Course Description:
This course will explore various sculptural materials and processes, and investigate how these are used in the PreK-12 art classroom. The processes of ceramics, as well as other traditional classroom sculptural methods, will be explored. This course will provide the prospective art teacher with the fundamentals for designing and implementing a multifaceted three-dimensional art curriculum for use in today’s diverse school settings. Assignments will emphasize studio work, research, writing, sculptural processes, as well as past and contemporary artists. In addition, the use of digital technology for classroom instruction, pluralism, assessment and modification for students with special needs will be addressed.

Learner Outcomes - At the conclusion of this course, students will be able to:

- Demonstrate an understanding of three-dimensional art (concepts, content areas, history, media, processes and techniques) through research, assignments and class work/projects (INTASC 1,9)
- Adapt and modify a variety of three-dimensional art lessons, processes, techniques, media and strategies to accommodate ALL students, including those with special needs (INTASC 1, 2, 3, 4, 7)
- Develop a comprehensive portfolio sketchbook of three-dimensional materials, processes, vocabulary, resources, etc. for classroom use (INTASC 1)
- Develop art lessons incorporating three-dimensional art processes that are appropriate for and will benefit students’ intellectual and social growth, as well as their creative development and ability (INTASC 1-10)
- Find and utilize digital resources for research, collaboration, communication and in the planning and teaching of three-dimensional lessons in the art classroom

Course Expectations:

1. Come to each class on time each day with required work.
2. Read all required articles and complete reflections for each.
3. Actively participate in all discussions, exercises, and studio work.
4. Research, write, and present required assignments, papers, lessons, etc.
5. Create and maintain a sketchbook portfolio of three-dimensional processes, vocabulary, lessons, history, class notes, drawing assignments, and drawings & photographs of studio work.
6. Develop a reflection statement for each studio assignment, and a final statement about the materials and ideas discussed in the course.
7. Complete all studio assignments, and written assignments on time, and participate in all museum visits.
8. Use ethical/professional standards in all work/assignments
9. Follow ‘Courtesy Guidelines’- remove hat; turn off cell phone, pager and/or other electronic devices.

**Required Readings:**
Readings will be found either on our class site: sites.google.com/site/edci4072011/ (as pdf or Internet site where they can be located) or will be handed out in class. They are expected to be read and a reflection written prior to the due date. This will enable a lively class discussion!

**Required Fees & Materials:**
- $20 studio fee – as this is a studio course with no text, the studio fee will cover various materials that will be purchased in bulk amounts to use for assignments throughout the semester. Please pay this fee by cash or check made out to Margaret Walker by the end of the second week of class in order to ensure that materials are available for assignments.
- Sketchbook (minimum size 9 X 12 to use for class notes, ideas, process sketches, etc.)
- Access to digital camera (you can borrow one from ETS or use your own)
- Box w/ basic 3D art supplies/materials (e.g., Sgraffito, pin and at least one wire loop tool; plastic knife, fork and spoon; assortment of brushes; sponge; glue gun, natural and man-made objects for various projects; smock; towel; newspaper; etc.)  
**NOTE:** While this is not a complete list, you most likely already own and/or can easily come by the necessary materials throughout the semester that will be useful in creating sculptures in the PreK – 12 art classroom.

**Course Requirements:**

**I. Active Participation:**
Attendance and participation in class activities are essential to your success.

This course is designed to help you build a knowledge base for teaching three-dimensional art, as well as understanding how resources may be used in your art classroom. As such, you will be given opportunities to engage in a variety of learning experiences both within and outside of the scheduled meeting time.

Participation requires students to be actively involved in all class discussions, insightful in their contributions, helpful in handing out and putting away all materials, and thorough in cleaning up work area. Attendance is essential for active participation. Therefore, absences, early departures and late arrivals will result in the lowering of your class participation grade.

**NOTE:** Each studio day you can earn up to 10 points for ‘active in class participation’, as outlined above for involvement, helpfulness, clean up, timely arrival, preparation, etc.

**Absences:**
Excused absences include university-approved religious holidays, health problems (health center or a doctor’s note required), family or personal tragedy, or something completely unavoidable (e.g., jury duty). Please notify the instructor prior to an absence when possible. Note, that due to the participatory nature of this course, more than 2 unexcused absences will result in a review of the Foundational Competencies.  
  [www.education.umd.edu/studentinfo/teachercert.html](http://www.education.umd.edu/studentinfo/teachercert.html)
All work is expected to be turned in on the due date unless, in extreme circumstances, other arrangements have been made prior to the due date.

II. Studio Assignments and Research:

Class time will be used to the extent possible for reading discussions, studio work, and studio discussions. Therefore, it is imperative that all research, sketches and necessary prep, etc. be completed before the assigned class time the work is due. Students should arrive in class ready to begin each studio session!

