

	CAPILANO UNIVERSITY COURSE OUTLINE		
	Course Title	Atelierista Studies: Young Children and the Arts	
		Credits	3.0
Section Number	EDUC 477	Instructor	
Term	Fall 2017	Office	
Phone		Local	

COURSE FORMAT: Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams. This course may also be offered in a mixed-mode format.

COURSE PREREQUISITE:

45 credits of 100-level or higher coursework; and ENGL 100 pre or corequisite.

COURSE OBJECTIVES:

The course develops an understanding of current theories, approaches, and innovations as it relates to young children's art. It considers different approaches to children's processes such as developmental, semiotic, relational-materialist, Deluezian approaches, how each might work with children's own concerns and the educational implications of each perspective. This course explores ways that educators can facilitate children's artistic engagements and productions and support their fluency with/in different artistic media and processes. It aims to help educators develop sensitivities towards working *with* young children in their creations, experimentations and fabrications. The course is designed with either on-line and face-to-face portions or face to face delivery and involves readings, discussions, group work, and personal experimentation with various artistic processes.

STUDENT LEARNING OUTCOMES:

Students who successfully complete this course should be able to:

- Critically examine current theories of children's artistic production
- Critically examine and discuss the processes and characteristics of children's artistic engagements from various theoretical perspectives
- Gain an understanding of the educational implications of each approach
- Examine current innovative practices that support children's artistic processes and productions

REQUIRED TEXTS:

Gandini, L., Hill, L., Cadwell, L. & Schwall, C. (Eds). (2015). *In the Spirit of the Studio: Learning From the Atelier of Reggio Emilia*, 2nd edition. New York: Teachers College Press.

Ministry of Education. (2008). Understanding the British Columbia Early Learning Framework: From Theory to Practice Ministry of Health & MCFD. <http://www2.gov.bc.ca/gov/content/education-training/early-learning/teach/early-learning-framework>

Ministry of Education. (2008). British Columbia Early Learning Framework. Ministry of Health & MCFD. <http://www2.gov.bc.ca/gov/content/education-training/early-learning/teach/early-learning-framework>

REQUIRED READINGS:

Burton, J. (2000) The configuration of meaning: learner centered art education revisited. *Studies in Art Education* 41(4), 330-345.

Davies, B. (2014). The affective flows of art making. In K. Sunday, M. McLure, and C. Schulte (Eds), *Art & Early Childhood: Personal Narratives and Social Practices. Bank Street Occasional Papers, Series 31*. <https://www.bankstreet.edu/occasional-paper-series/31/>

Eisner, E. (2002). *The arts and the creation of mind*. New Haven: Yale University Press (Chapter 1)

Goldberg, B. (2014). Seeing meaning. In K. Sunday, M. McLure, and C. Schulte (Eds), *Art & Early Childhood: Personal Narratives and Social Practices. Bank Street Occasional Papers, Series 31*. <https://www.bankstreet.edu/occasional-paper-series/31/>

Grube, V. (2008) Beyond still life: collecting the world in small handfuls. *Visual Arts Research* 34(1), 99-108.

Ingold, T. & Hallam, E. (2007). Creativity and cultural improvisation: an introduction. In E. Hallam and T. Ingold (Eds), *Creativity and cultural improvisation*, pp 1-24. New York: Berg.

Ingold, T. (2013). *Making: anthropology, archeology, art, and architecture*. New York: Routledge. (Chapter 2, The materials of life)

Kind, S. & Lee, C. (forthcoming). Moon bear and the night butterfly: exploring the pathways of children's drawing stories. In M. Binder and S. Kind (Eds) *Drawing as language: celebrating the work of Bob Steele*. Sense Publishers.

Kolbe, U. (2005) *It's not a bird yet: the drama of drawing*. Peppinot Press.

Knight, L. (2008) Communication and transformation through collaboration: rethinking drawing activities in early childhood. *Contemporary Issues in Early Childhood*, 9(4), 306-316.

Matthews, J. (2003). *Drawing and painting: children and visual representation*, 2nd edition. London: Paul Chapman Publishing. (Chapter 1)

New, R. S. (2007). Children's ART as symbolic language: action, representation and transformation. *Visual Arts Research*, 33(2), 49-62.

Rogers, A. (2008) Drawing as conversation: visual encounters with strangers. *Creative Approaches to Research* 1(1), 54-61.

Tarr, P. (2008) New visions for art in early childhood: a response to Art: essential for early learning, *Art Education* 61(4) 19-24.

Thompson, C. M. (2013). Increasing the abundance of the world: young children and their drawings. In Felicity McArdle and Gail Boldt (Eds) *Young children and the arts: ways of seeing*, pp. 88-103. New York: Routledge.

