

EDUC 213.2 Creative Expression: The Arts

Moravian College
 Spring 2016
 MW 7:30-8:40am
 1/18/2016 - 3/12/2016
 Room 7 Art Building

“Through imagination, sensory experience is transformed into self-knowledge and into conceptual thought; together they illuminate the construction of all personal knowing¹.”

-J.M. Erikson

Instructor: Kristin Baxter, Ed.D., Associate Professor of Art
Office location: Art Building, South Campus, Office 2 (Floor L – Ground Floor)
Studio location: Art Building, South Campus, Room 103 (Floor 1)
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Course Description

In this course the emphasis will be on the process and not the product. Students will learn how to guide young children in creatively expressing themselves in the arts: visual, dance, movement, and drama. Students will also learn how to extend the arts into homes and families. National standards will also be addressed. (Note: In combination with Education 214.2, this course fulfills the Learning in Common M6 requirement.) Prerequisites: GPA of 2.70, Education 100.2, or 160.

Required Textbook

Fox, J.E. & Schirrmacher, R. (2014). *Art and Creative Development for Young Children*. (8th Ed.). Stamford, CT: Cengage.

Required Articles - Download from Blackboard

Garcia, E.E. & Jensen, B. (March, 2007). Helping Young Hispanic Learners. *Educational Leadership*, 34-39.

Coleman, M. B., & Cramer, E. S. (2015). Creating Meaningful Art Experiences with Assistive Technology for Students with Physical, Visual, Severe, and Multiple Disabilities. *Art Education*, 68(2), 6-13.

Notes about your textbooks/readings

The readings and articles selected for this and all of your courses reflect current research in our field. Some texts that are used in our class have been revised over many years and are considered the “canonical” texts for the field of the Visual Arts. Therefore, you are urged NOT to rent or sell back books. Invest in these books. Organize the articles into folders on your laptop or in binders by topic. This is how you build your professional library of resources.

You will use these materials in the coming years. For instance, you may need to refer to these in your future courses and as you write Professional Statements, such a Statement of Teaching Philosophy. You may refer to these texts and articles when you create a professional portfolio, prepare for professional exams, or conduct research in a SOAR project, etc. Purchasing your textbooks and organizing readings are invaluable habits to begin early in your college career.

¹ Erikson, J.M. (1985). Vital senses: Sources of lifelong learning. *Journal of Education*, 167(3), 85-96.

Required Materials

- Students are expected to bring a **notebook, paper and pen - or an iPad or laptop** to class everyday and take notes every day.
- Do not come to class empty-handed.
- If you come to class without these materials, you will be asked to leave and you will earn an “unexcused absence” for the day. You will not be able to return to class until you meet with Dean Skalnik. See syllabus for details about attendance.
- Bring this **syllabus and assignment sheets** with you to class every day.

Course Goals

Students will

1. develop an appreciation of the visual arts and the creative process in the fine arts (**LinC M6 Goal & Art Department Goal: Arts Appreciation**)
by critiquing and making examples of meaningful, child-centered, interdisciplinary art activities in a variety of mediums.
2. understand the context of art in history and society, showing relationships between the visual arts and literature, philosophy, music, history, religion, and other disciplines (**LinC M6 Goal and Art Department Goal: Interdisciplinary Learning**)
by reading about and discussing the role of art-making in child development and learning how art activities can be integrated across the prek-4 curriculum.
3. analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline (**LinC M6 Goal & Art Department Goal: Visual Literacy**)
by using specialized vocabulary appropriately in all assignments.

Pennsylvania Department of Education

**The Framework for Grades Pre K - 4
Program Guidelines
(pp. 17 – 36)²**

“This section outlines the competencies required for certification by Chapter 354: “The preparing institution shall ensure that candidates complete a well planned sequence of professional educator courses and field experiences to develop an understanding of the structure, skills, core concepts, facts, methods of inquiry and application of technology related to each academic discipline the candidates plan to teach or in the academic disciplines related to the non-instructional certificate categories in which they plan to serve.” (22 Pa. Code §354.25(b) (3))” (p. 17).

