**Course Title:**  
Methods and Materials for Art Education  

**Course Prefix and Number:**  
AE 3050  

**Course Instructor's Name:**  
Dr. Cynthia Vascak  

**Instructor's Office Location and Office Hours/Any Other Information for Contacting the Instructor:**  
D&M 305  T and TR 9:00 – 11:00  cvascak@adelpheia.net  

**Catalog Description:**  
Children’s cognitive and artistic development, materials and processes will be examined in the context of instructional planning at the elementary level. This will be accompanied by the study of constructivist teaching methods, dialogic motivation, and essential questions. Readings, research discussion, studio production and classroom observations will provide the framework for the study of Art Education as a discipline incorporating studio production, aesthetics, art history, and criticism. Art materials health and safety regulations will be examined. A ten-hour school observation component and a 5 hour service learning component are required. Springs. Prerequisite: AE200  

**Required Texts/Materials for the Course:**  
Creating Meaning Through Art: Teacher as Choice Maker by Simpson, DeLauney, et.al..  
Experience and Art by Nancy Smith  
Coursepak: Instructional Planning  

**Major Topics Covered by the Course:**  
Having eyes but not seeing beauty;  
having ears but not hearing music;  
    having minds but not perceiving truth;  
having hearts that are never moved  
and therefore never set on fire.  
These are things to fear.  

    SoSaku Kobayashi

The course will provide a foundation of knowledge and understanding of the content and correlative roles of children’s holistic development, children’s artistic growth and development, motivational strategies, teaching methodologies, and materials and processes integral to Instructional Planning. Emphasis will be on elementary grade levels. Students will become adept at designing highly challenging, relevant, and inspiring age-appropriate lessons with the constant goal of challenging and nurturing children’s artistic growth and development within the four content areas of the art
subject: art production, aesthetics, art criticism, and art history. The course will further provide a foundation of teaching methodologies specific to the art subject, instructional planning for engaging art activities which support meaning-making and critical skills, connections to National Standards for Art Education and the NH State Frameworks for Art Education, and the knowledge of health and safety standards and regulations for art materials in public school. The course is designed to give each student an understanding of how the principles of Constructivist pedagogy, developmental theory, and knowledge of materials and processes can be applied to the design of dynamic, challenging, and inspiring lessons for children with an emphasis on grades K-6. Methods will emphasize planning and practice of inquiry-based dialogue and discussion, meeting circles, multiple modalities, and the application of essential questions and problem based learning challenges within instructional design and practice.

Performance-based Objectives (What is it that students will know or be able to do as a result of taking this course?)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Articulate their understandings of the interaction between children’s holistic development and children’s artistic growth and development and apply to lesson design. H</td>
</tr>
<tr>
<td>2.</td>
<td>Design meaningful and relevant art activities and lessons which support constructivist principles and which demonstrate student ability to differentiate child centered art activities from teacher directed activities. HECK</td>
</tr>
<tr>
<td>4.</td>
<td>Integrate the components of studio production, aesthetics, art criticism, and art history in instructional planning and personal studio practice. K</td>
</tr>
<tr>
<td>5.</td>
<td>Explore, analyze and describe the manipulative and expressive qualities of a wide range of materials appropriate for public school classrooms and developmental levels of children. HK</td>
</tr>
<tr>
<td>6.</td>
<td>Demonstrate the ability to design challenging, motivating, relevant, and developmentally appropriate lessons: both simple and complex which address needs, capacities, and interests of developmentally and culturally diverse students. HECK</td>
</tr>
<tr>
<td>7.</td>
<td>Articulate the importance of motivational dialogue and be able to plan for engaging and developmentally appropriate dialogue and discussion incorporating critical skills, critical and reflective questioning, and personalization. CHECK</td>
</tr>
<tr>
<td>8.</td>
<td>Identify safe media and equipment and model safe use of media, equipment, and processes in accordance with federal and state health and safety regulations and standards. K</td>
</tr>
<tr>
<td>9.</td>
<td>Articulate personal educational goals and values for Art Education and correlate instructional planning with these goals. ECK</td>
</tr>
</tbody>
</table>
10. Link instructional planning to national and state standards for art education and use standards for purposes of advocacy and clarification of purpose. CK

