

EDUC 366 Curriculum and Instruction in Art Education

Moravian College
 Fall 2009
 Wednesday 6:30-9:30pm
 HILL 310

Instructor: Kristin Baxter, Ed.D.
Office location: Art Building Office 2
Office hours: Tues 3:00-5:00pm; Wed 10am-12noon;
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“If we all did all the things we are capable of, we would literally astound ourselves.”
 -Thomas Edison

Course description

Art is a medium for creating meaning and can act as a catalyst for social justice and peace in our classrooms, schools, communities, and the world. Yet these goals can only be achieved through strategically planned curricula. To that end, by engaging in class discussions, lectures, group presentations and museum visits, students learn art education curriculum design theory and how to put this theory into practice in a written curriculum that includes sequences of lesson plans that support and challenge children’s artistic, cognitive, and social development.

In addition, this course prepares future art teachers to devise assessment strategies and to critique the benefits and limitations of each method, so that curricula meet National and State Academic Standards. Students learn art-teaching strategies for children who have learning disabilities and children who are learning the English language. This course is taught in support of the pre-student teaching experiences and provides a venue for planning lesson units and discussing practical matters (such as classroom management and record-keeping) that arise in the pre-student teacher’s classroom.

Pre-requisites: EDUC 150 Education in American Culture; EDUC 155 Educational Psychology; QPA 2.70 required;

Co-requisites: EDUC 366 LA - PRE-ST FIELD or EDUC 366 LB – PRE-ST FIELD or EDUC 366 LC – PRE-ST FIELD

Required texts

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York: Teachers College Press.

Hurwitz, A. & Day, M. (2007). *Children and their art: Methods for the elementary school* (8th ed.). Belmont, CA: Thomson Higher Education.

Wong, H.K. & Wong, R. T. (2009). *How to be an effective teacher the first days of school* (4th ed.). Mountain View, CA: Harry K. Wong Publications.

Additional Readings are listed below under "Schedule of Classes." All articles are available for download at www.kristinbaxter.com.

Required publications, to be downloaded from the Pennsylvania Department of Education web site or from www.kristinbaxter.com:

Pennsylvania State Academic Standards in the Visual Arts:
http://www.pde.state.pa.us/stateboard_ed/cwp/view.asp?Q=76716

Pennsylvania Department of Education/ Language Proficiency Standards for English Language Learners PreK-12
<http://www.able.state.pa.us/esl/cwp/view.asp?a=3&Q=110015&eslNav=|6449|&eslNavPage=|>

Pennsylvania's Code of Professional Practice and Conduct for Educators
<http://www.pacode.com/secure/data/022/chapter235/chap235toc.html>

Students are strongly encouraged to:

Join NAEA and PAEA & subscribe to the journal, *Art Education*
Attend the PAEA conference, October 22-25, 2009, Malvern, PA
Attend NAEA conference, April 14-18, 2010, Baltimore
Subscribe to the journal, *School Arts*

Goals of the course

Students will be able to

- understand that the goal of art education is not only the acquisition of knowledge and skills, but to nurture children and adolescents to put knowledge and skills into practice through the creation of works of art that are vehicles for peace and social justice through nurturing each student's identity, value, and worth.
- write a curriculum for students in grades K-12 that support and challenge students' cognitive, social, and artistic development and meet and exceed National and State Academic Standards for art education.
- understand how to adapt teaching strategies for a variety of learners, including those students with disabilities and those who are learning the English language.
- seek out and integrate the use of technology in art teaching and learning.
- define and articulate a personal teaching philosophy, from where curricula emerge.

Course Requirements

Approach all of your required assignments in all of your classes as material for your portfolios, resumes, and/or websites. Keep your assignments organized and readily accessible in your files. Your work in college should be preparing you for your job search, graduate school applications, and career. It's never too early to start preparing for your professional life after college.

1. Class Participation 10% of final grade

Students are expected to actively participate in class. This means:

- you personally come in to see me during my office hours or by appointment, at least TWO times during the semester, to discuss your progress, to get extra help on writing assignments, or to get general advisement.
- you attend special guest lectures and art department events, as indicated on the syllabus and/or announced in class.
- you come to class on time and prepared, having read assigned readings and having completed any written assignments.
- you volunteer thoughtful responses on a regular basis, you share your own insights and perspectives on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work.

