

# EDUC 163 Art Education and Child Development

Moravian College  
Spring 2016  
Tuesday/Thursday 7:30am-8:40am  
Room 7 Art Building

**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

This is an introduction to the artistic development of children and adolescents and ways in which children's cognitive, social, physical, and emotional growth affects this development. Students learn how developmental theories are applied to educational contexts. This class meets requirements for the Pennsylvania Department of Education, including teaching instructional strategies for making *Accommodations and Adaptations for Diverse Learners in Inclusive Settings and English Language Learners*. (M6)

## Required Textbooks

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

Hume, H.D. (2014). *The Art Teacher's Survival Guide for Secondary Schools: Grades 7-12*. (2nd Ed.) San Francisco, CA: Jossey-Bass.

## Required Articles

Fox, J.E. & Schirmacher, 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.

Hesser, J.F. (2009). Personal perspectives on Constructivism in a High School Art Class. *Art Education*, 62(4), 41-47.

Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. *Phi Delta Kappan*, 85(10), 786-791.

### **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.

### **Required Materials**

- Students are expected to bring **a notebook, paper and pen - or an iPad or laptop** to class every day 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. Analyze art and its intention and critically evaluate works of art using vocabulary germane to the discipline (**Art Department Outcome #1 Visual Literacy**)

*by taking visual and text-based notes during class, participating in class discussions, and using relevant, academic art-related terminology in all assignments.*

2. Develop an appreciation of the visual arts and the creative process in the fine arts, as stated in the Moravian College Learning-In-Common M6 rubric (**Art Department Outcome #4 Arts Appreciation**)

*by creating process-based artworks and writing written reflections through which students understand purposes of art-making, the nature of ideas for works of art, and how art-making supports children’s and adolescent development, including those who are learning the English language and those with disabilities.*

3. Introduce a critical framework for thinking and looking at images with increased attention to emerging media and new technologies (**Art Department Initiative #7**)

*by using online digital archives of children’s artworks and various social media and education technologies in class such as Google Docs, Drive, Blackboard, and Pinterest.*

## **PDE General Standards and Specific Program Guidelines: Art Candidate Competencies<sup>1</sup>**

[http://www.portal.state.pa.us/portal/server.pt/community/institutional\\_program\\_approval/8817](http://www.portal.state.pa.us/portal/server.pt/community/institutional_program_approval/8817)

### **I. Knowing the Content**

The professional education program provides evidence that Art Education certification candidates complete a program the same as the academic content courses and required electives of a bachelor's degree. The program shall require the candidates to demonstrate their knowledge of the fundamental concepts of the arts and competence in teaching K-12 grade students two- and three-dimensional art, art history, criticism and aesthetics including:

I.A. Concentrated study in at least one studio area and instructional procedures in at least one area of spatial, graphics and media art including:

- drawing, painting, and sculpting,
- 2-dimensional and 3-dimensional design,
- ceramics, jewelry and metals,
- photography, printmaking, or computer art

I.B. Art history including:

- history of western and non-western art,
- concentration in a specific art history area,
- the role of the arts in human development,
- major themes, styles, artists/artworks and theories of artistic expression and development

I.C. Aesthetics including:

- aesthetic dimension of experience,
- theories of art aesthetics,
- purposes and meaning of art,
- influences of the arts and humanities on shaping our heritage,
- philosophy of art

I.D. Criticism of works in the arts and humanities including:

- analyzing and synthesizing,
- interpreting, classifying and forming a critical response,
- evaluating using concepts of critical response

### **II. Performances**

The professional education program provides evidence of the candidates' participation in sequential and developmental field experiences and student teaching, under the supervision of college personnel and cooperating teachers who are well trained, have interpersonal skills and demonstrated competence in teaching. The program also provides evidence that the criteria and competencies for exit from the Art Education certification program are assessed in coursework, field experiences and student teaching and require the candidates to demonstrate their knowledge and competence in fostering student learning through:

II.A. Managing the instructional environment including:

- communicate challenging learning expectations to each student,
- establish and maintain rapport with students and promote mutual respect among

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<sup>1</sup> <http://www.education.pa.gov/Documents/Teachers-Administrators/Certification%20Preparation%20Programs/Specific%20Program%20Guidelines/ArtEducation.pdf>

students

- instill in all students a belief that they can succeed in art education,
- establish and maintain consistent standards of classroom behavior,
- make the physical environment safe and conducive to learning

