

LTCS 5156 - Learning and Teaching: The Arts

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**BACHELOR OF EDUCATION (TEACHING) PRIMARY
2014, SEMESTER 2**

COURSE TITLE: LTCS 5156 LEARNING AND TEACHING: THE ARTS

PRE-REQUISITES: NIL

TEACHER EDUCATOR: RUTH SWEATMAN & ALASTER GIBSON CREDITS: 15

PROGRAMME RATIONALE:

The BTI Bachelor of Education (Teaching) Primary programme prepares teachers who are learners, leaders and professionals committed to students' learning in New Entrant to Year Eight classrooms and with the NZ Curriculum. The programme's foundational Conceptual Framework provides the basis for coherence across courses within the programme and seeks the development of *wise* educators who are gracious, secure and teachable and whose teaching is relational, transformative and responsive. Inherent within this is a commitment to critical reflection, consistent with a Biblical worldview and the aspirations stated within NZ Teachers Council 'Graduating Teachers Standards: Aotearoa, New Zealand'.

COURSE DESCRIPTION:

This course acknowledges that people are creative, imaginative beings and consequently, engagement with and expression through the arts is critical to their well-being. It provides the student teacher with opportunities to engage with theoretical, practical, and reflective experiences which build their own confidence and competence in the arts. Students will explore ways the arts can enrich students' learning and development across a range of literacies.

LEARNING INTENTIONS:

In keeping with the rationale the intentions for this course are for students to:

1. Describe a biblically informed understanding of the potential in, and relationship between creative, imaginative expression and children's well-being.
2. Engage in the creative process with the arts in order to develop their own confidence and competence in understanding, skill and motivation to enrich children's learning through creative integrated opportunities.
3. Create a portfolio that demonstrates an understanding of, and competence in, engaging with the Arts learning area of the New Zealand Curriculum (2007).

COURSE SCHEDULE:

This schedule may change as teaching and learning needs emerge.

Week Beg		Topic	Readings/Tasks
28/07	1	Developing our creative potential. Fostering creativity and imagination in children's learning. Enrichment through expressive forms. Understanding The Arts through Examples. Understanding the assessment foci: Capturing your journey.	Robinson (2009) Ryken (2002) Craft (2000) http://www.youtube.com/watch?v=n5bdMyOWLHg
	2	Biblical thinking about The Arts and aesthetics. The nature of people, thinking biblically and working with the NZC 'The Arts'. What are The Arts about? Why study The Arts?	McKenzie, Farnell, Holt & Smith (1997) Haycock (1993), Schaeffer (1973) Godwara (2009) Greene (1998) Ryken (1989) Seerveld (2000)
	3	Module 1: Modelling the process and thinking with DI and CI strand. Working with DI and CI Music strands of the curriculum. Exploring & creating sound.	MOE (2007) NZ Curriculum TKI website; familiarization with resources available in Arts community Stevens (2003)
04/08	4	Confidence & Competency development. Understanding and exploring elements of sound through creating and improvisation. Teaching approaches to develop creativity.	Balkin (1990)
	5	Confidence & Competency development. Creating and representing in the classroom environment. Creating soundscapes in response to different sources of motivation.	Into Music 1 & 2 'Creating and Representing' sections.
	6	Exploring and creating soundscapes at different levels.	Music Exemplar, Level 3 "Creating Music Talk"
11/08	7	Modelling the process and thinking with PK strand. Exploring and developing the practical knowledge. Developing rhythmic and melodic skills. Introduce rhythmic chants; layers of sound.	Into Music 1 & 2 'Playing section' Into Music 4 "The Three R's" exemplar
	8	Confidence & Competency development. Building a melodic piece from a rhythmic chant. Ostinato, improvisation and pentatonic elements.	
	9	Module 2: Arts integration and meaningful learning. Getting started; finding the elegant fit.	Drake (2004) Goldberg (2001)
18/08	10	Planning, assessment & evaluation in the arts. Outlining Unit Plan development (part of Assessment 2)	MoE, Into Music 4 Langton (2001)
	11	Exploring the integrated process Thematic approach: "God's creatures" through two themes	Burnaford, Aprill & Weiss (2001) Goldberg (2001)

