

# GANNON UNIVERSITY

## SCHOOL OF EDUCATION



**EDCR 302-1E**  
**Expressive Arts**  
**Spring 2024**  
**Three Credits**

**Tuesday 6:00-8:50 pm**  
**Palumbo 2020**

**Instructor:** Dr. Leighann Forbes (she/her)  
**Office:** Palumbo 2015C  
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**Office Hours:** Monday and Wednesday 9:30-10:00 am  
Tuesday 3:00-4:30 pm  
Thursday 10:30 am-Noon

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## I. Course Information

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**Mission of the Gannon School of Education:** The School of Education is committed to the preparation of educators as reflected through the Gannon University Judeo-Christian tradition. Through extensive field experience, modeling, professionalism, and collaboration, we deliver a student-centered, research-based professional education program that provides opportunities for diverse community experiences and promotion of personal growth and continuous learning.

### A. Course Description

Through analysis and evaluation of works of art, this course emphasizes the relationship among aesthetic reasoning, diverse perspectives, and the science of learning. Participants will use the arts as a means for expressing and communicating their developing ideas, experiences and feelings about themselves and the diverse world in which we live. Active experiences with various media, strategies, technology, and resources will lead to the discussion of culturally relevant and sustaining education practices that will support all learners. By the end of the course, participants will have a set of resource materials and strategies for integrating the arts across the curriculum and in the daily lives of learners.

### B. Course Rationale

Throughout history, the arts have been used as a means of communication and expression. They have provided us with a window into diverse cultures and traditions as they influence and reflect our history. According to research conducted by organizations interested in education, it is critical that we recognize the role of the arts in affirming the strength of cultural diversity in our classrooms and communities (Crowell and Stevenson, 2021; Peppler, Dahn, and Ito, 2023). Research suggests that arts education can contribute to the development of creative thinking and collaboration skills, enhance learning in STEM disciplines, and provide an understanding of diverse perspectives (American Academy of Arts and Sciences, 2021; Guyotte, Sochacka, Costantino, Walther, and Kellam, 2014; Morton, Gregorio, Rosen, Vallett, Kim, and Edouard, 2019). This course will provide an opportunity to hone these skills through analysis and evaluation of works from the arts, appreciation of beauty, and creation of arts activities that connect learners to the arts and events in our global community. This course meets Gannon University's Liberal Core Aesthetic Reasoning requirements.

### C. Required Textbook

*None*—A resource notebook is provided by the professor.

#### Required Materials

*Art supplies:* You may find it helpful to have your own good quality (Crayola) crayons, scissors, a ruler, markers, and so forth.

*Technology:* A list of apps for the arts will be provided. You may wish to acquire the free version of the apps.

**D. Program Information**

Consult the Teacher Certification Handbook for full descriptions of program mission statements, School of Education Learning Outcomes, disposition assessments, and other important information related to the Teacher Education Program.

**E. Universal Design for Learning**

1. The three primary principles of UDL are:
  - a. Provide multiple means of representation: Present information and content in different ways
  - b. Provide multiple means of action and expression: Differentiate the ways that students can express what they know
  - c. Provide multiple means of engagement: Stimulate interest and motivation for learning
2. Gannon University requires teacher candidates to identify the three primary principles in lesson plans by varying instructional strategies, differentiating instruction, and creating engaging lessons. These components are assessed as part of the lesson plan rubric.

**II. Course Objectives****SOE Student Learning Outcomes for Initial Certification Candidates**

<b>Student Learning Outcomes</b>
1. Candidates demonstrate knowledge of research-based educational belief systems and pedagogical/subject-matter content.
2. Candidates demonstrate a culture of learning.
3. Candidates assess and analyze student learning and make appropriate adjustments to instruction, including differentiation for diverse and exceptional learners and monitoring student progress.
4. Candidates establish and reflect on ongoing professional relationships with colleagues, students, parents, school districts, and the community to enhance student learning

**Course Objectives**

<i>SOE Course Objectives</i>	<i>SOE Outcomes</i>	<i>Assessment (*key assessment)</i>
<b>By the end of this course, you will be able to:</b>		
<b>develop</b> your personal knowledge of the lived experiences, realities, cultural identities, and heritage(s) of students across northwest Pennsylvania.	2, 4	Regional arts calendar
<b>communicate</b> knowledge about the arts and their importance to our learners and their academic and social success.	1, 2	Philosophy paper
	1, 2	Quizzes
<b>practice</b> the skills of analysis and evaluation as you examine artwork from diverse traditions and diverse perspectives.	1	Analysis papers
<b>create</b> artwork using methods, technologies, and materials appropriate to the arts.	1	Class activities
	1	Artist statements
<b>collaborate</b> with peers to recognize and mitigate structures and behaviors that may present barriers to success for learners.	2, 4	Peer Collaborations
	2, 4	Peer Reviews
	2, 4	Peer Engagement
<b>evaluate and select</b> works of art that represent the diverse world in which we live.	1, 2, 4	Annotated bibliography
	1, 2, 4	Arts resource binder
<b>design</b> learning activities that use appropriate strategies for arts integration.	1	Reader's Theater Project Pre-Script Boxer's Brief Reader's Theater
	1	Activity plans
<b>synthesize</b> new information, skills and attitudes as you develop engaging activities that allow learners to express and communicate their developing ideas, experiences and feelings about themselves, the arts, and events in our global community.	4	Journal entries
<b>Learning Objectives Related to Aesthetic Reasoning Liberal Core Requirements</b>	<b>SOE Outcomes</b>	<b>Assessments</b>
<b>By the end of this course, participants will be able to:</b>		
identify the elements involved in creating artistic works.	1	Artwork analysis papers
apply appropriate strategies to interpret and assess artistic experiences and works.	1	Artwork analysis papers
analyze a diversity of artistic works within the context of various cultural and historical epochs.	1	Artwork analysis papers

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### III. Learning Activities

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- A. Special Experiences:** Teacher candidates will attend musical, dramatic, and dance performances in the Erie area and engage with visual works of art throughout the Erie community. These events will be scheduled at the beginning of the semester and require evening and/or weekend attendance. In recognition of these experiences, the schedule has been altered and some classes have been shortened while others have been eliminated.
- B. Activities Involving Technology:** This course prepares teacher candidates to integrate technologies into curricula, instruction, data collection and analysis to enhance learner achievement.

This course is used across several programs in the School of Education. A description of the specific technologies integrated into this course can be found in each of the following programs:

Early Childhood PreK-Grade 4	<a href="https://tinyurl.com/GUECED">https://tinyurl.com/GUECED</a>
Middle Level Grades 4-8	<a href="https://tinyurl.com/GUMLED">https://tinyurl.com/GUMLED</a>
Special Education PreK-Grade 12	<a href="https://tinyurl.com/GUSPED">https://tinyurl.com/GUSPED</a>

**C. Non-graded Learning Activities**

Course participants will be assigned group and individual projects throughout the semester that allow them to acquire new knowledge, skills, and attitudes. These projects and assignments cannot be made up if the class period is missed. Specific instructions will be given in class.

**Readings:** Reading assignments will be assigned throughout the course. It is expected that each reading assignment is completed **prior** to class to promote a deeper understanding of the evening's topic. Failure to prepare typically results in difficulty participating and making connections to important concepts. To maximize your learning, please prepare for class even though this activity is not "worth points."