This demonstrates more active learning than simply being in class, taking notes, and looking attentive, which is much more passive learning. It is within the instructor's purview to apply qualitative judgment in determining this portion of your grade.

2. Observations at your pre-student teaching location 10% of final grade

I will make 3 visits throughout the semester to observe you teaching in your pre-student teaching placement. The first is an introductory meeting to ensure that you and your cooperating teacher know the expectations of our program. The other 2 meetings will be formal observations of your teaching. We will plan these observations together, so that they are convenient for you, your cooperating teachers, and me. Please email me your lesson plan 24 hours prior to our meeting (even if it is your cooperating teacher's lesson) and confirm meeting location and time. Your lessons must show evidence of how you are applying the theoretical knowledge about art education curriculum theory to practical classroom experiences.

Pre-student teachers are required to attend your pre-student teaching placement for a minimum of 90 hours. You are also required to teach at least 10 lessons under a regular scheduling system or five lessons under a system of block scheduling.

The dates for the pre-student teaching experience are 9/28 to 12/9.

3. New York City Museum Trip 25% of final grade

Includes:

- a. minimum of 3 written lessons (15%)
- b. presentation of lesson to the class (10%)

- 4. Idea Book** 25% of final grade
- a. minimum of 20 ideas (15%)
 - b. presentation of 2 ideas to the class (10%)

Your Idea Book can take any format (three-ring binder, artist's sketchbook, a box with folders of your ideas, a digital format, web site, etc.). You should consider this Idea Book as something you will add to and refer to throughout your teaching career. Include in it anything that you believe could be the "seed" for ideas for lessons in the future.

- **Your Idea Book must contain a minimum of 20 of the following types of ideas that are relevant to you, your students, and/or our larger communities.**
- **Include a brief description of the item and any ideas (big or small) it has sparked for you (a sentence or two).**
 - Written observations that you make about your own students and their interests in and out of school
 - Written lesson plans from other educators or from the web or journals
 - TV shows, movies, websites, social networking sites
 - Video games/game systems
 - Magazine or newspaper headlines or articles
 - Photographs & where they are kept/displayed
 - Found objects
 - Interesting greeting cards or postcards or decorative papers; canceled stamps
 - Comic books; Book titles; or the first sentence of a book
 - Questions, conversations
 - Films, music videos, radio programs (think National Public Radio)
 - Songs/music, dance performances, theatrical performances
 - Works of art, museum brochures, museum exhibitions
 - Clothing, tattoos, body art; shopping mall design and layout
 - Pressed botanical specimens/ items found in nature; patterns or textures found in nature
 - Children's books; children's journals (like *Cricket* and *Spider*)
 - Your own art practice; sketches, paintings, collages, photographs, etc.
 - Ideas from other college courses or professional development workshops
 - Ideas and issues that you are investigating in your own art practice

5. Final written curriculum unit 30% of final grade

Includes:

- a. Introduction & Contextual Factors (5%)
- b. Minimum of eight for classes in block scheduling and fifteen for those in regular scheduling (includes the 3 museum lessons) (20%)
- c. Visit to the Writing Center (5%)

Visit to the Writing Center to get feedback on all sections of your Curriculum Unit (before Thanksgiving break). When you submit your Final Curriculum Unit, you must submit a signed form from the writing instructor. Writing Center is located at Second Floor Zinzendorf. Phone Number: 861-1592. In order to make an appointment at the Writing Center, you can stop by to sign the appointment sheet, call the Writing Center, or leave a note on the door. Sign up well in advance of your assignment's due date in order to ensure proper session time. When you have an appointment, it is important to bring as much information about the assignment with you as possible (handouts, class notes, etc.). The tutors can help you through all stages of your writing. Watch your email for an announcement about when the Writing Center opens, generally the third week of the term, which will also include the hours.

Attendance

The Art Department established this department-wide attendance policy to apply to students in all art classes.

For classes that meet once a week (half-unit studio courses, seminars, evening art history courses): After the first unexcused absence, final grade will be dropped by one full letter. After the third unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Missing Portions of Class: The following count as unexcused absences

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

Grading:

Class Participation 10%

Observations 10%

NYC Museum trip & lessons 25%

Idea Book 25%

Curriculum 30%

A: Excellent, outstanding achievement and mastery of skills

B: Good. Average attainment. Need some minor improvements in certain areas

C: Adequate understanding of essentials. Fulfills assignment but lacking in content, effort, and/or skill.

