

EDUC 215.2 Art in the Elementary School

Moravian College
Spring 2011, 1/19 - 3/2/2011
Wednesday 8:00-11:00am
Art Building Room 007

Instructor: Kristin Baxter, Ed.D., Assistant Professor of Art
Office location: Art Building Office 2
Office hours: Tuesdays 12noon-4pm or by appointment. Please call
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“Too often we give children answers to remember rather than problems to solve.”

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: (copies will be distributed in class)

Amorino, J. (2008). An occurrence at Glen Rock: Classroom educators learn more about teaching and learning from the arts. *Phi Delta Kappan* 90(3), 190-195.

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

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.

Lord, L. (1996). *Collage and construction in school*. New York: Bank Street College of Education.

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

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

Required publications, to be downloaded from the Pennsylvania Department of Education:

PA Dept. of Education Standards Aligned System



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

Pennsylvania State Academic Standards in the Visual Arts:

(Use these in your lesson plans)

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

(Use these in your lesson plans)

<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>

General standards and specific program guidelines for state approval of professional educator programs (Chapter 354)

http://www.portal.state.pa.us/portal/server.pt/community/institutional_program_approval/8817

PDE Guidelines for ELL: Meeting the needs of English language learners

PDE Guidelines for Special Education

PDE Chapter 354 Guidelines for Early Childhood Education

Goals of the course:

Students will be able to:

- Develop interdisciplinary art activities for students in pre-k through grade four that support their cognitive, social and artistic development and encourage constructive play, sensory exploration, and metaphorical thinking through the development of ideas for works of art that have personal and global meaning.
- Write interdisciplinary art-based lessons that exceed Pennsylvania State Academic Standards in the Visual Arts and identify strategies for teaching students with diverse needs, such as those who are learning the English language and student with disabilities.
- 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)
- Develop an appreciation of the visual arts and the creative process in the fine arts. (Arts Appreciation)

Means of assessing goals of the course:

Course requirements	Portion of final grade	Chapter 354 Guidelines for Early Childhood Education	PDE Guidelines for ELL's	PDE Guidelines for Special Education
4 Written critiques of readings	40% (10% per written critique)	I.B. I.D. II.B. II.C.	II.C.3.	I.A.1. I.B.1.b. I.B.1.d. I.D.2. I.D.3. III.6 III.9.
Paper Creature	10%	II.B. II.D.		
Story about creature and painting	20%	II.B. II.D.		
Collage or construction	10%	II.B. II.D.		
1 complete interdisciplinary lesson, using the format found at the end of the syllabus and discussed in class	20%	I.B. I.D. II.B II.C. II.D. III.C.	II.A.1. II.A.2 II.A.3. II.B.1. II.B.2 II.B.3 II.C.3.	I.A.1. I.B.1.c. I.B.1.d. I.C.1. I.C.2. I.C.4. I.C.6. I.C.7. I.C.9. I.D.3. I.E.3. III.1. III.2. III.2. III.3. III.4. III.5. III.6. III.7. III.10 III.11. III.12

Course Requirements:

1. Four (4) written critiques of readings 40% of final grade

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? What is something you might try in your classroom? What was useful about the reading? Or what are your criticisms of the article? Use and **boldface** specialized art, ELL, and/or Special Education terminology or vocabulary in your critiques and define these terms at the end.

Studio Activities:

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.

Selected students will be invited to submit their paintings and/or collages to an exhibition of student artwork in the lobby of the PDE offices in Harrisburg, PA, in August 2011. Details to follow.

2. Paper creature 10 % of final grade

3. Story about creature & painting 20% of final grade

4. Collage or construction 10% of final grade

5. One (1) complete interdisciplinary lesson, using the format found at the end of the syllabus and discussed in class 20% of final grade

We will spend one class period reviewing a complete draft of your lesson. This will provide you valuable feedback from your peers and myself. I will collect your draft and give you feedback on it, for you to use when completing your final copy. Your draft is not graded.

You will write one (1) interdisciplinary, sensory-based lesson that provides children (in one grade, pre-k through grade four) the opportunity to engage in exploratory or constructive play to generate ideas for works of art that are not predetermined.

Your lessons should be based on using art-making to support learning in other disciplines (or vice versa), such as Language Arts, Math, Science, Social Studies, Music, Theatre, History, or Foreign Language, etc.

Use the lesson plan format found at the end of the syllabus.

Each lesson must identify and define at least 3 terms from art/ELL/Special Ed (At least 9 in each lesson).

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

Extra Credit: Visit the Writing Center with a draft of your lesson plan and you will receive **5 extra points** on your final grade for your lesson. Writing Center tutors will email me after your meeting. Writing Center is located on the second floor Zinzendorf; phone 610-861-1592.

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: 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:

Students "earn" grades; professors don't "give" 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. Rubric for grading studio art assignments is found at the end of 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.