**Weekly activities:** This course requires active engagement in the arts during each class session. Art experiences may not be graded but will provide an opportunity to learn and practice artistic techniques in the areas of music, dance, drama, visual arts, and literature. Utilizing traditional and digital techniques, as well as experiences, teacher candidates will learn strategies for supporting learning, engagement, and wellness. The following non-graded activities are planned.

- **Museum Walk-** activity to practice building relationships between visual works of arts and critiquing the elements to develop an understanding of aesthetic meaning
- **Re-Imaging-** using technology to edit photographs, create art, and increase engagement
- **Brainstorming Mat-** using the creative process to begin integrating arts in the learning environment
- **Smart Listener-** listening to music from diverse areas of the world, identifying the elements of each musical style, analyzing aesthetic meaning, and responding to artistry

- **Hide and Seek**- using artwork to communicate affective learning, create authentic relationships, and improve learning environments
- **Piggyback Tunes**- creating meaningful lyrics to familiar tunes across all subject areas
- **Microphone Magic**- creating a prop to facilitate integration of dramatic experiences
- **Name That Tune**- revisiting and reflecting on the National Association for Music Education's list of songs Americans should know
- **The Three Silly Billies**- creating, directing, and acting in a short play
- **Pre-Scription**- selecting and adapting a story including props, set design, and costumes through digital media
- **Boxer's Brief**- using items to stimulate a connection between students' learning and background knowledge through the creation of a prop box.

**Note:** Although the majority of art materials used in class will be provided by the instructor, there will be occasions when course participants will be responsible for supplying additional materials for the creation of artwork. These materials will be announced in advance, and it is the responsibility of the participant to procure additional materials.

#### D. Graded Learning Activities

**Weekly Class Preparation:** Prior to each class, you must prepare to discuss observations and questions about assigned readings. Each week, your preparation will be checked at the beginning of class.

**Weekly Journal Entries:** This ongoing journal encourages you to communicate your reactions to the assigned readings, research and class activities each week. Journal entries should be reflective and subjective to allow you to voice your thinking in a personal and private manner with the instructor. Entries will document your knowledge, beliefs, and attitudes about the social groups represented in traditional curricula. In addition, reflection will encourage you to think critically about how the arts might be used to connect with learners to positively impact their academic and social worlds.

**Quizzes:** Four quizzes will assess your ability to use the fundamental vocabulary associated with each of the arts forms as you describe the elements, principles, and concepts present in the works of art. Using critical thinking and analysis skills, you will consider the message being communicated as well as the nuances of culture, identity, and other social markers being represented in each example.

**Artist Statements:** After creating each work of art, you will develop an artist statement which classifies the materials and processes used to create artwork. The criteria for these statements will be shared in class.

**Regional Arts Calendar:** To enhance your personal knowledge of the lived experiences, realities, cultural identities, and heritage(s) of students across northwest Pennsylvania, you will create a calendar of regional events which identifies community performances and exhibitions in all art forms.

**Arts Integration Activity Plans:** You will use the Pennsylvania Standards for Arts and Humanities and CRSE competencies to create four original learning activities. These activities will use artwork to integrate multiple perspectives and experiences into learning experiences and environments. In addition, you should plan activities which invite students to share their realities, identities, and

heritage(s) as part of the learning process. Using teaching strategies presented in the course, you should create learning activities which support learner agency, encourage learner participation in the creative process, and engage learners in contributing to their own learning. Each activity should include questions which encourage learners to acquire new skills and make connections among subject areas. For each learning activity, you must develop an assessment which includes clear performance expectations for artwork analysis, interpretation, response, and/or creation of artwork.

When creating learning activities, you should plan opportunities for learners to create works of art that draw on their diverse funds of knowledge and communicate what matters to them in their personal lives and as global citizens. You will demonstrate professionalism by planning rigorous learning experiences and relevant projects in culturally supportive spaces that integrate deep listening and thinking, collaboration, resource gathering, and strategic actions.

**Reader's Theater:** After selecting a global, non-majority culture folk tale, you will adapt it to create a Reader's Theater script which presents a common theme communicated by artists across cultures and demonstrates elements and principles of drama. Your script will include character descriptions, costume and set design ideas, stage directions, and soundscape ideas as well as suggested vocabulary and content connections.

**Artwork Analysis Papers:** Experiencing the arts is a key component of this course. You will be required to attend a minimum of two events during the semester, each reflecting various cultural and historical epochs. After using appropriate strategies to interpret and assess each experience or work, you will write an analysis paper which demonstrates understanding of the elements and principles involved in creating the work of art and communicate an informed individual opinion about the meaning of each piece examined.

**Arts Resource Binder:** As you consider and respond to diverse perspectives presented in curriculum and instruction, you will create a resource binder which represents your understanding of artwork and aesthetics, your ability to evaluate classic and contemporary works of art, and your ability to use the arts to support higher order thinking among learners in content courses. You will include a variety of materials representing diverse perspectives and cultures that have potential for use in instruction and/or for fostering a positive learning climate. Through the intentional selection of works of art, from both local and global sources, you will deliberately plan to assist learners in their aesthetic development as well as strengthen authentic relationships among and between learners and you, their teacher. Your binder will include examples of art exemplars representing diverse identities, heritages, and cultures related to a common theme across the visual arts, drama, literature, dance/movement, and music as well as an annotated bibliography for the art exemplars. You will also include additional patterns, materials lists, and hands-on activity ideas for incorporating visual arts, drama, literature, dance/ movement, and music in future learning activities.

**Peer Interactions:** In small groups, you will collaborate to plan assessments based on knowledge and skill demonstration. In small groups and individually, you will practice providing actionable feedback as you review and critique the work of your peers. This is an opportunity to practice giving feedback, in a professional manner, to peers about barriers that may be present in activity materials. During peer

interactions, you should plan to engage in courageous conversations about your own thinking and behaviors as well as the contributions of others.

**Class Activities:** A major part of this course involves participation in twenty-three in-class activities throughout the semester. Each week you will engage in a variety of class activities and interactions with your peers. These activities will be described in detail along with their evaluations.

The class activities will provide opportunities to use traditional and contemporary technologies for creating, producing, performing, and exhibiting artwork. They will also allow you to further your knowledge and understanding of the arts and humanities. You will practice handling materials, equipment, and tools safely while engaging with the arts.

The in-class activities cannot be recreated outside the class. Therefore, participants will forfeit classroom activity points in the event of any unexcused absences.

**Philosophy Paper:** Based on class activities, observations, practical experiences, and readings, you will write a formal philosophical statement about integrating works from the arts and humanities into learning activities and the classroom environment. This is the culminating activity for the course and will take place during final exam week. Attendance is required.