D: Does not fulfill assignment and exhibits little skill, effort, and thought.

F: Failure, no credit

I: Incomplete

Your curriculum will be assessed based on the following.

- All drafts are brought to class on time and you participate in class discussion.
- Your curriculum shows evidence of integrating assigned readings into your writing and ideas; quotes from books and articles are used to support your writing.
- It includes all required components/sections.
- It is presented to class during a final presentation.
- It has an overall professional appearance, well-organized, neat, and free of grammatical and typographical errors.
- When you submit your Final Curriculum Unit, you must submit a signed form from the writing instructor at the Writing Center.

Failure to bring in drafts of assigned sections of your curriculum, or late work due to unexcused absences will result in a 5% reduction in your grade.

Your Idea Book will be assessed on content and presentation. See section, "Course Requirements."

Schedule of class

Wednesdays, 6:30-9:30pm

September 2: Introductions & Welcome

Meet with Professor Camie Modjadidi and Professor Bob Mayer in room PPHAC 102

Review pre-student teaching handbook

September 9:

Learning Goals & Big Ideas

Review syllabus & overview of the course

Get contact information from one other classmate

Due:

Bring in list of 12 of any combination of the following (Big Ideas): my passions; my interests; my concerns about my life or real cultural problems that are significant beyond the classroom; things that matter most to me; human issues that interest me. Be prepared to share your responses with the class.

Discussion:

Creating a grading rubric for your curriculum. What qualities and characteristics should be present in your finished curriculum? What qualities would the work have if it were the best work you have ever done? (These questions are inspired by McCollister, p. 48).

Readings due:

Studio Thinking, Chapters 1 & 2

What do you think are the real benefits of visual arts education? Can/Do skills learned in art class be transferred to other academic subjects? And vice versa? Begin thinking about this in terms of your statement of teaching philosophy.

(Ch2) What are some of the approaches these high school art teachers take?

How does your studio practice inform your teaching?

Wong & Wong, Chapters 1-5

Roberts, T. (2005). Teaching Real Art Making. *Art Education*, 58(2), 40-45.

What kind of topics would be appropriate for elementary, middle, and high school students?

Sakatani, K. & Pistolesi, E. (2009). Personal Spaces: Students Creating Meaning Through Big Ideas. *Art Education*, 62,(1), 48-53.

Walker, S. (2004). Big ideas: Understanding the artmaking process: Reflective practice. *Art Education*, 57(3), 6-12.

September 10**** Special Event:**

Opening reception for Patricia Johanson, *Framing the world as work of art*
6:30pm, Payne Art Gallery

(*Extra credit toward your "Participation" portion of your final grade, if you attend!)

September 16:**Review of the artistic development of children & adolescents
Using Big Ideas in teaching art to high school students****Due:**

Bring in one work of art, or a reproduction, by a child in grade K-12. Describe his or her artistic development. What are the issues/concerns that he/she addresses? Are there "big ideas" present in the works of art?

Readings due:

Hurwitz & Day, Chapter 3 & 6

Studio Thinking, Ch. 3

How can assignments support different dispositions/ Support adolescents' development? How does the room set-up affect learning?

Erikson, J.M. (1985). Vital senses: Sources of lifelong learning. *Journal of Education*, 167(3), 85-96.

Koon-Hwee, Kan. (2001). Adolescents and graffiti. *Art Education*, 54(1), 18-23.

Selig, L. (2009). The Aesthetics of STYLE in an Urban High School Art Class. *Art Education*, 62(2), 46-51.

Toku, M. (2001). What is manga?: The influence of pop culture in adolescent art. *Art Education*, 54(2), 11-17.

**** Special Event:****September 23**

2:00-4:00pm Meeting and Discussion* with Melanie Richards, PhD

Location: TBA

(*Extra credit toward your "Participation" portion of your final grade, if you attend!)

7:30pm Lecture **by Melanie Richards, PhD, "The Message of the Arts: Why We Need Them More Than Ever"

Location: HUB-Prosser Auditorium

**Your attendance is required, since this is during our regular class meeting time.

**September 30:
Teaching children with special needs and those who are learning the English language**

Due:

Identify and define 5 common terms associated with English language learners that are discussed in the readings.

