PROFESSOR:
Name: Dr. Kimberly Sheridan
Office phone: 703-993-9181
Office location: West Building 2003
Office hours: Before and after class or by appointment.
Email address: ksherida@gmu.edu (preferred mode of contact)

COURSE DESCRIPTION:
Course catalog description: Focuses on research on cognition, development, learning and creativity in the visual arts and media in formal and informal educational settings.

This course focuses on cognition, development, and learning in the arts and media. You will learn about research that supports the important role of the arts and media in the learning process. The arts are a basic part of human life. From early cave paintings to our media saturated 21st century, understanding our visual arts is important to understanding ourselves. In recent years, arts and media are playing an increasing role in our daily lives. How do we understand the learning that happens in these experiences in the arts? How do we support greater learning and engagement in the arts? How do we more effectively provide instruction in arts and media into educational settings? In this course, we use the lens of educational and cognitive psychology to address these questions. You will read and engage in research on the learning processes involved in making and appreciating different forms of visual arts and media. You will learn about children's development and learning in the visual arts, definitions and assessments of creativity, and methods for describing, assessing, and supporting the thought processes involved in making and appreciating art. Through a variety of activities, you will investigate ways this research can help us understand, design and assess arts learning experiences.

Prerequisites: Graduate student standing or permission from the instructor.

NATURE OF COURSE DELIVERY:

Like the arts, this course focuses on providing rich, interactive experiences and reflecting on those experiences. We will draw on concepts and methods from the readings and lectures to analyze and discuss data on visual arts learning, such as examples of children's drawings, Internet conversations on films, and videos of studio art classes.

Each class session is generally divided into 3 parts:
        1) Lecture providing background on key concepts and research

2) Activity done as a class, in small groups or individually, that involves working with data on arts learning and/or applying it to educational programs and settings.
3) Reflection and Discussion: we will reflect on and discuss ideas generated by lectures, readings, activities and outside projects.

COURSE OBJECTIVES:

Learner Outcomes
1. Students will be able to analyze examples of teaching and learning in visual art and media using approaches and methods discussed in lectures and readings.
2. Students will gain an understanding of what is known about cognitive processes involved in making and appreciating arts and media.
3. Students will be able to display knowledge of developmental and learning processes involved in learning to create and appreciate visual art and media
4. Students will be able to interpret, critique, and synthesize research on creativity and learning in visual art and media.
5. Students will be able to use research to inform the design and assessment of formal and informal educational experiences in visual art and media.
6. Students will be able to envision ways to use the ideas and experiences from this course in their current and/or future work.

PROFESSIONAL STANDARDS:

The program goals are consistent with the following Learner-Centered Psychological Principles outlined by the American Psychological Association Presidential Task Force in Education (APA, Division 15).
- Principle 1: The Nature of Learning Process
- Principle 2: Goals of the Learning Process
- Principle 3: Construction of Knowledge
- Principle 4: Strategic Thinking
- Principle 5: Thinking about Thinking
- Principle 6: Context of Learning
- Principle 7: Motivational and Emotional Influences on Learning
- Principle 8: Intrinsic Motivation to Learn
- Principle 9: Effects of Motivation on Effort
- Principle 11: Social Influences on Learning
- Principle 13: Learning and Diversity

For more information please see:
American Psychological Association (1997). Learner-Centered Psychological Principles*: Guidelines for the Teaching of Educational Psychology in Teacher Education Programs*.
   Retrieved October 14, 2002 from http://www.apa.org

REQUIRED TEXTS:

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. (2013). Studio thinking 2: The real benefits of visual arts education. Teachers College Press: New York. *Note if you already own the first edition, no need to purchase the second.