Thompson, C. M. (2003). Kinderculture in the art classroom: early childhood art and the mediation of culture. *Studies in Art Education* 44(2), 135-146.

Vecchi, V. (2010). *Art and Creativity in Reggio Emilia*. New York: Routledge (Chapters 8 and 9)

Wilson, B. (2007). Art, visual culture, and adult/child collaborative images: recognizing the other-than. *Visual Arts Research* 33, 6-20.

Wilson, B & Thompson, C. M. (2007). Pedagogy and the visual culture of children and youth. *Visual Arts Research*, 33 Special Issue, Child art after modernism 1-5

COURSE CONTENT:

Art, learning, and representation
Graphic development and visual thinking
Artistic dispositions and studio thinking
Art as social practice
Art as event
Experimentation
Creativity
MashUp exhibit, Vancouver Art Gallery
Attending to how images and processes unfold
Working <i>with</i> children's artistic processes

EVALUATION PROFILE

Two papers (2 x 15%)	30%
Participation	10%
Pedagogical Narrations (group assignment)	30%
Visual Journal	<u>30%</u>
TOTAL	100%

GRADING PROFILE:

A+ = 90 - 100	B+ = 77 - 79	C+ = 67 - 69	D = 50 - 59
A = 85 - 89	B = 73 - 76	C = 63 - 66	F = 49 and below
A- = 80 - 84	B- = 70 - 72	C- = 60 - 62	

Participation

Participation is an essential element of the course. Grades for participation will be based on contribution to group projects, the group pedagogical narration processes, and self evaluation responses. Details are included on the rubrics document that is posted on Moodle in the Course Information section.

ASSIGNMENTS:

See Attached. Please note it is strongly recommended that students make a copy of all assignments in the event than an assignment is misplaced.

OPERATIONAL DETAILS

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website

Attendance

Attendance is essential for the successful completion of this course. In the event of an absence from class, the student will inform the course instructor. A student who misses 10% of classes will not receive credit for this course. A faculty review will occur in the event the maximum percentage of absences has been exceeded.

Punctuality

Punctuality is essential given the professional nature of this program. Lateness will be assessed in the same way as attendance. Being late for more than 10% of classes will result in a faculty review.

Academic Responsibility

Each student is responsible for the material covered in class and for any work required for the following class. If a student misses a class, they have the responsibility to contact a peer and obtain the notes, handouts and work for future classes.

The quality of work should provide both adequate depth and breadth so as to demonstrate a commitment to your professional development and that the competencies required of the course have been successfully met

Professionalism

All students are expected to maintain professional behaviour, as laid out in the ECEBC's Code of Ethics, while participating in this course. This pertains to all students, registered for this course.

Missed presentations, exams, quizzes

Students will be allowed to make up in-class assignments, presentations, projects, exams, and quizzes under the following conditions:

If a doctor's certificate of illness is provided; or, in the case of the death of a close family member, a death certificate may be requested.

Late Assignments

All assignments are due at the beginning of the class on the due date. Late assignments will receive a 5% deduction in grade for each day they are overdue.

Incomplete Grades

"I" Grades will be given only when prior arrangement has been made in writing between the instructor and the student specifying the exact nature of the work to be done and the date it is to be received.

English Usage and Writing Style

All assignments are marked for correct English usage, proofreading, and formatting. At the instructor's discretion, any assignment not reaching these standards may be returned for revision and resubmission. Maximum grade assigned for a revised assignment is a "C".

All assignments will adhere to APA stylistic guide for avoiding bias in language use and will be written in a manner that reflects the spirit and values inherent in the ECEBC Code of Ethics and the BC Early Learning Framework. At the instructor's discretion, any assignment not reaching these standards may be returned for revision and resubmission. Maximum grade assigned for a revised assignment is a "C".

Cheating & Plagiarism

Cheating is an act of deceit, fraud, distortion of the truth, or improper use of another person's effort to obtain an academic advantage.

Plagiarism is the presentation of another person's or source's words and/or ideas as if they were one's own. It ranges from an entire assignment which is not the student's own work to specific passages within an assignment taken from a source without appropriate acknowledgement.

Students are responsible for ensuring that they understand and follow the principles of proper documentation and scholarship. If in doubt about these matters, students should consult their instructor, the Writing Centre, or the Library. Students are responsible for ensuring that they understand what constitutes cheating and plagiarism and that these violations of proper academic practice have serious consequences

The instructor has the right to assign a grade of "0" on the examination or assignment, or, at the instructor's discretion, a letter grade "F" / No Credit on the course.

Second incidents of cheating or plagiarism, or first incidents deemed by a department/instructor to be particularly serious, will be dealt with according to the University policy available on the University website.

Emergency Procedures

Please read the emergency procedures posted on the wall of the classroom.