

Moravian College ART 163 2

ART ED & CHILD DEVELOPMENT SPRING 2006

Jan Crooker

jancrooker@hotmail.com

610-683-9222

Office hours 11:30-12:30 in room 208 or Dayhouse

" A child's attitude toward everything is an artist's attitude." Willa Cather

This is a general outline. Circumstances beyond the control of the instructor may change some plans.

COMPETENCIES Upon completion of this course, the student will be able to:

1. Understand theories of children's art, creativity, and development.
2. Demonstrate one's knowledge of children's art, creativity, and development in assignments.
3. Write a research paper based on an artist that was influenced by child art.
4. Acquire an increased knowledge about artists influenced by children's art.
5. Attend a child centered art experience and write a report.

MEANS OF DEVELOPING COMPETENCIES

Class lectures, class participation, demonstrations, class laboratory work, readings, and assignments will enable the student to pass this course.

CLASS PROCEDURES

The ultimate goal of this class is to tap into the inner child that lives in all of us and to explore the duality of the intellectual and the child-like in art.

This class explores the way children think and express themselves artistically in juxtaposition with artists who have been inspired by children's work. The skill component of this class is taught in relationship to the art components of masterworks and problem solving assignments. Each student will choose one of the following artists, research, and report on their chosen artist. The report must include visual examples from the artist. Artists studied include: Matisse, Picasso, E.L. Kirchner, Andre Derain, Mikhail Larionov, Vasily Kandinsky, Paul Klee, Jean Dubuffet, Keith Haring, Jean Miro, Frida Kahlo, Maurice de Vlaminck, Romare Bearden, Jim Nutt, Peter Saul

Due to the nature of this class, absences are discouraged. This is a studio class where assignments build in complexity of concept and technique. If you are ill, a doctor's note is required. Absences will be considered excused or unexcused. More than three unexcused absences will effect one's grade. It is also the student's responsibility to get notes and copies of missed handouts and class information from classmates. Students must come to class on time with their assignments, art materials, and notebooks.

LIFE HAPPENS

Students are allowed ONE late assignment without penalty. **The assignment is due at the beginning of the next regularly scheduled class. Assignments turned in beyond this timeline will not be given full credit.** To use this option, the student must inform the instructor BEFORE the beginning of the class where the assignment is due. This does not apply to the final assignment or any work due at the final class.

EVALUATION PROCEDURES

Participation and daily assignments two-thirds
Final report on artist one-third

METHOD AND CRITERIA FOR CLASS EVALUATION

1. Participants will participate in all classroom lab activities and assignments.
2. Participants will read assigned reading and participate in classroom discussion.
3. Participants will participate in all field experiences.
4. Participants will write and present an original report on an artist influenced by child art.

GRADING SYSTEM

Grade Description

A, A- Indicates a mastery of the course content accompanied by evidence of exceptional achievement in critical, independent, and creative thought competently expressed.

B+, B, B- Indicates a good grasp of the course content accompanied by evidence of above average achievement in critical, independent, and creative thought competently expressed.

C+, C, C- Indicates a minimal grasp of the course content accompanied by lack of evidence of achievement in critical, independent, and creative thought.

D+, D, D- Indicates a very small grasp of the course content accompanied by lack of evidence of achievement in critical, independent, and creative thought.

F Indicates an insufficient grasp of the course content accompanied by lack of evidence of achievement in critical, independent, and creative thought.

RESOURCES

- Brittain, W. Lambert. 1979. *Creativity, Art and the Young Child*. New York, NY: MacMillian.
- Booth, Eric. 1999. *The Everyday Work of Art*, Naperville, Illinois: Sourcebooks, Inc.
- Brookes, Mona. 1986. *Drawing with Children*. Los Angeles, CA: J.P. Tarcher Inc.
- Core Knowledge sequence, 1999, Charlottesville, VA: Core Knowledge Foundation
- Edward, Betty. 1979. *Drawing on the Right Side of the Brain*. Los Angeles, CA: J.P. Tarcher Inc.
- _____. 1986. *Drawing on the Artist Within*. New York, NY: Simon & Shuster.
- Fiske, Edward, 1999. *Champions of Change*, The President's Committee on Arts and the Humanities
- Fleming, William. 1995. *Arts and Ideas*, Harcourt Brace & Company, Orlando, FL
- Johnson, Mia. 1990. *Teach Your Child to Draw*. Los Angeles, CA: Lowell House.
- Linderman, Marlene Gharbo. 1992 (4 ed.). *Art in the Elementary School. Drawing, Painting and Creativity for the Classroom*. Dubuque, IA: William C. Brown Publishers.
- Lowenfeld, Viktor and Brittain, W. Lambert. 1975 (7 ed.). *Creative and Mental Growth*. New York, NY: MacMillian,
- Heberholz, Hanson. 1985 (3 ed.). *Early Childhood Art*. Dubuque, IA: William C. Brown Publishers
- Ocvirk, Bone, Stinson, & Wigg. 1960. *Art Fundamentals, Theory and Practice*. Dubuque, IA: William C. Brown
- Rottger, Ernst 1963, (out of print) *Creative Drawing, Point and Line*. New York, NY: Van Nostrand Reinhold.

