



MORAVIAN COLLEGE

A S M A L L N A T I O N A L T R E A S U R E

ART 163.2 Art and Child Development

Moravian College Spring 2012

Mondays, 6:30-9:30pm

Room 7 Art Building, South Campus

Instructor: Kristin Baxter, Ed.D., Assistant Professor of Art
Office location: Art Building, South Campus, Office 2 (Level "L")
Office hours: Mondays 10am-2pm; or by appointment
Please call or email first, to confirm office hours
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Faculty Website: <http://home.moravian.edu/public/art/facultystaff/kristinBaxter.html>
Art Department Blog: www.moravianartblog.com

Course Description:

This course investigates the impact of art on cognitive, social, physical, emotional, and linguistic development of typical and atypical children. Societal influences, school and community cultural norms, peer-group expectations, age, economic status, race, and gender will be considered. Projects will focus on developing diverse strategies for K-12 visual arts curricula.

Required Text:

Day, M. & Hurwitz, A. (2012). *Children and their art: Art education for elementary and middle schools*. (9th ed.) Boston: Wadsworth, Cengage Learning.

Additional required readings, podcasts and videos on Blackboard:

Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College.

Eubanks, P. (2002). Students who don't speak English: Art specialists adapt curriculum for ESOL students. *Art Education* 55(2). 40-45.

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

UDL, National Universal Design for Learning Task Force. The facts for educators. Retrieved from: udl4maryland.webs.com/UDLEducatorsFactSheet.pdf

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

You-Tube video: UDL at a glance

Radio Program: NPR: This American Life: Middle School, From October 28, 2011

Radio Program: NPR: Understanding The Mysterious Teenage Brain, From September 20, 2011

You will also need access to the PDE Website:

PA Dept. of Education Standards Aligned System



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

Pennsylvania State Academic Standards in the Visual Arts

Goals of the course

Students will be able to:

- Understand a broad overview of the artistic, social, and cognitive development of children and adolescents with diverse needs, backgrounds, and interests.
- Deconstruct the components of an art education lesson plan and understand how to transfer theoretical knowledge about child and adolescent development to a written lesson plan.
- 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 “Big Ideas,” such as peace and social justice, through nurturing each student’s identity, value, and worth.
- Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline. (Visual Literacy)
- Understand how art shapes and reflects cultural, national and personal identity (Cultural Values).
- Develop an appreciation of the visual arts and the creative process in the fine arts. (Arts Appreciation)

Student Chapter of the National Art Education Association

We have a group of art education students who meet every Wednesday from 4-5pm in the Root Cellar, to plan art education related events (and to just eat and chat...). All students are welcome to attend these meetings. Each semester, we plan studio workshops like papermaking, bookmaking, and ceramics; we also plan fundraisers, like silent auctions; we attend professional conferences, like NAEA in New York City, PAEA in Gettysburg, and the annual art ed conference at Kutztown University. We are also beginning to plan a summer art camp for kids. All Moravian College students are welcome to attend our meetings and find out more about our club.

Course Requirements

Class Participation

- You come to class having completed required assignments.
- You are prepared to give in-class summaries and participate in discussions. You give thoughtful, respectful responses on a regular basis, you share your own ideas and you offer feedback to your peers regarding their work.
- You take notes in class and appear engaged and interested.
- You come to class on time and you are prepared to stay for the entire duration of the session. You avoid leaving the room, except during breaks.
- Your mobile devices are silenced and out-of-sight for the duration of the class (except when using them for class work).
- You read course requirements and follow the instructions carefully.
- You take initiative in class, you go above and beyond what is expected.

These qualities demonstrate active learning and show that you take responsibility for your own learning. It is within the instructor's purview to apply qualitative judgment in determining this portion of your grade.

Drafts of Lesson Plan

You may work alone or with a partner on your lesson and your presentation.

Descriptions of all sections of the lesson plan are found in the document: Baxter, K. (2012).

"Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world."

Unpublished manuscript. Bethlehem, PA: Moravian College. The drafts will be graded on your efforts to follow the format and rubric in this document.

On selected weeks, you will bring in short drafts of specific sections of your lesson plan for review by the class. Bring in enough copies for the class and for me. If you'd like me to make copies, email it to me 48 hours in advance.

Final Lesson Plan

Your final lesson will be graded according to the rubric found in Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College.

Extra 10 points are given if you take your lesson to the Writing Center for editing and feedback.

