

Bank Street College of Education

Spring 2016

EDUC 590 Art Workshop for Teachers

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Course Description

The theoretical framework of the course will be the learning process that takes place in the use of art materials in the cognitive, affective and physical domains from early childhood through the elementary and junior high years. Understanding that art curriculum needs to be relevant to children's stages of development will be an emphasis. Children's artwork will be presented through slides, video, and actual examples in order for students to understand their developmental processes.

During each session students will also have opportunities to work with art materials suitable for the artistic growth of children and adults. Ways in which art and craft experiences can be used to promote and enrich social studies, language arts, math and science will be developed throughout the sessions. We will address necessary adaptations for children who come with diverse experiences and special needs. Discussions will include ways to communicate and respond to parents and colleagues who have questions and different expectations about children and their art.

Educational Standards

Bank Street College's graduate courses seek to address the standards established by the following Specialized Professional Associations (SPAs) in the preparation of teachers and school leaders:

- Association for Childhood Education International (ACEI)
- Council on Exceptional Children (CEC)
- Educational Leadership Constituent Council (ELCC)
- International Reading Association (IRA)
- National Association for the Education of Young Children (NAEYC)

The specific SPA standards addressed by this course are indicated below by number. The definitions for each can be found on the Bank Street website.

ACEI 1.0 ACEI 2.5 ACEI 3.3 ACEI 3.4 ACEI 3.5

CEC 2 CEC 4 CEC 5

NAEYC 1 NAEYC 4 NAEYC 5

Attendance

Attending all 14 sessions is an expectation of the course. If an absence is necessary, work will need to be made up at home or by attending the other morning or afternoon section. No more than 2 absences will be permitted.

Students with disabilities

If you are a student with a disability and are eligible for accommodations, please inform me as soon as possible. Bank Street College complies with ADA and has an Office for Students with Disabilities. To self-identify or obtain information, please contact Olga Romero, Coordinator of the Office for Students with Disabilities at 212-875-4468, olgar@bankstreet.edu, room 636.

Religious Observance

The College respects individuals' religious observances. If you are unable to make any class session, including a Friday session, because of religious observance, please notify the course instructor by the first class session so that an alternative means can be identified for fulfilling missed class material and course assignments.

COURSE ASSIGNMENTS

1. **Journal Responses:** Write a one-page (or less) personal response reflecting on the process of working with materials in class. You may include ideas or motivations that you would like to use with children the age you teach, or wish to teach. You may also refer to handouts given out in class.

2. **Reading Responses:** Write a one-page (or less) personal response to the assigned reading. This is not a summary of the reading. Rather, it is an opportunity to focus on ideas, responses, and questions sparked by the reading ideas in relation to your current or future teaching practice. Consider how the article is shaping your thinking about the role of art in classrooms and schools.

Required Readings: Assigned articles are available in the course packet provided by the teacher.

Articles:

- Burnham, Rika. (1994) If You Don't Stop, You Don't See Anything. *Teachers College Record*.
- Eisner, Elliot W (1990). The Role of Art and Play in Children's Cognitive Development. *Children's Play and Learning*.
- Gallas, Karen (1991). Arts as Epistemology: Enabling Children to Know What They Know. *Arts as Education*.
- Gwathmey, Edith & Mott, Ann-Marie (2000). Visualizing Experience. *Revisiting A Progressive Pedagogy*.
- Mott, Ann-Marie & Levinger, Leah (1992). Art in Early Childhood. *Explorations*.
- Shirmacher, Robert (1986). Talking With Young Children About Their Art. *Young Children*.

Books:

- Lord, Lois (1970). *Collage and Construction in School*.
- Pile, Naomi (1990). *Art Experiences for Young Children*.
- Smith, Nancy, R (1993). *Experience and Art: Teaching Children to Paint*.

3. **Craft Assignment.** Students will work on a short presentation that demonstrates a craft technique and/or tradition, along with practical applications for use within the classroom. Your presentation should consider how your craft applies to a particular age group, along with curricular connections that can be made. Please present physical examples of the craft technique along with a one-page handout that can serve as a resource for other students. Visual displays are encouraged, but Powerpoint and computer presentations are not an option.

Session 4 : Baker's Clay / Sawdust Models / Cornstarch Clay

Session 10: Papermaking / Natural Dyes / Weaving

Session 13: Printing on fabric: Adinkra (stamping) / Adire Eleko (resist dyeing)

Session 14: Beadwork weaving / Stitchery

4. Analysis of Children's Paintings Paper: Two Parts

It is important to carefully read Nancy Smith's Experience and Art before beginning this paper.