II.B. Planning of instruction, done independently and in collaboration with other educators, based upon:

- art education subject matter,
- students and the community,
- Pennsylvania Academic Standards,
- content analysis with specific objectives,
- instructional methods, including materials and activities,
- results of student assessments

II.C. Selecting, adapting and implementing a variety of instructional strategies ranging from simple reproductions, and graphic demonstrations, to "essay-style" homework, class exhibitions, demonstrations, projects, and utilizing traditional tools as well as modern technologies

II.D. Selecting, analyzing, and modifying instructional materials to meet the needs of diverse learners

II.E. Assessing and evaluating student's understanding of content through a variety of means, providing feedback to students to assist learning, and adjusting instructional strategies

### **III. Professionalism**

The professional education program provides evidence that each teacher certification candidate demonstrates knowledge and competencies that foster professionalism in school and community settings including:

III.A. Professional organizations, professional journals, conferences, and other resources for ongoing professional development

III.B. Integrity and ethical behavior, professional conduct as stated in Pennsylvania's Code of Professional Practice and Conduct for Educators; and local, state, and federal laws and regulations

III.C. Establishing and maintaining collaborative relationships with colleagues of the elementary, secondary and higher education levels to improve student learning

III.D. Communicating effectively with parents or guardians, other agencies and the community at large to support learning by all students

## Course Requirements

See separate Assignment Sheets for details about each project.

Course Goals	Assignment	Due Dates	Percentage of grade "weight" toward final grade	Approximate number of hours per week spent on this project, outside of class	PDE General Standards and Specific Program Guidelines: Art Candidate Competencies
3	Sign up for Blackboard		5%		III.B Integrity
1,2,3	7 Written Responses to assigned readings	1. 2. 3. 4. 5. 6. 7.	55%  (approx. 8% per assignment)	3-4	I.C. Purposes and Meanings of Art  II.B. Planning of Instruction  II.D. Meet needs of diverse learners  III. A. Professionalism
1,2,3	Mid Term Reflective Binder		15%	3-4	III. A. Professionalism
1,2,3	Final, revised Reflective Binder		25%		III. A. Professionalism

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

Students are expected to spend 8-10 hours, outside of class time, on assignments, readings, trips, and/or fieldwork. The student work in this course is in full compliance with the federal definition of a four-credit hour or two-credit hour course. For a 4-credit/1-unit courses, students must spend a minimum of 174 hours on coursework including class time.

## **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

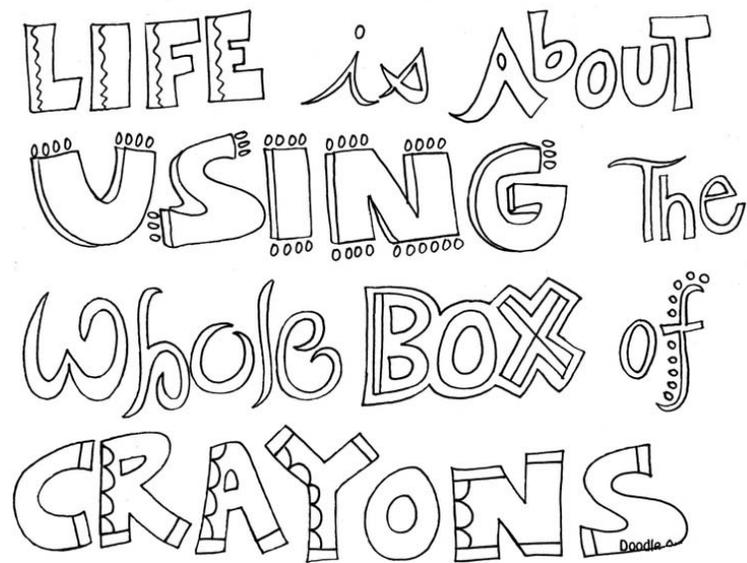
**Tues Jan 19 & Thurs Jan 21**

Welcome

Review Syllabus & Assignment Sheets

Review how to sign up for Blackboard – Must sign up by Midnight on Jan 26

Review how to share your Google Doc: “Written Reflections of Assigned Readings”



LIFE is About  
USING The  
Whole BOX of  
CRAYONS

The text is rendered in a playful, hand-drawn style. The word 'LIFE' has vertical wavy lines on its left side. 'USING' has small circles above and below its letters. 'BOX' has a jagged, sawtooth-like top edge. 'CRAYONS' has a similar jagged top edge. The word 'of' is written in a cursive script. A small signature 'Doodle' is visible at the bottom right of the word 'CRAYONS'.