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.

Presentation of your lesson

Grading Rubric: 25 points each:

- Student was organized, had written lesson plan prepared on the day of presentation.
- All materials were organized and prepared in advance.
- Student followed lesson plan, yet was flexible and spontaneous and adapted to the realities of the class.
- Art project supported and challenged the stage of children's development for which the lesson was written.

Final Portfolio Due on CD

You will turn in a CD that includes a portfolio of the work you have completed this semester. It includes:

- Final Lesson Plan saved as one document. Save as: **Lesson Plan (your last name)**
- Photographs of the art project. Save each photo with a word that describes it.

Criteria for evaluation:

25 points each:

- Files are saved as noted above
- CD is turned in on time
- CD has your name, semester, and course number printed on it
- All files can be opened; (Be sure to test this out before you turn it in)

Attendance

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

10 points are deducted for each day an assignment is late.

Course Requirements	Grade "weight"
Class Participation	10%
4 Written drafts of sections of lesson plan. Each draft will be graded according to how well it adheres to the format and rubric described in the document: "Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College."	40% (10% each draft)
Final Art Lesson & Presentation: Lesson plan and then teaching it to the class	40% (20% for lesson 20% for presentation)
Final Portfolio Due on CD:	10%

Standard numeric grading scale:

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

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

Course Outline & Schedule

Jan 16

Topic:

Introduction

Review syllabus & assignments, Blackboard

Jan 23

Topic:

Early Childhood: An overview of children's artistic development

- **Readings Due:**
 - Hurwitz & Day, Chapter 3: Children's artistic development: How children grow and learn
 - Hurwitz & Day, Chapter 6: Drawing: At the heart of the studio experience
- **Due:**
 - Working alone, or with a partner, give a summary of one of the stages of artistic development:
 - The Manipulative Stage Pre-k thru kindergarten
 - The Symbol Making Stage Grades 1-4
 - Preadolescent Stage, Grades 5-8
 - Include photographs of children's artwork. You can find images on websites listed on p. 63 in Hurwitz & Day.
 - What are some possible themes, topics or prompts for artmaking that would be relevant to kids and support and challenge their development?

Jan 30:

Topic:

Adolescent Development: We will consider the child's life experience and cognitive development as sources of ideas for artmaking. Where do ideas for art lessons come from? How can you take a topic of interest/relevance to children and turn it into the premise for an art lesson? What are some possible themes, topics or prompts for artmaking that would be relevant to adolescents and support and challenge their development?

- **Due:** Working alone or with a partner, describe some of the most significant aspects of the stage of adolescence, according to the radio programs and reading? How could art-making support and challenge this stage of development? What kind of art projects would be developmentally appropriate? What would you say to the adolescents to motivate them and get them excited about this art project? How is this stage different from early childhood development? What are the similarities?
- **Readings Due:**
 - Hurwitz & Day, Chapter 14: Visual Culture in Art Education
- **Due:** Listen to two radio programs:
 - NPR: This American Life: Middle School
 - From October 28, 2011
 - "This week, at the suggestion of a 14-year-old listener, we bring you stories from the awkward, confusing, hormonally charged world of middle school. Including a teacher who transforms peer pressure into a force for good, and reports from the frontlines of the middle school dance."
 - <http://www.thisamericanlife.org/radio-archives/episode/449/middle-school>
- Understanding The Mysterious Teenage Brain
 - September 20, 2011
 - "It's a question that has plagued parents for generations: Why do teenagers act the way they do? Why the angst, anger and unnecessary risks? Many scientists say a growing body of research may provide some answers. After his son was pulled over for driving 113 mph, science writer David Dobbs set out to understand what researchers know about the teenage brain. The resulting story, 'Beautiful Brains,' is the cover story in the October 2011 issue of *National Geographic* magazine. Dobbs and brain researchers BJ Casey and Dr. Jay Giedd share their findings on what science can tell us about the teenage brain."

<http://www.npr.org/2011/09/20/140637115/understanding-the-mysterious-teenage-brain>

Feb 6

Topic: Introduction to the lesson plan: How can we link children's diverse needs, interests, and developmental stages with art-making activities that support and challenge their growth? How can we think through our ideas about what we'd like to make with kids, by writing a lesson? How is *writing*, thinking? How is *writing* a creative act?