<u>Required text, available free on line</u>: American Psychological Organization (2015). Top twenty principles from psychology for PreK-12 teaching. http://apa.org/ed/schools/cpse/top-twenty-principles.pdf

Supplemental readings:
National Academies of Science (2004). *How people learn: Mind, Brain, Experience and School. Expanded Edition.* J.D. Bransford, A.L. Brown, R. Cocking, M.S. Donovan, J.W. Pellegrino (Eds).
[available free as an Electronic Resource]

Selected sections of additional books, articles and websites listed in the reading list (see end of syllabus) will be provided through handouts, or on-line sources.

COURSE REQUIREMENTS, COURSE ASSIGNMENTS, PERFORMANCE-BASED ASSESSMENT, AND EVALUATION CRITERIA:

A. Course Requirements

It is expected that each of you will:
1. Attend each class session
2. Participate in classroom activities.
3. Read all assigned materials
4. Complete all assignments.

B. Course Assignments and Evaluation
I. Research and/or implementation assignments (3)
Research/implementation assignments extend the in-class learning. Over the course of the semester, you are required to select and complete 3 mini-research/implementation assignments.
For **each** research/implementation assignment, you will submit
1. raw research materials (e.g., completed field notes, coding scheme) and documentation of implementation plans and results (e.g., lesson plan, prototypes, examples of student work).
2. 2 page coversheet that describes your process and the key things you learned.
*You will submit the 3 research/implementation assignments as a unit and receive one grade, but you should be completing them throughout the course. You will be expected to "share out" your mini-projects/insights as you do them throughout the course during course discussions.

II. Annotated Bibliography/Research Abstracts/Questions
For all course readings, create an ongoing document with the reference listed in APA format, a 150-200 word abstract written in your own words, and 1-2 questions the reading raised for you. (The questions do not have to be included in the word count). **You should bring this document to class either physically or digitally each session.** *In addition* you will locate *at least 6* scholarly articles on a topic of interest to you related to the course content and write personalized abstracts (around 200 words) and at least 2 questions and/or key insights from each.

III. Choose your project: Communication materials, position paper or mini-literature review (<u>choose one</u>)

One of the goals of this course is to develop your ability to communicate about learning in the arts and media and in your classroom informed by scholarly readings and research. To this end, through this assignment you can chose:

A. **Communication materials (for practicing educators only)**
Draw on ideas/research from this course to create communication materials. For this assignment you should be thoughtful about the different audiences you might want to reach (e.g., administrators, parents, students, arts or non-arts teachers) and the means you have available. For instance, if you do a parents night you might develop presentation materials that use ideas from the class to discuss your learning goals, why they matter, how your assignments help students learn, and how parents might extend student learning. If you display student work, you might develop a set of laminated cards with information about the habits of mind or skills developed through the assignments displayed. You might create posters for your classrooms or handouts about dispositions or creative thinking to communicate to your students. If you have a department website, you might create on-line materials about student learning.

B. **Position paper (for any student)**
In a position paper you take a stance on a particular issue relevant to practice or policy (e.g., parental monitoring of children's screen time, the role of critique in arts learning). You state your case as clearly as possible: including definition of terms, a clear thesis statement and an argument for why it's valid and why it matters. You assemble evidence to argue points, address why conflicting evidence and anticipate counterarguments. (3 page maximum, typed double space 12 pt font).

C. **Mini-literature review (for any student)**
You transform a topic you explored in your annotated bibliography into a mini-literature review. A literature review is more even-handed and less guided by a particular argument than the position paper--it is more a summary of what is known, what are the extant tensions, etc. about a given topic. (4-6 pages, typed double space 12 pt font)

IV. Oral presentation

A 'pecha-kucha' style presentation cut in half (10 images -- no text--that each automatically advance after 20 seconds while you talk) synthesizing insights from your research topic, mini-research projects, final project, course discussions. Essentially, however you want to integrate your learning you've got 10 images and about 3 minutes of talking to do it.

<u>V. Class participation and attendance</u>

Attendance, punctuality, preparation, and active contribution to small and large group efforts are essential. Students who must miss a class must notify the instructor (preferably in advance) and are responsible for completing any in-class activities in the missed session, and all assignments and readings for the next class. **Late assignments** will result in the grade on the assignment being lowered by one half (1/2) grade for each day the assignment is late. If there are emergencies or significant extenuating circumstance preventing the timely completion/submission of the assignment, you should notify the professor in advance.