Part One due February 29

You will be writing about **3 children's paintings** (ages 3-6) from The Art Room Collection or choose from exhibits in classrooms, halls or lobby. Each painting should be from a different pre-representational "stage" that Smith identifies:

- 1) **one** from "Motions and the Marks they Make"
- 2) **one** from "Finding Out About Lines Shapes and Colors"
- 3) **one** from "Designs"

Part Two due APRIL 9

You will be writing about **3 children's paintings** (ages 6-14) from The Art Room Collection or choose from exhibits in classrooms, halls or lobby. Each painting should be from a different representational "stage" that Smith identifies:

- 1) **one** from "Simple Images"
- 2) **one** from "Richer Symbols"
- 3) **one** from "Metaphors and Styles"

For each paper (parts one and two), in reference to Nancy Smith's Experience and Art, state:

- a) **Image:** Draw a thumbnail sketch of each painting **in color** or take a **color** photograph.
- b) **Description of Painting:** Analyze each painting using specific descriptive language (for ex. "I see on the lower right side...") to identify elements of colors, shape, line, brushwork, and composition.
- c) **Developmental Stage:** In which stage would you place the child? What elements in the painting (refer to your description above) demonstrate the learning of this developmental stage? Use references to Smith to validate your point of view. Be sure to give the page number in your references.
- d) **Motivating the Child:** What do you think the teacher may have said to help the child get started? How might you motivate a group of children at this stage of development? Please use quotation marks to capture the question(s) you would use to motivate a group of students, using your "teacher voice."
- e) **Responding to the Child:** Write a short descriptive comment that would be appropriate for an adult to say to the child about the painting. Do this in quotation marks as if you were speaking directly to the child using your "teacher voice."

5. Museum Trip

Field trips that combine Art and Social Studies are an important part of experiential learning. This trip to the current exhibit at Saint Johns will focus on the architecture and the role of art and community.. A journal and reading response will reflect on the museum experience.

6. **Resource Notebook Due APRIL**

Notebook must be handed in by the assigned date so it can be returned on the last class.

Notebook should include:

An introduction. Write a sample letter to a school administrator or parents presenting your philosophy of art education and advocating for the importance of learning through art materials. Include one or more quotes from course readings supporting your ideas.

Organize the notebook by materials, i.e. paint, clay, etc. Include a section for crafts and response papers. Be sure to also include a section on art and curriculum. Each section should have the following:

(1) **Notes from class:** include notes from slide talks and craft presentations.

(2) **Class handouts:** materials presented in class, including craft presentations

(2) **Journal and Reading Responses for each class.** Include your personal response to the readings and to the materials worked with in class in the appropriate notebook section. Also include ideas/motivations that you might try working with children the age you teach or wish to teach.

(3) **Photos and illustrations.** Consider bringing a camera to class so that you can take pictures of the set-ups and processes working with each material. It is also useful to photograph artwork in classrooms and halls of the School for Children and/or from your school and from the art room collection. You can include small samples of artwork made during class. You can include samples of children's artwork as well.

COURSE SESSIONS AND ASSIGNMENTS:

Monday, JANUARY 25

Session 1: OVERVIEW OF COURSE / EXPLORING COLLAGE

The most basic forms of paper collage will be explored, with discussion of the visual language of art and how to communicate this language to children in order to support and challenge their work with art materials.

Assignment due Session 2, FEBRUARY 1

- Journal response: collage experience in class
- Reading response:

Levinger and Mott [Davis and Mitchell, Eds. Explorations] article from Course Packet
Shirrmacher article from Course Packet

Monday, FEBRUARY 1

Session 2: EXPLORING CLAY / TALKING TO CHILDREN ABOUT THEIR ART

Clay is an ideal three-dimensional material because it is soft and malleable and can best be modeled directly with hands. Students will work with clay to learn its properties and make simple non-representational sculptures. How to condition and keep clay in the classroom will be demonstrated. A video will be shown, with an emphasis on younger children's explorations of the clay medium.

Assignment due Session 3, FEBRUARY 8

- Journal response: clay experience in class.
- Reading response:

Pile, Art Experiences for Young Children: Introduction and chapters on clay and painting.

