



EDUC 379 Seminar for Art Student Teachers

Moravian College
Spring 2012

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Course Description:

Weekly seminar integrates theory with classroom experience for pre-service art teachers' professional development. Throughout the semester, students continue to refine skills in writing art education lessons plans and curricula. Students are prepared for the transition from student to professional art educator. Prerequisite: Admission to Teacher Certification Program. Concurrent with student teaching.

Required Text:

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 Unpublished manuscript.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

Wong, H.K. & Wong, R.T. (2009). *How to be an effective teacher: The first days of school*. (4th ed). Mountain View, CA: Harry K. Wong Publications.

Resources required for writing lesson plans:

Both of these documents can be found at:
PA Dept. of Education Standards Aligned System



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

- Pennsylvania State Academic Standards in the Visual Arts
- Pennsylvania Department of Education/ Language Proficiency Standards for English Language Learners PreK-12

Goals of the course

Students will be able to:

- Understand and apply theories of learning and teaching strategies for all learners, including those with diverse needs, such as students who are learning the English language and students with IEP's, in curriculum design, lesson plans, and instructional practices.
- Understand how their art practice informs their teaching philosophy.
- Prepare and present a professional portfolio and begin the transition from being a student to professional art educator.
- 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)

Course Requirements:

- Completing each of the course requirements carefully and on time is one way to demonstrate your professionalism, one of the areas that you are evaluated on in the PDE 430 forms.
- If you earn a "0" on any portion of the PDE 430 form, you will not be certified to teach. It is possible for you to pass student teaching, but still not get certification if you receive a "0" on any section of the PDE 430 form.

1. 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.

General guidelines of when you should expect to be teaching:

Weeks 1-2: Start teaching 1 or 2 lessons per day

Week 3: Pick up more classes

Week 4: Teaching all classes

For second experience, things will move more quickly and you will be teaching all day sooner.

2. Weekly evaluations by your cooperating teacher. The completed forms need to be turned in to me each Tuesday. They can be dropped off in my office mailbox in the Art Department or turned in when we meet in person.

I will also observe you teaching and complete an evaluation each week. Email me your lesson plan that I will observe 48 hours prior to our meeting (even if it is your cooperating teacher's lesson) and confirm meeting location and time. You must submit your lesson plans to your cooperating teacher 48 hours before you plan on teaching them, or else you are not permitted to teach. This is a College policy.

3. Minimum of eight (8) sets of weekly lesson plans. Due each Tuesday.

Each Tuesday, email these to me as **one complete document, NOT separate documents.**

These are the lessons that you have already taught, from the previous Wednesday through Monday, so they need to include your reflection and self-evaluation. One, randomly selected lesson will be graded from the set that you turn in each week.

Lesson plan format and rubric for grading them will be provided to you.

Every time you are teaching a lesson, you **MUST** have a written lesson. This applies even if you are continuing a lesson from a previous day, and even if the children are "just" continuing with a project you have already introduced previously.

4. Reflective Journals

Minimum of four (4) journals due first two Tuesdays of each experience.

Email the journals to me on the first two Tuesdays of each experience.

Each journal will focus on one of the topics below. Minimum of 750 words. Grading rubric is at the end of the syllabus.

You may be asked to continue to write additional journals if the contents of your journals need to be improved. Your supervisor will discuss this with you, when necessary.

Your journal is not a place to complain about your experience. If you have serious concerns, speak directly to your College supervisor. Do not work on your journal during your time in class with your students. You need to be thoroughly engaged with your students even if your cooperating teacher is teaching.

Your four (4) journals must focus on these topics, one per week (not necessarily in this order):

- **Connections to research and teaching:**

This entry should include written observations about your experiences, making connections or finding dissonance among your teaching and the readings and classwork you have completed. Make specific references to readings that you have completed throughout your studies in College, not just from this course.

- **Connections between your art practice and teaching**

Last semester you wrote a curriculum and created a work of art, while also completing your pre-student teaching. Now that you are teaching as a full-time student teacher, how does your teaching impact your art-making practice? And vice-versa? Are you thinking about ideas for future works of art that you would like to create? How do you develop ideas for your own works of art and how does this relate to how you develop lessons for your students? Make specific references to assigned readings from last semester, based on the roles of artist-educator, as well as references to your experiences in the classroom this semester.

