

**EDUC 366 Curriculum and Instruction in Art Education**

Moravian College Fall 2011

Wednesday 6:30-9:30pm

**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  
Please call or email first, to confirm office hours

**Office phone:** My office: 610.861.1463; Art Dept: 610.861.1680

**Email:** [kbaxter@moravian.edu](mailto:kbaxter@moravian.edu)

*I can honestly say I am the most stressed I have ever been. Does that bother me? Yes and no. I hate being stressed, but at the same time I feel I have learned more in this one class than I have in most of my years of schooling. This class has caused me to reflect upon myself, my work ethic, time management, and creativity all came into question.*

*I learned to think critically, and now realize what it takes to become an effective teacher. I do not mind struggling, as long as I feel I am learning from it. Essentially this course has prepared me for the next step, becoming a teacher.*

-former student in EDUC 366 Curriculum & Instruction in Art Education

**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, particularly those articulated by the Pennsylvania Department of Education's "Standards Aligned System." Students learn art-teaching strategies for children with diverse needs such as those 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

### **Field Experience Component**

The purpose of the field experiences is to provide students with appropriate classroom experiences in a developmental and sequential manner. All field experiences are directly related to coursework and must be successfully completed to pass the education course. Students are required to follow all the procedures and guidelines as outlined in the field experience handbooks, and course syllabi. Failure to accurately report attendance and performance will be considered a violation of academic honesty policy and will result in appropriate sanctions as outlined in the Student Handbook. The Director of Field Experiences is responsible for securing all field placements. Students will be placed in field experiences only when all required clearances documents are current and indicate "no record exists." Students are also required to have a negative result on a current tuberculosis test.

### **Required texts**

Anderson, T. & Milbrandt, M.K. (2004). *Art for life: Authentic instruction in art*. New York: McGraw Hill.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio Thinking: The Real Benefits of a Visual Arts Education*. New York: Teachers College Press.

### **The following will be distributed in class:**

(excerpts) Daichendt, G. J., (2010). *Artist teacher: A philosophy for creating and teaching*. Chicago: Intellect.

(excerpt) Kozol, J. (2005). *The Shame of the Nation*. New York: Crown.

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

### **Posted on Blackboard:**

Bartel, M. (2001-2008). Nine classroom creativity killers.  
<http://www.goshen.edu/art/ed/creativitykillers.html>

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

Pennsylvania Department of Education Standards Aligned System

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



The Pennsylvania Standards Aligned System (SAS) is a collaborative product of research and good practice that identifies six distinct elements which, if utilized together, will provide schools and districts a common framework for continuous school and district enhancement and improvement. Much research has been conducted as to what makes a great school. There are many intangible components; however, research supports the notion that great schools and school systems tend to have six common elements that ensure Student Achievement: Clear Standards, Fair Assessments, Curriculum Framework, Instruction, Materials & Resources, and Interventions.

Pennsylvania State Academic Standards in the Visual Arts:

[http://www.pde.state.pa.us/stateboard\\_ed/cwp/view.asp?Q=76716](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=|>

**Students are strongly encouraged to:**

- Join NAEA and PAEA & subscribe to the journal, *Art Education*
- Join the Moravian College Student Chapter of NAEA (You must be a member of NAEA to join)
- Subscribe to the journal, *School Arts*
- Attend the PAEA conference scheduled for October 20-23, 2011 in Gettysburg;  
[www.paeaconference.org](http://www.paeaconference.org)
- Join the PAEA group on Facebook; Follow PAEA on twitter
- Plan on attending a NAEA conference: See NAEA website for details:  
[www.arteducators.org](http://www.arteducators.org)  
2012 - New York, NY  
March 1 – 4  
2013 - Fort Worth, TX  
April 18 - 21

**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.

### **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 supports and challenges students' cognitive, social, and artistic development and that exceeds 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.
- analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline (visual literacy). This is a goal of the Moravian College Art Department.
- develop and refine their art practice; use their art practice to inform their pedagogy.

### **Course Requirements**

#### **1. Class Participation 15% of final grade**

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

- You come to class on time and prepared. You stay for the entire class meeting time.
- You prepare questions for classroom discussion based on readings.
- 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.
- Your cell phone is silenced and out-of-sight for the duration of the class and your focus is placed completely on our classroom and museum experiences.

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. Successful completion of pre-student teaching & Observations 25% 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. We will go over parts of the pre-student teaching handbook, the philosophy of art education at Moravian College, our lesson plan formats, and important policies and procedures. This is an informal meeting where we can all get to know each other and respond to any concerns before the pre-student teaching experience begins.

The other 2 meetings will be formal observations of your teaching. Before my first formal observation, I will show the class the evaluation form and the types of comments that might typically appear on a pre-student teacher evaluation.