Grading Policy

Assignments	Assignment Percentage
Research/implementation assignments (3)	35%
Annotated bibliography (course readings + own topic)	35%
Communication materials/position paper or mini lit review	15%
Oral presentation	5%
Class Participation and Attendance	10%
TOTAL	**100%**

A+	98-100%	A	93 97.49%	A-	90-92.49%
B+	88 89.49%	B	83-87.49%	B-	80-82.49%
C	70 79.49%	F	below 70%		

University and School of Art Policies
In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity
This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design
As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours
SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

ArtsBus

Dates for Spring 2017:
February 18
March 25
April 18

  ArtsBus Credit:
* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for additional, very important information regarding ArtsBus policy.
* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

<u>Visual Voices Lecture Series</u>
Dates for Spring 2017:
January 26
February 9
March 9
March 23
March 30

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: http://soa.gmu.edu/visualvoices/
<u>Important Deadlines</u>

January 1 Day of Week	*Sunday*
Martin Luther King Day (no classes)	Mon Jan 16
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 23
Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 30
Last day to drop with a 33% tuition penalty	Mon Feb 13
Final Drop Deadline (67% tuition penalty)	Fri Feb 24
Immunization Record Deadline	Wed Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 20 – Fri Mar 24
Selective Withdrawal Period (undergraduate students only)	Mon Feb 27 – Fri Mar 31
Spring Break	Mon Mar 13 – Sun Mar 19
Incomplete work from Fall 2016 due to Instructor	**Fri March 31**
Incomplete grade changes from Fall 2016 due to Registrar	**Fri April 7**
Dissertation/Thesis Deadline	Fri May 5
Last day of classes	Sat May 6
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	Mon May 8 – Tue May 9
Exam Period (beginning at 7:30 a.m.)	Wed May 10 – Wed May 17
Commencement and Degree Conferral Date	May 20

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed) , LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Students with Disabilities and Learning Differences
If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail
Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies
Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code
Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer's Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

<u>Writing Center</u>
Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.
The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

AVT606/EDEP601: Proposed Class Schedule Spring 2017
*NOTE: DUE TO VARIOUS COMMITMENTS, I am out of town 3/1; 3/29; and 4/12. One of those dates will be considered a We will be scheduling a Sunday to go to a DC museum for a full day work session as an alternate. Please bring your calendars 2/1 to collectively find a good date for this.

DATE	TOPIC/LEARNING EXPERIENCE	READING & ASSIGNMENTS DUE
1/25	Introduction and Overview Practice interview, observation and documentation skills	Review course syllabus.
2/1	Then and Now: Origins of art and contemporary contexts: Participatory Culture and The Internet	Explore Ito, M. et al. (2009) and website http://digitalyouth.ischool.berkeley.edu/report Generation M2: Media in the lives of 8-18 year olds (2010) http://kff.org/other/event/generation-m2-media-in-the-lives-of/ Common Sense Media research: https://www.commonsensemedia.org/research Digital Media Learning hub: http://dmlhub.net/ Pew and Internet and American Life reports—http://www.pewinternet.org/ Foundational work on participatory cultures: Read Executive summary (p.3-4) of Jenkins, H. (2005). (available: http://files.eric.ed.gov/fulltext/ED536086.pdf) http://files.eric.ed.gov/fulltext/ED536086.pdf