#### IV. Evaluation Procedures

**A. Course Grades:** Course activities will occur weekly.

<b>Responsibilities (22% of total)</b>	<b>Point Value</b>	<b>Total</b>
<b>Journal Entries:</b> Write a reflective entry each week <u>after</u> class	5 each session 15 sessions	75
<b>Quizzes: Art Elements and Principles</b> (Visual Arts, Music, Drama, Dance)	25 each 4 quizzes	100
<b>Artist Statements:</b> Write an artist statement for each original work of art created in class	5 each 4 statements	20
<b>Homework Assignments (38% of total)</b>	<b>Point Value</b>	<b>Total</b>
<b>Regional Arts Calendar</b>	20	20
<b>Arts Integration Activity Plans</b> (Visual Arts, Music, Drama/Literature, Dance/Movement)	20 each 4 plans	80
<b>Reader's Theater Project</b>		55
<ul style="list-style-type: none"> <li>• <b>Pre-Script:</b> Create a vision board for a traditional tale including ideas for props, set design, sound effects, and costumes.</li> <li>• <b>Boxer's Brief:</b> Create and share items from your vision board.</li> <li>• <b>Reader's Theater Script:</b> Adapt a traditional tale for classroom use as a short play with connections to history, culture, and vocabulary.</li> </ul>	10  15  30	
<b>Philosophy Paper-</b> communicate a formal philosophical statement about integrating works from the arts and humanities into learning activities and the classroom environment.	100	100

<b>Homework Assignments (38% of total)</b>	<b>Point Value</b>	<b>Total</b>
<b>Artwork Analysis Papers</b> (Music, Drama)	20 each 2 papers	40
<b>Annotated Bibliography</b> <ul style="list-style-type: none"> <li>Document the evaluation and selection of works of art that include multiple perspectives and capitalize on learners' real-world experiences, identities, and heritage.</li> </ul>	40	40
<b>Peer Interaction Activities (22% of total)</b>	<b>Point Value</b>	<b>Total</b>
<b>Learning Activity Collaboration-</b> small group collaboration to plan assessments based on knowledge and skill demonstration	15 each 4 reviews	60
<b>Learning Activity Reviews-</b> practice providing actionable feedback, in a professional manner, to peers about barriers that may be present in activity materials	15 each 4 reviews	60
<b>Engagement in Discussions-</b> consistently engage in courageous conversations about your thinking and behaviors as well as the contributions of others	5 per session 15 sessions	75
<b>Class Activities: <i>May be altered at the discretion of the instructor due to time constraints (13.5% of total)</i></b>	<b>Point Value</b>	<b>Total</b>
<b><i>Me Cube-</i></b> understanding your individual connection with the arts at the beginning of the course.	10	10
<b><i>Scavenger Hunt-</i></b> noticing details about visual artwork and reflecting on aesthetics	10	10
<b><i>Color Wheel-</i></b> creating an edible color wheel using frosting and cookies to explore color, hue, complimentary, primary, secondary, and tertiary colors.	10	10
<b><i>Artist in Residence-</i></b> creating representational artwork using the elements of visual arts	10	10
<b><i>Follow It, Beat It, Move It-</i></b> using music maps, percussive rhythms, and the body to follow the line and form of a piece of music to support understanding of the piece.	10	10
<b><i>Music Maestro-</i></b> creating a playlist or soundscape to support content area instruction	10	10
<b><i>Pyscho Cocktails-</i></b> creating a role-playing podcast to examine diverse perspectives about learning from a variety of theorists and researchers	10	10
<b><i>Poetry Power-</i></b> creating poetry to communicate about core content	10	10
<b><i>Fairytale Theater-</i></b> building a useful tool for drama in the classroom and learning about "Reader's Theater."	10	10
<b><i>Motivation Station-</i></b> practicing movement activities designed to improve cognitive skills, increase brain activity and encourage social and emotional growth	10	10
<b><i>Dance Scenarios-</i></b> creating, interpreting, and improvising various academic concepts through small dance or movement sequences	10	10

<b>Class Activities:</b> <i>May be altered at the discretion of the instructor due to time constraints (13.5% of total)</i>	<b>Point Value</b>	<b>Total</b>
<b>Sculpt Your Schema-</b> using the elements of sculpture to communicate aesthetic and artistic reaction to the arts at the end of the course.	10	10
<b>Final Project:</b> <i>Culminating activity for the course. Scheduled during final exam week. Attendance is required. (4.5% of total)</i>		
<b>Arts Resource Binder</b> <ul style="list-style-type: none"> <li>Based on the annotated bibliography, include examples of art exemplars that represent diverse identities, heritages, and cultures from across the visual arts, drama, literature, dance, movement, and music.</li> <li>The binder will go beyond the annotated bibliography to include additional patterns, materials lists, and hands-on activity ideas.</li> </ul>	40	40
<b>TOTAL</b>		<b>885</b>

*Regarding late work:* **Assignments are due on the dates designated** on the course schedule.

- Candidates who have an approved excuse (for example, an athletic competition or academic conference) should contact the instructor to negotiate revised due dates, as necessary.
- Candidates without a legitimate excuse are expected to submit assignments on the stated due dates. Please keep in mind that it is better to submit a poorly done or incomplete assignment than to not submit one at all. Assignments that are not submitted on time will not be accepted late unless the instructor has been contacted and an agreement has been reached regarding a revised due date.
- In the event that incomplete assignments, late assignments, or missing assignments become habitual (more than two occurrences), a conference will be held to discuss interventions to mitigate the issue. Should the pattern continue, the student will be referred to an appropriate service on campus for assistance (for example, to the Student Success Center for assistance with time management skills). In addition, a reduction in points may be applied to the assignment score.
- The instructor may ask candidates to resubmit work if poorly done or incomplete. The revised work will be valued at full point value.

**B. Grading Scale**

Grade	Description	GPA	Percentage
A+	Excellent	4.0	Represents work of extraordinary distinction
A	Excellent	4.0	95.0 - 100%
A-	Excellent	3.7	93.0 - 94.9%
B+	Good	3.3	90.0 - 92.9%
B	Good	3.0	85.0 - 89.9%
B-	Good	2.7	83.0 - 84.9%
C+	Average	2.3	80.0 - 82.9%
C	Average	2.0	75.0 - 79.9%
C-	Below Average	1.7	73.0 - 74.9%
D	Below Average	1.0	65.0 - 72.9%
F	Failure*	0	Below 65.0%
I	Incomplete	0	
X	Withdrawal	0	

Refer to the current undergraduate catalog for further details about GPA calculation.

\*Failure will result when the candidate either scores below 65% or fails to complete all course requirements.

**Please note:** An A+ indicates that the teacher candidate has demonstrated exemplary professional and personal qualities and work in **all** areas required in this course. Therefore, an A+ is much more than earning 100% on all assignments.

<b>About the professor: Dr. Leighann Forbes</b>
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**Name: Dr. Leigh Forbes (pronounced Lee 4bz)**      **Call me: Dr. Forbes**      **Pronouns: She/her**

Associate Professor, SOE and Associate Dean, CHESS (part-time)

I love teaching and want to support you in your quest to make a difference in the world. I believe that the better we know each other, the better we'll work together! I believe we each come with diverse funds of knowledge and we have a lot to learn from each other. I hope you'll share your knowledge and experiences throughout the semester.

I encourage original critical and creative thinking. I plan to provide active and engaging experiences and hope you'll expand not only your brain, but also your heart. In addition, I'm a storyteller. I recognize that my experiences as a white, CIS-gender, aging, middle class woman may be different than yours and welcome you to tell your stories as well. Our engagement with the arts is one way to tell our tales. I hope you'll look for the connections between my stories, your experiences, and each lesson.

Finally, I love the outdoors and I'm frequently found in areas where there is no cell signal or internet access. Please be patient as there will be times when I don't respond immediately.