Email me your lesson plan that I will observe 48 hours prior to our meeting. If it is your coop's lesson, you may not be able to use the format that I've assigned. Do your best. If it is your lesson, that you designed, then you are expected to use the lesson plan format assigned in class. See separate document.

You must submit your lesson plan to your cooperating teacher 48 hours before you plan on teaching it, or else you are not permitted to teach it. This is a College policy.

Pre-student teachers are required to attend your pre-student teaching placement for a minimum of 150 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.

Due to holidays in the public schools, you will need to find additional hours to make sure you meet the minimum hours requirement. This experience is expected to totally prepare you for student teaching. You should expect to go beyond the requirements and prove your dedication and work ethic. **Students who fall short of the expectations will not be approved for student teaching without completing further successful fieldwork.**

This portion of your grade is based on:

- Emailing me the lessons that you will teach at least 48 hours in advance.
- Writing lesson plans that adhere to the required format, as often as possible. See separate format and description. I realize that if you are teaching your coop's lesson, it may not fit into this format. Do your best.
- Confirming observation times and locations; promptly replying to emails from me.
- Showing professional behavior to cooperating teacher and supervisor.

### **3. Sequence of 10 lessons. 25% of final grade.**

**Late work:** Assignments will receive a 10-point deduction for each day that the assignment is late.

Five lessons will be full-length; five lessons will be 1-page abbreviated lessons. One lesson must use technology.

One lesson must be submitted to the SAS website for “publication.”

These can be the lessons that you teach during your pre-student teaching, though you might not have the opportunity to teach them in your classroom. We will work on drafts together throughout the semester. See separate lesson plan format and description of each section. Drafts will be given number grades, but they won't count. You can revise all drafts. The grade for your final sequence of lessons will be the one that counts toward your final course grade.

### **The Writing Center**

You are strongly encouraged to bring drafts of your curriculum to the Writing Center for guidance. Writing Center tutors will email me after your meeting.

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.

#### **4. Final Project: Art Practice & Pedagogy 25% of final grade**

##### **Late work:**

Assignments will receive a 10-point deduction for each day that the assignment is late.

In class, we will discuss our art practice and the connections between art practice and pedagogy. What are connections between your own art making and your teaching practice? How does your art-making affect your teaching? And vice versa? How does your art-making affect the observations you make during pre-student teaching? How do you think you will nurture and sustain your art-making throughout your career? How do you see your art practice evolving in the future? What new areas do you wish to explore? Create a work of art that embodies an idea that is important to your teaching. Your work of art will be in an exhibition in the student gallery in spring 2012, pending approval for the use of the space. An Artist's Statement and Philosophy of Art Teaching will be displayed with your work of art, and will respond to the questions above.

#### **5. Artist's Statement and Statement of Teaching Philosophy 10% of final grade**

These are critical parts of your portfolio and will be exhibited with your artwork. Readings will be distributed and we will review drafts in class to help you prepare these documents.

## **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**

**Late work:** Assignments will receive a 10-point deduction for each day that the assignment is late.

## **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.



## **Schedule of classes**

**Wednesdays, 6:30-9:30pm**

### **Aug 31**

Meeting with Mrs. Modjadidi regarding policies and procedures for field placements

### **Sept 7**

#### **Readings due:**

- Creativity Killers (Posted on Blackboard)
- Review syllabus; lesson plan formats; description of each section of lesson
- Review content posted on Blackboard
- Set up Google Account so you can share and receive "Google Docs"

#### **View & discuss in class:**

Sir Ken Robinson's TED Talks (Links on Blackboard). What are the implications of these talks for curriculum design?

Discuss a good day/time to meet with Ms. Stacey Zellner at Broughal Middle School; coordinate schedules week of Oct 10<sup>th</sup>

### **Sept 14**

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

#### **Jonathan Kozol's lecture & Graduate Student Presentations**

4pm Refreshments and reception outside of Foy Hall

5pm Lecture by Jonathan Kozol, Foy Hall

6:30pm Graduate Student Research Presentations, Foy, Peter, and the HILL

Social justice advocate and author **Jonathan Kozol** 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."

### **Thursday, Sept 15**

**(We will not have class next week, since this is a required event for you to attend)**

REQUIRED Fall Convocation: Jonathan Kozol

10:00am Johnston Hall

### **Sept 21**

**No Class, since we will be at the Convocation on Sept 15**

**Sept 28:**

Reflect on Kozol's presentations; In light of Kozol's lecture, how might you adapt lessons to meet the needs of diverse learners? Connections to Sir Ken Robinson's talks?