		Instead of writing abstracts, build a 3-slide presentation that is visually thoughtful and includes: 1) A term/concept you encountered that you think is important/interesting and why. You should define the term/concept cite the source for your definition. 2) 2-3 findings you thought were interesting and why (and cite the study for each finding). Feel free to cut and paste charts or infographics, but cite the source fully. 3) A question that raised for you by the findings about learning/education. Bring to class to share digitally. Put your name as a footer on the slide, no need for a title slide.
2/8	Continuation of Contemporary Contexts	1.Based on what intrigued you in your peers' presentations or your own reading do a deeper dive into a particular study on one of the last week's sites. Write an abstract that summarizes some of its key concepts, findings. End with a question this study raised for you and/or an idea for your teaching practice inspired by it. Questions/ideas don't have to be included in the maximum word count of the abstract. **2.** Choose a new media/new technology experience related to artistic/creative production and spend 1 hour learning how to use it (or learn new aspect of something you already know). Document the process you went through in choosing the technology, getting to know it, and any insights you have to share with the class. Relate your learning/experience to some specific concepts from your reading this week and last. **Optional research assignment***Engage someone else in learning a new media/new technology creative process. Observe and ask questions about their learning process. Document your observations.
2/15	How People Learn: Key Insights on Learning and Cognition from Educational Psychology	Read the APA Top 20 principles guide, http://www.apa.org/ed/schools/teaching-learning/top-twenty-principles.pdf Write your abstract on how two of the principles could inform art/media teaching and learning *Over the next two weeks locate 6 **empirical**, peer-reviewed studies on a topic relevant to arts learning. Choose 1 to read in depth and share your thoughts with to the class. Include each on your annotated bibliography. ***Optional research assignment:** Explicitly try out a new teaching strategy discussed in how people learn and document your efforts.

		*At least 1 research assignment should be completed by now.
2/22	Arts and Human Development: Pretend play, imagination, theory of mind, Express	Theater: Goldstein & Winner (2012); Sawyer & DeZutter (2009) Studio Habit of Mind chapter: Express Silvia, P. J. (2005). Emotional responses to art: From collation and arousal to cognition and emotion. *Review of General Psychology, 9*(4), 342-357. doi:10.1037/1089-2680.9.4.342 Supplemental: Sheridan & Gardner (2012) Artistic development: Three essential spheres *****Using the PsychInfo database, locate 6 empirical studies on a topic relevant to arts learning/development. Choose another to read in depth and share your thoughts with to the class. ***Optional research assignment:** Take observational field notes in a preschool, daycare center, or on an individual child or group of children aged 3-6 at play. Identify links to material discussed in course.
3/1	Dr. Sheridan at NAEA convention pre-meetings NO CLASS	***Optional research assignment**: Attend NAEA in NYC, attend researchers' presentations and write about them.
3/8	Arts and Cognition: Harvard Project Zero	Review of research projects at www.pz.harvard.edu Be prepared to discuss at least one study that interested you. Use an aspect of one of the arts-related methods from Project Zero in a teaching situation (either in a classroom or with any individual in your life). Describe what you did and document your insights.
3/15	GMU Spring Break No Class	**At least 2 research assignments should be completed by now.**
3/22	The Maker Movement in Education/STEAM	Sheridan et al. (2014); Halverson & Sheridan (2014) For educators: Art Education special issues on STEAM
3/29	No class/Dr Sheridan Wampler Scholar at James Madison University	**Annotated Bibliography due (turn in on Blackboard)**