		“Where the wild things are” by Sendak. Using a picture book as source of motivation for integrated thematic approach. Using your imagination.	Sendak (1963) http://www.youtube.com/watch?v=6cOEFnppm_A
	12	“Where the wild things are” Unpacking the story; exploring creative possibilities across The Arts	Sendak (1963)
25/08	Student-directed Study Week		
01/09	13	“Where the wild things are” Development of musical themes and motives. Exploring, creating an overall soundscape.	Sendak (1963) Assignment 1 DUE: 01 September 2014.
	14	“Where the wild things are”. Explore movement and drama. Identifying and developing characters	Sendak (1963)
	15	Introduction to face-painting and experimenting with face painting to visually represent characters in the performance, ‘Where the wild things are.’	This session with AG
08/09	16	Putting the story together: the integrated arts performance of “Where the wild things are.”	
	17	Whole class presentation (Portfolio evidence photo, video-clips).	Invite Junior class from BC Primary to be an audience and participants
	18	Post-performance debrief session	
16/09	19	Module 3: Exploring the elements of visual art. Pencil drawing techniques.	Chamberlin (1998) Seerveld (2000) Explore the artists’ toolkit to review elements and principles. http://www.artsconnected.org/toolkit/explore.cfm
	20	Developmental stages of children’s visual art. Exploring the principles of visual art. Pastel drawing techniques.	Edwards (1988) Review your understanding of developmental stages http://www.learningdesign.com/Portfolio/DrawDev/kiddrawing.html
	21	Exploring painting techniques, mixing colours, tints and tones, plus painting styles and genre. Introduce digital visual art tools.	Learn about definitions and terms. http://www.answers.com/topic/visual-arts Explore free software Artrage3 http://www.ambientdesign.com/artragedownload.html
22/09	22	Exploring the practical knowledge and developing ideas via landscape artwork and practical experiences in perspective drawing and painting.	Seerveld (2000) Explore different styles of art and famous artists. http://wwar.com/artists/

	23	Exploring the practical knowledge and developing ideas via monochromatic still-life artworks. Practical activity of composing, sketching and painting a still-life picture in a mono-chromatic style.	View ppt. on photography via bti online.
	24	Exploring the visual arts strands of interpreting/communicating and understanding the arts in context, through examining a range of religious/Christian artworks and indigenous Australian paintings. Introduce portrait and full figure drawing skills.	View this Wikipedia site to extend your general knowledge of Christian art. http://en.wikipedia.org/wiki/Christian_art Explore this art history site to extend your understanding of art over the centuries and around the world. http://witcombe.sbc.edu/ARTHLinks.html
29/09 - 6/10	Two week Study Break – Work on unit plan for visual art		
13/10	25	Module 4: Integrated thematic planning modelled- around theme ‘ God’s creatures - Gecko art. ’ Scaffolding pencil sketching of gecko shapes, proportions, features & patterns including illusion of form through light & shade.	Integrated planning pro-forma. Ministry of Education (2007) Deacon (1984)
	26	Integrated thematic approach: Dynamics of subject, composition and context creatively explored through a two gecko mixed media collage/pastel/painting–portraying relationship, movement, emotions, texture, emphasis and variety.	Explore New Zealand artists @ http://www.zeroland.co.nz/new_zealand_artists.html
	27	Integrated thematic approach: Exploring the creative process of screen printing geckos with emphasis on line, colour, shape, pattern, and context with negative image hand-cut stencils.	Understanding ‘mixed media’ @ http://en.wikipedia.org/wiki/Mixed_media Ministry of Education (2001) Sculpture
20/10	28	Integrated thematic approach: Exploring designing and creating gecko sculptures showing liveliness in the form of action ‘on’ something or ‘doing’ something, with correct bodily proportions, patterns and features.	Burnard (2001) Barrow (1984) Taewa & Pearce (2001)
	29	Self-directed study session to finish portfolio items and/or unit plan.	Wachowiak & Clements (1993)
	30	Module 5: Puppetry. Extending the integrated visual art theme of ‘Geckos’ into puppetry & theatre, including oral & written English, drama, technology, & music through a co-operative group, puppet show, with script, expressive voices, sound effects & background scenes.	Bagnall (2000)
27/10	Labour Day		
	31	Co-operative group preparation session (1): Development of ‘gecko’ puppet show script (how can we include the audience?) puppet <u>design</u> , developing	Bring materials for construction of puppets, back drops and props.

		background scenes and exploring a variety of vocal, percussion and digital sound effects.	
	32	Co-operative group preparation session (2): <u>Construction</u> of puppets, back-ground scenes, script, sound effects and beginning rehearsing of the 'show'.	
03/11	33	Co-operative group preparation session (3): Rehearsing and improving puppet show performance, <u>videoing and photographs for portfolio</u> .	
	34	Self-directed study session to work on Portfolio items and/or unit plan.	
	35	Self-directed study session to work on Portfolio items and/or unit plan.	Assignment 2 DUE: 7th November, 2014 Identify two artworks for exhibition
10/11	36	Puppet show performance (1): Invite 2 classes from BC Primary.	
	37	Puppet show performance (2): Invite 2 <i>more</i> classes from BC Primary.	
	38	Arts exhibition (visual/musical) Choose two visual artworks...(unmounted) and volunteer some appropriate musical items. Providing summative and formative assessment feedback in visual art. Course evaluations (10 mins)	Fundraiser for Thailand. Invite guests, gold coin donation. Auction artworks. Live musical performance-volunteers?

