

EDUC 215.2 Art in the Elementary School

Moravian College

Fall 2010, 10/20/2010 - 12/1/2010

Wednesday 8:30-11:30am

Art Building Room 007

Instructor: Kristin Baxter, Ed.D.
Office location: Art Building Office 2
Office hours: Wed 2:30-6:30pm or by appointment. Please call or email first, to confirm office hours
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Course Description:

Designed to present a meaningful technical and philosophical understanding of elementary children and their art. Includes lectures and studio experience in the history of art and art education, creative and mental development of children, basic materials of creative expression, and understanding of various teaching methodologies. Prerequisites: Education 150 and 155, QPA of 2.70.

Required Texts:

Xeroxed chapters and articles will be distributed in class.

Suggested texts:

Anderson, T. & Milbrandt, M.K. (2002). *Art for life: Authentic instruction in art*. New York: McGraw Hill.

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

Lowenfeld, V. & Brittain, W.L. (1987). *Creative and mental growth*. 8th ed. New York: MacMillan.

Wigg, P., Wankelman, W., & Hasselschwert, J. (2000). *A Handbook of Arts and Crafts*. McGraw Hill.

Students will need access to the **Pennsylvania Department of Education Standards Aligned System website:**

<http://www.pdesas.org/>



Goals of the course:

Students will be able to:

- Consider that a goal of art education is not only the acquisition of knowledge and skills, but is a vehicle for world peace and social justice through the nurturing each student's identity, value, and worth.
- Develop interdisciplinary lessons for students in grades K-5 that support and challenge students' cognitive, social, and artistic development and exceed State Academic Standards found on the Standards Aligned System of the Pennsylvania Department of Education website.
- Understand and apply theories and terminology of learning and teaching strategies for all learners, including those with special needs and those who are learning the English language, in curriculum design and instructional practices.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. (Visual literacy)
- Demonstrate the context of art in history and society, showing relationships between the visual arts and literature, philosophy, music, history, religion, and other disciplines. (Interdisciplinary learning)

Course Requirements:

1. Class Participation

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

- At the end of every class meeting, you clean up your work area, as well as help clean up common work areas.
- You come to class on time and prepared, having read assigned readings, having completed any written assignments, and having studio work completed and ready for critique on due dates.
- 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. Seven (7) Studio activities & critiques:

1. paper transformation
2. paper "creature"
3. free-write about your creature
4. painting based on your free-write
5. 1 piece (minimum) of handmade paper
6. 1 square for group handmade paper "quilt"
7. 1 completed handmade book (minimum)

Participation in critiques of all work, throughout the semester.

You will complete a self-evaluation of each studio activity, which I will consider when I am evaluating your work, as well. A copy of this evaluation is found at the end of the syllabus.

3. Critiques of assigned readings. Do not just summarize the readings. Instead, describe how the chapter or article could influence the development of interdisciplinary lessons. How would the assigned readings influence your own teaching practice? Use, define and **boldface** specialized art, ELL, and/or Special Education terminology or vocabulary.

4. DUE Dec 1 List of definitions.

As you complete the assigned readings, compile a list and definitions of 15 specialized terms or vocabulary words associated with:

- Art Education/Studio Production
- English Language Learners
- Special Education

At the end of the semester, you will turn in this list and definitions. Minimum of 5 terms for each area; 15 in total. Use these terms in writing assignments and in class critiques.

5. Final Presentation

DUE Dec 1 Final Project: 2 interdisciplinary lessons.

BRING ENOUGH COPIES OF YOUR LESSONS FOR THE CLASS.

Rough Draft Due in class: November 10

BRING ENOUGH COPIES OF YOUR LESSONS FOR THE CLASS.

Your lessons must include:

- 2 different interdisciplinary lessons that would support and extend the studio activities completed in this class. Lessons could be any combination; based on Language Arts; Math; Science; Social Studies; Music; Theatre; History; etc.
- Use the lesson plan format found at the end of the syllabus, or another format that you are familiar with.
- Each lessons must identify and define at least 3 terms from art/ELL/Special Ed (At least 9 in each lesson).

On Dec 1st, you will present your lessons to the class. Your classmates will offer feedback and suggestions. Bring enough copies of your lesson for everyone in the class.

Refer to the SAS/PDE website to assist you in writing lesson plans.

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:

Each assignment will be given a numerical grade; each carries a specific “weight” for your final grade:

1. Class Participation 10%**2. Seven (7) Studio activities & critiques (5% each) 40% total**

You will complete a self-evaluation of each studio activity, which I will consider when I am evaluating your work, as well.

3. Four (4) Critiques of assigned readings (5% each) 20% total**4. DUE Dec 1 List of definitions 10%****5. DUE Dec 1 Two (2) lessons and presentation to the class 20%**

Rough draft of your lessons are due Nov 10, for feedback from the class.

I do not “give” grades. Students “earn” them.