## WEEK 2

**Tues Jan 26**                      **Experiences making art at home and in school**

**Sign up for Blackboard by midnight tonight!**

### **Written Reflection #1**

**Due at the beginning of class today:** There is no need to re-share your document with me if you have already done so last week.

*Try to remember one of the first things you ever made, outside of school. Did you draw on paper – or table, floor, or wall – with crayon, pencil, pen, chalk, or marker? Did you color in a coloring book, or make something from a kit? Paint juicy colors with brush or fingers? Did you mush, roll, and poke holes in Play Doh or sticky clay? Did you use other materials to make marks or build forms? Lipstick? Ketchup? Mud? Sand? Rocks? What was it like to discover what you could do with these materials? What else did you make on your own, outside of school, as you got older?*

*Now think back to one of your first art classes or school art experiences. What's your memory of what you were asked to make, to think about, and do? How does this memory of art making in school compare to what you did on your own? What other school art experiences can you recall? What kinds of art teaching have you observed as a current or future teacher? (Hafeli, M. 2014. *Exploring Studio Materials: Teaching Creative Art Making to Children*. Oxford University Press, p. 8)*

**Thurs Jan 28**                      **Experiences making art at home and in school**

**During class:** Collage-making; Informal discussion/sharing your work.

## WEEK 3

**Tues Feb 2**

### **Getting Organized: Intro to Note-Taking, Reflective Binder**

If you are making a hard-copy, bring in a binder, plastic sheet protectors, dividers. Otherwise, be prepared to show us how you will arrange your digital Reflective Journal on a website, iBook, etc.

**Thurs Feb 4**

### **Scribble Stage: Preschool**

**Due at the beginning of class today:**

**Reading:** *The Creation of Imaginary Worlds*, pp. 17-26 “The Evolution of Child Art”

### **Written Reflection #2**

**Writing:** Write a response to the questions below in your Google Doc titled, “Written Reflections of Assigned Readings.” There is no need to share this with me again, since you have already done so on the first days of class. Late work not accepted.

Define “**globals** and **tadpoles**.” Why are they significant in children’s artistic development? p.20-22

Describe other sections of the reading that were of interest to you. For instance, what is something that you found personally meaningful or interesting? What is something you’d like to know more about? Why? Do you recall observing children in schools or at home who have made artwork similar to that described in the text? Describe those observations.

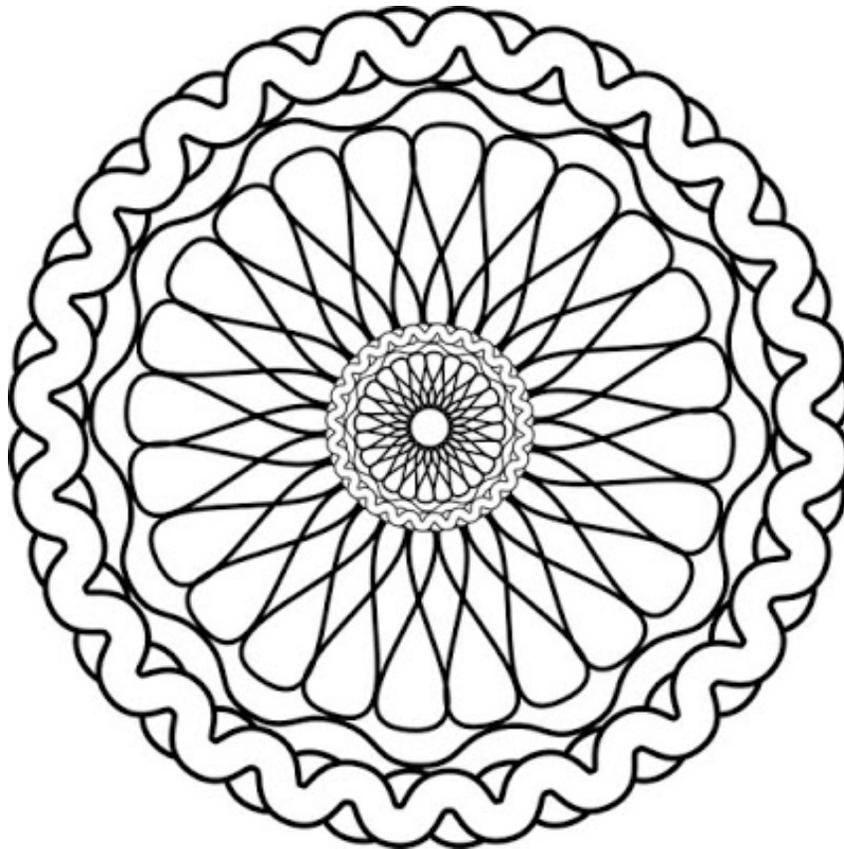
Include at least one photo that illustrates key points in this reading. Include a caption under the photo that explains why you chose it.