I. Development, Cognition, and Learning

Candidates will be able to:

C. Pre-K-4 education foundation, theory, and policy

6. Implement lessons based on students’ stages of cognitive development, use of senses for exploration and understanding of the world, and development of age appropriate problem solving and critical thinking skills

D. Child development theory – Effectively apply the principles and theories of child development, including:

1. Developmentally appropriate practices

F. PA Early Learning Standards – Demonstrate proficiency with PA early childhood learning standards, which is the framework that guides young children’s learning and how these approaches influence curriculum in positive ways.

2. Develop and implement meaningful, challenging curriculum that supports young children’s ability and motivation to solve problems and think well.

G. Classroom Environment – Demonstrate understanding of the way in which classroom environments influence children’s learning including:

6. The connection between classroom materials, learning standards, and instruction.

I. Diversity – Plan, implement and adapt, for all children, developmentally, culturally and linguistically appropriate instructional practices and strategies including:

8. Implementation of accommodations and modifications for diverse learners, including the use of assistive technology, materials adaptations, prompting strategies, environmental arrangements, and visual supports

² This link provides the complete document and list of competencies:

<http://www.education.pa.gov/Documents/Teachers-Administrators/Certification%20Preparation%20Programs/Specific%20Program%20Guidelines/Prek4Guidelines.pdf>

II. Subject Matter Pedagogy Content

Candidates will be able to:

F. Arts and humanities

1. Know and use elements and principles in all art forms
2. Create and perform in all art forms
3. Identify themes in all art forms
4. Demonstrate the functions of rehearsals and practice in all art forms
5. Identify safety issues in all art forms
6. Identify community performances and exhibitions in all art forms
7. Uses technologies in all art form
8. Analyze a work of art from its historical and cultural perspective
9. Identify and explain common themes in the arts, such as pattern, rhythm and color
10. Recognize critical processes used in the examination of works in the arts and humanities
11. Know that works in the arts can be described by using the art's elements, principles, and concepts
12. Know classification skills with materials and processes used to create works in the arts
13. Know how to respond to a philosophical statement about works in the arts and humanities
14. Know how to communicate an informed individual opinion about the meaning of works in the arts
15. Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities

V. Professionalism

Candidates must understand the value of and strategies for creating a community of learners. They will be able to:

- P. Construct lesson and activity plans and set instructional goals and objectives guided by content, pedagogy and developmental considerations, consistent with Pennsylvania's learning standards
- R. Apply developmentally appropriate motivational strategies
- T. Link classroom materials to standards

Course Requirements

See separate Assignment Sheets for details about each project.

| Course Goals | PDE 354 Goals | Assignment | Percentage of Final Grade | Approximate number of hours per week spent on this project, outside of class | Total hours of work outside of class |
|--------------|--|--|---------------------------|--|--------------------------------------|
| | | Sign up for Blackboard by 1/20/2016 | 5% | | |
| 2,3 | I.Diversity. 8. | 4 written responses to assigned readings | 20% | 1-2 hours | 14 |
| 1 | I.Development, Cognition, Learning. G.6. II. F. Arts and Humanities 1-15. V. Professionalism. T. | Min. 10 small interdisciplinary art projects, suitable for children PreK - Gr. 4 | 50% | 2-3 hours | 21 |
| 1,2,3 | I.Development, Cognition, Learning. C.6, D.1.2. F.2. I.Diversity. 8. V. Professionalism. P.R. | Studio Journal 1.Photos of projects (or original projects) 2.Class Notes 3. 4 written responses to assigned readings 4. Mini Lesson Plan | 25% | 2-3 hours | 21 |
| | | | 100% | 6-8 hours per week | 56 hours |

Expected Number Of Hours To Spend On Coursework, Outside Of Class Time

According to the institution's policy on credit hours/course units and contact time, half-unit courses must include at least 87 hours of work, including "seat time," out of class meetings/work/field work/clinicals, and related academic activities. This course has 35 hours of "seat time." The remaining 52 hours (approximately 7-8 hours per week) will be spent on work outside of class time, as indicated in the chart above.

Behavior, Attendance, & Grading

Students should finish using their phones before class begins. Once class begins, if you are using your phones for any reason or you're wearing earbuds (even dangling around your ears) or if you are using your iPads and laptops for anything other than our classwork:

1st time: I will ask you to put your devices away for the rest of the class period

2nd time: You will be asked to leave the class, with an unexcused absence. You may not return to class until you meet with Dean Skalnik to discuss this behavior.

