

ART WORKSHOP EDUC 590 / 2 credits

My preferred method of communication is email. I will also be available at least half an hour before each class, as well as by appointment. I will make every effort to respond to email within 24 hours of receipt Monday through Friday. I will respond to emails received on the weekend or holidays on the next business day.

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 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 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 IRA 1.1 IRA 1.2
IRA 1.3 IRA 2.1 IRA 4.1 IRA 6.1 IRA 6.2 NAEYC 1 NAEYC

Varied Learning Styles :

If you have any specific learning needs that you would like me to know about, please let me know as early as possible so that we can work together to facilitate your learning.

Bank Street College has both a legal obligation and philosophical commitment to making reasonable accommodations in order to meet the needs of students with disabilities. Any student requesting specific accommodations should contact Peggy McNamara, at (212) 875-4586. Email address: dso@bankstreet.edu. If you are already registered with The Disability Services Office, please let me know your particular needs so we can work together to create a plan to best support your learning.

The Graduate School also provides some writing support for graduate students through consultation with Peggy McNamara, Senior Director of Student Learning Support and Community Initiatives.

Academic Integrity:

Students at Bank Street are expected to adhere to high standards of academic integrity. Students should be aware of the definition of plagiarism; all violations will be taken seriously, and may result in consequences as serious as expulsion.

- All work submitted must be original.*
- Any reference to another person's work (including ideas, theories, or concepts) must be cited explicitly. See APA Citation Guidelines.*
- Work presented as actual experience cannot be invented or fabricated.*

Writing Expectations

I may require, or you may choose to rewrite assignments if significant changes are needed. Rewrites must be handed in within one week. The rewrite should be accompanied by the original with comments.

Readings: *Our course readings will be shared to you on the Gdrive*

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.

Attendance

Attending every session is an expectation of the course including the independent visit to a museum.

Grading/Evaluation Plan

Participation

Willingness to take risks

Collaborating with classmates

Writing article and book reflections

Writing weekly journals

Witting Smith Paper

Attending and participating in the Museum field trip

Participating in Craft Presentation

Timeliness with all the assignments

Investing time and care in organizing the final notebook

VIII. Assignments and Due Dates

Timeliness of Assignments and Hand-in Procedures. *It is imperative that you submit your assignments in a timely manner. If you need support with organization or communicating with group members regarding assignments, please let me know as soon as possible.*

Extensions and Incompletes. *Work must be handed in on time. Incompletes will not be given in this course unless you experience serious circumstances beyond your control (such as serious illness or emergency) and after a discussion with me at the earliest possible date. According to college policy, incompletes cannot be offered if a student has a significant amount of missed work or a number of missed sessions.*

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 online in Canvas. Copies of assigned books are available through E-Reserves on reserve in the library.

Articles:

- Burnham, Rika. (1994) *If You Don't Stop, You Don't See Anything. Teachers College Record.*
- 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.*
- Shirmacher, Robert (1986). *Talking With Young Children About Their Art. Young Children.*
- *Venturing out in the World with Children (2010) . Sal Vascellaro*

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.*

1. Analysis of Children's Paintings Reflection

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

Part One

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

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

- a) **Image:** Include photograph of the painting.
- 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."

3. 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 PowerPoint sections. Also include images of your work and progress.

4) Craft presentation

Choose a craft that can be used in the classroom to connect with Social Studies or other curriculum areas. Plan to make a presentation of this craft that you will share with your colleagues. You will be learning this craft from the resources that I provide, as well as any other online resources you choose to use. Small groups of students can work together on each craft.

If there is a craft you would like to learn that is not included on the list, please give me that information when you submit your choices.

When you begin work on your craft, schedule a time to meet with your group to discuss your plans. When you make your craft presentation video of between 5 to 7 minutes, think about the following:

1. How will you demonstrate the process involved in making the craft product?
2. What is the age group or age groups this is appropriate for, and why? (This may be affected by complexity of craft, kind of materials, kind of tools, how much time it takes, kinds of instructions.)
3. How does this craft enrich the social studies unit or other curriculum areas?
4. How can children personalize this craft and make it their own?
5. What kind of motivation can be used to teach this craft?

In addition to preparing your craft, create a handout that can be used by someone else to teach this craft. You will share your handout with your presentation.

Your group will present your craft during Session 14.