

**EDUC 213.2 A The Arts: Creative Expression; cross-listed with
EDUC 215.2A Art in the Elementary School**

Moravian College

Fall 2011, 9/1/2011 - 10/13/2011

Thursdays 7:50am-11:10am

Art Building Room 7

Instructor: Kristin Baxter, Ed.D., Assistant Professor of Art
Office location: Art Building, South Campus, Office 2 (Level "L")
Office hours: Wednesdays 8-11am & 5-6pm; or by appointment
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"Too often we give children answers to remember rather than problems to solve."

Quotes by former students:

Throughout the course of this entire class I have been trying to remember what it was like when I was a kid; how I felt when I played with paint or sculpted monsters out of model magic.

I never took into consideration that art work is a form of self-expression, imagination, and creativity. Just because my art work may not look like it should be in an art museum does not mean that it is not a great piece of work.

As teachers, we need to remember that it is not the type of art that we see with our eyes that is important. We need to look at the masterpiece with our heart to understand the student. If, as teachers, we do this, our students will be more open to be creative. We also need to know how to prompt them, in certain times, to be creative.

After reading the assigned passages for this class, I've come up with one underlying message: Art is a major factor in the development and growth of children.

Course Description:

This course is designed to present a meaningful technical and philosophical understanding of elementary children and their art. Includes lectures and studio experiences 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: (All are available on Blackboard)

Bronson, P. & Merryman, A. "The Creativity Crisis." *Newsweek*, July 10, 2010, retrieved July 27, 2010 from <http://www.newsweek.com/2010/07/10/the-creativity-crisis.html>

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

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

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 Technology:

- Students must register for a Google Account. We will walk through this together in class. Students must register for Blackboard and check it frequently for links to websites, readings, and updated schedules.
- Moravian email address: Please check your Moravian email box as this is the only email address used to communicate with you throughout the semester.

Additional required resources:

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>

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 (Universal Design for Learning – UDL) 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 and identify strategies for teaching students with diverse needs, such as those who are learning the English language and student with disabilities.
- Improve their creative thinking skills and understanding of creativity; awaken and open their imaginations so that they may create lessons that foster the same in their pre-k through grade four students.
- 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)

Goal	Means of assessing goal Students will...
Develop art activities	Write critiques and engage in discussion of readings; participate in peer review of lesson plan; create works of art of their own
Write lesson plans	Participate in peer review of lesson plan; submit draft and final copy of lesson plan
Improve creative thinking	Create their own works of art; participate in group critiques; engage in discussions of readings; watch videos featuring scholars who discuss the role of creativity in schools
Use art vocabulary (Visual Literacy)	Include related art vocabulary in lesson plan
Show relationships between art and other disciplines (Interdisciplinary Learning)	Write an interdisciplinary lesson; Write critiques of the work of other students in the class
Develop and appreciation of the visual arts (Arts Appreciation)	Create their own works of art and participate in group critiques

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
3 Written critiques of readings + commenting on your classmates' critiques on Blackboard	20%	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/Paper Clip Transformation	20%	II.B. II.D.		
Story-Play-Collage	20%	II.B. II.D.		
Whirligig	20%	II.B. II.D.		
One complete interdisciplinary lesson, using the format found at the end of the syllabus and discussed in class	Draft: 5% Final version: 15%	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. Three (3) written critiques of readings 20% of final grade

Post on Blackboard; comment on at least 2 other students' critiques for each of the readings.
Minimum of 500 words per critique

Each critique can earn a maximum of 100%; 10 points are deducted for each day it is late.

Criteria for grading written critiques, 25 points each:

- The student does not just summarize the readings. Instead, the student describes how the chapter or article could influence the development of interdisciplinary lessons.
- The student engages in the reading by responding to the following in their critique: 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?
- The student uses scholarly vocabulary, correct grammar, and punctuation. The paper is well organized.
- Student posts responses to at least 2 other students' papers posted on Blackboard.

2. Studio Activities:

- **Paper/Paper Clip Transformation 20 % of final grade**
- **Story-Play-Collage 20% of final grade**
- **Whirligig 20% of final grade**

Each studio activity can earn a maximum of 100%; 10 points are deducted for each day your artwork is late.