PLEASE NOTE:

All set work will be completed, whether this be for lecture preparation, performances, exhibitions or assignment submission. For satisfactory completion of this course, **all** assignment tasks must be completed. In the case of a failed assignment, you may, at the lecturer's discretion, be permitted to resubmit the work. However, the resubmitted work may not earn more than a conceded pass (CP).

In academic and professional presentations, plagiarism is considered to be a serious ethical offence. It offends such Christian principles as honesty, integrity and respect for others. Plagiarism occurs when another person's published or unpublished work is used as if it were one's own. It involves (without clear acknowledgment) direct copying, quoting, paraphrasing of material or downloading from the internet, another person's ideas. Plagiarism includes copying from another student's assignments. Cases of plagiarism will be handled according to the guidelines outlined in the Student Policy on Plagiarism.

Attendance at all lecture sessions is expected. Students are directed to familiarise themselves with the Student Policy on Attendance, which will be applied to this course.

LTCS 5156: LEARNING & TEACHING: THE ARTS



ASSESSMENT 1: A Biblically Informed Rationale

Describe a biblically informed understanding of the potential in, and relationship between creative, imaginative expression and one's well-being with reference to key course readings.

DUE DATE: 01 September 2014

WEIGHTING: 25%

LEARNING INTENTIONS: 1

Part 1:

While you do not need to limit yourself to this list, annotate and summarise readings related to the place of creativity and imagination.

At least three of the following:

Robinson, 2009; Balkin, 1990; Goldberg, 2001; Burnaford, Aprill & Weiss, 2001; Craft, 2000;

AND at least three of the following:

Ryken, 2002; Schaeffer, 1973; Godwa, 2009; Ryken, 1989; Seerveld, 2000.

Part 2:

On the basis of Part 1 above and your experiences within the course so far, present a short essay (1500 – 2000 words) in which you argue for a biblically informed rationale for teaching the arts in a classroom programme.

STUDENT NAME:

GRADE:

Assessment criteria:	A Category	B Category	C Category	Fail Category
Thoughtful annotation and summary of readings related to the place of creativity and imagination	Six readings are annotated and summarised, with depth of insight and understanding relating to the place of creativity and imagination	Six readings are annotated and summarised, with understanding relating to the place of creativity and imagination	Six readings are mostly annotated and summarised, relating to the place of creativity and imagination	Fewer than six readings are summarised with minimal annotation noted
Well-presented argument for a biblically informed rationale, for teaching the arts in a classroom programme	Insightful articulation of ideas. Sound rationale statement which effectively argues for a biblically informed rationale for teaching the Arts in a classroom programme	Clear articulation of ideas. Rationale statement develops some aspects significantly in arguing for a biblically informed rationale for teaching The Arts in a classroom programme	Develops many aspects significantly with an attempt at arguing the case for a biblically informed rationale for teaching The Arts in a classroom programme	Very little evidence linking thoughts and ideas to a biblically informed rationale for teaching The Arts in a classroom programme
Connection with readings and experiences within course	Links to readings, learning experiences or ideas from throughout the course are present and are clearly and effectively linked to points being made in a manner which demonstrates thoughtful connected consideration	Links to readings, learning experiences or ideas from throughout the course are present and are clearly linked to points being made in a manner which demonstrates thoughtful consideration	Links to readings, learning experiences or ideas from throughout the course are present and are clearly connected to points being made	Links to readings, learning experiences or ideas from the course are either missing or if present, are not connected to points being made.
Essay structure is intentional with well-developed points	Essay structure indicates <i>very effective</i> intentional planning of the flow and development of ideas	Essay structure indicates <i>effective</i> intentional planning of the flow and development of ideas	Essay structure indicates <i>intentional</i> planning of the flow and development of ideas	Essay structure, or lack of essay structure, indicates lack of planning of idea development
Scholarly writing and APA 6th ed. referencing,	Submitted material is scholarly, consistently correct in use of grammar, spelling, punctuation, and referencing.	Submitted material is consistently well written, with few spelling, punctuation, and referencing errors.	Submitted material includes some grammatical, spelling, punctuation and referencing errors.	Scholarly writing and APA 6th ed. referencing,
OVERALL COMMENT:				

ASSESSMENT 2: Arts Portfolio.