**Due: draft of 1 long lesson; we will review together in class**

**Readings due:**

- As you are reading, identify Big Ideas or themes that could be the basis for art lessons:
- Anderson, T. & Milbrandt, M.K. *Art for life: Authentic instruction in art*. Chapter 1, pages 1-19. "Models for Instruction" pages 169-170
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. *Studio Thinking: The Real Benefits of a Visual Arts Education*. Chapters 1-2, pages 1-12

We will discuss the chapters in terms of your own artmaking practice and your pedagogy. How might the chapters influence your curriculum? What are your ideas for your curriculum? What are some ideas for a work of art that you could create in response to your curriculum? How could your curriculum emerge from your artwork? Create a plan to complete a work of art this semester.

**October 5<sup>th</sup>**

**Due: draft of 1 long lesson; we will review together in class; be sure to include a draft of your assessments. How will you assess the learning in your lesson?**

**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; You will "publish" one of your lesson plans by the end of the semester.

**Readings due:**

- Anderson, T. & Milbrandt, M.K. *Art for life: Authentic instruction in art*. Chapter 2-3, pages 23-63
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. *Studio Thinking: The Real Benefits of a Visual Arts Education*. Chapters 3-4, pages 15-30.
- McCollister, S. (2002). Developing criteria rubrics in the art classroom. *Art Education*, 55(4), 46-52.

**(tentative) Week of Oct 10<sup>th</sup>:** I will arrange to have us visit Ms. Stacy Zellner Art Teacher at Broughal Middle School, where she will address practical considerations of classroom management, writing lessons, and organizing the art room. We will pick a day/time that is convenient for us all.

**Oct 19**

(tentative) Praxis Review with Jan Ciganick

Post at least one lesson on "Google Docs" for myself and your fellow student teacher to comment on this week.

## **Oct 26**

(With students in “Art for the Elementary”)

We will be judging artwork by students in grades K-6, from Northampton Elementary School. Post at least one lesson on “Google Docs” for myself and your fellow student teacher to comment on this week.

**\*\*\*Beginning week of Nov 1<sup>st</sup>, we will meet at another day/time that is convenient for us all.**

## **Week of Nov 1**

**Due:** Bring in drafts of your Artist’s Statement and Philosophy of Art Teaching (we will continue to work on these into the Spring semester in the student teaching seminar)

**Due:** Bring in 5 completed lesson plans; We will review together.

### **Readings due:**

- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. *Studio Thinking: The Real Benefits of a Visual Arts Education*. Chapters 5-8, pages 33-57
- (excerpt) Daichendt, G. J., (2010). *Artist teacher: A philosophy for creating and teaching*. Chicago: Intellect. Chapter 1: “The Evolution of Teaching Art”
- Stephens, P. (2007). Writing a Philosophy of Art Teaching. *School Arts WEB*.

## **Week of Nov 7**

**Due:** Post at least one lesson on “Google Docs” for myself and your fellow student teacher to comment on this week.

**Due:** Bring in materials for open studio time to work on your work of art for the “Art Educators as Artists” show. Discuss logistics of the show, dates, hanging the show, Gallery Talk?, publicity, reception?

### **Readings due:**

- Anderson, T. & Milbrandt, M.K. *Art for life: Authentic instruction in art*. Chapter 8, “Making Art” pages 139-153
- (excerpt) Daichendt, G. J., (2010). *Artist teacher: A philosophy for creating and teaching*. Chicago: Intellect. Chapter 2: “The Artist Teacher: From the Classical era to the 21<sup>st</sup> century.”

### **Topic of discussion:**

- (From *Art for Life*) What kinds of meanings do artists make? How can you facilitate the connection between process and meaning for your students?

## **Week of Nov 14**

**Due:** Bring in lessons 6-10 for feedback

### **Reading due:**

- Anderson, T. & Milbrandt, M.K. *Art for life: Authentic instruction in art*. Chapter 4, “Individual Expression & Creativity,” pages 64-78.
- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. *Studio Thinking: The Real Benefits of a Visual Arts Education*, Chapters 9-13, pages 58-96

## **Week of Nov 21: NO CLASS; THANKSGIVING BREAK**

**Week of Nov 28**

**Due:** Final draft of all 10 lessons due; Bring in any final questions or problems you are having with your lessons

**Due:** "Publish" one of your lessons on the SAS website

**Reading due:**

- Hetland, L., Winner, E., Veenema, S., & Sheridan, K. *Studio Thinking: The Real Benefits of a Visual Arts Education*, Chapters 14-15, pages 97-111

Discuss final plans for the exhibition in SPACE 105; Dates TBA in Spring 2012

**Week of Dec 5**

Final copy of curriculum with 10 lessons due; Please turn in a hard copy and a copy on CD.

Consider making an extra copy for your fellow student teacher.

Informal critique of your artwork; discuss plans for completion

Conclusions

**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.

### **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.

### **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.