Readings Due:

- Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College.
- (Skim/Browse) Hurwitz & Day, Chapters 7-11 & Chapter 17. Use these ideas to help you create an art lesson.
 - Come to class prepared to describe a few ideas for a lesson you'd like to teach to a child(ren). Later this semester, you will teach this lesson to our class.
 - Describe what the children would do and why this is relevant to their social, cognitive, and/or academic development and well being. How would you relate the content to their lives and development?
 - What "Big Idea" or theme might your lesson support? How will your lesson be transformative to the child in some way? How could it positively transform the child and our culture/global community? (Think of this as answering the question, "So what?")
- **Written draft of sections of lesson plan** (bring enough copies to class):
 - Introduction & Rationale
 - Big Idea

Feb 13

Topic: Motivational Dialogue: How do you take your ideas for an art project and the interests of your students and their development and turn it into a written lesson plan? What would you ask your students to motivate them? How would you begin? How can you involve them in a dialogue about the topic and the art materials? When will you give "step-by-step" instructions? and when can you let children solve artistic problems themselves? How would you give feedback to the children, as they are working? How would you assess their work when they're done?

- **Readings Due:**
 - Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College.
 - Hurwitz & Day, "Teaching practices in art," pp.286-301.
 - Hurwitz & Day, Chapter 20, Assessing Student Learning and Achievement
- **Written draft of sections of lesson plan** (bring enough copies to class):
 - Materials
 - Vocabulary; List words and definitions; and words are **boldfaced** in Motivational Dialogue
 - Motivational Dialogue (all 8 sections)
 - Assessment

Feb 20

Adapting your art lesson for children with diverse needs How would you modify your lesson for children with diverse needs?

- **Due:** Bring a list of materials and quantities, that you will need when you present your lesson next month. I'll place an order for materials for us.
- **Readings Due:**
 - Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College.
 - Hurwitz & Day, Chapter 4: Children with disabilities
 - Hurwitz & Day, Chapter 5: Talented children
 - Eubanks, P. (2002). Students who don't speak English: Art specialists adapt curriculum for ESOL students. *Art Education* 55(2). 40-45.
 - Furniss, G. (May/June 2007). Practical considerations for teaching artists with Autism. *School Arts*, 6.
 - UDL, National Universal Design for Learning Task Force. "The facts for educators." (pdf available on Blackboard). Retrieved from: udl4maryland.webs.com/UDLEducatorsFactSheet.pdf
 - Vize, A. (2005). Making art activities work for students with special needs. *Art and Activities*, 138(4), 17,41.
 - You-Tube video: UDL at a glance
http://www.udlcenter.org/resource_library/videos/udlcenter/udl#video0
- **Written draft of sections of lesson plan** (bring enough copies to class):
 - PA Academic Standards
 - Strategies for Diverse Learners
 - **English Language Learners:** Reading, writing, speaking, listening
 - **Students with other diverse needs:** Choose 3 different types of learners and specifically describe how you would adapt your lesson to support each

Feb 27

- No class

March 5: Spring Break

- No class

March 19

Sign up for presenting your lesson on March 26 or April 16

Review final lesson plan requirements and presentation requirements

Prepare for NYC museum trip

Review Portfolio Requirements

- **Readings due:**
 - Baxter, K. (2012). "Nurturing creativity and ideas: Creating child-centered art lessons for a transformed world." Unpublished manuscript. Bethlehem, PA: Moravian College.
 - Hurwitz & Day, Chapter 12: Art Criticism: From Classroom to Museum
 - Hurwitz & Day, Chapter 13: Art History
 - Hurwitz & Day, Chapter 15: Visual Cultural and Art Education
- **Written draft of sections of lesson plan** (bring enough copies to class).
 - 3 Connections to contemporary art/visual culture or art history; browse the websites of the Whitney Museum; Museum of Modern Art; and Metropolitan Museum of Art. Select 3 works that you will view during the museum trip on March 30th.

(Optional) Sat. March 24, Time and Location TBA

- Papermaking Workshop with Doug Zucco

(Optional) Sat Mar 24 (tentative) Philly trip, alternate for NY trip

March 26

Student presentations of art lessons

(Required for all students in ART courses)

Fri Mar 30 NY trip – will include Whitney Biennial

(Optional) Sat. March 31, 1-4pm, Room 7

- Bookmaking Workshop with Lori Levan

April 2: Meet in the HUB: Install Student Teacher Exhibition

April 9: No class: Easter Break

(Optional) Sat. Apr 14th 1-4pm, Room 7

- Ceramics Workshop with Chesapeake Ceramics

April 16

Recap Student Teacher Show in the HUB

Review requirements for portfolio Due April 23

Student presentations of art lessons

April 23:

5:30-7:30pm Reception in HUB

Portfolio Due on CD

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.