4/5	Studio Habits of Mind: Observe and Envision	Read Studio Thinking ch 7 & 9 Studio Thinking (2007) Chapter 2-4 Read Soep, E. (2006) Sheridan (2011) Envision and Observe: Using the Studio Thinking Framework to Study Learning and Teaching in Digital Arts (on blackboard).
	Studio Structures: Critique	**Optional research assignment:** Try out observational and or envisioning techniques discussed in Studio Thinking with yourself or with your students and document your process and insights from it. **Optional Research Assignment:** Try out a new method of critique. Describe what you did and document your insights.
4/12	NO CLASS, DR. SHERIDAN OUT OF TOWN	
4/19	Studio Habits of Mind: Stretch & Explore Creativity research	Read Studio Thinking ch 11 (p 74-78) Read Sternberg (p118-133) and chapter 6 (p. 217-241) in Sawyer (2003) Creativity and Development. Available as an E-book through GMU library. **Optional research assignment:** Try out Sternberg's strategies for fostering creativity either in your own work or with children/students. Document your process and your insights.
4/26	Studio Habits of Mind: Stretch & Explore Creativity research	Cszikszentmihalyi (2014) Chapter 10 Systems Model of Creativity (from collected works book, available on Blackboard: Watch: http://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity For art educators in particular: Zimmerman, E. (2010) (On Blackboard) **DUE: Research/Implementation Documentation and Synthesis Paper on Blackboard**
5/3	Studio Habits of Mind: Engage & Persist, Reflect Interest-driven learning	Read Studio Thinking: ch 6 & 10 Interest: Silvia (2008) *on blackboard Pepper, K. (2013) Review TAB/Choice-based approaches to art education http://teachingforartisticbehavior.org/

	Metacognition, Motivation and Self-regulation	Critical thinking: Bowen, Kisida & Greene (2014)
5/10	Presentations	**Final project due**

Readings and some potential suggested resources for annotated bibliographies
(Note: Some of the following readings may not be empirical studies, but they may point
you the big ideas in an area, help you locate and make sense of studies in your topic area,
and/or consider theoretical or practical issues--all are scholarly resources).

Beghetto, R. A., Kaufman, J. C., & Baer, J. (2015). *Teaching for creativity in the common*

core classroom. New York: Teachers College, Columbia University.

Black, J., Castro, J.C., Lin, C. (2015). Youth practices in digital arts and new media: Learning

in formal and informal settings. New York, NY: Palgrave Macmillan.

Castro, J. C., Lalonde, M., & Pariser, D. (2016). Understanding the (im) mobilities of

engaging at-risk youth through art and mobile media. *Studies in Art Education*, *57*(3),

238-251.

Darts, D. (2004). Visual culture jam: Art, pedagogy, and creative resistance. *Studies in Art*

Education, *45*(4), 313-327.

Flood, J., Heath, S. B., & Lapp, D. (2015). *Handbook of research on teaching literacy through*

the communicative and visual arts, volume II: A project of the International Reading

Association. Routledge.

Freedman, K., Heijnen, E., Kallio-Tavin, M., Kárpáti, A., & Papp, L. (2013). Visual culture

learning communities: How and what students come to know in informal art

groups. *Studies in Art Education*, *54*(2), 103-115.

Gardner, Howard. *Truth, beauty, and goodness reframed: Educating for the virtues in the age of truthiness and twitter*. Basic Books, 2012.

Goldstein, T. R., & Winner, E. (2012). Enhancing Empathy and Theory of Mind. *Journal of Cognition and Development*, *13*(1), 19–37. https://doi.org/10.1080/15248372.2011.573514

Gude, O. (2012). Questioning creativity. *Debates in Art and Design Education*, 37-42. Routledge.

Gude, O. (2013). New school art styles: The project of art education. *Art Education*, *66*(1), 6-15.

Halverson, E. R., & Sheridan, K. (2014). The Maker Movement in Education. *Harvard Educational Review*, *84*(4), 495–504.

Hetland, L., & Winner, E. (2001). The arts and academic achievement: What the evidence shows. *Arts Education Policy Review*, *102*(5), 3-6.

Hetland, L., Winner, E., Veenema, S., & Sheridan, K. M. (2013). *Studio Thinking 2: The Real Benefits of Visual Arts Education*. Teachers College Press.

Ito, M., Baumer, S., Bittanti, M., Boyd, D., Cody, R., Herr-Stephenson, B., … Tripp, Lisa. (2009). *Hanging Out, Messing Around, and Geeking Out: Kids Living and Learning with New Media*. Cambridge, MA: MIT Press.