- **Accommodations and adaptations for ELL's:**

Respond to the following questions regarding your students who are learning the English language. If you do not have any ELL's in your classes, repeat one of the other topics for your journal. **Boldface** and define relevant terms associated with ELL's in this journal entry. The following are suggested terms, but you might know others from readings:

Affective filters

Cognitive load

Context clues

Cultural load

ESL (English as a Second Language)

ESOL (English Speakers of Other Languages)

Expressive vocabulary

Inclusive

Language acquisition

LEP (Limited in English Proficiency)

Peer tutoring

Receptive vocabulary

Syntax

1. Identify the sociocultural characteristics of your ELL's including educational background and demographics.
2. Describe how ELL's cultural communication styles and learning styles affect the learning process.
3. Describe how you differentiate instruction so that each student may succeed? What works? What doesn't? What can you do to improve your instructional strategies so that all students can comprehend and succeed?
4. Describe the support you have received from your coop, administrators, school and community specialists, students and their families in teaching the ELL's in your class. Describe ways you collaborate with others to help ELL's learn.
5. How do you modify means of assessing the work of the ELL's in your class? Are they graded differently than native English speakers?

- **Accommodations and adaptations for students with diverse needs.**

Describe your students who have IEP's and/or other diverse needs. What are the goals of their IEP's that could be met in the artroom? Do not use names, but describe the goals of individual students, using just initials.

1. Describe how you differentiate instruction so that each student may succeed? (Again, refer to specific students without using names, just initials.) What works? What doesn't? What can you do to improve your instructional strategies so that all students can succeed?
2. How do you collaborate with your coop and other members of the students' instructional team?
3. How do your lessons support the cognitive, physical, social, behavioral, and language development of your students with special needs?
4. How do you monitor, provide feedback, and assess the learning of your students with special needs?
5. What classroom management techniques work in your artroom for students with special needs? What positive behavioral interventions have you used?
6. How do you scaffold instruction to maximize instructional access to all students?
7. Describe assistive technology that you use in your classroom. How does it help the student(s) to succeed?
8. How do you encourage other students in the class to collaborate with students who have special needs?

5. Two (2) video-taped lessons (one in the elementary school; one in middle/high school)

You will videotape yourself teaching one lesson during each experience, and we will view this video together in class for feedback and critique.

Bring the written lesson plan that goes along with the lesson we will watch in the video.

The video-taped, elementary school lesson must be evaluated by you and your supervisor by **March 13**; the middle/high school lesson must be evaluated by **April 17th**. Failure to meet these deadlines will result in a "0" for this portion of your grade.

Watch the videotape before your meeting with your supervisor to make sure the video and audio works. If you have technical difficulties, you will need to re-tape another lesson. Videos in which the audio/visuals are not working properly at the scheduled meeting time will result in a "0" for this portion of your grade.

Meetings to evaluate these videotapes cannot be rescheduled. Plan accordingly. Give yourself enough time to make sure the video is working properly BEFORE you meet your supervisor to review it.

Grading: 20 points each:

- Video shows the student teacher teaching the lesson (not necessarily the students, if this is not permitted in your school)
- Audio is working; we can hear what is happening in the lesson
- The entire lesson is shown on the video
- A written lesson plan is submitted when the video is shown to supervisor
- Video is shown to supervisor on-time

6. Completion of two PDE 430 forms

Throughout the semester, during observations, your supervisor will complete PDE 430 forms. One is completed for the elementary school experience; and a second one is completed for the middle/high school experience. Be sure to review this form regularly and be prepared to show evidence of each section in your lessons and in all work in this course.

If you earn a “0” on any portion of the PDE 430 form, you will not be certified to teach. It is possible for you to pass student teaching, but still not get certification if you receive a “0” on any section of the PDE 430 form.

7. Professional Portfolio: Grading rubric for the portfolio is found at the end of the syllabus.

- Title page
- Table of contents
- Resume
- Statement of Teaching Philosophy
- Artist’s Statement
- 3-4 examples of your studio practice, in a variety of media
 - Label your works of art with title, year, medium, dimensions
 - Include photographs of solo and/or group art exhibitions in which you participated.
- 6 lesson plans: (3 long and 3 short versions) divided into two sections: “Elementary School” and “Middle & Secondary Levels”
 - The lesson plan formats that are required for EDUC 366 & EDUC 379 are designed to demonstrate that you are familiar with the PDE SAS website. Prospective employers, principals and school administrators will want to see evidence that you are familiar with this website and can apply the content and terminology in your lessons and teaching practice.
 - Include photographs of your students’ works, in a variety of media. Be sure to take photographs during your two experiences. Speak with your coops about the rules in your schools regarding photographing children.
 - Lessons should incorporate adaptations for diverse and inclusive populations, cooperative and collaborative structures, differentiated instruction, etc.
- Photographs of you teaching; Be sure to take photographs during your two experiences. Speak with your coops about the rules in your schools regarding photographing children.
- Technology skills
 - Bullet point list of computer skills (including use of online grade books)
 - Include a statement of how you would use/ do use technology to support learning in an art classroom.
- Evidence of teamwork - Pictures or a description of the people that you worked with at your school setting. Principals need to see that you will fit into their schools.