## WEEK 4

**Tues Feb 9 & Thurs Feb 11**      **Scribble Stage: Preschool**

Complete our discussion of *The Creation of Imaginary Worlds*, pp. 17-26

In class, we will begin the “Approaches to Teaching Art” chart together - found on Blackboard.



## WEEK 5

**Tues Feb 16**                      **Teacher-Directed vs. Child Centered Artwork**

**Due at the beginning of class today:**

**Reading :** Fox, J.E. & Schirmmacher, 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 Reflection #3**

**Writing:** Complete “Approaches to Teaching Art” chart that we started last class. This chart is also available on Blackboard as a word doc.

Include this completed chart in your shared Google Doc.

Or turn in a hard copy at the end of class today.  
Late work not accepted.

**Thurs Feb 18**    **Three Approaches to Art Teaching**  
Teacher-Directed  
Guided  
Child-Centered

## WEEK 6

**Tues Feb 23**    **Three Approaches to Art Teaching**

Teacher-Directed

Guided

Child-Centered

**Thurs Feb 25**

In class time to assemble your Reflective Binder.

Be the  
change you  
want to see  
in the  
world.

The text is arranged in a central, staggered layout. The words 'Be the', 'change you', 'want to see', 'in the', and 'world.' are stacked vertically. The word 'change' is written in a cursive script, while the others are in block letters. The word 'world.' has a hatched texture. Two decorative swirls, one on the left and one on the right, frame the bottom half of the text.

## WEEK 7

**Tuesday March 1**

In class time to assemble your Reflective Binder

**Thurs March 3**

1<sup>st</sup> Version of your Reflective Binder Due



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# WEEK 8

March 7-13 Spring Break

**Self-care 101**

get enough sleep!

eat healthy yummy foods

Think about the BIG PICTURE

Treat yourself to a nice long SHOWER

when you're feeling small make a call!

Write yourself a letter (or a card)!  
dear me, you are awesome. & me  
Be honest and be nice.

Think + Positive!  
(it really helps!)

TRY ON A SILLY HAT

Start a Self-Care group with your friends  
do things together & hold each other accountable!

Be yourself!

**Make it count!** Whatever you do, be purposeful and commit to caring for yourself (there's no one better!)

## WEEK 9

**Tues March 15**                      **Symbol-Making Stage, Grades 1-4**

**Due at the beginning of class today:**

**Reading:** *The Creation of Imaginary Worlds*, pp. 26-45 “The Evolution of Child Art”

### **Written Reflection #4**

**Writing:** Write a response to the questions below in your Google Doc titled, “Written Reflections of Assigned Readings.” There is no need to share this with me again, since you have already done so on the first days of class. Late work not accepted.

What is happening to the “tadpole” figure, as children grow? pp.26-28

Define “transparency” as it relates to children’s artmaking pp.37-38

Why do children typically show people from the frontal view? pp. 39-40

Describe other sections of the reading that were of interest to you. For instance, what is something that you found personally meaningful or interesting? What is something you’d like to know more about? Why? Do you recall observing children in schools or at home who have made artwork similar to that described in the text? Describe your observations.

Include at least one photo that illustrates key points in this reading. Include a caption under the photo that explains why you chose it.