Discussion:

We'll listen to and discuss two radio programs in class by Claudio Sanchez, National Public Radio: *Chinese Immigrants' Kids Play Balancing Role*, All Things Considered, 7/30/09 & *At School, Lower Expectations Of Dominican Kids*, All Things Considered, 7/31/09

Links to these radio programs are available on www.kristinbaxter.com; click on "Diverse Learners" on the navigation bar.

Readings due:

Hurwitz & Day, Chapters 4 & 5

Links to these articles are available on www.kristinbaxter.com; click on "Diverse Learners" on the navigation bar.

Eubanks, P. (2002). Students who don't speak English. *Art Education*, 55(2), 40-45.

Furniss, G. (2009). Art lessons for a young artist with Asperger Syndrome. *Art Education* (62)3, 18-23.

Furniss, G. (2008). Celebrating the artmaking of children with autism. *Art Education* (61)5, 8-12.

Furniss, G. (May/June 2007). Practical considerations for teaching artists with autism. *School Arts*. p.6.

Furniss, G. (May/June 2006). Teaching art to children with autism. *School Arts*.

Henry, C. (2007). Teaching in Another Culture: Preparing Art Educators for Teaching English Language Learners. *Art Education*, 60 (6), 33- 39.

Keifer-Boyd, K. & Kraft, L.M. (2003). Inclusion policy in practice. *Art Education*, 56(6), 46-53.

Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. *Phi Delta Kappan*, 85(10), 786-791.

October 7:

The components of a lesson plan: Objectives, Standards, Motivational Dialogue

Readings due:

Hurwitz & Day, Chapter 16, 18

Studio Thinking, Chapter 4, 5, 6, & 11

Wong & Wong, Chapters 6-10

State Academic Standards in the Visual Arts:

http://www.pde.state.pa.us/stateboard_ed/cwp/view.asp?Q=76716

Pennsylvania Department of Education/ Language Proficiency Standards for English Language Learners PreK-12

<http://www.able.state.pa.us/esl/cwp/view.asp?a=3&Q=110015&eslNav=|6449|&eslNavPage=|>

Diket, R.M. & Mucha, L.G. (2002). Talking about violent images. *Art Education*, 55(2), 11-17.

Metcalf, S., Gervais, J., Dase, M., Griseta, L. (2005). Dis/Ability Through Artists' Eyes. *Art Education*, 58(4), 25-32.

Vize, A. (2005). Making art activities work for students with special needs. *Art and Activities*, 138(4), 17,41.

October 14

Bring copies of Section VII. Assessment Rubric, to be discussed in class.
Bring your in-progress Idea Book for feedback.

The components of a lesson plan: Formative Assessment, Summative Assessment, Critiques, & Follow-up lessons**Due:**

Bring copies of these sections of your curriculum, to be discussed in class:
I. Cover Page; II. Table of Contents; IV. Contextual Factors V. Learning Goals

Readings due:

Hurwitz & Day, Chapter 20

Studio Thinking, Ch. 4: The Critique pp. 27-30, Ch. 10, Ch. 15

How are critiques used in your pre-student teaching setting?

What are the benefits and limitations of the two types of variations in the use of studio structures (pp. 29-30)?

Wong & Wong, Chapters 21-24

Developing an Arts Assessment: On the NAEA web site:

http://www.arteducators.org/olc/pub/NAEA/learning/learning_page_2.html

(web link is on www.kristinbaxter.com) Bartel, M. (2001-2008). Nine classroom creativity killers.

McCollister, S. (July 2002). Developing criteria rubrics in the art classroom. *Art Education*, 55(4), 46-52.

Monday, October 19

Required: Workshop on Teaching Art to Children with Autism, by Dr. Gillian Furniss
Time & Location TBA
(probably from 6:30-9:30pm)

October 21

Praxis Review with Professor Jan Ciganick

Due: Draft of 2 lessons (not museum lessons) & Draft of Section VI. Connections to Community

October 28
Art History and Museum Education

Discussion:

Review key concepts of Dr. Furniss' presentation; how will you integrate her ideas into your own teaching settings?

Review/discussion any questions about Praxis

Review drafts of 2 lessons

Prep for NYC Museum Trip

Readings due:

Hurwitz & Day, Chapter 12, 13, 14

Studio Thinking, Chapter 12: Learning to understand the artist's world pp. 79-88
**We will view Cubist paintings, including Picasso's *Demoiselles D'Avignon*, at the Museum of Modern Art, on Nov. 6th. MoMA also has a collection of Edward Hopper paintings, as well as works by Richard Diebenkorn.

