

Materials & Methods for K12 Classrooms

This course is designed to transfer the knowledge of your training as an artist into practical application in the K-12 environment. The focus is on creative thinking and art processes, and active learning.

WHAT MAKES ART A CREATIVE ACT?

Are we born with it, or can it be learned? Can creativity be taught, and if so, how do we do that? What can we do as teachers to increase creativity in our students?

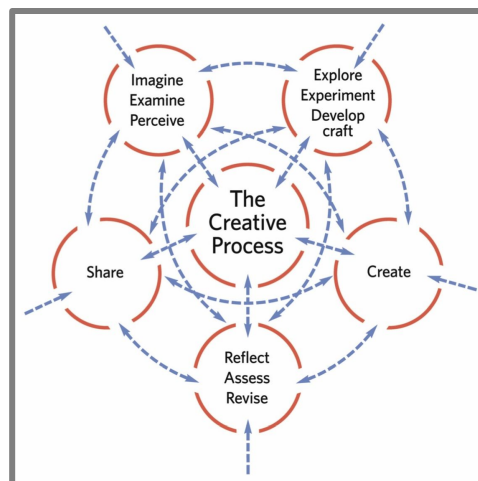
The cognitive aspects of creativity include basic knowledge (both general and field-specific), perceptiveness, originality, attraction to complexity (e.g., combining, analyzing, and applying different, disparate ideas or concepts), open-mindedness (e.g., resistance to closure, and awareness of creativity). Affective elements include curiosity, humor, independence, and risk-taking. The social climate is also an important element of creativity. A "non-threatening, non-controlling climate" is a good one for "combination and recombination" of ideas. Because teachers can do much to shape the learning environment, they have many opportunities to foster creativity.



Teacher behavior that may foster or enhance creativity include:

- Modeling: Share your thinking with students; explain how you create or combine ideas
- Communicating expectations: Let students know that creative ideas are expected and welcome
- Reinforcement: Applaud creative thinking, even (or especially) when an idea does not succeed

In this course, we will seek to expand our concept of creativity, how to recognize it, how to set up an environment that encourages it, and how to model it in our roles as educators.



REQUIRED TEXT

All articles, exercises and handouts will be available online through Beachboard and at the instructor's website. The website is:

<http://art407.weebly.com>

STUDENTS WITH SPECIAL NEEDS:

Students with a disability or medical restriction who are requesting a classroom accommodation should contact the Bob Murphy ACCESS Center. The ACCESS Center will work with the student to identify a reasonable accommodation in partnership with appropriate academic offices and medical providers. We encourage students to reach out to BMAC as soon as possible.



COURSE GOALS

In this course you will develop your understanding about art through four interrelated facets of art – production, criticism, history and aesthetics. Attention will also be given to both cross cultural and interdisciplinary concerns. The class time will promote active connections between art and other areas of human endeavor with a focus on the nature of the creative process.

You will read and discuss research focused on creativity, create studio pieces, create active/interactive critique experiences, reflect on your work in a sketchbook, prepare a portfolio of your work that includes written work, your studio work, and an art education lesson plan.

LEARNING OUTCOMES

- Students will become familiar with current research into creativity and explore ways to integrate associated processes into K12 classroom practice. SLO1
- Students will translate traditional art media and forms into K-12 appropriate/available media sources. SLO2
- Students will become familiar with art from various cultural and ethnic traditions across time and be able to implement cross cultural influence in a studio based lesson plan. SLO3
- Students will reflect on their own creative process through reflective sketchbook entries. SLO4
- Students will begin/continue to prepare their Professional Art Education portfolio. SLO5

WITHDRAWALS

You are responsible to officially withdraw from this course if you choose to drop the class. Check the University schedule for time frames and procedures. The instructor will not automatically drop you from the course just because you don't continue to attend class.

EXPECTATIONS

My educational philosophy revolves around 3 words: respect, communication and performance. My goal is to create an environment of mutual respect, open communication and an expectation of the highest performance we can both attend, both in my teaching and in your educational growth. While understanding that we will have days that we fall short of our goals, each day starts anew with the possibility of doing our best.