Students earn their grades by following the instructions for each assignment and fulfilling each requirement for the assignment. See specific descriptions in the syllabus.

Writing assignments should be organized and free of grammatical and typographical errors. They should be written in a formal, professional tone and style. Avoid slang and first person pronouns.

All assignments needs to show evidence that you are applying the knowledge gained from the readings and class discussion in the development of your own ideas.

You must use academic terminology/vocabulary related to art education/production, English Language Learners and Special Education in writing assignments, classroom discussion, and presentations.

Late work:

Assignments will receive a 10-point deduction for each day that the assignment is late. Emailed assignments are not accepted.

Your studio experiences will be graded based on the following:

- Completeness of ideas; completed work of art; evidence that you carried your ideas through to completion
- Participation in group critique and dialogue about your work
- Use of materials in original ways; evidence of experimentation with materials and/or ideas
- Ability to discuss connections between your studio work and art activities that you plan for K-5 students and other disciplines in the Elementary School classroom
- Your works of art might do one or more of the following:
 - Communicate personal and social meaning
 - Be about our relationships within a global community
 - Engage in (are not isolated from) the everyday concerns of society
 - Be about something beyond itself
 - Tell a story; tell us something about human experience
 - Help you (the artist/maker) understand something about yourself and others and thereby contribute to personal growth, social progress, and a sense of global community
 - Focus on things that count in your life, as personal and social expressions
 - Attempt to solve a problem – problems that are significant beyond the classroom.

Schedule of classes
Wednesdays, 8:30-11:30am

Date	Topic/Work in class	Assignment due
Oct 20	<p>Topic: Where do ideas for works of art come from?</p> <p>Welcome & Introductions</p> <p>Review syllabus</p> <p>Part I: Exploring paper transformations</p> <p>Critique</p> <p>Complete self-evaluation</p>	
Oct 27	<p>Topics: Children's art-making as meaning making; Ideas for linking literacy and writing to art-making experiences</p> <p>Part II: paper transformations: Create a creature that represents: "An obstacle I face in reaching my goals" or "A fear About my future"</p> <p>Interdisciplinary extension: Free-write about your creature & share with the group. You can write a story about your creature or simply describe it. Where does this character live? What does it eat? What is its most prominent feature? Why does it have this feature? What other creatures does it interact with? What do they do? What is your creature's personality?</p> <p>Critique</p> <p>Complete self-evaluation</p>	<p>Readings Due: Hurwitz, A. & Day, M. (2007). <i>Children and their art: Methods for the elementary school</i>. Chapter 3, Children's Artistic Development: How Children Grow and Learn, pp. 43-67.</p> <p>Due: <u>2 page</u> critique of assigned reading. How might this chapter influence the development of interdisciplinary lessons? Use 2 art terms/vocabulary words; boldface and define them at the end of your critique.</p>

<p>Nov 3</p>	<p>Topics: Scaffolding lessons and meeting the needs of ELL's; Getting familiar with the SAS/ PDE web site</p> <p>Paint Transformations: Paintings based on the descriptive words in your free-write</p> <p>Complete self-evaluation of creature and painting</p> <p>Critique</p>	<p>Readings due: Read/browse the Pennsylvania Department of Education Standards Aligned System website: http://www.pdesas.org/</p> <p>Eubanks, P. (2002). Students who don't speak English. <i>Art Education</i>, 55(2), 40-45.</p> <p>Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. <i>Phi Delta Kappan</i>, 85(10), 786-791.</p> <p>Due: <u>2 page</u> critique of assigned reading. How might you adapt lessons for ELL's? Use 2 ELL terms/vocabulary words; boldface and define them at the end of your critique.</p> <p>Due: 2 questions that you have about the SAS website; be prepared to discuss in class</p>
<p>Nov 10</p>	<p>Complete Mid Term Evaluations</p> <p>Topics: Meeting the needs of children with disabilities; Ideas for linking science and in art-making experiences; Writing interdisciplinary lessons</p> <p>Papermaking</p>	<p>*Bring in copies of rough draft of your two lessons, for feedback from the class. Bring in enough copies to share with the class.</p> <p>*Bring in small, lightweight, flat collage items to embed in paper.</p> <p>Readings due: Vize, A. (2005). Making art activities work for students with special needs. <i>Art and Activities</i>, 138(4), 17,41.</p> <p>Fetters, M. K. (2000). Papermaking as a science activity.</p> <p>Due: <u>2-page</u> critique assigned readings. How might these readings influence the development of interdisciplinary lessons? How will you adapt lessons for students with special needs? Use 2 art or special education terms/vocabulary words; boldface and define them at the end of your critique.</p>

Nov 17	<p>Topic: Ideas for linking Language Arts and in art-making experiences; Writing interdisciplinary lessons;</p> <p>Bookmaking workshop</p>	<p>Furniss, G. (2009). Art lessons for a young artist with Asperger syndrome. <i>Art Education</i>, 62(3), 18-23.</p> <p>Furniss, G. (2008). Celebrating the artmaking of children with Autism. <i>Art Education</i>, 61(5), 8-12.</p> <p>Due: <u>2-page</u> critique assigned readings. How might these readings influence the development of interdisciplinary lessons? How will you adapt lessons for students with Autism? Use 2 terms/vocabulary words associated with teaching children with Autism; boldface and define them at the end of your critique.</p>
Nov 24 No class, Thanksgiving Break		
Dec 1	Presentation of your interdisciplinary lessons	<p>Due: Final Project: 2 interdisciplinary lessons.</p> <p>Bring enough copies of your lessons for the class.</p> <p>Due: List of 15 terms and definitions</p>

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.