Monday, FEBRUARY 8

Session 3: EXPLORING PAINTING

The developmental aspects of children's early explorations and designs will be demonstrated through viewing examples of children's paintings from early childhood classrooms. Various approaches to painting set-ups will be discussed. Working with tempera paints will help students to understand the medium and learn its basic importance as a mode of expression for children.

Assignment due Session 4, FEBRUARY 15

- Journal response: painting experience in class.
- Read Smith, Experience and Art to page 39, but do **NOT** write a response to Smith.
- **Begin Smith paper: part one** (February 29)

Monday, February 15

Session 4: REPRESENTING EXPERIENCE IN CLAY

In this session clay will be demonstrated as a basic material in children's representations of experience, through viewing slides and actual work. Motivations will be examined in the context of developmental growth in art.

Craft presentations: Baker's Clay/Sawdust Mixture/Cornstarch Mixture

Assignment due Session 5, February 22

- Journal response: clay experience in class.
- Reading response: Karen Gallas, "Arts as Epistemology" from Course Packet.

Smith Paper: part one due Session 5: February 29

Monday, February 22

Session 5: COLLAGE

Children's work will be shown to demonstrate the relationship of artistic development in collage and other materials. Emphasis will be placed on the importance of collage for children with special needs. Various approaches to visual and textural collage will be experienced in class.

Assignment due Session 6, March 7

- Journal response: collage experience in class.
- Reading response: Lois Lord, Collage and Construction in School.
- Complete stick puppet at home and bring in on October 20

Monday, March 7

Session 6: DRAWING

Discussion will center around the importance of drawing as a mode of expressing experiences and ways in which teachers can help children to achieve depth of experience in the uses of line. Students will explore line using basic drawing tools, and draw from memory and observation.

Assignment due Session 7, March 14

- Journal response: drawing experience in class.
- Continue to read Smith, Experience in Art. NO reading response due.

Monday, March 14 and 21

Session 7 and 8: REPRESENTING EXPERIENCE IN PAINT or WOODWORKING (group splits in half)

Painting section: Students will look at examples of children's paintings to understand the development of children's representational work from early image making through the more complex representations of feelings, experiences, and fantasies of older children. Discussion will be in the context of readings. Students will draw on their own experiences to make a painting.

Woodworking section: Working in wood with hand tools, students will explore the potential learning and excitement of mastery that make woodworking an important part of early childhood curriculum. Students will also visit Lower School classrooms to see how materials are integrated into the curriculum and artwork is displayed.

Assignment due Session 9 ,

- Journal response: woodworking experience in class (for woodworking group) and painting experience in class (for painting group)
- Reading response: Gwathmey and Mott, "Visualizing Experience" from Course Packet.
- Finish reading Smith, Experience and Art, Paper due Session 9, November 17

Saturday, April 3

MUSEUM VISIT

Field trips that combine Art and Social Studies are an important part of experiential learning. This trip to the current exhibit at Saint Johns will focus on materials used for making sculptures and political art. A journal and reading response will reflect on the museum experience.

Monday, March 28/ April 4 and 11

Session 9 /10 and 11: PUPPETS, MASKS AND FIGURES IN PAPER-MACHE

The various ways that puppet-making can support children's ability to represent and how resulting puppets can be used for dramatic play will be discussed. Puppets, masks and figures can be used to relate to other areas of the curriculum and promote children working in collaborative groups. Students will start creating their own paper-mache constructions. In subsequent sessions, students will work in groups, using their artwork to develop a shared theme and story.

Craft presentations: Paper Making/Natural Dyes/Weaving

Assignment due Session 10, April 4

- Journal response: museum visit
- Reading response: Burnham, "If You Don't Stop, You Don't See Anything" from Course Packet

Assignment

- Work on assembling Resource Notebook due April 25

Monday, April 18

Session 12: ART AND CURRICULUM / Mural painting

Students will continue looking at slides of art and curriculum, along with a video of 6/7s using puppets for dramatic play. Students will work in groups to create a mural for their paper-mache constructions.

Monday, April 25

Session 13: PRINTMAKING

Rubbings, along with found object and carved stamp-making will be offered as simple printmaking techniques for children. There will be a discussion of other printmaking techniques used with children.

Craft presentations: Printing on cloth using Adire Eleko and Adinkra techniques and Beading on a loom

Monday, May 2

Session 14: BOOK-BINDING

Simple book binding techniques will be presented and students will make their own books.