***"You can't use up creativity. The more you use the more you have." --
Maya Angelou***

Here's what I expect from you:

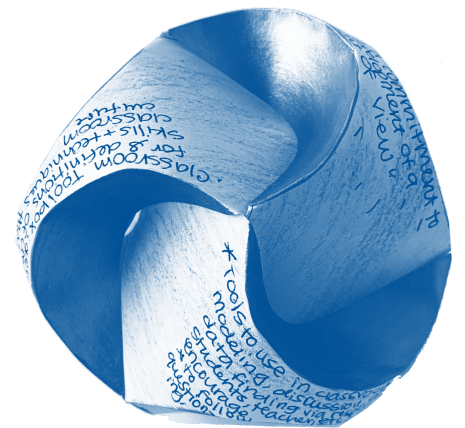
- You will be logged into class on time, ready to work
- You will keep your camera on and participate in conversations
- You will do the assigned readings and turn in art work on time
- You will participate regularly in online class discussions

You will strive for originality and excellence in the execution of your artwork

Here's what you can expect from me:

- I will be available during weekly meetings and office hours
- I will respectfully listen to your contributions with an open mind
- I will grade your assignments on a timely basis – within one week
- I will not ask you to do something I do not believe you are capable of doing, neither through time restraints or beyond your abilities

I will constantly ask you to raise the quality of your work



PACING INFORMATION

Each of the class sessions is important in the sequence of learning events. As a self-guided online course, you may work at your own rate, although dates/deadlines should be respected. University policy indicates that students should be expected to put in 3 hours of homework for every hour of scheduled class meeting time, so therefore it is expected that students spend 15-20 hours a week on this course. This is of course, for the benefit of the student's educational growth.

OFFICE HOURS

Dr. Laurie Gatlin

laurie.gatlin@csulb.edu

office: (562) 985-4385

to make an appointment:

<https://tinyurl.com/y7cfh274>

Questions?

- Your first resource is the class website.
- Your second resource will be your fellow students.
- Check your first two resources to see if your question is answered. If not, I am best reached via email:

laurie.gatlin@csulb.edu

WEEK	TOPICS & PROJECTS	HOMEWORK ASSIGNMENTS
Week 1 August 25, 27	Introductions, syllabus, tour The Creative Process: History, personal inventory Studio Practice: paste paper (4 paste papers) Sketchbook Coptic stitch	Reading: <u>NYT article: What makes a family of artists?</u> personal history response (index card with notes about your family artists) Sketchbook page: Reflection on process with collage
Weeks 2 - 3 Sept 1, 3 Sept. 8, 10	The Creative Process: inspiration, creation, reflection Studio Practice: Bookbinding: accordion, buttonhole, star book, Japanese stab binding Assessment: silent feedback (padlet)	Reading: <u>Identifying exemplary criteria to evaluate studio prod. by F. Robert Sabol</u> Handmade Thinking response Sketchbook page: Creative process map Studio portrait
Week 4 Sept. 15, 17	The Creative Process: Experimentation Studio Practice: Photo Cyanotypes Creating negatives Transfers Assessment: question cards	Reading: <u>A toolbox approach by Hanson & Hertz</u> Paper Orb Response Sketchbook page: Cyanotype page (blue/white) white pen
Week 5-6 Sept. 22, 24 Sept 29, Oct 1	The Creative Process: Open time, material Studio Practice: Assemblage - box Mini shrine recycled materials Assessment: Artist statements	Reading: <u>Playing, Creativity, Possibility – Gude</u> Cootie catcher/fortune teller Sketchbook page: Paper mosaic Painting ribbon