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**V. Academic Policies and Procedures**

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- A. Academic freedom.** Education majors are expected to respect the right of their peers to express views on topics relevant to the course.
- B. Academic integrity.** University policy regarding the Code of Academic Integrity will be followed. See current catalog for complete code. **Plagiarism and fabrication are forms of academic dishonesty and must be avoided.** Absolute integrity is expected of every Gannon Education major in all academic undertakings.
- C. Accessibility Support Services.** The University will make reasonable accommodations for students with disabilities in compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. The purpose of accommodation is to provide equal access to educational opportunities for eligible students with academic and/or physical disabilities. Gannon students who require accommodations due to a documented diagnosed physical, emotional or learning disability should contact Gannon's Office of Accessibility Service at extension 5522 or find more information at: <https://my.gannon.edu/studentresources/studentssuccesscenter/Pages/default.aspx>
- D. Attendance.** The instructor will follow the University policy on attendance. Attendance at all classes and laboratory sessions is expected of all students, and all courses are conducted with this understanding. A student's grades are based upon the general quality of work performed in the course and by such factors as prompt completion of all assignments, papers, and readings, by presence for all examinations, and by participation in class discussion. (See current Undergraduate Catalog)

The ultimate goal of the Gannon University School of Education is to prepare candidates to be professional, competent educators. Professional educators have an obligation to be in the classroom on time and to stay there until the class is dismissed by the instructor. Legitimate reasons for absenteeism include serious illness or death of a family member. Faculty may require documentation of absences. **It is the responsibility of the student to notify the instructor of any absences and to arrange for any necessary make-up work.**

**Absences should be communicated to the instructor in advance.** If this is not possible, communication must occur before the next regularly scheduled work session. In addition, when determining the course grade, the instructor will take into consideration work missed as a result of non-attendance. **Failure to make contact with the instructor or repeated (more than 2) absences may result in a referral to the Student Success Center for supportive services.**

**Finally, I expect students to be courteous and pay attention to the instruction and discussion.**

- Some signs of courtesy are listening attentively and exhibiting mature adult behaviors to the class in general, to one another, and to me.
- Some signs of attention are making eye contact, showing expression, and asking questions. I look forward to each Tuesday evening being interactive.

I will help you develop positive habits by modeling, reminding, and addressing discourteous behaviors. Appropriate engagement is necessary for establishing a learning community where we each feel safe and accepted.

- E. Cell phone and electronic/mobile device use.** In accordance with CHES policy, the use of cell phones and other electronic devices is prohibited during class. Cell phones and other electronic devices are expected to be turned off and placed out of sight throughout the class period.

We will occasionally use electronic devices in class (e.g., laptop, tablet, iPad, etc.). Explicit instructor direction will signal approval to use cell phones or electronic devices for a specific instructional purpose. It is expected that your device will be used for the purpose of interacting with course content.

With easy access to technology, it can be very tempting to multitask. Research has shown that multitasking leads to poor academic performance. For this reason, please avoid include completing assignments for other courses (or this one), checking email, ordering groceries or meals, attending to social media, paying bills, and so forth. If exhibiting this type of behavior, you will be asked to put aside your device and return your attention to class.

**F. Guidelines for Illness**

- This is an in person, on campus course. I expect students to attend class in person.
- When illness strikes, I expect you to stay home. I prefer that you take time to rest, hydrate, and get well. We can work together to determine a plan for making up classes and assignments when you are able to be back in class. Please note that activities completed in class and attendance on field trips cannot be made up. Depending on your circumstances, there may be alternative experiences available. These will be offered at the discretion of the instructor.

- G. Notification of cancellation of campus-wide classes.** Call Gannon's Emergency Announcement Hotline at 814-871-5555 to receive updated information about local weather and road conditions, extreme weather conditions, and cancellation of campus-wide classes.
- H. Notification of cancellation of class by an individual instructor.** If possible, the instructor will notify the students of the class cancellation via the university email and an announcement on Blackboard. In the event of a cancellation, the student is responsible for checking the Blackboard for course requirements/assignments to be completed in place of the scheduled class.
- I. Resolution of concern with an instructor.** If you have a concern with an instructor or a course, the resolution process begins by speaking with the instructor. If the concern continues after this conversation, speak with the chair/director of the instructor's department. Any continuing concerns should be taken to the Dean's Office in the College of Humanities, Education, and Social Sciences in PAC 2024.

- J. Style guidelines.** As a social science, the School of Education uses the American Psychological Association (APA) style for publications. Each teacher candidate is expected to follow APA style guidelines. Please consult the SOE style guide or the *Publication Manual of the American Psychological Association* (7<sup>th</sup> edition) for direction at <https://apastyle.apa.org/>.
- K. Writing and Research Center.** The Gannon Writing & Research Center is part of the Nash Learning Commons and is in the lower level of Nash Library. We staff graduate and undergraduate students in a variety of majors, including humanities, sciences, and health sciences. Our consultants are trained to assist you with all aspects of undergraduate and graduate writing across the curriculum. We also offer tutoring for all CHESS classes. The center offers one-on-one consultations, both in-person and online. Appointments occur in real-time and are interactive. The WRC also houses the Sanner Presentation Studio for speech presentations and one-step recording.

To make an appointment with one of our consultants or to utilize the Sanner Presentation Studio, log onto: <http://gannon.mywconline.com>

Spring 2024 Writing & Research Center Hours			
Undergraduate		Graduate	
Monday - Thursday	10:00 AM - 10:00 PM	Monday - Thursday	6:00 PM - 10:00 PM
Friday	10:00 AM - 3:30 PM		
Sunday	5:00 PM - 10:00 PM	<i>More availability may be added.</i>	

#### Additional information from the course instructor

- L. Land acknowledgement statement.** Gannon's School of Education operates on the ancestral territory of the Erie, Seneca, and the Haudenosaunee (ho-dee-no-SHOW-nee) Confederacy. Much of the area was seized by the United States in 1784 through the Six Nations of New York Treaty, a cession agreement. However, the "Triangle Lands," a section which includes the City of Erie, was the subject of multiple illegal land negotiations between the Haudenosaunee Confederacy, Pennsylvania, and the federal government. Not until 1792, did the US federal government sell (illegally) the contested Triangle Lands to Pennsylvania for 75¢ per acre. Loss of the Triangle Lands deprived the Haudenosaunee of their heritage lands and privileged colonists with access to the shores of Lake Erie and the riches of the land.

To help us develop a deeper understanding of the Indigenous peoples who came before us, I will provide opportunities to examine colonization, forced removals, and the erasure of native communities. Acknowledging the experiences of Indigenous peoples will help us recognize that America's story starts with their story. I hope you will join me in this ongoing commitment to cultural understanding.

**M. Pronoun identity statement.** I recognize that individuals may have different gender identities and pronouns that reflect their authentic selves. Please feel welcome to share your preferred name and pronouns with me so that I can acknowledge and affirm your identity. As an educator and role model, I will use your preferred name and pronouns throughout the course to respect and honor your identity.

In addition, I expect every class member to use your preferred name and pronouns to demonstrate respect for the diverse identities and experiences of individuals in our course. Together, we will create an inclusive and supportive space where all feel safe and able to thrive.