Students are expected to bring **a notebook, paper and pen - or an iPad or laptop** to class everyday and take notes everyday. Do not come to class empty-handed. If you come to class without these materials, you will be asked to leave and you will earn an "unexcused absence" for the day. You will not be able to return to class until you meet with Dean Skalnik.

For classes that meet twice a week, after the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, student will receive a failing final grade.

An excused absence is one confirmed by a note from the Dean's Office, Academic Support Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Academic Support Services. Documentation is required for sports. Students are permitted to miss class, with advanced notice, for games or matches, but not for practice. Students should provide the instructor with a schedule, if you know you will be missing a class due to a game or match. Practice is not an excused absence. Students must make arrangements to cover any missed class material and turn in assignments on the appropriate date.

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

If you are late or absent, it is your responsibility to find out what you missed (not the professor's to tell you what you missed) and to catch up in a timely manner. Do not email the professor to find out what you missed in class instead contact a fellow student in the class.

If a project is due on a day that you have an EXCUSED absence, that project is due on the day you return to class; if it is not turned in at that time, it receives a grade of "0."

If a project is due on a day that you have an UNEXCUSED absence and that project is not submitted to the professor on that due date, the project receives a grade of "0." You can upload assignments to your student folder in DRIVE for our class or you could have another student deliver it to me. Absences do not give you extensions for deadlines. If you have an UNEXCUSED absent on the day a project is due, you are still required to submit that assignment - either through email, Google Drive, or having another student deliver a hard copy to me by the due date. Late assignments receive a grade of "0." Do not wait until the last minute to complete your work.

Using Technology for Assignments

If I instruct you to email me a document, it must be a WORD DOC or DOCX or a PDF. "Pages" documents are not accepted and your work will be considered "late."

Unless I specify otherwise, when using Google Docs, create ONE single document, and continue to add to that ONE Google Doc throughout the semester. Do NOT share multiple Google Docs through the semester.

Technological problems are NOT AN EXCUSE for turning in work late or not turning it in at all. PLAN AHEAD. If you know you have to upload something or use technology for an assignment, DO NOT WAIT UNTIL THE LAST MINUTE to test it out and make sure all the technology works.

All deadlines are listed on the syllabus and reviewed during our first meetings. Do not wait until the last minute to complete your assignments.

Grading

- In fairness to all students, it is not possible to receive an extension for deadlines, even if you ask in advance. Due dates are firm – even if you had technical problems.
- Late work earns a "0"
- There is no "extra credit" offered in this class.
- All grades count. I do not "drop" lowest grade.
- It is within the instructor's purview to apply qualitative judgment in determining grades for an assignment or for a course.

Assignment Sheets

Each assignment has a detailed, corresponding "Assignment Sheet" that describes the requirements and grading rubric for each project. It is the student's responsibility to read and follow the assignment sheets and understand the grading rubrics.

On-going Grades on Blackboard

All grades are posted on Blackboard throughout the semester. I will return assignments and grades to you throughout the semester, but it is the student's responsibility to check grades on Blackboard regularly so you know how you are doing in class.

Final grades on Blackboard

The "Final Grade" column on Blackboard does NOT factor any drop in grades because of attendance. See above for how absences will lower your final grade. The "Final Grade" on Blackboard is determined by the grades for your projects only.

Late work earns a "0."

Standard numeric grading scale for Final Grades

| | |
|-----|----------|
| 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 and schedule - Subject to change

WEEK 1

Monday Jan 18 & Wed Jan 20

Welcome and Introductions

Using Google Docs

Signing up for Blackboard

Review how to complete the “Approaches to Teaching Art” chart. Complete for homework.

This chart is available on Blackboard as a word doc.

WEEK 2

Monday Jan 25

Teacher-Directed vs. Child Centered Artwork

In class we will begin artworks using the various approaches:

- Teacher Directed
- Guided-Facilitated
- Child-Centered

You will need to complete these art projects by the mid-term (Feb 3).

Distribute Lesson Plan format, if students need it. You can also use a lesson plan format that you are already familiar with using.

Wednesday Jan 27

Teacher-Directed vs. Child Centered Artwork

#1 Reading due at the beginning of class today:

Fox, J.E. & Schirrmacher, R. (2014). Child-Centered Art versus Teacher-Directed Projects in *Art and Creative Development for Young Children*. (8th Ed.). Stamford, CT: Cengage, pp. 194-214.

Written Reflections due at the beginning of class today:

Completed "Approaches to Teaching Art" chart that we started in class last week.