11. Articulate clear conceptually based learning objectives linked to standards, and essential questions. K

12. Develop a portfolio of art education resources. K

13. Identify and plan for Interdisciplinary content connections and applications. EK

14. Engage in collaborative problem-based challenges and directly experience co-construction of knowledge and inquiry based discussion. CHECK

15. Observe and analyze instructional methods of mentor teacher during observation and compare and contrast diverse methods during class discussions and reflective writings. CECK

**Relationship of Course to the Conceptual Framework:**

The course objectives and assignments will reflect and reinforce the conceptual framework of teacher education at Plymouth State University. Throughout this learning experience, students will have the opportunities to:

- **C** COLLABORATE with other students and mentor teachers, developing partnerships which are essential to the teaching/learning process. Practice co-construction of knowledge in all class activities.

- **H** Develop an HOLISTIC perspective on teaching and learning by considering the needs and interests of the whole learner, as an individual and as a member of the learning community.

- **E** Experience the connections between subject, events, and life.

- **C** Develop a sense of COMMITMENT to personal growth and development as artists and future teachers and understand how the teaching/learning process plays a role in the formation of personal and social values throughout our lives.

- **K** Enhance and share their KNOWLEDGE through the cultivation of mastery, self-reflection, critical discussion, and inquiry.

**Content of Course Which Addresses Technological Competence:**
Research requires use of internet
Choice of power point and web formats for presentations
Instruction in use of selected educational software appropriate for art activities
Development of collection of web resources with content descriptions and evaluation

**Content of Course Which Addresses Diversity Issues:**
All planning is approached within a multicultural/diversity context.
Selected readings address diversity concerns.
Diversity and individuality of learners is valued and celebrated. Woven into content.
One activity requires planning for an Art tradition from a non-western culture.

**Content of Course Which Addresses Special Needs Issues:**
Lesson design and methods discussions include special needs as component of diversity and in addressing essential questions of identifying and meeting the needs, capacities, and interests of all learners. Woven into content.
This class designs our annual Very Special Arts Festival serving approximately 100 special education children. The class implements the Festival as part of their community service. Students may also volunteer in our After School Arts Program which is a collaboration with VSA Arts of NH.

**Performance-based Assessment/Activities for the Course (How can we make sure that the Performance-based Objectives from above have been accomplished?):**

1. Reflective writing Responses for all reading assignments. Each reading is accompanied by a Reflective response which must be typed and should be 1-2 pages in length. Response includes selection of an inspirational quotation, brief summation, analysis of quotation, and application to actual experience as a learner/teacher.

2. Minimum of three Instructional Planning Assignments fully completed.

3. Reflective/critical analysis and debriefing of all individual studio class activities and all collaborative class activities and challenges.

4. Personal Portfolio and Studio Portfolio
5. Completion of all studio assignments ready to use as instructional supports

6. Mentor Observation and Report: 10 hours to be completed and accompanied by detailed Documentation/Report using required format. Mentor also provides evaluation.

7. Collaborative design and implementation of Special Arts Festival with subsequent documentation and reflection.

8. Ongoing interactive class discussion and participation in collaborative challenges.
OPTIONAL INFORMATION

Course Schedule:

**Springs**

Assignments:

<table>
<thead>
<tr>
<th>Weekly Assignments and projected sequence of in-class topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignments are due on TR of the following week.</td>
</tr>
<tr>
<td>Written assignments will be typed or word processed.</td>
</tr>
</tbody>
</table>

**February**

**Week 1. Feb. 1 and Feb 3**

Class 1:  Introductions.  2: Sensory-based Metaphor - paper sculptures.  F.Stella

Read Chpt.1 Choice Maker:  Choosing to become a teacher of art.
Write response articulating your goals and purposes as a future Art Educator. Address what knowledge, skills, and understandings you seek to Cultivate In your future students .