**N. Statement on linguistic diversity.** The United States was first inhabited by people who spoke many different Indigenous languages. Colonization resulted in the extinction of many Indigenous peoples and their languages as colonizers and their languages dominated. Today, the Erie region continues to receive immigrants from around the globe and linguistic diversity continues to increase. As educators, we must value linguistic diversity and recognize language as a vital aspect of each of our personal and cultural identities.

The US has always been multilingual and, for many, language diversity intersects with other aspects of identity, like race or nationality, and is equally important. In addition, as noted by scholars as far back as 1972, any “claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another” (Conference on College Composition and Communication, p. 1 ). With this in mind, I will integrate materials and pedagogical approaches that reflect diverse linguistic and cultural backgrounds.

To accommodate linguistically diverse learners, I will provide accommodations and adaptations to support learners with different language needs by offering multilingual resources, providing clear instructions, and promoting opportunities for peer collaboration and discussion. During class, I will provide opportunities to strengthen your ability to be a critical user of academic language while also honoring your home and street language codes.

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## VI. References and Resources

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### A1. Resources on Multitasking Research

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## B. Electronic Resources

America's Story from America's Library. <https://www.americaslibrary.gov/>

APA Style. <https://apastyle.apa.org/>

Edutopia: Arts Integration Resources. <https://www.edutopia.org/arts-integration-resources>

Erie Art Museum. <https://erieartmuseum.org>

Erie Arts & Culture. <https://erieartsandculture.org>

Institute for Arts Integration and STEAM. <https://artsintegration.com/>

Kennedy Center Education. <https://www.kennedy-center.org/education/>

Library of Congress Digital Collections. <https://www.loc.gov/collections/>

Pennsylvania Council on the Arts. <https://www.arts.pa.gov/Pages/default.aspx#.VK7GYX4o6Uk>

PBS Learning Media: <https://www.pbslearningmedia.org/>

Pennsylvania Standards Aligned System. <https://pdesas.org/>

## C. Artwork to be used (subject to change)

A two-page list of artwork used in the course is provided as an appendix to the syllabus. Selections may change based on the needs of the class.

<b>VII. Class Schedule (subject to modification)</b>
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Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Jan 9	<p><i>What can we expect in Expressive Arts?</i></p> <p>Welcome Activity: Me Cube</p> <p>Course Overview</p> <p>Contemplating Light, Shadow, and Darkness</p> <ul style="list-style-type: none"> <li>• Lunar New Year and Planetary Bodies</li> <li>• Meaning and Traditions</li> <li>• Activity: Creating Luminaries</li> <li>• Artist statement</li> </ul> <p>Visual Arts: Vocabulary and Concepts</p> <p>Discussion: What is art? What forms does it take? Why are the arts valuable in expression? What needs to the arts meet?</p> <ul style="list-style-type: none"> <li>• Maslow's Hierarchy</li> <li>• Arts Genres</li> </ul> <p>Analyzing Elements of Art and Aesthetics</p>		<p><b>Me Cube</b></p> <p>Create Luminaries</p> <p>Artist Statement</p>	<p>Submit: Journal 1</p> <hr/> <p>Homework: Reading 1</p>
Jan 16	<p><i>How do we use art to improve instruction?</i></p> <p>Critique and Analysis</p> <ul style="list-style-type: none"> <li>• Activity: Museum Walk: Ten Great American Revolution Paintings, 1790-1860</li> <li>• Ping Pong Art Critique</li> </ul> <p>Arts Integration Methodology</p> <ul style="list-style-type: none"> <li>• Learn through the Arts</li> <li>• Metaphors and Responses</li> <li>• What Not to Do</li> </ul> <p>Elements of Visual Arts</p> <ul style="list-style-type: none"> <li>• Scavenger Hunt</li> </ul> <p>Assign Regional Arts Calendar</p> <p>Assign Annotated Bibliography and Resource Binder</p>	Reading 1	<p>Museum Walk and Ping Pong Art Critique</p> <p><b>Scavenger Hunt</b></p> <p>Due dates: Calendar 1/23 Bibliography 2/6 Binder 4/30</p>	<p>Submit: Journal 2</p> <hr/> <p>Homework: Reading 2</p> <p>Regional Arts Calendar</p> <p>Annotated Bibliography</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Jan 23	<p><i>How does art communicate the voices of humanity?</i></p> <p>Understanding Color Theory</p> <ul style="list-style-type: none"> <li>• Color Wheel</li> <li>• Peer Collaboration</li> </ul> <p>Assessing Student Artwork</p> <ul style="list-style-type: none"> <li>• Assessment Criteria</li> <li>• Sample Rubrics</li> </ul> <p>The Voices of Humanity: History, Social Studies, Geography</p> <ul style="list-style-type: none"> <li>• Landmarks and Landscapes</li> <li>• Creating the Voices of Humanity</li> </ul> <p>Digital Visual Arts: Re-imaging</p> <p>Reflecting and Connecting: Identifying Themes</p> <ul style="list-style-type: none"> <li>• Brainstorming Mat</li> </ul>	Reading 2	<p><b>Color Wheel</b></p> <p>Re-Imaging</p> <p>Peer Collaboration</p> <p>Brainstorming Mat</p>	<p>Submit:</p> <p>Journal 3</p> <p>Regional Arts Calendar</p> <hr/> <p>Homework:</p> <p>Reading 3</p> <p>Visual Arts Lesson/Activity</p> <p>Annotated Bibliography</p>
Jan 30 (short class-6:00-7:30)	<p><i>How can music support learning and self-actualization?</i></p> <p>Introduction: Painting in the Style of Mondrian</p> <p>Elements of Music, Instrumentation, Styles</p> <ul style="list-style-type: none"> <li>• Vocabulary and Concepts</li> <li>• Smart Listener</li> <li>• Orchestra Map</li> </ul> <p>Integrating Music in the Classroom</p> <ul style="list-style-type: none"> <li>• Music Creation</li> <li>• Music Mapping</li> </ul>	Reading 3	<p><b>Artist In Residence</b></p> <p>Artist Statement</p> <p>Peer Review</p> <p>Visual Elements Quiz</p> <p>Smart Listener</p> <p><b>Follow It, Beat It, Move It Music Mapping</b></p>	<p>Submit:</p> <p>Visual Arts Lesson/Activity</p> <p>Journal 4</p> <hr/> <p>Homework:</p> <p>Reading 4</p> <p>Annotated Bibliography</p>
Feb 6 (short class-6:00-7:30)	<p><i>How can music support learning and self-actualization?</i></p> <p>Integrating Music in the Classroom</p> <ul style="list-style-type: none"> <li>• Piggyback Tunes</li> </ul> <p>Review Field Trip: Erie Philharmonic 8 pm, Warner Theater (attendance required)</p>	Reading 4	<p>Piggyback Tunes</p> <p>Peer Collaboration</p> <p>Homework: Artwork Analysis Paper</p>	<p>Submit Journal 5</p> <p>Annotated Bibliography</p> <hr/> <p>Homework: Reading 5</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Feb 11 Saturday 7:45 pm- 10:15 pm	Erie Philharmonic Performance <ul style="list-style-type: none"> <li>Philharmonic attendance (required)</li> <li>8:00 pm (Warner Theater)</li> </ul>			Submit: Journal 6 Homework: Artwork Analysis Paper 1
Feb 13	<p><i>How does art support inquiry learning?</i></p> <p>Reflecting on Philharmonic Experience</p> <p>Performance: Piggyback Tunes</p> <p>Use of Media in the Classroom</p> <ul style="list-style-type: none"> <li>Copyright law</li> <li>Fair use guidelines</li> <li>Permissions and licensing</li> </ul> <p>Research: Song List from MENC/NAfME</p> <p>Assign: Music Lesson/Activity</p> <p>Wonder of Discovery</p> <ul style="list-style-type: none"> <li>Science Inquiry: Optical illusions</li> <li>Playlists and Soundscapes</li> </ul> <p>Homework: Microphone Magic</p>	Reading 5	Peer Review Agamographs Marbleized eggs <b>Music Maestro</b> Playlists and Soundscapes	Submit: Music Lesson/Activity Journal 7 Homework: Reading 6 Microphone Magic
Feb 20	<p><i>How does art support solving puzzles of the mind and soul?</i></p> <p>Microphone Magic</p> <p>MENC/NAfME Songs for Americans</p> <ul style="list-style-type: none"> <li>Name that Tune</li> </ul> <p>Puzzles of the Soul</p> <ul style="list-style-type: none"> <li>Eliciting engagement <ul style="list-style-type: none"> <li>Psycho Cocktails</li> </ul> </li> <li>Expressing Emotion <ul style="list-style-type: none"> <li>Hide and Seek</li> </ul> </li> </ul> <p>Puzzles of the Mind: Connecting to Mathematics</p> <ul style="list-style-type: none"> <li>Geometry <ul style="list-style-type: none"> <li>Creating Tangrams and Tessellations</li> </ul> </li> </ul>	Microphone Magic Reading 6	Music Elements Quiz Name that Tune Hide and Seek <b>Psycho Cocktails</b> Tangrams	Submit: Artwork Analysis Paper 1 Journal 8 Homework: Reading 7
Feb 27	<b>Spring Break-No class</b>			