Ito, M., Gutiérrez, K., Livingstone, S., Penuel, B., Rhodes, J., Salen, K., ... & Watkins, S. C. (2013). *Connected learning: An agenda for research and design*. BookBaby. Available: http://eprints.lse.ac.uk/48114/1/__lse.ac.uk_storage_LIBRARY_Secondary_libfile_shared_repository_Content_Livingstone,%20S_Livingstone_Connected_learning_agenda_2010_Livingstone_Connected_learning_agenda_2013.pdf

Jenkins, H., Purushotma, R., Clinton, K., Weigler, M., & Robison, A. (2007). *Confronting the challenges of participatory culture: Media education for the 21st century. Building the field of digital media and learning.*

Kaufman, J. C., & Sternberg, R. J. (Eds.). (2010). *The Cambridge handbook of creativity*.

    Cambridge ; New York: Cambridge University Press.

Kindler, A. M. (2004). Researching impossible? Models of artistic development

    reconsidered. *Handbook of research and policy in art education*, 233-252.

Knochel, A.D. & Patton, R.M. If Art Education Then Critical Digital Making: Computational

    Thinking and Creative Code. Studies in Art Education 57 (1), 21-38.

Kumpulainen, K., & Sefton-Green, J. (2014). What is connected learning and how to research

    it?. *International Journal of Learning and Media*.

Peppler, K. (2010). Media arts: Arts education for a digital age. *Teachers College

    Record*, *112*(8), 2118-2153.

Peppler, K. (2013). *New opportunities for interest-driven arts learning in a digital age*. The

    Wallace Foundation.

Rideout, V. J., Foehr, U. G., & Roberts, D. F. (2010). *Generation M2: Media in the Lives of 8-

    to 18-Year-Olds*. Menlo Park, CA: Henry J. Kaiser Family Foundation. Retrieved from

    http://www.kff.org/entmedia/8010.cfm

Sawyer, R. K. (2003). *Creativity and development*. New York: Oxford University Press.

    Retrieved from http://public.eblib.com/choice/publicfullrecord.aspx?p=279469.

    *Available as an E-Book through the GMU libraries.

Sawyer, R. K., & DeZutter, S. (2009). Distributed creativity: How collective creations emerge

    from collaboration. *Psychology of Aesthetics, Creativity, and the Arts, 3*(2), 81-92.

    doi:10.1037/a0013282.

Schulte, C.M. (2011). Verbalization in children's drawing performances: Toward a

metaphorical continuum of inscription, extension, and re-inscription. *Studies in Art*

Education, 53 (1), 20-34

Sheridan, K. M., Clark, K., & Williams, A. (2013). Designing Games, Designing Roles: A

Study of Youth Agency in an Urban Informal Education Program. *Urban Education*,

48(5), 734–758.

Sheridan, K. M., & Gardner, H. (2012). Artistic Development. *Aesthetic Science: Connecting*

Minds, Brains, and Experience, 276.

Sheridan, K., Halverson, E. R., Litts, B., Brahms, L., Jacobs-Priebe, L., & Owens, T. (2014).

Learning in the Making: A Comparative Case Study of Three Makerspaces. *Harvard*

Educational Review, *84*(4), 505–531.

Silvia, P. J. (2005). Emotional responses to art: From collation and arousal to cognition and

emotion. *Review of General Psychology, 9*(4), 342-357. doi:10.1037/1089-2680.9.4.342

Silvia, P. J. (2008). Interest--The curious emotion. *Current directions in psychological*

science, 17(1), 57-60. Available:

http://www.uncg.edu/~p_silvia/papers/08%20CDir,%20Interest.pdf

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Potential journals to search for articles for your annotated bibliography:

Psychology of Aesthetics, Creativity and the Arts

Studies in Art Education

Art Education (*This journal is more oriented to applications to art education practice)

International Journal of Art and Design Education

As well as the databases (PsycInfo, Psychnet, JSTOR, ERIC)

Particularly for ed psych students: webinar series for the learning sciences can introduce you to some perspectives : http://isls-naples.psy.lmu.de/intro/all-webinars/index.html