Criteria for grading each studio activity, 25 points each:

- Student experiments with materials and structures (formal choices) in original ways to communicate his/her ideas (conceptual interests) and is able to articulate the connections between the two.
- Student seeks out materials, invents his/her own processes for using the materials, sees ways to find unconventional ways to use ordinary materials.
- Student shows evidence of carrying ideas through to completion; shows a positive attitude while persevering through to completion; Shows improvement throughout project. Student show a willingness to make mistakes, shows flexibility in solving problems, and retains a sense of humor.
- Student participates in group critiques and discussions; offers suggestions and help to peers.

3. One (1) complete interdisciplinary lesson, using the format given out and discussed in class; Draft & Commenting on your peers' work 5%; Final copy 15%.

10 points are deducted for each day the draft or final copy are late.

We will spend time in class reviewing drafts of your lesson. This will provide you valuable feedback from your peers and myself.

Criteria for grading lesson plan:

- Each section of the lesson is thoroughly written, well organized, free of typos and grammatical errors, and adheres to the lesson plan format given out in class.
- It is an 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.
- The lesson is exciting and engaging to the students; it is developmentally appropriate.
- The lesson shows evidence that you are using the SAS/PDE website (for example, terminology from the website is used). Refer to the SAS/PDE website to assist you in writing lesson plans. You cannot just copy and paste the content from the website, but rather, use the web site to generate ideas and gather information.

Extra Credit: Visit the Writing Center with a draft of your lesson plan and you will receive **10 extra points** on your final grade for your lesson. Writing Center tutors will email me after your meeting.

The Writing Center

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors are students who are good, experienced writers and who are professionally trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop by to pick up some of the free handouts on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

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.

Final Grading

Standard numeric grading scale:

- A 94-100, A minus 90-93
- B plus 87-89, B 84-86, B minus 80-83
- C plus 77-79, C 74-76, C minus 70-73
- D plus 67-69, C 64-66, D minus 60-63
- F below 60

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

Course outline and schedule:

Sept 1

Welcome & Introductions

Review syllabus & Lesson Plan format (see last page of syllabus)

Be sure to sign up for Blackboard! Review content on Blackboard

Sign up for a Google Account. We'll walk through that process.

Watch TED Talk by Sir Ken Robinson; define "creativity." How might this talk influence your teaching? How might this influence your lesson planning?

Sept 8

Reading Due:

- Lord, L. (1996). *Collage and construction in school*. New York: Bank Street College of Education. Collage, pp. 5-27 Construction, pp. 38-53
- Bronson, P. & Merryman, A. "The Creativity Crisis." *Newsweek*, July 10, 2010, retrieved July 27, 2010 from <http://www.newsweek.com/2010/07/10/the-creativity-crisis.html>

Due: Written critique of readings

- Post on Blackboard; comment on at least 2 other students' critiques for each of the readings.
- Minimum of 500 words per critique

In class: Sensory explorations of paper & and paper clips to create of "structures." Work with a partner 1) Before you begin, use all your senses to describe the paper and paper clips. What do they look like? Smell like? Feel like? When you move them around, what do they sound like? What do they taste like? OK, that's optional. ☺ 2) Use your senses to transform the materials into a three dimensional form 3) Find ways of bending, crumpling, joining and transforming the materials to create a structure 4) You can only use paper and paper clips (no glue) 5) It must be three-dimensional (the paper and clips shouldn't retain any of their flatness when you're done) 6) Will parts move? Will parts hang or dangle? Will it stand on its own? Or will you hang it on the wall when you're done? Will it lie on a table? Will it hang from the ceiling? Will it spin?

Group critique of "structures;" How do teachers evaluate works of art? Why (or why not) might this be beneficial to the artistic and cognitive development of children? What does your structure remind you of?

Sept 15: ***Do not come to South Campus. Go directly to Johnston Hall at 10am.***

Reading due: Excerpt from Kozol's book, *The Shame of the Nation*.

REQUIRED Fall Convocation: Jonathan Kozol

10:00am Johnston Hall

Social justice advocate and author **Jonathan Kozol** has been selected as the Cohen keynote speaker for the opening Fall Convocation to be held September 15, 10 a.m. to noon. Kozol has devoted nearly half a century to the increasingly complex and urgent issues facing public education and to the challenge of providing equal opportunity within public schools to every child, regardless of racial origin or economic level. He is considered the most widely read and highly honored education writer in America. The Chicago Sun-Times called him "today's most eloquent spokesman for America's disenfranchised." – see Moravian website: http://www.moravian.edu/news/inCommon2/11_05_06/article3.html

Sept 22

Due: Post draft of your lesson on Google Docs for feedback from instructor and peer. Make comments and suggestions on at least one other students' lesson plan.