**Week 2: Feb. 8 and 10**

2. Philosophical goals - essential questions/ holistic dev. - standards
Know - Be able to do - Be like....

Read:  Choicemaker Chpt.2 Understanding the learner and Smith pp. 2-4
And Chpt. 1
Prepare a developmental chart describing childrens’ holistic growth and development during the pre-Schematic and Symbol making stages.

**Week 3: February 15 and 17**

Class:  1. Artistic Growth and Dev. Fire Team charting
2. Constructivist methodology and practice
Structured Exploration: Craypas explorations

Read Choicemaker Chpt.3 Cultivating Artistic Behaviors and Handout
Article addressing Constructivist practice.
Write Response:  Have you experienced constructivist methods? Compare And Contrast with traditional methods for pros and cons.
Week 4. Feb. 22 and 24: Imagination and Observation  
Class: Rousseau: Rain Forests and Ecological relationships  
   Critical / Creative thinking and Scientific inquiry  
   Interdisciplinary connections  
  Read: Handout: Methods of Teaching Art and Chpt. 9 Artful teaching  
  Response focus: What does artful teaching mean to you? How does teaching become artful?  
  Studio: Complete your Rain Forest if necessary for Tuesday

March
Week 5: March 1 and 3: Instructional Planning  
   Classes 1 and 2:  
      Instructional Planning and Objectives: Level II planning  
      Using essential questions: know, be able to do, and be like to guide objective writing  
      Analysis of Methods in the classroom – group lesson plan  
  Read Choicemaker Chpt. 7 Shaping Elegant Problems  
  Read Smith pp.  
  Write Response and Prepare Instructional Plan #1 based on the rain forest project (or variation) completed in class

Week 6: March 8 and 10: Closures and Aesthetic Scanning  
   Class 1: Activity closure for Rain Forest with story finding and poetry  
   Class 2: Aesthetic Scanning with Drama and Poetry applications

*Assignment: Instructional Planning – make revisions to returned plan, write your IAM part from the class drama and  
Read Smith pp.  
Write response – what do you notice about Smith’s emphasis on Meaning and her questioning of children?

Week 7. March 15 and 17 The Art of Dialogue and Daily Planning  
   Classes 1 and 2:  
      Intro to Dialogue and Daily Planning:  
      Relationship of Objectives and theme to dialogue  
      Questioning for critical thinking, creativity, and meaning  
      Group planning.  

*Assignment: Collect artifacts and materials for portfolio covers  
Bring to class for TR after vacation  
Read handout: Why have students make art?  
Write Response: What is an elegant problem and why?

Week 8: VACATION March 18 –March 27
Week 9: March 29 and 31: Portfolios and Implementing Dialogue
   Class 1: Implementing dialogue
      what makes dialogue work or not work? Questioning challenges.
   Class 2: Portfolio Covers: Photomontage

Read Handout. Why have students make art? One lesson, three approaches.
   Explain how your lesson addresses these concerns

*Assignment: Develop Daily Plans #1 and #2 for your Rain Forest Activity
   Research and select an African culture to study and use as inspiration
   For Mask Making

* BRING HAIR DRYER, FACE SOAP, TOWEL AND BANDANA TO CLASS ON Thursday April 5th

April
Week 10: April 5 and 7
   Class 1: Mask Making with a partner
      *Assignment: bring a diagram and picture resources to class on TR
   Class 2: Transforming the life mask into an African Inspired Mask
   Read Handout: No More Secondhand Art
   Write response: What is secondhand art? What is the difference between making
      secondhand are and making art for purpose of meaning-making or the
      personalized expression of understandings, knowledge, and feelings? How does
      this connect to mask-making?
      * Begin Preparing for Instructional planning for your mask assignment
      Complete mask and Instructional planning for April 26

Week 11: April 12 and 14: Special Places
   Class 1: Texturizing papers and collage story telling
   Class 2: Printmaking

Week 12: April 19 and 22
   Class1: Aesthetic Scanning and Dramatization and Poetry - Chagall
   Class 2: Mask Presentations and Exhibition design with debriefing
   Read Chpt. 4 Engaging Learners with Art Images
   Write Response: How to make Art history come alive and be meaningful to our
      students?