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Mar 5	<p><i>How does art support the development of literacies?</i></p> <p>Communication, Expression, Experience and Development of Literacies</p> <ul style="list-style-type: none"> <li>• Art as Communication</li> <li>• Art as Expression</li> <li>• Art as Experience</li> <li>• Development of Literacies               <ul style="list-style-type: none"> <li>○ Linguistic</li> <li>○ Visual</li> <li>○ Digital</li> <li>○ Audio</li> <li>○ Technological</li> <li>○ Spatial</li> <li>○ (Gestural)</li> </ul> </li> <li>• Perspective and Perspectives               <ul style="list-style-type: none"> <li>○ 3 ways to speak English by Jamila Lyiscott</li> </ul> </li> </ul> <p>Elements of Literature and Literary Genres</p> <p>Examples of Integrating Literature and Making Content Connections</p> <ul style="list-style-type: none"> <li>• Short Stories &amp; Social Studies</li> <li>• Poetry and Mathematics</li> <li>• Drama and Science</li> </ul>	Reading 7	<p>Rap It, Clap It, Music Match It</p> <p><b>Poetry Power</b>            Blackout Poetry            Two Voice Poems            Shape Poems</p> <p>Artist Statement</p>	<p>Submit: Journal 9</p> <hr/> <p>Homework: Reading 8</p> <p>Search for three short stories, ideally multicultural traditional tales, that you could adapt for a Reader's Theater</p> <p>Resource Binder</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Mar 12	<p><i>How does art support the development of literacies?</i></p> <p>Elements of Dramatic Productions</p> <p>Inferences and Predictions</p> <p>Reader's Theater Assignment Information</p> <ul style="list-style-type: none"> <li>• Select stories to adapt</li> <li>• Upcoming assignments:               <ul style="list-style-type: none"> <li>○ Pre-Scripton (due March 19)</li> <li>○ Boxer's Brief (due March 26)</li> <li>○ Reader's Theater (due April 9)</li> </ul> </li> </ul>	Reading 8	<p>Three Silly Billies</p> <p><b>Fairy Tale Theater</b></p> <p>Peer Collaboration</p>	<p>Submit: Journal 10</p> <hr/> <p>Homework: Reading 9</p> <p>Pre-Scripton</p>
<p><b>Mar 17</b> <b>Sunday</b> <b>1:45 pm-</b> <b>4:15 pm</b></p>	<p><b><i>Erie Playhouse Production</i></b></p> <ul style="list-style-type: none"> <li>• Play attendance (required)</li> <li>• 2:00 pm (Erie Playhouse)</li> </ul>			<p>Submit: Journal 11</p> <hr/> <p>Homework: Artwork Analysis Paper 2</p> <p>Literature Lesson/Activity</p>
Mar 19	<p><b>No class in recognition of March 17 attendance</b></p> <p><b>Submit Assignments on Blackboard:</b></p> <ul style="list-style-type: none"> <li>• Pre-Scripton</li> <li>• Quiz: Dramatic Elements</li> </ul>			<p>Submit: Pre-Scripton</p> <hr/> <p>Homework: Take Quiz: Dramatic Elements</p> <p>Boxer's Brief</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
Mar 26	<p><i>How do the arts support positive classroom climate?</i></p> <p>Boxer's Brief Presentations</p> <p>Class Climate</p> <ul style="list-style-type: none"> <li>• Check In/Check Out</li> <li>• Setting Tone and Mood</li> <li>• Representation and Visibility</li> <li>• Brain Breaks</li> </ul> <p>Creating Digital Stories</p> <p>Dance and Movement</p> <ul style="list-style-type: none"> <li>• Dance Elements</li> <li>• Total Participation Techniques</li> </ul> <p>Assign: Philosophy of Arts Integration Essay</p>	<p>Boxer's Brief</p> <p>Reading 9</p>	<p>Peer Review</p> <p>Boxer's Brief</p> <p>Digital Storytelling</p> <p><b>Motivation Station</b></p>	<p>Submit: Literature Lesson/Activity</p> <p>Journal 12</p> <hr/> <p>Homework: Reader's Theater</p> <p>Reading 10</p> <p>Philosophy of Arts Integration Essay</p>
<b>April 2</b>	<b>Easter Break-No class</b>			
<b>April 9 6:00 pm- 9:00 pm</b>	<p><b>Multicultural Dance Event (Field Trip)</b></p> <p>Erie Playhouse</p>		<p>Multicultural Dance Event</p>	<p>Submit: Reader's Theater</p> <p>Journal 13</p>
April 16	<p><i>How do educators assess the arts when integrated into instruction?</i></p> <p>Dance Scenarios</p> <p>Assessment and the Arts</p> <ul style="list-style-type: none"> <li>• Assessment myths</li> <li>• Types of assessment</li> <li>• Questions to guide assessment</li> <li>• Assessment examples</li> </ul> <p>Assign: Dance or Movement Lesson/Activity</p>	<p>Reading 10</p>	<p><b>Dance Scenarios</b></p> <p>Peer Collaboration</p>	<p>Submit: Artwork Analysis Paper 2</p> <p>Journal 14</p> <hr/> <p>Homework: Reading 11</p> <p>Work on Dance or Movement Lesson/Activity</p> <p>Philosophy of Arts Integration Essay</p>