**Thurs March 17**                      **Symbol-Making Stage, Grades 1-4**

Complete our discussion of *The Creation of Imaginary Worlds*, pp. 26-45

## WEEK 10

### Tues March 22 Teaching Art to Children with Disabilities

In-class, we will watch a movie together: *I am An Artist*

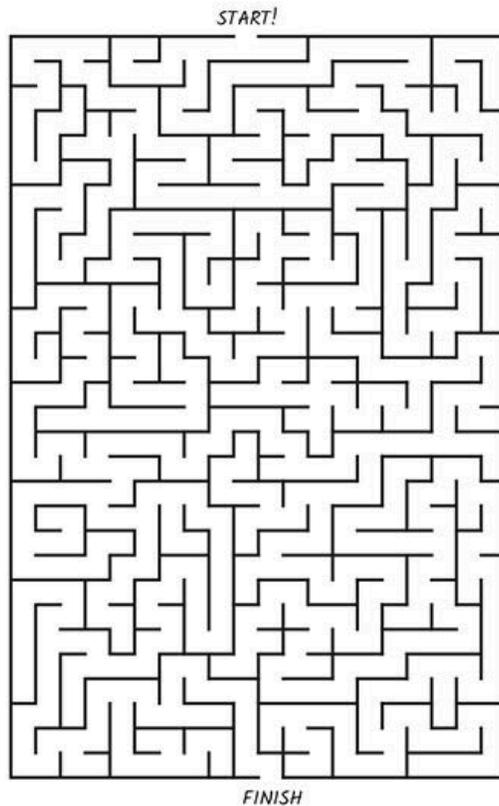
In your in-class notes:

While viewing the film, draw simple sketches/doodles/watercolor paintings of at least 3 of the projects that the teacher had her students complete.

Write down how the teacher differentiated the instruction for each of those projects. What are the various ways in which the teacher adapted the lesson for specific students and their specific disability?

### Thurs March 24 Teaching Art to Children with Disabilities

Finish film and discuss your responses to the questions above.



## WEEK 11

**Tues March 29**                      **Teaching art to English Language Learners (ELL's)**

**Due at the beginning of class today:**

**Reading (pdf is on Blackboard):** Miller, P.C. & Endo, H. (2004). Understanding and meeting the needs of ESL students. *Phi Delta Kappan*, 85(10), 786-791.

**Written Reflection #5**

**Writing:** Write a response to the questions below in your Google Doc titled, "Written Reflections of Assigned Readings." There is no need to share this with me again, since you have already done so on the first days of class. Late work not accepted.

There are many new terms related to teaching ELL's used in this article. List and define 2 new terms that you found useful.

Describe other sections of the reading that were of interest to you. For instance, what is something that you found personally meaningful or interesting? What is something you'd like to know more about? Why? Have you been in a classroom observing (or teaching) where students do not speak English? What do you remember about that experience? If English is not your native language, how did you learn English in schools? How did your teachers help you?

Include at least one photo that illustrates key points in this reading. Include a caption under the photo that explains why you chose it.

**Thurs March 31**                      **Teaching art to English Language Learners (ELL's)**

Complete our discussion of "Understanding and meeting the needs of ESL students"

## WEEK 12

**Tues April 5                      The Preadolescent Stage**

**Due at the beginning of class today:**

**Reading:**

*The Creation of Imaginary Worlds*, pp. 45-63 “The Organization of Pictorial Space”

**Written Reflection #6**

**Writing:** Write a response to the questions below in your Google Doc titled, “Written Reflections of Assigned Readings.” There is no need to share this with me again, since you have already done so on the first days of class. Late work not accepted.

Children try to show a 3D scene on the 2D surface of the paper. How do they show that some things are closer to the viewer, and other things are further away? How do children deal with the problem of depicting depth and distance, with the front behind relations? p. 48-50

Define **groundline/ or baseline** p.53.

Why is it so significant in the child’s artistic development when they start grouping people or objects together? p.56

Describe other sections of the reading that were of interest to you. For instance, what is something that you found personally meaningful or interesting? What is something you’d like to know more about? Why? Do you recall observing children in schools or at home who have made artwork similar to that described in the text? Describe your observations.

Include at least one photo that illustrates key points in this reading. Include a caption under the photo that explains why you chose it.

**Thurs April 7                      The Preadolescent Stage**

Complete our discussion of *The Creation of Imaginary Worlds*, pp. 45-63

## WEEK 13

**Tues April 12                      Secondary Art Education**

**Due at the beginning of class today:**

**Reading:**

Hume, *The Art Teacher's Survival Guide for Secondary Schools*, pp. 1-30

**Reading (pdf is on Blackboard):**

Hesser, J.F. (2009). Personal perspectives on Constructivism in a High School Art Class. *Art Education*, 62(4), 41-47.