It is within the instructor's purview to apply qualitative judgment in determining grades for an assignment or for a course.

Late work:

Assignments will receive a 10-point deduction for each day that the assignment is late. Emailed assignments are not accepted. Completed studio art assignments are due on the day when completed, written self-evaluations are due:

Paper creature and story: Feb 2

Painting: Feb 16

Collage or construction: March 2

**Course outline and schedule:
Wednesdays, 8:00-11:00am**

Date	Topic/Work in class	Assignment due
Jan 19	<p>Welcome & Introductions</p> <p>Review syllabus</p> <p>Sensory explorations of paper & creation of “structures.” Find ways of joining the materials to find new shapes. “How many ways could you fold or bend a strip of paper or a length of wire to make it three-dimensional? How could you join several of these materials to make them stand up?” Lois Lord, p. 54.</p> <p>Group critique of “structures”</p> <p>How do teachers “grade” works of art? Review rubric at end of the syllabus. Students will add in their own skill to be evaluated at the end of the rubric.</p>	
Jan 26	<p>Group discussion of assigned readings</p> <p>Paper transformations: Create a creature that represents: “An obstacle I face in reaching my goals” or “A fear about my future”</p> <p>Group critique of paper creatures (you may continue to work on your creature until next week)</p> <p>Language Arts connection: Write a 2-3 page story about your creature. Include a description and invent a story about the goal or fear that it represents. Include rich details. Your story/narrative should have an introduction, body, and conclusion.</p> <p>Consider working simultaneously on your “creature” and your “story.” One might inform the other.</p>	<p>Readings Due:</p> <p>Amorino, J. (2008). An Occurrence at Glen Rock Classroom Educators Learn More About Teaching and Learning from the Arts. <i>Phi Delta Kappan</i> 90(3), 190-195.</p> <p>Erikson, J.M. (1985). Vital senses: Sources of lifelong learning. <i>Journal of Education</i>, 167(3), 85-96.</p> <p>Due: 2 page critique of assigned reading. How might the readings influence your lessons in your elementary classroom?</p> <p>Use at least 3 art vocabulary words in your critique. Boldface them in your critique and define them at the end.</p>

<p>(optional) Thursday Jan 27, 6:30pm</p>	<p>Opening reception & refreshments for Emilio Dilorio: <i>The Figure</i> Payne Art Gallery</p>	
<p>Feb 2</p>	<p>Peer Review Workshop!</p> <p>Read your story to your group; While your peer is reading, write down 3-4 “salient” or expressive words or phrases from each story. What parts about the story stood out most to you? Why?</p> <p>By the end of today’s class, each student will identify 1 or 2 of the salient or expressive words that he/she will use as the basis of a painting, during the next class meeting.</p> <p>How might you begin paint this word(s)? What would a painting about this word(s) look like?</p> <p>Review lesson plan format for final project. See the end of the syllabus for lesson plan format.</p>	<p>Due: Completed paper creature and 2-3 page story are due. Please type your story and be prepared to turn it in to me.</p> <p>Due: Completed self-evaluation of your paper creatures and story. Students will add in their own skill to be evaluated at the end of the rubric.</p>
<p>Feb 9</p>	<p>Complete Mid-Term Evaluations</p> <p>Group discussion of readings</p> <p>Create a painting based on the salient or expressive words in your story. You may use paints, using brushes, sponges, fingers, etc. Consider scraping or rubbing, away parts of the paint on your paper. Collage items may also be integrated into your paintings, such as tissue papers, small bits of cloth, leaves, pictures, and other small found objects.</p> <p>Group critique of paintings (you may continue to work on paintings until next week)</p>	<p>Due: 2-3 ideas, sketches, notes, plans, questions for your paintings. Be prepared to discuss these ideas in class.</p> <p>Readings Due: 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>Vize, A. (2005). Making art activities work for students with special needs. <i>Art and Activities</i>, 138(4), 17,41.</p> <p>Due: <u>2 page</u> critique of assigned reading. How might you adapt lessons for ELL’s and for students with special needs?</p> <p>Use at least 2 ELL vocabulary words and 2 vocabulary words associated with special education. Boldface them in your critique and define them at the end.</p> <p>Optional: Bring in collage items for your paintings.</p>