Date	Topics	Prepare Before Class	Complete During Class	Submit & Homework
April 23  Course Evaluation Survey	<i>What will we share about our growth as artists and teachers?</i> Activity: Sculpt Your Schema Select and submit Liberal Core Assessment	Reading 11	Peer Review  Dance Elements Quiz  <b>Sculpt Your Schema</b>  Artist Statement  <i>Liberal Core Assessment</i>	Submit: Dance or Movement Lesson/Activity  Philosophy of Arts Integration Essay  Journal 15 Homework: Resource Binder
April 30  <b>Final 6:30-8:30</b>	Resource Binder Due Farewell Activity	Resource Binder	Paint Your Sculpture	Submit: Me Cube Reflection

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**PDE Framework Competencies and Assessments Addressed in EDCR 302**


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**PreK-Grade 4 Early Childhood Education Competencies**


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<i>Early Childhood PreK-Grade 4 Competencies</i>	<i>Assessments</i>
<b>F. Arts and Humanities—develop, implement, assess, and modify curriculum and lessons as evidenced by the ability to:</b>	
1. Apply the PA standards for Arts and Humanities;	Activity Plans
2. Know and use elements (e.g., Visual Arts: color, form/shape, line, space, texture, and value) and principles (e.g., Visual Arts: balance, contrast, emphasis/focal point, movement/rhythm, proportion/scale, repetition, and unity/harmony) in all art forms;	Quizzes
3. Create and perform in all art forms;	Class Activities
4. Recognize and use fundamental vocabulary within each of the arts forms;	Quizzes
5. Handle materials, equipment, and tools safely at work and performance spaces;	Class Activities
6. Demonstrate the functions of rehearsals and practice in all art forms;	Journal Entries
7. Identify community performances and exhibitions in all art forms	Regional Arts Calendar
8. Know and use traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others, and for furthering knowledge and understanding in the humanities;	Class Activities
9. Analyze a work of art from its historical and cultural perspective;	Analysis Papers
10. Identify and explain common themes in the arts, such as pattern, rhythm, and color;	Journal Entries
11. Recognize critical processes used in the examination of works in the arts and humanities;	Analysis Papers
12. Know that works in the arts can be described by using the art's elements, principles, and concepts;	Quizzes
13. Know classification skills with materials and processes used to create works in the arts;	Artist Statements
14. Know how to respond to a philosophical statement about works in the arts and humanities;	Philosophy Paper
15. Know how to communicate an informed individual opinion about the meaning of works in the arts;	Analysis Papers
16. Recognize that artists communicate ideas and themes through works in the arts and humanities.	Analysis Papers

### Grades 4-8 Middle Level Education Framework Competencies

<b><i>Middle Level Grades 4-8 Competencies</i></b>	<b><i>Assessments</i></b>
<b>I. Middle Level</b>	
<b>A. Philosophy of middle school education</b>	
1. Believe that all young adolescents can learn and accept responsibility to help them do so;	Philosophy Paper
2. Hold high, realistic expectations for the learning and behavior of all young adolescents.	Journal Entries
<b>D. Instructional strategies</b>	
6. Make connections among subject areas when planning and delivering curriculum;	Activity Plans
<b>E. Technology and materials</b>	
4. Utilize children’s and young adult literature, classic texts in different genres, commercial reading series, electronic-based information, and locally created materials;	Reader’s Theater Script
<b>G. Professionalism</b>	
4. Uphold professional standards;	Peer Interactions
<b>II. Subject Matter Content and Pedagogy</b>	
<b>A. English/Language Arts and Reading</b>	
<b>4. Reading-Writing Connection</b>	
3. Supply prompts that support thinking	Activity Plans
6. Content-area instruction and practice in reading and writing skills specific to subject areas	Reader’s Theater Script
<b>5. Instructional Approaches and Materials</b>	
3. Utilize a variety of text material at different difficulty levels and on a variety of topics	Arts Resource Binder
6. Develop skills in listening	Class Activities

### Culturally Relevant-Sustaining Education Framework Competencies

<b><i>CRSE Competencies</i></b>	<b><i>Assessments</i></b>
<b>COMPETENCY 3 Design and Facilitate Culturally Relevant Learning that Brings Real World Experiences into Educational Spaces</b>	
CRSE3.A Respect the real-world experiences of learners, educators, educational leaders, families, and caregivers and the diverse funds of knowledge they bring into educational spaces.	Regional Arts Calendar

<b><i>CRSE Competencies</i></b>	<b><i>Assessments</i></b>
<b>COMPETENCY 3 Design and Facilitate Culturally Relevant Learning that Brings Real World Experiences into Educational Spaces</b>	
CRSE3.B Integrate multiple perspectives into learning experiences and interactions that capitalize on learners' real-world experiences, identities, and heritage.	Activity Plans
CRSE3.D Challenge their own beliefs, attitudes, assumptions, and behaviors regarding the knowledge and backgrounds of dominant and nondominant social groups, thinking critically about the nuances of culture, identity, and other social markers, and how they manifest themselves in curricula and other educational materials.	Philosophy Statement
CRSE3.E Design learning experiences and spaces for learners to identify and question economic, political, and social power structures in the school, community, nation, and world.	Activity Plans
<b>COMPETENCY 8 Establish High Expectations for Each Learner and Treat Them as Capable and Deserving of Achieving Success</b>	
CRSE8.A Understand the importance of having high expectations for all learners, including BIPOC students.	Journal Entries
CRSE8.B Communicate expectations and a clear framework for all learners (specifically individuals from diverse backgrounds), which clarify and articulate the standards to which they are being held.	Activity Plans
CRSE8.C Foster positive learning spaces that nurture creativity, build high self-esteem, support agency, and lead to self-actualization for all learners (including those from disadvantaged and historically marginalized backgrounds).	Arts Resource Binder
CRSE8.D Recognize and respect that learners have agency and are capable of contributing to their own learning.	Activity Plans
CRSE8.E Establish authentic relationships with learners.	Arts Resource Binder



## Appendix: Examples of Artwork We Will Explore

### Visual Arts: Painting

2+2=4 by Yaacov Agam  
A Cotton Plantation on the Mississippi by Currier & Ives  
A Sunday Afternoon on the Island of La Grande Jatte by Georges-Pierre Seurat  
A View of the Two Lakes and Mountain House, Catskill Mountains by Thomas Cole  
Anxiety by Edvard Munch  
Broadway Boogie Woogie by Piet Mondrian  
Café Terrace at Night by van Gogh  
Campbell's Soup Cans by Andy Warhol  
Color Study. Squares with Concentric Circles by Wassily Kandinsky  
Comtesse de la Châtre by Elisabeth Louise Vigée Le Brun  
Crispus Attucks by Herschel Levit  
Dots Obsession by Yayoi Kusama  
Freedom from Want by Norman Rockwell  
Girl Reading by a Window by Edmund Tarbell  
Hope by Yaacov Agam  
Lady at the Tea Table by Mary Cassatt  
Lascaux Cave Painting  
Les Demoiselles d'Avignon by Pablo Picasso  
Magnificat Madonna by Boticelli  
March of the Weavers by Käthe Kollwitz  
Marilyn Monroe by Andy Warhol  
Mary by Henry Ossawa Tanner  
Mother and Child in a Boat by Edmund Tarbell  
Murder in Mississippi by Norman Rockwell  
Music in Pink and Blue No. 2 by Georgia O'Keefe  
Niagara Falls by Frederic Edwin Church  
Nighthawks by Edward Hopper  
Office at Night by Edward Hopper  
Paris by Yaacov Agam  
Queen of Spain by Sofonisba Anguissola  
Retrato de niña by Diego Velázquez