- Evidence of professional development or growth. List and describe all professional development experiences, such:
 - Participation in events planned by the student chapter of NAEA and/or Art Club at Moravian College
 - Attendance at PAEA and NAEA conferences and any other educator conferences
 - Attendance at staff development programs or in-service programs that you attended at your school(s)
 - Attendance at any substantial cultural experience, such as study abroad
 - If there were handouts at these conferences, workshops or programs, you should include those.
- Something extra that you want to share that will make your portfolio special like setting professional goals for the next three-five years, etc. You may want to create special sections that would focus on how you directed extracurricular activities, community activities or a three-year professional development plan.
- Any certificates such as memberships into honor societies, professional organizations, etc.
- Later you will add: references, transcripts, certification documents.
- Your portfolio needs to look very professional. You should showcase your talents and your organizational skills.

8. Participation in Student Teacher Art Exhibition in HUB, April 3- May 14, 2012

Install show on Monday, April 2, 6:30pm

Reception Monday, April 23, 5:30-7:30pm: For parents, children, teachers, principals, cooperating teachers, and administrators; invite area art teachers through PAEA

You and your coop should discuss the works of art that you will collect, and how you will go about storing them until the exhibition, and how you will return them after the show. You will also need to create wall labels, with the artists' names, titles of works, mediums, the name of their school, and cooperating teacher. Get permission from your cooperating teacher regarding the use of student artwork and names. Coops, superintendents, principals, parents, and children should be invited to the reception. Invitations need to be created and mailed out.

***Post information and pictures (no pictures of children) on Art Department Blog.**

9. Participation in Senior Show in Payne Art Gallery, April 15th - May 12th; Opening Reception Sunday, 4/15 at 1pm; Not required to pass the course; but strongly encouraged for building your resume.

Student teachers will submit works for this juried show (not all pieces submitted will be in the show). Student teachers will also create a postcard for this show, featuring a reproduction of one of their works on it.

Course Requirement	Grade “weight” for final grade for the course
Field Experience	Successful completion required to pass the course
Weekly Evaluations by Cooperating Teacher & Supervisor	Required to pass the course
8 sets of weekly lesson plans	30% of final grade; Each week, one lesson from the set of lessons that you turn in will be graded. Grades from 8 lessons will be averaged for this portion of your grade.
4 Reflective Journals	20% of final grade; 5% per journal
2 video taped lessons & written lesson plans	20% of final grade; 10% per video
2 PDE 430 Forms	Required to pass the course; If you earn a “0” on any portion of the PDE 430 form, you will not be certified to teach. It is possible for you to pass student teaching, but still not get certification if you receive a “0” on any section of the PDE 430 form.
Portfolio	30% of final grade
Student Teacher Exhibition in HUB	Required to pass the course
Senior Show in Payne Art Gallery	Not required to pass the course; but strongly encouraged for building your resume

Attendance

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

Rubrics are found at the end of the syllabus and within the descriptions of the course requirements. Standard numeric grading scale is followed:

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

Course Outline & Schedule:

(NAEA Student Chapter Meetings; Wednesdays, 4-5pm, Root Cellar – first meeting Feb 1st)

Tues Jan 17, my office, 3-5pm

- Review Syllabus
- When is the installation of SPACE 105? (Show runs till Feb 3rd); ***Post information and pictures of show on Art Department Blog.**
- Set up meeting with Ms. Zellner: ?Week of spring break? 3/1, 3/6 or 3/9 at 3:30 until about 4-4:30?

Tues Jan 24, PPHAC, Room 302, 4-6pm

Classroom management

Guest speaker: Ms. Ro Frey, Principal

Reading Due:

Wong & Wong, Chapter 11 “How to have a well-managed classroom” & Chapter 12 “How to have your classroom ready” pp. 80-99

Wed Jan 25, SPACE 105, 4-6pm

Reception for Educators as Artists

***Post information and pictures of show on Art Department Blog.**

(optional) Thurs Jan 26 Payne Gallery opening, 6:30 – “Tobin Explodes”

Tues Jan 31, my office, 3-5pm

Review edits on lesson plans; provide feedback, critique

Friday, Feb 3: Take down show in SPACE 105

Tues Feb 7, PPHAC, Room 302, 4-6pm

Special Needs & Accommodations with Mrs. Modjadidi

Send Mrs. Modjadidi any special concerns by 2/3

Bring a lesson to share with strategies for diverse learners

Tues Feb 14, my office, 3-5pm

Review edits on lesson plans; provide feedback, critique

Tues Feb 21, PPHAC, Room 302, 4-6pm

Resume Writing & Graduate School Discussion – Jenelle Henry

Reading Due:

Wong & Wong, Chapter 25, “How to be a teacher-leader” pp.299-321

Tues Feb 28, PPHAC, Room 302, 4-6pm

Placement Procedures with Mrs. Kubera

Feb or March: Mock interviews with principals will be held on a Sunday night in Feb or March. Further details will follow.