<p>Feb 16</p>	<p>Discussion of assigned readings</p> <p>Peer-Review Workshop!</p> <p>Bring in three copies of rough drafts of your lesson for feedback from peers. One will be turned in to me; the other two will be shared with peers during class. This draft will not be graded.</p>	<p>Due: Three copies of drafts of your lesson for peer review.</p> <p>Due: Completed paintings and completed self-evaluation.</p> <p>Readings due: 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 you adapt lessons for students with Autism?</p> <p>Use 3 vocabulary words associated with teaching children with Autism and 3 art vocabulary words. Boldface these terms in your critique and define them at the end.</p>
<p>Feb 23</p>	<p>Discussion of assigned readings</p> <p>Collage or Construction based on: “If I could transform into someone or something, it would be....” OR “A place that feels like home”</p> <p>This can be a two-dimensional <i>collage</i>, or a three-dimensional <i>mobile, stabile, or sculpture</i>. How will the composition, colors, textures, materials and structures express your ideas? What are the relationships among the composition, colors, textures, materials and structure you have chosen and your idea? If you create a three-dimensional work, what are the relationships between the solid forms and open spaces in your work?</p> <p>If you are making a “place:” Is it an imaginary place or a real place? Will your construction be <i>abstract</i> or <i>realistic (representational)</i>? What does it look like, feel like, smell like? What do you do there? Do you move in that place, or are you still? What shapes and forms are around you? Is it an outdoor place or an indoor place?</p> <p>Share your children’s book on the theme of “transformations.”</p>	<p>Readings due: Lord, L. (1996). <i>Collage and construction in school</i>. New York: Bank Street College of Education. Collage, pp. 5-27 Construction, pp. 38-53</p> <p>Due: <u>2 page</u> critique of assigned reading. How might the readings influence your lessons in your elementary classroom?</p> <p>Use at least 3 art vocabulary words in your critique. Boldface them in your critique and define them at the end.</p> <p>Due: Bring in a children’s picture book on the theme of “transformations”</p> <p>Optional: Bring in found objects (wires, ticket stubs, candy wrappers, fabrics, empty boxes, etc.) or art materials for your collages or constructions. See list at the end of syllabus.</p>

<p>March 2</p>	<p>Conclusions</p> <p>Critique of collages and constructions</p> <p>Distribute copies of lessons to peers</p>	<p>Due: Completed self-evaluation of constructions.</p> <p>Due: Final copy of your interdisciplinary lesson. Bring enough copies of your lesson for the class.</p>
<p>(optional) March 2, evening Time: TBA</p>	<p>Lecture by graphic designer and activist, Mirko Ilic</p>	

Materials for Collages & Constructions

When teaching, offer materials with a variety of colors and textures to your students. Feel free to bring in any of these materials (or others) for your work in our class.

Hard materials:

Scrap wood, tongue depressors, Q-tips, popsicle sticks, toothpicks, balsa wood, wood dowels in $\frac{1}{4}$ and $\frac{1}{2}$ inch diameters, cardboard

Flexible materials:

Wire, basket reed, telephone wire, cloth or wire mesh, straws, pipe cleaners, strips of paper

Papers:

Construction paper, heavy drawing paper, tag board, thin cardboard, thin illustration board, tissue paper

Metals:

Aluminum foil, thin sheet metal (copper), aluminum flashing, tin cans

Transparent materials:

Cellophane, thin colored plastics, glass and sea-glass, scraps of plastic, nets, lace

Materials to use as a base for sculptures:

Clay, plasticine, salt-flour dough, Styrofoam; staple a piece of wire to a cardboard or wooden base

Materials with texture:

Burlap, sandpaper, wood shavings, egg cartons, fabric, velvet, fur, cotton, sponges, shiny metallic papers, wrapping paper

Patterned materials:

Wallpaper sample books, wrapping paper, fabric,

Materials from nature:

Dried leaves, moss, berries, seed pods, grasses, pine needles, small shells and sand

Others:

Wire screening, colored string, black thread, ribbon, laces, small objects like spools, buttons, corks, bottle tops, bolts, washers; boxes ranging from match boxes and cardboard tubes in all diameters, paper cups, scrap cardboard painted in different colors

Tools and adhesives:

Scissors, pliers, hammers and nails, kitchen shears, staplers, hole punchers, metal shears, wood glue, white glue, Modge Podge, tape, paper fasteners, pins, thumbtacks

Art Department Philosophy

Contemporary visual culture includes real-time and interactive media, mass communications, and art. To develop a critical intelligence, students must learn how to question.

Making art is based on experimentation and revision. Asking how, why, when, and by whom images are made should be integral to the liberal arts enterprise. The process of discovery and adaptation used in art-making could contribute profoundly to all disciplines. The informed contemporary liberal arts student cannot, without understanding the history of representation, make decisions about the meaning and value of their persistent attraction to static and moving images.

The Philosophy of the Art Education Program at Moravian College

The art education program at Moravian College places child-centered teaching and learning theories into practice. As children and adolescents create works of art about *big ideas that matter* to themselves and to others, they are problem-solving and problem-seeking. As they create works of art based on ideas that are shaped through dialogue with their peers and teachers, they are constructing new knowledge about their experiences in and through the world. They do so in an atmosphere that emphasizes cooperative, student-directed, and peer-group teaching and learning strategies. The primary outcome of this approach is that through the creation and sharing of personal meaning-making, students foster a greater understanding of themselves and others and awaken to alternative possibilities in the world. Art education provides an opportunity for children to respond to the question, “*must things be as they are?*” In doing so, they cultivate a more peaceful and socially just world and education becomes transformative.