Saint Sebastian by Francesco Botticini  
Saint Sebastian by Paul Rubens  
Starry Night by Vincent Van Gogh  
Ten Great American Revolution Paintings, 1790-1860 from American Revolution Institute  
The Arnolfini Portrait by Jan van Eyck  
The Eclipse by Alma Thomas  
The Kiss by Gustav Klimt  
The Marzocco by Donatello  
The Mourners by Frederick Flemister  
The Passion of Muhammad Ali by Carl Fischer  
The Scream by Edvard Munch  
Woman with a Hat by Henri Matisse

### Visual Arts: Sculpture and Architecture

African Masks by Maude Alexander  
Bust of Nefertiti by Thutmose  
Gamin by Augusta Savage  
Gates of Paradise by Lorenzo Ghiberti  
Indelible by Alison Sky  
Medea by Evelyn De Morgan  
Nok and Ife Sculptures (Nigerian)  
Notre Dame Cathedral  
The Alhambra by Andrei Rublev  
The Feather by Angelo Ciotti  
Trajan's Column  
Venus de Milo  
Whispering Bells by Reginald Beauchamp  
Woman of Willendorf

### Visual Arts: Textile

American People Series #20: Die by Faith Ringgold  
Dancing at the Louvre by Faith Ringgold  
Haudenosaunee Belts at Seneca Iroquois National Museum  
Mother and Child by Meta V.W. Fuller  
Secret Sorrow (Mother and Child) by Meta V.W. Fuller  
Sunflower Quilting Bee at Arles by Faith Ringgold  
The American Dream by Faith Ringgold  
The Passion of Questlove by Bisa Butler  
Toba Sōjō-Chōjū giga (Scroll of Frolicking Animals)  
Women of Influence: Each Block a Story at Seneca Iroquois National Museum

### Dance: Traditional and Ethnic

Ballet (Italy/France)  
Bhangra (India)  
Capoeira (Angola/Brazil)  
Dragon Dance (China)  
Haka (New Zealand)  
Irish dance (Ireland)  
Jarabe tapatio (Mexico)  
Kabuki (Japan)  
Khon (Thailand)  
Raqs sharqi (Egypt)  
Saman (Indonesia)  
Tango (Argentina)  
Tinikling (Philippines)  
Waltz (Austria, Bavaria, Slovenia)

### Dance: Popular

Hip Hop  
Moonwalk  
Group dances: Cupid Shuffle, Macarena, Cha Cha Slide

### Music: Instrumental

Arrival of the Queen of Sheba by George Frideric Handel  
Broadway Boogie Woogie performed by Jason Moran  
Canon in D by Johann Pachelbel  
Clair de Lune from Suite Bergamasque, Third Movement by Claude Debussy  
Danse Macabre by Camille Saint-Saëns  
Djembe Drums by Jalikunda African Drums (Senegal)  
Mandingo Air (Senegal)  
New World Symphony by Anton Dvorak  
Orpheus in the Underworld by Jacques Offenbach  
Ride of the Valkyries by Richard Wagner  
Dance of the Knights from Romeo and Juliet by Sergei Prokofiev  
Sakura Sakura (Japanese traditional)  
Serere Air (Senegal)  
The Entertainer by Scott Joplin  
The Marriage of Figaro (Overture) by Wolfgang Amadeus Mozart  
Venus from The Planets by Gustav Holst  
The Young Prince and the Young Princess from the Third Movement of Scheherazade by Nikolai Rimsky-Korsakov  
Tritsch Tratsch Polka, Opus 214 by Johann Strauss Sohn (II)  
William Tell Overture by Gioachino Rossini  
Wolof Air (Senegal)

### Soundscapes

Soundscape from Puerto Rico  
Yellowstone

### Children's Songs

Farmer in the Dell  
Here We Go Round the Mulberry Bush  
Mary Had a Little Lamb  
Twinkle, Twinkle Little Star  
Others as appropriate

### Music: Vocal

Abraham, Martin & John by Harry Belafonte  
Adiós Muchacos sung by Francisco Canaro  
Aloha 'Oe sung by Kapono, Kamakawiwo'ole, Pahinui, Cazimero (traditional Hawaiian)  
America the Beautiful sung by Ray Charles  
Auld Lang Syne performed by Guy Lombardo Orchestra (traditional Scottish)  
Banana Boat Song (Day O) by Harry Belafonte (Caribbean Calypso)  
Battle Hymn of the Republic (written by Julia Ward Howe) sung by Mormon Tabernacle Choir  
Boogie Woogie Bugle Boy sung by The Andrews Sisters  
Creole Love Call by Duke Ellington  
De Colores sung by Joan Baez (traditional Mexican)  
Deep River by Harry T. Burleigh  
Hava Nageela by Harry Belafonte (traditional Jewish)  
John Henry by Harry Belafonte  
Let It Be by The Beatles  
Maple Leaf Rag by Scott Joplin  
Mary's Boy Child by Harry Belafonte  
Medusa sung by Theory of a Deadman  
Moondance sung by Van Morrison  
On Emancipation Day written by P.L. Dunbar, performed by Ossman, V.L., Spencer, L., & Cook, W.M.  
Sir Duke by Stevie Wonder  
Sometimes I feel like a Motherless Child by Harry T. Burleigh sung by Odetta  
St. James Infirmary performed by Trombone Shorty  
Star Spangled Banner written by Francis Scott Key, sung by Whitney Houston  
Summertime from George Gershwin's Porgy & Bess sung by Mahalia Jackson  
Sunday Morning by Maroon 5  
Swanee sung by Al Jolson  
Temperance Call Reform by B. F. Blakely  
This Little Light of Mine sung by Odetta and Boys Choir of Harlem

When the Saints Go Marching In by Harry Belafonte  
Where Was Moses When the Lights Went Out sung by Bert Williams  
Who'll Buy by J. R. Murray

### Literature: Poetry

Caged Bird by Maya Angelou  
Poems for Two Voices by Paul Fleischman  
Sympathy by Paul Laurence Dunbar  
Your World by Georgia Douglas Johnson

### Literature: Drama

Romeo and Juliet by Williams Shakespeare (UK)

### Literature: Reader's Theater

Catching Up with Carver  
Gift of the Magi by O Henry (UK)  
Hooverville Blues  
Light Up the Night  
Martin Luther King, Jr.  
Orpheus and Eurydice (Greece)  
Rikki Tikki Tavi (India)  
The Hidden Corn (Haudenosaunee)

### Literature: Short Stories

Anansi the Spider by Gerald McDermott (West Africa)  
John Henry by Ezra Jack Keats  
John Henry by Julius Lester  
Seventh Grade by Gary Soto (Hispanic)  
Speech at Gettysburg by Abraham Lincoln  
The Oval Portrait by Edgar Allen Poe  
The Peacemaker (Seneca)  
The Story of the Sun and the Moon (Lakota)  
Why Mosquitoes Buzz in People's Ears by Verna Aardema (West Africa)