WEEK	TOPICS & PROJECTS	HOMEWORK ASSIGNMENTS
Weeks 7 – 8 Oct 6, 8 Oct 13, 15	Studio Practice: Printmaking stamps Prayer flags/styrofoam print Stencils Assessment: rubrics	Reading: <i>Aesthetics of Collaboration</i> by Gude Zine response Sketchbook page: Print backgrounds + self-portrait Spinner
Weeks 9-10 Oct 20, 22 Oct 27, 29	Studio Practice: Sewing – Felt stuffie Art doll (found object) Coil Basket Assessment: self-assessment	Reading: <i>A Closer Look: student engagement</i> by Levine Pin Sketchbook page: Pop-up Art doll
Week 11 Nov 3, 5	Studio Practice: Weaving: case/bag Assessment: gallery walks	Reading: <i>When is Creativity?</i> by Jaquith Flexagon Sketchbook page: Paper weaving page
Weeks 12 -13 Nov 10, 12 Nov 17, 19	Studio Practice: Paper Mache houses Dubious Achievement badge Assessment: token response	Reading: <i>Connecting, p. 14-18, Engaging Adolescents</i> Tarot card/loteria Sketchbook page: Artist Bio – foldouts Dictionary page/blackout poetry
Week 14 Dec 1, 3	Studio Practice: Clay (air-dry clay) Cultural research Assessment: checklists	Sketchbook page: Tools
Week 15 December 8, 10	Studio Practice: Drawing/painting Eye canvas Kitchen watercolors Assessment: Portfolio peer assess	Sketchbook page: Cut letters (exacto)/partial pages
Final Exam Tuesday, December 15	12:30 pm-2:30 pm	Lesson plan share

GRADING DISTRIBUTION

Assignment	Student Learning Outcomes	Percentage of grade
Readings		
8 weekly readings & responses	SLO1	15 (total)
Studio Projects		
9 studio areas	SLO2, SLO3, SLO5	55 (total)
Sketchbook		
15 sketchbook assignments	SLO4	15 (total)
Lesson Plan & Presentation		
Final	SLO1, SLO2, SLO3, SLO5	10
Participation/Group meetings	SLO1, SLO3	5

DESCRIPTION OF ASSIGNMENTS

Readings

There are a total of 8 readings throughout the semester, dealing with aspects of creativity, assessment and motivation. For each reading, a different art-based response activity is assigned. Students are expected not simply to paraphrase the reading, but rather to reflect on connections to their personal experience and future application in their own future classrooms. For each reading response, there is a discussion board set up for students to share their artworks and to discuss the process of making the response and the connections made.

Grades on readings will be given for response plus participation on the discussion board.

Studio Projects

Studio practice is the core of this course. We will be looking at K-12 practices in 9 studio areas (bookbinding, photography, weaving, sewing, assemblage, printmaking, paper mache, clay, and painting/drawing). Each studio area has 1-4 individual projects that are included in the supply box. Although there are parameters given, choice and personal expression are prized. This course will provide students with teaching samples for a variety of approaches in studio practice, with a focus on cultural influence and material innovations. In addition to the production of studio artifacts, throughout the semester we will examine K12 appropriate critique/assessment practices with each studio area.

Grades for studio projects will be scored via rubrics provided for each studio area.

Sketchbook

Students in this class will be binding and utilizing a sketchbook, a valuable artists tool. Students will do observational drawings, plan projects, reflect on practice, and explore media in their weekly sketchbook assignments. Although assignments will be provided, experimentation is key and divergence from assignments is encouraged. By the end of the semester, the sketchbook is expected to be complete.

Grades for sketchbook are holistic; points given for completion and quality.

Final: Lesson Plan and Presentation

Students in this course will have the opportunity to develop a lesson plan for middle school or high school classrooms, with their choice of studio areas from the range of projects completed in the course. Lesson plans will be based on a template that includes state standards, cultural connections, instructional strategies and learning activities, engagement approaches, and assessment plans. In addition, students will create an accompanying presentation using digital programs like PowerPoint, Prezi, Keynote or PearDeck. This presentation will expand upon the cultural connections that underlie the lesson.

Grades for the lesson plan and presentation will be scored via a rubric provided.