Students should submit this assignment no later than the start of class today by.....

- Bringing your completed hard copy to class
- or emailing me the completed chart – as a PDF or Word Doc. I do NOT accept "Pages" documents.

WEEK 3

Monday Feb 1

#2 Readings due at the beginning of class today:

Coleman, M. B., & Cramer, E. S. (2015). Creating Meaningful Art Experiences with Assistive Technology for Students with Physical, Visual, Severe, and Multiple Disabilities. *Art Education*, 68(2), 6-13.

Fox, J.E. & Schirmacher, R. (2014). "Considering Individual Children" through "Food Products in the Creative Process" in *Art and Creative Development for Young Children*. (8th Ed.). Stamford, CT: Cengage, pp. 82-85

Written Reflections due at the beginning of class today:

- Write a DRAFT of your "mini" lesson plan.
- As complete the 2 readings, choose at least 3 strategies for adapting your lesson for children with special needs. Include those in your DRAFT of your lesson plan. Explain why these strategies make sense for your lesson.

Students should submit this assignment no later than the start of class today by.....

- Sharing a Google Doc with me

Wednesday Feb 3 MID TERM (for our ½ unit course!)

Due at the end of class today:

First parts of your Studio Journal with the following:

- Photos and/or your original works of art:
 - Teacher Directed
 - Guided-Facilitated
 - Child-Centered
- 1/18, 1/20, 1/25, 1/27, 2/1 Class notes
- Completed "Approaches to Teaching Art" chart
- Draft of Lesson Plan

WEEK 4

Monday Feb 8

Integrating Art Across the Early Childhood Curriculum

#3 Readings due at the beginning of class today:

Fox, J.E. & Schirmacher, R. (2014). "Integrating Art Across the Early Childhood Curriculum" in *Art and Creative Development for Young Children*. (8th Ed.). Stamford, CT: Cengage, pp. 238-254

Written Reflections due at the beginning of class today:

- Complete ONE of the five activities on pages 252-253.

Students should submit this assignment no later than the start of class today by.....

- Sharing a Google Doc with me

Wednesday Feb 10

Art-Making: Integrating Art Across the Early Childhood Curriculum

WEEK 5

Monday Feb 15

In class: Students will get feedback on suggestions for revising their lesson plans

#4 Readings due at the beginning of class today:

Garcia, E.E. & Jensen, B. (March, 2007). Helping Young Hispanic Learners. *Educational Leadership*, 34-39.

Written Reflections due at the beginning of class today:

Describe ways in which you could adapt your lesson plan so that children who are learning the English language could be successful. What would you do to adapt your teaching to help an ELL?

Students should submit this assignment no later than the start of class today by.....

- Sharing a Google Doc with me

Wednesday Feb 17

Art-Making: Integrating Art Across the Early Childhood Curriculum

WEEK 6

Monday Feb 22 & Feb 24

Art-Making: Integrating Art Across the Early Childhood Curriculum

WEEK 7

Monday Feb 29 & March 2

Complete any artwork, make revisions

Revise your lesson plan

By 4:00pm, Friday, MARCH 4th: Final Studio Journal Due:

See Assignment Sheet for Details.

- Minimum of 10 art projects (most completed during class throughout the semester)
- 1/18, 1/20, 1/25, 1/27, 2/1, 2/8, 2/10, 2/15, 2/17, 2/22, 2/24 Class notes
- Completed “Approaches to Teaching Art” chart
- Revised Lesson Plan
- All 4 written reflections that you have written throughout the semester

Syllabus is subject to change

We will follow this syllabus as closely as possible, but sometimes changes must be made for various reasons (the college closes because of inclement weather; a guest speaker cancels; a trip is canceled due to weather; students need more/less time on particular content, etc.). Students will receive a revised schedule (in print, on Blackboard, and emailed) if we must make changes to the syllabus. It is the student's responsibility to keep track of revised schedules.

Learning Services Office

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling [610-861-1401](tel:610-861-1401). Accommodations cannot be provided until authorization is received from the Academic Support Center.

Academic Honesty

Institutional expectations and the consequences of failure to meet those expectations are outlined in this link: [Moravian College Student Handbook 2015-2016](#).

Plagiarism

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.

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.

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 ground-work 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.

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.

