

Fall 2016

ART 407

Practicum:

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?

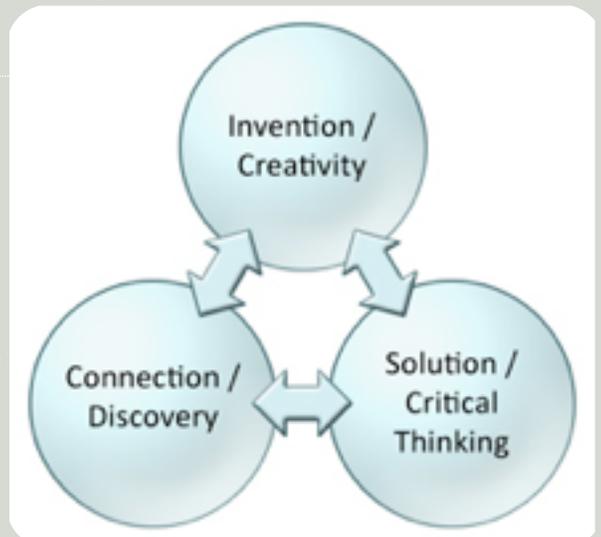
The cognitive aspects of creativity include basic knowledge (both general and field-specific), perceptiveness, originality, attraction to complexity (e.g., combining, analyzing, and applying different, disparate ideas or concepts), open-mindedness (e.g., resistance to closure, and awareness of creativity). Affective elements include curiosity, humor, independence, and risk-taking.

According to Adams (who gave us the graphic here), 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.



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 crosscultural and interdisciplinary concerns. The class time will promote active and interactive inquiry within the utilization of presentations, graphic organizers, cooperative and collaborative learning, research, debate, new technology and connections between art and other areas of human endeavor. You will view and discuss both originals works of art as well as reproductions, write about art, create studio pieces, create active/interactive art inquiry experiences, prepare a professional resume and portfolio of your work that includes written work, photographs of your studio work, and art education lesson plans. The preliminary portfolio review will be held for

student self-evaluative purposes in preparation for the student teacher review.

Expected outcomes:

- Students will develop their aesthetic/artistic perception through the involvement with artwork using various approaches both oral and written.
- Students will become familiar with art from various cultural and ethnic traditions across time and be able to discuss crosscultural influence.
- Students will discuss and explore alternative approaches to studio projects.
- Students apply their visual arts knowledge and thinking skills to active and interactive learning experiences with both traditional and new media.
- Students will translate traditional art media and forms into K-12 appropriate/available media sources.
- Students will begin/continue to prepare their Professional Art Education portfolio.
- Students will pursue a depth of thinking by developing meaningful inquiry into extending and expanding knowledge.



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>

Special Needs:

Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the course instructor. If a student with a disability feels that modifications, special assistance, or accommodations offered are inappropriate or insufficient, s/he should seek the assistance of the Director of Disabled Student Services on campus.

OFFICE HOURS

Dr. Laurie Gatlin

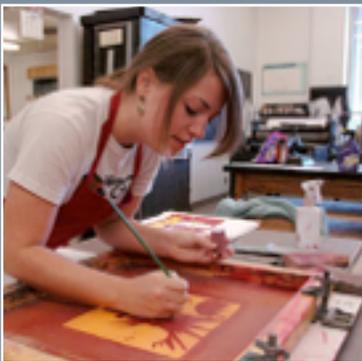
T W 4-6 pm

FA2-201

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office: (562) 985-4385

STUDIO PRACTICE



Studio Processes

We will examine a number of studio processes, finding a way to present fine art processes in a K-12 safe environment. The emphasis is rising above "school art" and creating high quality teacher samples.

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.

