

	CAPILANO UNIVERSITY		
	COURSE OUTLINE		
	Course Title	Young Children and the Arts	
		Credits	3.0
Section Number	EDUC 477	Instructor	Sylvia Kind
Term		Office	
Phone		Local	

COURSE FORMAT: Fridays, May 2-June 17, 8:30 am – 3:50 pm

COURSE PREREQUISITE:
30 credits of 100-level or higher coursework, ENGL 100 pre or co-requisite, and EDUC 373.

Course Notes: It is strongly recommended that ECCE students complete 15 elective credits prior to registering in this course and EDUC 476. For students outside of ECCE it is strongly recommended that they have a course examining postmodern/poststructural perspectives such as SOC 381 or qualitative research methodologies that view knowledge as socially constructed such as CMNS 262

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

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.

Material Encounters. (2014) Exhibition catalogue, March 1-March 19, Capilano University Studio Art Gallery.

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 material practice
Art as social practice
Art as event
Experimentation
Creativity
MashUp exhibit, Vancouver Art Gallery
Attending to how images and processes unfold
Working *with* children's artistic processes

EVALUATION PROFILE

Short Papers (x2, 15% each)	30%
Participation	10%
Pedagogical Narrations (group assignment)	25%
Visual Journal	<u>35%</u>

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.