This is an individual assignment. There are three sections to be completed for the portfolio. All task requirements will be further explained and scaffolded during lectures. For each of sections 1 and 2 a *portfolio item list* will be provided which will also contain a column for student self-assessment of each item, and space for a reflection. The portfolio item lists will be submitted along with your portfolio.

Section 1: Music/Dance/Drama Portfolio items and Teaching notes (30%)

- There will be a range of creative tasks to be commenced during the lectures and completed via self-directed study such as a soundscape, rhythmic chant, melodic piece, and audio-visual photos/video-clips.
- Each portfolio item will include brief teaching notes (100 words).
- *Portfolio item list*: You are required to:
 - self-assess each item on your 'portfolio item list' and at the bottom of the list write ONE summative description of your engagement (participation and contribution) in a dramatic production based on children's literature (100 words)
 - write a brief, critical, self- reflection (100 words) on your growth in confidence and competence to teach music, dance and drama.

Section 2: Visual Art/Puppet drama Portfolio items and Teaching notes (30%)

- There will be a range of creative tasks to be commenced during lectures and completed via self-directed study such as a pencil self-portrait, a landscape painting, a mono-chromatic still-life painting, and a thematic series of artworks based on God's creatures, 'Geckos' (a pencil sketch, a creative painting, a collage/mixed media picture, a multi-coloured screen print, a jovi modelling compound sculpture (print out at least ONE photo of the sculpture for your portfolio).
- Each visual art portfolio item will include brief teaching notes (approx. 100 words) glued onto the back of the artworks. This then becomes a teaching resource for future practice.
- *Portfolio item list*: You are required to:
 - self-assess each item on your 'portfolio item list' and at the bottom of the list write ONE summative description of their engagement (participation and contribution) in the 'gecko puppet shows' (100 words) and
 - write a brief critical self-reflection (100 words) on your growth in confidence and competence to teach visual art and puppet drama.
 - Also required is a copy of a the co-operative group puppet show script, and a photo and/or video-clip of the puppet show (saved and labelled onto 'P' drive The Arts 2014 puppet show).

Section 3: An Integrated ARTS Unit for either Yr 3-4 OR Yr 5-6 children (15%).

You are to develop your own ARTS unit pro forma and may choose to develop your unit around EITHER a performing arts theme using ONE example of children's literature, OR a visual arts/puppet drama theme based on God's creatures. You are to draw upon your experiences during the course and your own creative ideas and skills to develop a unit plan for future teaching practice.

The ARTS unit will have:

- FOUR comprehensive, concise lesson plans which capture the integration of the arts around **EITHER** a dramatic production based on a choice of literature **OR** a visual arts/puppet drama based on God's creatures.
- The lessons will incorporate development in both the practical knowledge and ideas strands of the Arts curriculum.
- Include suitable links to the NZ Curriculum achievement objectives, key competencies and values. Aim to keep it manageable and appropriate to the chosen age level and time frame.

DUE DATE: 7 November 2014

WEIGHTING: 75%

LEARNING INTENTIONS: 2 & 3

STUDENT NAME:

GRADE:

ASSESSMENT STANDARDS:			
A category	B category	C category	Fail
Meets criteria (outstanding, insightful, profound) Articulation (masterful, polished, sophisticated). Organisation (focussed, tightly organised). Develops many aspects (significantly, in depth)	Meets criteria (consistently – often) and develops (some, key, or a number of) aspects	Meets criteria adequately at beginning level	Criteria met infrequently or is missing, not developing points nor covering topic
ASSESSMENT CRITERIA:		FEEDBACK:	
Grading is based on the extent to which there is evidence of: <ul style="list-style-type: none"> • Application of skills and creativity within all the specified tasks pertaining to Section 1 including concise and accurate teaching notes. • Creative contribution and participation in the performing arts production. • Application of skills and creativity within all the specified tasks pertaining to Section 2 including concise and accurate teaching notes. • Creative contribution and participation in the co-operative group puppet show. • Ability to develop a comprehensive and concise, professionally considered, integrated arts unit (four lessons) with appropriate links to the NZ curriculum. • Correct mechanics and APA 6th edition referencing. 			
OVERALL COMMENT:			
Signed by:			

REQUIRED READING:

There is no required text for this course. Required readings will be available through **BTI online**. Please ensure that you visit BTI online each week to examine the material available. There are also numerous books and journals specifically on the arts available through the BTI library.