Here's what I expect from you:

- You will be in class on time, ready to work
- You will listen respectfully while others – including me – are speaking
- You will do the assigned readings and turn in work on time
- You will participate at least occasionally during 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 begin teaching promptly when class time begins and will be available until the end of the time period
- 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

Basic housekeeping expectations

- Put all materials away at the end of the class
- Please put all food/drink wrappers away in proper receptacles
- Clean materials/tools in the proper fashion
- Keep cellphones on silent/vibrate



WEEK: DATES	TOPICS	ASSIGNMENTS
Week 1 - August 23, 25	The Creative Process: inspiration, experimentation, creation, reflection, sharing Assessment: token response Materials in the K-12 classroom	1. Sketchbook 2. Creative process map 3. Reading: Link to NY article
Week 2 - August 30, Sept 1	Studio Practice: bookbinding Assessment: post it note	1. tunnel book 2. mini book 3. Reading: <i>Identifying exemplary criteria to evaluate studio prod.</i> by F. Robert Sabol
Week 3 - Sept. 6, 8	Studio Practice: photo Assessment: process critique	1. cyanotypes 2. Create negatives
Week 4 - Sept. 13, 15	Studio Practice: painting Assessment: critical approaches (2 stars, 1 wish) Group projects	1. Mural/collaborative project 2. Lesson plan resource 1. Reading: <i>Reconceptualizing the Role of Creativity in Art Education Theory and Practice</i> by Zimmerman
Week 5 - Sept. 20, 22	Studio Practice: ceramics Demonstrations	1. mask 2. center for weaving
Week 6 - Sept. 27, 29	Studio Practice: Assemblage Managing materials	1. Cornell Box 2. Resource handout 3. Reading: <i>Playing, Creativity, Possibility</i> by Olivia Gude
Week 7 - Oct 4, 6	studio Practice: papier mache Classroom storage issues	1. masks 2. figure
Week 8 - Oct 11, 13	Studio Practice: printmaking budgets and ordering materials	1. Sample semester budget 2. Gelatin printing 3. Reading: <i>Student Engagement in Artmaking</i> by Levine
Week 9 - Oct 18, 20	studio Practice: mosaics	1. mosaic panels 2. mosaic jewelry
Week 10 - Oct 25, 27	Studio work week, catching up	1. Reading: <i>Aesthetics of Collaboration</i> by Gude

Week 11 – Nov. 1 (no class on Nov 3 – CAEA)	Studio: Drawing/Painting	1. Pastel and glue pictures 2. Dirt Drawings
Week 12 – Nov. 8, 10	Studio Practice: jewelry	1. Pewter casting 2. paper beads 3. Reading: TED http://www.ted.com/playlists/11/the_creative_spark
Week 13 – Nov. 15, 17	Studio Practice: fibers	1. weaving 2. baskets
Thanksgiving Break	no class this week	
Week 14 – Nov. 29, Dec 1	Portfolio Review conferences	1. review sheet 3. Reading: <i>A toolbox approach</i> by Hanson & Hertz
Week 15 – Dec. 6, 8	Presentations	
Final Exam Tuesday, December 13	portfolio grading/final	12:30 – 2:30

Grading Information

Each of the class sessions is important in the sequence of learning events. If an unavoidable absence occurs please notify the instructor as soon as possible. More than three unexcused absences will lower the student's grade one level. An excused absence relates to a serious situation beyond the ordinary personal, family or work events. Attendance and promptness are also part of the Participation grade. University policy indicates that students should be expected to put in at least as much time outside of class as they do within the actual class meeting time. This is of course, for the benefit of the student's educational growth.

Grades are determined by a number of factors. Each media has several small projects, and will be graded as a unit.

Unit	% of grade
Sketchbook	10
Readings	10
Painting	5
Drawing	5
Printmaking	5
Ceramics	5
Assemblage	5
Paper Mache	5
Bookbinding	5
Mosaics	5
Photo	5
Jewelry	5
Fibers	5
Graphics	5
Presentation	10
Attendance/Participation	10

Withdrawals

You are responsible to officially withdraw from this course if you choose to drop the class. Check the Spring 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.

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