Moravian College Student Chapter of the [National Art Education Association](#) (NAEA)

NAEA is our national professional organization that supports teachers in integrating art throughout the curriculum, at all levels, through offering professional development, webinars, lesson plans, state and national conferences and publishing the national journals, *Art Education* and *Studies in Art Education*. Moravian College students who become **active members of our NAEA Student Chapter** will have their NAEA membership reimbursed. Our club plans hands-on artmaking workshops, art workshops for children, field trips, and community service. Contact Dr. Baxter to join.

Selected Further Reading

Standards

Pennsylvania Learning Standards for Early Childhood Infants and Toddlers

Office of Child Development and Early Learning 2014

<https://www.pakeys.org/uploadedContent/Docs/Career%20Development/2014%20Pennsylvania%20Learning%20Standards%20for%20Early%20Childhood%20Infants%20Toddlers.pdf>

Pennsylvania Learning Standards for Early Childhood PreK- Kindergarten

Office of Child Development and Early Learning 2014

<https://www.pakeys.org/uploadedContent/Docs/Career%20Development/2014%20Pennsylvania%20Learning%20Standards%20for%20Early%20Childhood%20PreKindergarten.pdf>

Art Materials Exploration/ Sensory Learning

Csaky, M. (1979). *How Does it Feel? Exploring the World of Your Senses*. Harmony Books.

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

Gandini, L., Hill, L., Caldwell, L. & Schwall, C. (Eds.) (2015). *In the spirit of the studio: Learning from the Atelier of Reggio Emilia*. New York: Teachers College Press.

Hafeli, M. (2015). *Exploring Studio Materials: Teaching Creative Art Making to Children*. New York: Oxford.

Teaching Art to English Language Learners

Adoniou, M. (2013). Drawing to support writing development in English language learners. *Language and Education*, 27(3), 261-277.

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

Henry, C. (2007). Teaching in Another Culture: Preparing Art Educators for Teaching English Language Learners. *Art Education* 60(6), 33-39.

New York City Department of Education. (n.d.). *Developing Self Expression and Language through Visual Arts: Painting, Drawing and Collage*. Early Childhood unit of study, adaptable to Grades 3 to 5.

http://schools.nyc.gov/offices/teachlearn/arts/VA_ELL/VA_ELL%20Unit%20Plan.pdf

New York State Education Department Office of Bilingual Education and Foreign Languages Studies (2010). *Art as a tool for Teachers of English Language Learners*. Albany, NY: The University of the State of New York. Retrieved from: [http://www.p12.nysed.gov/biling/docs/Art as a Tool for Teachers.pdf](http://www.p12.nysed.gov/biling/docs/Art%20as%20a%20Tool%20for%20Teachers.pdf)

Teaching Art to Students with Diverse Needs

Art Beyond Sight: Museum Education Initiative <http://www.artbeyondsight.org/>

Coleman, M. B., & Cramer, E. S. (2015). Creating Meaningful Art Experiences with Assistive Technology for Students with Physical, Visual, Severe, and Multiple Disabilities. *Art Education*, 68(2), 6-13.

Fountain, H. (2013). *Differentiated Instruction in Art*. Worcester, MA: Davis.

Furniss, G. (2008). Celebrating the artmaking of children with autism. *Art Education*(61)5, 8-12.

Gerber, B.L. & Guay, D.M. (Eds.). (2006) *Reaching and teaching students with special needs through art*. Reston, VA: National Art Education Association.

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

VSA (2012) *The Intersection of Arts Education and Special Education: Exemplary Programs and Approaches*. Washington, DC: VSA: The International Organization on Arts and Disability & The John F. Kennedy Center for the Performing Arts.

The Kennedy Center: VSA: The International Organization on Arts and Disability

<http://www.kennedy-center.org/education/vsa/>

“I’m an artist” movie

<http://www.imanartistmovie.com/>

Foundations of Art Education Curriculum, Methods, Issues

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

Golomb, C. (2011). *The Creation of Imaginary Worlds: The Role of Art, Magic and Dreams in Child Development*. Jessica Kingsley.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2007). *Studio thinking: The real benefits of visual arts education*. New York: Teachers College Press.

Hurwitz & Day. (2007). *Children and their art: Methods for the Elementary School*. Belmont, CA: Thomson Wadsworth.

Advocacy Tools for your Art Program

National Art Education Association

<http://www.arteducators.org/advocacy>