Studio work related to three-dimensional art processes will be completed each week. Anything that is not completed in class should be finished at home and brought in the following class period.

Reflection/Process Sheets should be completed for each project, and regular discussions/critiques will be held on assignment due dates. The format for these is described in the following section.

III. Ongoing Course Portfolio Sketchbook:

The course portfolio is a record of all of the work completed during the course. This will be created throughout the semester using your sketchbook. Thus all written assignments, reflection sheets, sketches, notes, research, and handouts should be organized, complete, relevant and placed into your sketchbook weekly. This should be seen as an accurate record of the daily goings-on in the course. It will include, and be graded upon, the following:

- **Organization and neatness:** Please organize your semester sketchbook portfolio in a chronological manner, that is clearly labeled and in which information will be easily accessed. This will include sections for each of the processes studied, and may include tabs for easy accessibility.

- **Notes:** each day that a discussion is held, students should take notes on the discussion, whether it be an introduction to a new assignment, reading discussion, materials and processes discussion, etc. These should include the date, and topic of discussion.

- **Handouts:** all handouts should be placed into the sketchbook in the appropriate section. This will include material, process and vocabulary lists, assignment sheets, etc.

- **Museum assignments:** sketchbooks should be brought to each museum visit. We will be using them to create sketches, take notes, and complete assignments. In addition, museum assignment sheets will be handed out. Please place these in the sketchbook under the studio process we will be studying.

- **Studio Assignments:** For each studio assignment, students will receive an assignment sheet, which should be placed into the sketchbook. Studio assignments will include: a written proposal for the assignment (typed), 3 or more sketches, student research on the topic or other resources (images, information, etc), a sketch of your final sculpture, 2 photographs of your final piece and a written reflection on your final piece and the process (this should be typed up after the class critique).

In addition, all other assignments in class (elements and principles cards, Art 21 assignment, etc) should be labeled and placed into the sketchbook.

- **Critique forms:** for each of the class critiques, students and the instructor will complete a critique form. These should be included in the portfolio under the process.

- **Reading reflections:** all articles/readings are expected to be read by the scheduled due date. For each article, please complete the ‘Reading Reflection’ (template on class site) and bring a hard
copy to class for discussion. This will include a 2 sentence main overview, summary of the article (1/3 page), and your personal reflection on the material (2/3 page). In some cases this may also include answers to any specific questions assigned by the instructor, or questions that arise from your reading. All written reflections should be handed in the class period for which they are due. These will not be accepted late. If you will not be in class on the day the reading is due, the reflection must be emailed to Dr. Walker before the class period begins in order to receive credit for the assignment. This is true for all written assignments.

These will be graded and handed back, and should be placed into your sketchbook.

- **Studio Process Sheets**: will be a record of the materials, techniques and processes we study in the course. You should complete one sheet for EACH process studied (i.e. ceramic coil method, papier mache, etc). Each sheet should be typed, and include the following: the process; the definition; vocabulary; historical information about the process; appropriate age range; materials; step-by-step instructions for the process; modifications for students with special needs; storage and clean up; helpful tips, challenges and successes; 2 Artists whose work can be referenced for a lesson, with images of 2 artworks for each artist; and photos of your final piece. IN ADDITION, you should write a thoughtful reflection on the studio process, including what worked and what you would change. A template for this is on the class site. These should be burned onto a cd, included in your final portfolio, and will be graded at the end of the semester as part of your course portfolio.

- **Ceramics**: all work for the ceramics module should be placed in a separate portfolio

- **Semester reflection statement**: At the end of the semester, you are to reflect upon the semester’s work and write a portfolio statement (2-3 pages, double spaced) describing what/how/why the readings, class work, assignments, projects, etc have increased your knowledge base, skills and/or abilities in helping you prepare for teaching three-dimensional art in your PreK – 12 classroom. Please include this in your final sketchbook portfolio

**IV. Mid-term Assignment/Final Sculpture**: This will be assigned at mid-term, and due at the end of the semester. You will be working on out-of-class research, that will culminate in a written assignment. This paper will then inform an end of semester installation piece you will create outside of class, and present on the last day of the course.

**Grading/Evaluation – The following items are required for successful completion of the course:**

<table>
<thead>
<tr>
<th>Item</th>
<th>% of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading discussion and reflections (including Art21, etc)</td>
<td>5</td>
</tr>
<tr>
<td>Studio Assignments (in class work and final pieces)</td>
<td>20</td>
</tr>
<tr>
<td>Critique participation and rubrics</td>
<td>5</td>
</tr>
<tr>
<td>Sketchbook Assignments (preparation, sketches, research, etc)</td>
<td>15</td>
</tr>
<tr>
<td>Mid-term research/Final installation assignments</td>
<td>10</td>
</tr>
<tr>
<td>Ceramics module</td>
<td>5</td>
</tr>
<tr>
<td>Museum Participation</td>
<td>10</td>
</tr>
<tr>
<td>Final Sketchbook Portfolio</td>
<td>30</td>
</tr>
</tbody>
</table>
NOTE: Work will not be accepted late. If you are absent on a museum or critique day, you will received a lower grade, and the work will be due the following class period.