Week 13: April 26 and 28
   Class1: Guests from Gilford Elementary: Digital Animation
   Class 2: Festival planning: Theme of African Stories
   *Assignment: Debrief animation and prepare Art Stop Description, Diagram of
      idea, and Materials List
   Work on Portfolio
May
Week 14:  May 3 and 5
  Class:  prep for Festival
  *Assignment:  Work on Portfolio

Week 15:  May 10
  Class:  prep for Festival and Festival  -

MAY 12 FESTIVAL 7:30 am – 2:00 pm

FINAL May 17 or May 19 : Portfolio Sharing / Mentor Observation

Optional Reading Materials:
Step Outside Community Based Art Education by Peter London
No More Second Had Art by Peter London
Teaching to Free the Creative Spirit by Jan Steward and Corita Kent
The Arts as Meaning-makers by Claudia Cornett
Safety in the Art Room by Charles Qualley

Course Policies:
Requirements
1.  Completion of all assigned readings and reflective writing.
2.  Completion of all studio explorations and projects with reflective responses for each
3.  Completion of assigned of Instructional Plans and daily lesson plans. Reflective Portfolio and Practical Resource Notebook and Studio Portfolio
4.  10 hour sequential mentor observation with required documentation and analysis
5.  Attendance and participation in discussion and collaborative challenges
6.  Self-evaluation

Special Instructions:
Portfolio Requirements

I. Studio Portfolio:  All 2D studio explorations, samples, and projects. Works smaller than 12 X 24 should be matted or mounted on colored paper for purposes of presentation to a class.
These samples and projects begin your collection of sample art work needed for teaching.

II. Personal /Resource Portfolio
COLLECT    SELECT    REFLECT
The personal artifact portfolio represents you as an artist, a learner, an individual, and a future educator.
This portfolio also presents your comprehensive written work throughout the
semester and can demonstrate your growth and development regrading critical and reflective writing, the development and articulation of your educational values and goals, and instructional planning.

Requirements for Personal Artifact Portfolio

1. Who am I as a student, artist, and future teacher? Collect artifacts which represent you relative to these questions. Artifacts can represent your inspirations, your interests, your concerns, your experiences......Cover collage can also represent you symbolically. Artifacts need to be explained. Why was this chosen? What does it represent to you?
2. Revised list of personal program goals for Art Education.
3. All reflective responses to required reading assignments.
4. All Studio Debriefings with research
4. All Lesson Plans and Research.
5. Documentation of collaborative class projects
6. Aesthetic Scanning
7. Handouts
   A personal statement reflecting upon your strengths as an artist and as a future teacher. Consider what you value as the characteristics and abilities of an excellent teacher. How are you developing these characteristics and abilities? Can you identify a fairly recent experience which was fulfilling to you concerning yourself as an artist and as a future teacher? What are your goals for future personal development and challenge?

MENTOR OBSERVATION REPORT

Other:
The combined knowledge of children’s cognitive, physical, and affective development, artistic growth and development, materials and processes, motivational strategies, and teaching methodologies will be examined in relation to Instructional Planning through assigned readings, research, applied studio work, and observations. The course will involve a sustained exploration of materials and processes, the active preparation of simple and complex lesson plans, and the simultaneous considerations and implementations of motivational and instructional strategies. Art will further be examined as a subject incorporating studio production, aesthetics, art criticism, and art history. We will each assume the various roles of art student, art teacher, artist, art critic, and art historian. Each of these component roles will be re-considered in relation to lesson design.

Good lesson design is, in part, contingent upon the appropriate selection, organization, and presentation of materials. This course provides the opportunity for in-depth and sustained explorations of the unique properties, structures, and expressive uses of selected art materials. The course aims to enrich and extend your personal expressive repertoires and, in parallel, provoke insights about the role of materials in supporting,
integrating, and challenging the artistic development of young people in our schools. Knowledge of materials must also include federal health and safety regulations regarding selection and usage.

The exploration of materials will coincide with examination of developmental knowledge, the study of lesson components, motivation, and the constant emphasis on their mutual support and interrelationship. We will develop your knowledge and sensitivity to children, materials, lesson design, motivation, instructional methodology, and to yourselves as future art educators.