RECOMMENDED READING:

- Bagnall, A. (2000). Make a sawdust kiln. *Connected* (3), 8-9.
- Balkin, A. (1990). What is creativity? What is it not? *Music Educator's Journal*, 90(5), 35-39.
- Barrow, T. (1984). *An illustrated guide to Māori art*. Auckland, New Zealand: Reed.
- Burnaford, G., Aprill, A., & Weiss, C. (2001). *Renaissance in the classroom. Arts integration and meaningful learning*. Mahwah, NJ: Lawrence Erlbaum.
- Burnard, J. (2001). *Art creation. Ideas and techniques: An essential book for any classroom teacher*. Auckland, New Zealand: Art Creation.
- Chamberlin, L. (1998). *Art Smart: Elements of art*. Roseville, Australia: McGraw-Hill.
- Craft, A. (2000). *Creativity across the primary curriculum*. London, England: Routledge/Falmer.
- Deacon, J. (1984). *The drawing book*. Auckland, New Zealand: Ashton Original.
- Drake, S. (2004). Creating the know/do/be bridge. In S. Drake, *Meeting standards through integrated curriculum* (pp. 31-50). Alexandria, VA: ASCD.
- Edwards, B. (1988). *Drawing on the right side of the brain*. Glasgow, Scotland: Fontana-Collins.
- Godawa, B. (2009). *Word vs image word pictures: Knowing God through story and imagination*. Downers Grove, IL: Inter-varsity Press.
- Goldberg, M. (2001). Piaget, imitation, and the Blues: Reflections on imagination and creativity. In M. Goldberg, *Arts and learning: an integrated approach to teaching and learning in multicultural and multilingual settings* (pp. 45-59). New York, NY: Addison Wesley Longman.
- Greene, A. E. (1998). *Reclaiming the future of Christian education: A transforming vision*. Seattle, VA: Alta Vista.
- Haycock, R. (1993). *Encyclopaedia of Bible truths for school subjects*. New York, NY: ACSI.

- Langton, C. (2001, July 10). *Research/readings: Assessment in the visual arts*. An edited excerpt from a paper presented at the Learning through the Arts conference in Wellington, New Zealand. Retrieved from www.tki.org.nz/r/arts/artspd/research/updates2_e.php
- Mackenzie, P., Farnell, A., Holt, A., & Smith, D. I. (1997). Entry points for Christian reflection within education (pp. 149-170). London, England: Christian Action Research and Education (CARE) Trust.
- Ministry of Education. (2000). *The Arts in the New Zealand Curriculum*. Wellington, New Zealand: Learning Media.
- Ministry of Education. (2001). *Into music 1: Classroom music in years 1-3*. Wellington, New Zealand: Learning Media.
- Ministry of Education (2001). *Sculpture: Exploring visual arts Y1-6*. Wellington, New Zealand: Learning Media.
- Ministry of Education. (2002). *Into music 2: Classroom music in years 4-6*. Wellington, New Zealand: Learning Media.
- Ministry of Education. (2005). *Into music 4: Classroom music in years 1-13*. Wellington, New Zealand: Learning Media.
- Ministry of Education. (2007). *The New Zealand curriculum for English-medium teaching and learning in years 1-13*. Wellington, New Zealand: Learning Media.
- Ministry of Education. (2012). *The arts online*. <http://artsonline.tki.org.nz/>
- Robinson, K. (2009). Beyond imagining. In K. Robinson, *The element* (pp 52-82). West Sussex, England: Capstone.
- Rykin, L. (1989). *The liberated imagination*. Colorado Springs, CO: Waterbrook Press.
- Rykin, L. (2002). *The Christian imagination*. Colorado Springs, CO: Waterbrook Press.
- Seerveld, C. (2000). Art: A necessity or a luxury? *Bearing fresh olive leaves*. Carlisle, England: Piquant.
- Sendak, M. (1963). *Where the wild things are*. San Francisco, CA: Harper & Row.
- Schaeffer, F. (1973). *Art and the Bible*. London, England: Hodder & Stoughton.
- Stevens, S. (2003). Creative experiences in free play. *Music Educator's Journal*, 89(5), 44-47.
- Taewa, B., & Pearce, S. (2001). *He koha. A gift of Māori music*. Auckland, New Zealand: Reed.
- Wachowiak, F., & Clements, R. (1993). *Emphasis art. A qualitative programme for elementary and middle school* (5th ed.). New York, NY: Harper Collins.

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**Wāhi Hira, Tangata Rawe,
Ngakau Manawa Hiranga**