**Written Reflection #7**

**Writing:** Write a response to the questions below in your Google Doc titled, "Written Reflections of Assigned Readings." There is no need to share this with me again, since you have already done so on the first days of class. Late work not accepted.

How can art teachers vary their teaching to keep high school students' attention? Why is this important? Hume, p.5.

The "personal development" section (Hume, pp. 18-19) describe ways in which an art teacher is advised to become active in his/ her profession, beyond the workday. Which strategy do you think is most important? Why?

Look at the themes for artwork (Hume, pp. 27-28) then browse through the art lessons in Chapters 3-9. Describe one of those art lessons you would like to teach and how you would incorporate one of the themes (pp. 27-28) into that lesson.

What does a "Constructivist" approach to art teaching mean? How did the author use the Constructivist theories to develop lessons? (Hesser)

Describe other sections of the reading that were of interest to you. For instance, what is something that you found personally meaningful or interesting? What is something you'd like to know more about? Why? Do you recall observing children in schools or at home who have made artwork similar to that described in the text? Describe your observations.

Include at least one photo that illustrates key points in this reading. Include a caption under the photo that explains why you chose it.

**Thurs April 14    Secondary Art Education**

Continue our discussion of Secondary Art Education

## WEEK 14

Tues April 19 & Thurs April 21

Continue our discussion of Secondary Art Education

A PERSON WHO  
NEVER MADE A  
MISTAKE NEVER  
TRIED ANYTHING  
NEW

## WEEK 15

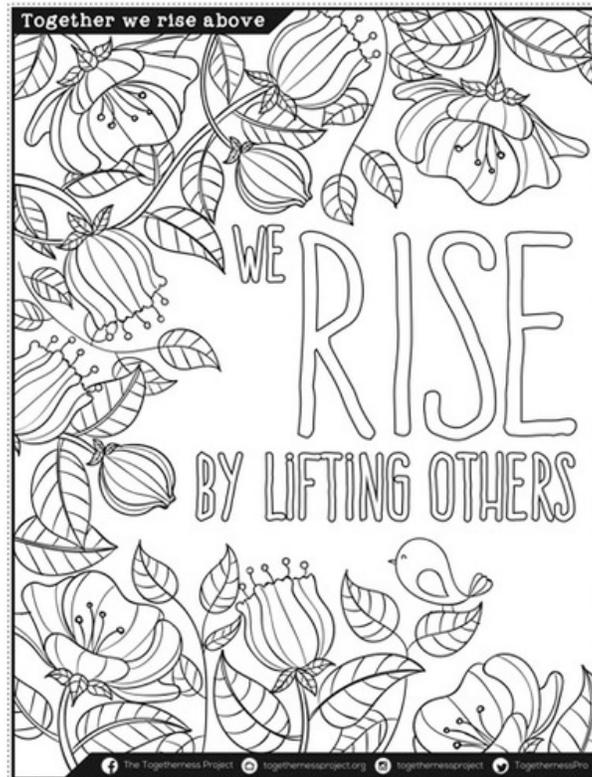
**Tues April 26 & Thurs April 28**

Conclusions

In-class time to work on Reflective Binder

**Final, Revised Reflective Binder Due: Monday, May 2, 2016, 8:00am**

Drop off in my office or send me the URL,  
or upload the iBook to Drive and share with me.



**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 Resources on Art and Child Development**

### **Artistic Development of Children & Adolescents**

Diket, R.M. (2003). The Arts Contribution to Adolescent Learning. *Kappa Delta Pi Record*, 39(4), 173-177.

Kay, P. (1998). *Things Get Hectic: Teens Write About the Violence That Surrounds Them*. Touchstone.

Kerlavage, M. S. (1998). Understanding the learner. In *Creating meaning through art: Teacher as choice maker* (pp. 23-72). Upper Saddle River, NJ: Prentice-Hall.

Smith, J. (2000). Research into Adolescent Art Education: An Ill-Explored Territory? *Australian Art Education*, 23(2), 16-22.

### **Teaching English Language Learners**

Eubanks, P. (2002). Students Who Don't Speak English: 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.

### **Teaching Students with Diverse Needs**

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.