Child-centered lesson units based on this philosophy and written by our pre-service art educators vigorously exceed the Pennsylvania Department of Education Academic Standards for the Visual Arts. Moreover, because it is child-centered, this philosophy supports educators in teaching students with diverse needs, such as students who are learning the English language and those with disabilities.

To carry out the ambitious goals set forth within this philosophy of art education, pre-service art educators at Moravian College must develop and sustain their own art practice and use their art practice to inform their pedagogy. In doing so, art educators come to understand their studio art practice as research, as the place where they are constructing new knowledge. Through the mastery of art processes and techniques, through the understanding of materials and their potential for shaping ideas, the pre-service educator calls on these experiences as he or she writes curricula that support and challenge the artistic, cognitive, and social development and learning styles of all children.

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>

All violations of academic honesty reported to the Dean are shared with the Teacher Education Committee at the time the candidate's application for student teaching is being considered. In the past, such violations have prevented the Committee from approving some candidates for student teaching.

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.

Rubric for grading studio activities/projects:

Grades: 26-30 points: A 21-25: A- 17-20: B+ 15-16 B 13-14 C 10-12: D 9 or below: F Criteria	3 Highly accomplished; Student demonstrates initiative and responsibility for his/her own learning; evidence of original ways of thinking metaphorically	2 Student demonstrates good attempts; evidence that student is making honest efforts in developing original solutions to artistic problems	1 Student shows little effort and/or lack of engagement; little interest in developing new ideas	0 Student shows no effort
Student participates in group critiques and discussions; offers suggestions and help to peers; helps with set up and clean up of the art room				
Student uses materials in original ways; experiments with materials, compositions and/or ideas				
Student uses materials and structures to communicate his/her ideas				
Student plans and manipulates the elements and principles of art and design in service of his or her idea				
Student show evidence of carrying ideas through to completion; shows a positive attitude while persevering through to completion				
Work of art is about something beyond itself; Work of art communicates personal and/or social meaning; tells us something about human experience; or is about sensory exploration				
Work of art helps you (the artist/maker) understand something about yourself and others and thereby contribute to personal growth, social progress, and a sense of global community				
Work of art attempts to solve a problem – especially problems that are significant beyond the classroom				
Work was turned in on time; (10 points deducted for each day the work is late.)				
Other:				
Total scores:				

A Framework for Lesson Plans

I. Overview of the lesson:

- A. Title of lesson
- B. Grade, disciplines, and topic
- C. Expected length

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

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

IV. Pennsylvania State Standards/Eligible Content

V. 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.

VI. 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.

VII. Instructional Materials

VIII. Vocabulary: Tier 3 words. List and define words and language specific to Art and the other discipline on which this lesson is based.

IX. Instructional Procedures:

- A. Introduction
- B. Motivational Dialogue
 - (1) Topic question or statement
 - (2) Association Dialogue
 - (3) Visualization Dialogue
 - (4) Demonstration
 - (5) Transition
- C. **Differentiated instructional strategies** for diverse learners
 - a. For English Language Learners (ELL's). Use and define at least three (3) terms associated with ELL's. Demonstrate effective instructional planning and assessment integrating the **Pennsylvania Language Proficiency Standards for English Language Learners PreK-12 (ELPS)**. Identify the Standard this lesson will support.
 - b. For students with disabilities. How will you **scaffold instruction**, use **assistive technology** and/or **universal design** to ensure the goals of students' **IEP's** are met? Use and define at least three (3) terms associated with students with disabilities.
- D. Summary, Closure, and Clean-up procedures

X. Assessment:

A. Formative

- a. Describe the student products or performances you will look at and how they will be evaluated.
- b. What tools will be used to document student progress? Submit plank copies of these tools.

B. Summative - How will you assess whether or not the objectives were met?

XII. Suggested Instructional Strategies – What instructional practices or strategies will be used? **Write a 1-2 sentence response for each:**

W: How will you help your students to know where they are headed, why they are going there and what ways they will be evaluated along the way?

H: How will you hook and hold students' interest and enthusiasm through thought-provoking experiences at the beginning of each instructional episode?

E: What experiences will you provide to help students make their understandings real and equip all learners for success throughout your course or unit?

R: How will you cause students to reflect, revisit, revise, and rethink?

E: How will students express their understandings and engage in meaningful self-evaluation?

T: How will you tailor (differentiate) your instruction to address the unique strengths and needs of every learner?

O: How will you organize learning experiences so that students move from teacher-guided and concrete activities to independent application that emphasize growing conceptual understandings as opposed to superficial coverage?