Children's Books about Transformations:

- Banyai, I. (1995). *Zoom*. New York: Puffin.
- Banyai, I. (1995). *Re-Zoom*. New York: Penguin.
- Banyai, I. (2005). *The other side*. San Francisco: Chronicle.
- Fox, M. (1983). *Possum magic*. New York: Voyager Books.
- Langlois, F. (1996). *The extraordinary gift*. New York: Abbeville Kids.
- Pfister, M. (2002). *Just the way you are*. New York: North-South Books.
- Rosenthal, A.K. (2009). *Duck! Rabbit!* San Francisco: Chronicle.
- Seeger, L.V. (2007). *First the egg*. New York: Roaring Book Press.
- Smith, L. (2002). *Mrs. Biddlebox: Her bad day and what she did about it*. New York: Harcourt.
- Vainio, P. (1997). *The dream house*. New York: North-South Books.
- Ward, H. (2001). *The tin forest*. New York: Dutton Children's Books.

Name:

Studio Activity:

Date:

Self-Evaluation of Studio Activity

Your studio experiences will be graded based on the following areas. Please comment on how successful you were in each of these areas.

- Completeness of ideas; completed work of art; evidence that you carried your ideas through to completion

- Participation in group critique and dialogue about your work

- Use of materials in original ways; evidence of experimentation with materials and/or ideas

- Ability to discuss connections between your studio work and art activities that you plan for K-5 students and other disciplines in the Elementary School classroom

- Your works of art might do one or more of the following:
 - Communicate personal and social meaning

 - Be about our relationships within a global community

- Engage in (are not isolated from) the everyday concerns of society
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- Tell a story; tell us something about human experience
- Help you (the artist/maker) understand something about yourself and others and thereby contribute to personal growth, social progress, and a sense of global community
- Focus on things that count in your life, as personal and social expressions
- Attempt to solve a problem – problems that are significant beyond the classroom.

Final grade for the project:

Lesson Plan Format
Art for the Elementary

Overview of the lesson:

- A. Lesson title
- B. Expected length: State how much total time will be needed to complete lesson/lessons for this project.
- C. Grade, number of students in the class
- D. Interdisciplinary topics this lesson supports

Big Idea (major understanding): What is the larger idea associated with this lesson that transcends grade level?

Essential Questions: Questions that are specifically linked to the Big Ideas. They should frame student inquiry, promote critical thinking, and assist in learning transfer.

Materials needed: Be specific. You need to consider everything necessary to complete your lesson and how much/many of these items you will need. If there are several lessons/demonstrations involved in the project, list everything you need for the whole project.

Teacher preparation: What needs to be cut or prepared in advance of the class/classes? What visual aides do you need to have available?

Vocabulary: Identify and define vocabulary words

Pennsylvania State Standards

General Objectives: Referred to as *concepts* on SAS/PDE website. Describe what students should know (key knowledge) as a result of this instruction specific to grade level.

Behavioral Objectives: Referred to as *competencies* on the SAS/PDE website. Describe what students should be able to do (key skills) as a result of this instruction, specific to grade level.

Motivation: The Big Idea. Opening statement and topic question. What is the larger idea associated with this lesson that transcends grade level? Briefly state how you will introduce this idea with the lesson. (Visualization dialogue and visual aides). Include one question you might ask to direct student attention and promote experience based thinking. Include one question you might ask specifically linked to the **Big Idea** that will help frame student inquiry.

Demonstration: What steps will you show the students so that they understand the process of making the project? How will you use your room? Are students at stations or in their own seats?

If this is a project that requires several class sessions and requires that you demonstrate several times, just detail the steps for the first class demonstration. (For example, book making may take 5 sessions and include several demonstrations for making the pages and assembling the book itself.)

Assessment and closing dialogue: How will you assess the project? How will students show that they have met the objectives of this lesson? Suggest a question that would promote critical thinking based on what students have learned in this lesson.

Strategies for diverse learners: Students will be asked to consider what adaptations might be needed for a variety of special needs learners so that they can meet lesson objectives. We will discuss in class for each project what modifications need to be considered to assist these students as well as the English Language Learners with language acquisition.

List and define vocabulary words associated with educating ELL's and students with disabilities.