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. For this course, students may use APA or another citation style with which they have already worked.

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. 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 may not use writing or research that you completed in high school or in another course at Moravian College or at any other college or university that you attended in the past.

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 or any other form of academic dishonesty, 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 Department Chair and Academic Dean 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 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.

Writing as a Process

Writing is more than simply a report of what you know and see; it is also an important way of exploring a subject. Developing a finished piece of writing through time and involving the recursive process discussed below can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. By practicing writing in this way, we hope that you can eventually become your own teacher/editor and be able to use writing as a way of learning. Here is a brief overview of the usual process, based on what we know about how successful writers actually work.

Prewriting (or planning) is the work you do before composing and includes those important early decisions about purpose, audience, and style to. Prewriting also means reading, taking notes, talking to others, outlining, or freewriting—in other words, gathering together your information and thoughts.

Writing (or drafting or composing) those first words on a blank page is sometimes the most difficult step, often preceded by procrastination and anxiety that the writing will not work and that you might fail. Beginning writers should remember that it is neither natural nor possible for the words to come out just right the first time. Trying to make each sentence perfect before going to the next is one of the worst things to do. Writing takes time and often trial and error to become exact. Therefore, writing the first draft should be the fastest part of the process. You should write freely and without concern for style or mechanics in order to probe your ideas and let the act of writing help you discover what needs to be said. This first draft should be an open conversation between you and the writing. But for this conversation to move forward, you the writer must continue to put words on paper and respond to those words by writing more. Most any words will do to start the ball rolling, to set up this dialogue between you and the page. You are simply using writing to make yourself think in a sustained way about your topic. You are not even sure yet what you wish to say. What comes out may surprise you. But at least give yourself a chance to let your thoughts flow in writing without trying to make each sentence correct before going to the next.

Revising is the crucial stage. Indeed, it has often been said that good writing is rewriting. It is through multiple drafts that a piece of writing is developed to fulfill the writer's purpose for a reader. You may add paragraphs and sentences while deleting old ones, or restyle flabby sentences and sharpen word choice now that the ideas are clearer. You may even trash much of what you have written in a first draft as your purpose and your sense of yourself in relation to your audience becomes sharper. Always ahead in revision are several opportunities to improve what you are working on.

Final editing and proofreading occur as you approach completion of a writing project. For the first time, the writer inspects and verifies the grammar and spelling and punctuation. Good writing is much more than good grammar, but for most academic essays, the two go together. So writers at this point become concerned that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written.

You will not always have as much time as you would like for every essay. All of us, students and teachers alike, must learn to live within the limitations of this special version of life called college. But you can still practice this process of writing, learning to anticipate each stage and the writing problems that are a part of it. Someday your success will almost certainly depend, at least in part, on your ability to write meaningfully and to write with style. This semester is the time to start to get ready for that moment.

Moravian College Art Department Mission Statement

The Moravian College Art Department cultivates a vibrant academic community committed to creative and critical thinking. Our faculty and students share a passion for art as a celebration of the mind's imaginative and intellectual powers. Art is by nature an interdisciplinary and trans-cultural field that invites students to consider how art reflects and shapes society, politics, ethics, and culture. At Moravian College, art-making is a form of meaning-making that relies on invention, research, and an infinitely curious mind to construct new knowledge, foster self-expression, and explore visual communication. Students are given the opportunity to unleash their creativity through dynamic projects that embrace risk-taking, problem-solving, revision, and self-reflection.

Working at the forefront of new approaches to teaching, learning, and technology, the Art Department is grounded in strong traditional foundations. Our program lays the groundwork for students to integrate and appreciate art throughout their lives, encouraging leadership in their fields and within the global community. Under the mentorship of our outstanding faculty, our students are provided with a strong, personalized academic major, combined with innovative hands-on learning experiences and opportunities for community engagement and collaboration. The Art Department is committed to providing professional opportunities through our internships; in-house graphic design studio; student teaching; on- and off- campus student exhibitions; visiting guest lectures; study abroad experiences; student-run organizations; and participation in conferences, workshops and presentations.

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.