Due: Written Critique Posted on Blackboard. Post your reflections/reactions to Jonathan Kozol lecture. 500 words minimum. Respond to the following: Refer to the lecture and to the assigned reading. What are some reasons given by the presenter for inequality in education? What are the implications of inequality in education? What new understandings have you come to about education in America? How can you use this understanding to help all students succeed?

Parts II, III, IV of the paper transformations you started earlier this semester: "Story-Play-Collage"

Sept 29

Due: Bring in a paper copy (draft) of your lesson, for peer review.

Due: Written critique of readings

- Post on Blackboard; comment on at least 2 other students' critiques for each of the readings.
- Minimum of 500 words per critique

Due: Browse the website: Pennsylvania Department of Education Standards Aligned System <http://www.pdesas.org/> (Link is on Blackboard)

Come to class prepared to share a few helpful tools you found on this site. In class, we will walk through the steps of registering for the SAS website

Readings Due:

- Eubanks, P. (2002). Students who don't speak English. *Art Education*, 55(2), 40-45.
- Furniss, G. (May/June 2007). Practical considerations for teaching artists with Autism. *School Arts*, 6.
- Furniss, G. (2008). Celebrating the artmaking of children with Autism. *Art Education*, 61(5), 8-12.
- 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.

In Class: We'll talk about your/critique your "Stories-Plays-Collages"

October 6

Due: Final Lesson Plan. Bring in a paper copy and post on Google Docs as well. This way, you and your peers will have many lesson ideas for the future!

In class: Whirligig Inventions: 1) It must solve a problem (big or small one) 2) You must be able to tell us about the connections between the materials you chose and your ideas 3) It must have at least one moving part 3) It must have at least 3 different textures 4) It must be at least 12" tall 5) It must be able to stand on its own

October 13

Review graded lesson plans

In class discussion: Critique of Whirligigs; How might you design an interdisciplinary lesson based on this project? What would be lesson objectives? How would you assess if the objectives were met or not? How would you adapt the lesson for diverse learners?

Wrap Up/ Conclusions

Materials for Collages

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

Learning Services Office

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, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Office of Learning Services. Students are also encouraged, yet not required, to inform course faculty of those situations that can affect academic performance. Resources may be available to aid students who are experiencing academic difficulty. It is important to contact the office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion. Any student who wishes to disclose a disability and request accommodations under the Americans with Disabilities Act (ADA) for this course first MUST meet with either Mrs. Laurie Roth in the Office of Learning Services (for learning disabilities and/or ADD/ADHD) or Dr. Ronald Kline in the Counseling Center (for all other disabilities).

Policy on Academic Honesty

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor. Moravian College expects students to perform their academic work honestly and fairly. 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>

! Attention Education Majors: 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.

Guidelines for Honesty

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or

instructed to do so by the course instructor. If you have any reservations about your role in working on any out-of-class assignments, you must consult with your course instructor. In each FYS class and in the Writing Center, we try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission.

You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

Plagiarism

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted from *Napolitano vs. Princeton*). Instructors often encourage—and in the case of research essays, require—students to include the ideas of others in their writing. In such cases, students must take care to cite the sources of these ideas correctly (in other words, to give credit where credit is due).

At Moravian, if an instructor suspects plagiarism, the student will be asked to show the notes and drafts contributing to the final version of a paper. The instructor also has the right to review any books or periodicals that were used. The grade for the paper will be suspended until these materials have been reviewed. An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Chair, First Year Seminar, using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs.

A student may appeal either a charge of academic dishonesty or a penalty as follows:

First, to the First Year Seminar course instructor.

Next, in the case of a First Year Seminar, to the Chair, First Year Seminar

Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.

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.

Lesson Plan Format

I. Overview of the lesson:

- A. Date of lesson
- B. Expected length
- C. Your name
- D. Grade, discipline, and topic

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 and language specific to the content area

IX. Instructional Procedures:

- A. Introduction
- B. Motivation
- C. Development
 - a. What does the teacher do?
 - b. What do the students do?
 - c. Does my procedure thoroughly describe the steps so that another teacher could replicate them?
- D. Strategies for diverse learners
- E. Summary and Closure
- F. Assignment

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 blank 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?

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?