Grading Rubric:
A Denotes exemplary mastery of the subject. It represents the complete understanding as well as the creative use of the principles and concepts presented, as exhibited in all class work, assignments and presentations. Assignments are submitted on time, judged to be superior in quality, complete in content and show evidence of going ‘above and beyond’ the basic objectives/requirements. Active class participation and regular attendance must be evident.

B Denotes proficient mastery of the subject. It represents the complete understanding as well as the successful use of the principles and concepts presented, as exhibited in all class work, assignments and presentations. Assignments are submitted on time, judged to be good in quality, complete in content and show some evidence of going beyond the basic objectives/requirements. Class participation and regular attendance must be evident.

C Denotes basic mastery of the subject. It represents completion of all assigned work and reflects a developing understanding of the principles and concepts presented. Assignments are not always submitted on time, are incomplete and/or fulfill only the basic requirements. Class participation and attendance are irregular.

NOTE: Art Education majors must pass this course with a C or better.

Guidelines for Written Work:
All written work should be typed with standard margins and include annotated references using Publication Manual of the American Psychological Association (APA) style or another similar writing style. Assignments should be submitted with a cover page that is clearly labeled with your name, date, class section number, course number and title of the assignment. In addition, remember to reread and spell check ALL work before turning it in.

NOTE: The Student Honor Council proposed and the University Senate approved an Honor Pledge, which reads: “I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination.” Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please handwriting and sign the University Honor Pledge on the cover page of all ‘hard copies’ of papers, projects, and/or other academic assignments submitted for evaluation in this course.

University and Course Policies
“The University of Maryland, College Park has a nationally recognized code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit: [http://www.studenthonorcouncil.umd.edu/whatis.html](http://www.studenthonorcouncil.umd.edu/whatis.html)” This course complies with all relevant University policies including:
1) The Code of Student Conduct ([www.studentconduct.umd.edu](http://www.studentconduct.umd.edu))
2) Code of Academic Integrity (Honor Code, see above)
3) University Campus Policy and Procedures on Sexual Harassment
   (inform.umd.edu/CampusInfo/Departments/PRES/policies/vi120a.html)
4) Disability services: Students who have documented disabilities and who wish to
discuss academic accommodations within this course should contact the instructor
before or as soon as possible after the beginning of the course.

CourseEvalUM:
As a member of our academic community, you as a student have a number of important
responsibilities. One of these responsibilities is to submit your course evaluations each term though
CourseEvalUM in order to help faculty and administrators improve teaching and learning at Maryland.

Considerations:
Students with a documented disability who wish academic accommodations in order to take this
course should contact the instructor as soon as possible.

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NOTE: The learning outcomes for Art Education courses are established with consideration to the
National Art Education Association (NAEA) Art Teacher Preparation Standards which are inclusive
of the National Association of Schools of Art and Design (NASAD) and the National Council for the
Accreditation of Teacher Education (NCATE) requirements.

Final and Important Note!!!

Importance of Research, Development, and Evaluation in our classroom, as well as the K-12 art
classroom: In order for students to develop a successful final piece or body of work in any media, it
is important that they take responsibility for their own work. Research, development, and evaluation
are three easy steps through which every student should be able to grasp and understand the
concepts of developing a successful work of art.

Research involves collecting information of any kind. This process relies on one’s ability to
record from direct observation and personal experience. Some examples of good research are
students bringing in their own objects for a still life, doing drawings and sketches out of
school to work on a classroom piece, taking photographs, visiting museums, visiting working
artists, and keeping a scrapbook or notebook. This also includes experimenting with materials in non-
traditional ways.

Development involves the students understanding what they have researched and where it
will progress. For every project, after the initial project brief and research, each student will produce
sketches that show the student’s ideas and thought processes. I encourage you to use these to
experiment with ideas, and use drawing as a means to solve problems that may occur in the
development of a final piece. For some 3-D work, it may be useful to produce small, working models
as a prelude to larger, final pieces using materials such as oil based clay and cardboard.

Evaluation involves the students making critical decisions about the development of an idea
into a final piece. This process of evaluation can be achieved individually by the student, one-on-one
with the instructor, or with a group discussion. Evaluation of a student’s work is an ongoing process,
and we will utilize time in class to evaluate and discuss assessment.