are art works of kids, photographs, pastels, drawings, paintings of local scenes. And so, it is an incredible and powerful way to extend art into the community.