(optional) March 1-4: NAEA Conference NYC

Spring Break Week of March 5

Tues Mar 13, my office 3-5pm

- Review video taped lesson from first experience & lesson plan
- Review edits on lesson plans; provide feedback, critique
- Prepare for Job Fair (March 27)
- Prepare for hanging art show in HUB (April 2); Plan reception (April 23) & Invitations
- Bring in your portfolio, for feedback, critique – Bring in whatever you have prepared so far. (Completed portfolio due April 23rd.)

(optional) Mon Mar 19 Women's Show in HUB being hung (reception TBA)
This is another good opportunity to exhibit your work, adding to your resume.
Watch for emails from Jan throughout the semester about submitting work.

Tues Mar 20, PPHAC, Room 302, 4-6pm

Discussion with First Year Teachers

Reading Due:

Wong & Wong, Chapters 1-5, "Basic Understandings: The Teacher" pp. 2-34

(optional) Thurs Mar 22 Faculty Show opening in Payne Gallery.

(optional) Sat. March 24

- Papermaking Workshop with Doug Zucco
- ***Post information and pictures of show on Art Department Blog.**

Tues Mar 27, Education Opportunities Day – Job Fair, HUB, Time TBA

Bring copies of resume

Dress professionally

Reading Due:

Wong & Wong, Chapter 6-10, "Positive Expectations" pp. 37-75

(optional) Sat. March 31

- Bookmaking Workshop with Lori Levan
- ***Post information and pictures of show on Art Department Blog.**

Early April: Postcards for Senior Show will be due in early April; Dave or Jan will send you information about this

Monday, April 2, HUB 6:30-9:30pm

Hang Student Teacher Show, HUB

Students in "Art and Child Development" will help install the show

***Post information and pictures of show on Art Department Blog. (No pictures of children)**

Take down show on Monday, May 14th.

(Show runs April 3- May 14, 2012)

Show needs to be up during graduation. If you cannot take down the show, please arrange for someone else to do this; make arrangements in advance for returning the work to your coops.

Tues Apr 3, PPHAC 302, 4-6pm

Reading Rainbow

Tues April 10, my office, 3-5pm

- Review edits on lesson plans; provide feedback, critique
- Review portfolio, provide feedback, critique; Answer final questions about portfolio requirements
- Review video-taped lesson from second experience

Sat. Apr 14th 1-4pm

- Ceramics Workshop

Sunday, April 15, 1pm

Reception for Senior Show, Payne Art Gallery

(Show runs from April 15-May 12)

Tues, April 17: No Class

Monday, April 23 (Last Day of Class)

- Final Portfolio Due
- Reception in the HUB for Student Teacher Exhibition, 5:30-7:30pm

Fri May 11 Baccalaureate

Sat May 12 Commencement

May 14: Take down Student Teacher Show in the HUB

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.



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

Journal Rubric
EDUC 379

Criteria	Possible Points	Earned Points
Organization: <ul style="list-style-type: none">• Approximately 750 words (3 pages)• Intro, Body, Conclusion• Free of typos, spelling errors, grammatical mistakes (proofread your work)	10	
Entry responds thoroughly and thoughtfully to topic	10	
Entry makes specific and appropriate reference to the text or professional reading and college classes. Use APA formatting and bibliography, or other citation format	5	
Entry makes specific and appropriate reference to student teaching placement	10	
Entry supports the development of curriculum and instruction practices that will foster knowledge of art-making practices, authentic student inquiry (meaning-making), student engagement, and student achievement	15	
Total Points	50	

Grading:

45-50 Points: A

40-44: B

35-39: C

30-34: D

29 points and lower: F

-5 points per day work is handed in late



MORAVIAN COLLEGE

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

Portfolio Rubric EDUC 379

Organization and Appearance of Portfolio – Does it look professional? Are things easy to find?

1	2	3	5
Messy, unprofessional Disorganized Difficult to find documents			Neat, professional, logical organization and easy access to documents

Artist's Statement and Philosophy of Teaching

1	2	3	5
Lacks personalization Not educationally sound			Personalized Educationally sound

Documentation of Effective Instruction- lesson plans, pictures, student samples

1	2	3	5
Limited artifacts that do not provide substantial evidence to support effective instruction			Variety of artifacts that provide irrefutable evidence of effective instruction

Introductions and Explanations Accompanying Artifacts – rationale and reflection for each
lesson, captions on pictures, etc.

1	2	3	5
Narratives lack clarity; do not provide enough information related to the artifacts and their relevance to teaching			Clearly articulated narratives which provide substantial information related to the artifacts and their relevance to teaching

Grading

18-20 A

15-17 B

12-14 C

9-11 D

8 and lower F

-2 points per day work is handed in late