Eardley, A. F. (2006). Art beyond sight: Multimodal approaches to learning. *Journal of Visual Impairment & Blindness*, 100(5), 311-313.

How can you engage all of your students' senses in a museum lesson?

Martin, K. & Yoder, M. (2009). Museum Studies: Connecting elementary and secondary experience. *Arts and Activities*, 144(5), 40-41,43.

Shoemaker, M.K. (1998). "Art is a wonderful place to be": ESL students as museum learners. *Art Education*, 51(2), 40-45.

November 4

"Careers in the Visual Arts" will be held in Foy Concert Hall beginning at 6pm. The Career Center is arranging this. Moravian art alumni from various areas (studio, art ed, graphic design, art history, photography) will offer a one-hour panel discussion; this will be followed by a reception with the panel members and additional art alumni available to answer student questions one on one

Friday, November 6

NYC Bus trip

November 11 Writing a statement of teaching philosophy

Review museum trip

Due:

Museum Lessons. Bring enough copies to share with the class.

Discussion:

How to write a statement of teaching philosophy, what to include, what to leave out. (tentative) Visit to the Writing Center or a tutor comes to our class

Readings due:

Wong & Wong, Ch. 25 & 26

Stephens, P. (Feb. 2007). Writing a philosophy of art teaching. *School Arts*, WEB.

November 18:

Visit to Reeves Library:

Meet at 6:30 in the library

Then at 8:00 in our regular classroom.

Opportunities for Collaboration, in the artroom, in the family, in the school, in the community

Classroom Set-Up

Due:

Section III. Draft of teaching philosophy and Section VIII. Reflection and Self-Evaluation due.

Readings due:

Hurwitz & Day, Ch. 17 & 19

Studio Thinking , Ch. 7 & 8

Bitz, M. (2004). The comic book project: The lives of urban youth. *Art Education*, 57(2), 33-39.

Hickman, R. (2001). Art rooms and art teaching. *Art Education*, 54(1), 6-11.

Williams, R.M. (2008). Image, text, and story: Comics and graphic novels in the classroom. *Art Education*, 61(6), 13-19.

November 25

No class; No office hours: Thanksgiving recess

**December 2:
New Media & Visual Culture
Using the Internet in Instruction**

Due:

Final draft of completed curriculum due; Bring in copies of any section that you would like feedback on from the group.

Due:

Bring in two ideas of ways to integrate the use of technology into the artroom. Has your cooperating teacher used technology? If so, how? What were the results? Come to class prepared to discuss ways you'd like to use technology with your students. What equipment and training would you need?

Readings due:

Hurwitz & Day, Ch. 10 & 15

Studio Thinking, p. 89-90, Ch. 13 & 14

Buffington, M.L., (2008). What is Web 2.0 and How Can It Further Art Education? *Art Education*, 61(3), 36-41.

Erickson, M. (2001). Images of me: Why broad themes? Why focus on inquiry? Why use the Internet? *Art Education*, 54(1), 33-40.

Marschalek, D. G. (2004). Four learning environments for the contemporary art education classroom: Studio, information, planning, and electronic. *Art Education*, 57(3), 33-41.

See the web-based resources for art educators on the NAEA web site:
http://www.arteducators.org/olc/pub/NAEA/learning/learning_page_2.html

Review the criteria you set at the beginning of the semester:

What qualities and characteristics should be present in your finished curriculum? What qualities would the work have if it were the best work you have ever done? (These questions are inspired by McCollister, p. 48).

December 9

Classes end & Pre-student teaching ends
Final corrections on curriculum returned to you
Bring your in-progress Idea Book

December 16

Two copies of your final, professionally presented curriculum are due
Final Idea Book Due
Presentations of your curriculum and Idea Book to the class

Disability Statement

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Academic Honesty Policy

Moravian College expects students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist other students in efforts to complete their own work. This policy of academic integrity is the foundation on which learning at Moravian is built. See p. 47 in the Moravian College 2008-2010 Catalog. Also see the Student Handbook online at:
<http://www.moravian.edu/studentLife/handbook/academic/academic2.html>

Syllabus is subject to change

Please note that this syllabus is subject to change, due to the needs of the students and to meet requirements of the art department and/or college. It is imperative that students attend class, seek out and stay apprised of changes or modifications of this syllabus.