

City College of New York
ART 25500 Art Education 2
Identity, Culture, and Community in Art Education
Fall 2012

Tuesdays 2:00-4:50
303E Shepard Hall

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COURSE DESCRIPTION

This class is built on the idea that our best tool as educators is to be able to understand and build effective relationships with our students. We will explore the complex concepts of community, identity, and culture in relation to arts education in multiple settings. By both looking inward at our own identities and through engaging with new communities, we will develop a set of tools to be reflective educators. Through readings, course discussions, and gallery visits, we will learn to create culturally-relevant, empowering, and community-building lessons for arts learning spaces.

LEARNING GOALS

Upon completion of ART 25500, students will be able to:

- Design culturally relevant and affirming lesson plans in the arts
- Apply community-building strategies to work with students, parents, and colleagues in arts-based school and community contexts
- Understand how the arts can act as useful spaces for community engagement
- Analyze the social, cultural, political, and economic factors that shape personal identity (both our own and our students')
- Develop cultural competence to negotiate effective relationships with students
- Critique how culture, identity, and community are represented in art education
- Understand how to experiment with art materials and methods in an educational setting

SCHEDULE & READINGS

* Readings to be completed before class on the day they are listed. All readings will be available on Blackboard unless otherwise noted.

August 28: Introductions & Identity and Art Education

Why do identity, community, and culture matter in Art Education?

September 4: Identity and Art Education

Why does who we are matter in education? What biases, expectations, and assumptions do we carry with us? How do we navigate those with our students?

DUE: "Why Teach" essay and 3 identity symbols

- Kirk, G. & Okazawa-Rey, M. (2010) Identities and Social Locations: Who Am I? Who Are My People? In Adams, M. et. al. *Readings for Diversity and Social Justice*. New York: Routledge.
- Ayers, W. (2010) Introduction. *To Teach: The Journey of a Teacher*. New York, NY: Teacher's College Press. p. 1-12.
- Rolling, J. H. Jr. (2012) Bernard Williams: Art as representation, identity as art. In Quinn, T., Ploof, J., & Hochtritt, L. (eds.) *Art and Social Justice Education: Culture as Commons*. New York, NY: Routledge. p. 68-70.

September 11: Identity and Art Education

What reflection tools can we use to unpack the significance of our own identities and community connections? What learning goals relate to identity?

- Aronson, J. (2008) Knowing students as individuals. In Pollock, M. *Everyday Antiracism: Getting real about race in school*. New York: The New Press. p. 67-69.
- Ayers, W. & Alexander-Tanner, R. (2010) Chapter 2: Seeing the Student. *To Teach: The journey, in comics*. New York: Teachers College Press.
- Lightfoot, A. Using photography to explore racial identity. In Pollock, M. *Everyday Antiracism: Getting real about race in school*. New York: The New Press. p. 142-145.
- Schmidt, L. (2004) Great teachers don't take no (or yes) for an answer. *Classroom Confidential: The 12 secrets of great teachers*. Portsmouth, NH: Heinemann.

September 18: No class

September 25: No class

October 2: Culture and Art Education

How does our identity impact how we learn AND how we teach? How can themes help us teach about artwork from other cultures?

DUE: Learning Goals paper

- Birch, W. (1990) Knowing Our History, Teaching Our Culture. In O'Brien, M. & Little, S. *Re-Imaging America: The Arts and Social Change*. New York: New Society Publishers.
- Schmidt, L. (2004) Great teachers are curiosity seekers. *Classroom Confidential: The 12 secrets of great teachers*. Portsmouth, NH: Heinemann. P. 67-90
- Kirshenblatt-Gimblett, B. (1983) An Accessible Aesthetic: The Role of Folk Arts and the Folk Artist in the Curriculum. *New York Folklore: The Journal of the New York Folklore Society* 9:3-4 (Winter 1983), pp.9-18.
http://locallearningnetwork.org/index.php/download_file/-/view/285/

October 9: Culture and Art Education

How can we teach in ways that are culturally-relevant and affirming of our students? What is folk art education? How do we research art and artists to teach from?

- Ballengee-Morris, C. & Taylor, P. (2005) You Can Hide but You Can't Run: Interdisciplinary and Culturally Sensitive Approaches to Mask Making. *Art Education*, Vol. 58, No. 5 (Sep., 2005). Reston, VA: National Art Education Association. pp. 12-17
- Dobrynski, J. Honoring Art, Honoring Artists. *New York Times*. http://www.nytimes.com/2011/02/06/arts/design/06names.html?_r=1.
- Excerpt from Rethinking curriculum

October 16: Community and Art Education

How can art be a tool to impact conditions of injustice in our communities? What is participatory/intervention art? How can it be used in art education?

- Martinez, U. (2012) Cultura(ally) Jammed: Culture jams as a form of culturally relevant teaching *Art Education*, 65(5). Reston, VA: National Art Education Association. P. 12-17.
- Ayers, W. & Alexander-Tanner, R. (2010) Chapter 5: Liberating the Curriculum. *To Teach: The journey, in comics*. New York: Teachers College Press. p. 67-80.
- Blog post/article/video on art and community TBA

October 23: Community and Art Education

What are the challenges and possibilities of community arts projects? How can we prepare ourselves to work in a way that empowers all stakeholders in community arts projects?

DUE: Lesson Plan Draft #1

- Knight & Schwarzman. (2006). Teaching. *The Beginner's Guide to Community-Based Arts*. Oakland, CA: New Village Press.
- Jaquith, D. (2011) When is creativity? Intrinsic motivation and autonomy in children's artmaking. *Art Education*, 64(1). P. 14-19
- Blog post/article/video on contemporary art and community arts TBA

October 30: Community and Art Education

How can we design arts experiences that encourage creative and critical thinking about our communities and ourselves?

- Lesson plan workshops and one-on-one meetings

DUE: Art & _____ Paper Due

- Jocson, K. & Cook, B. (2012) Pedagogy, Collaboration, and Transformation: A conversation with Brett Cook. In Quinn, T., Ploof, J., & Hochtritt, L. (eds.) *Art and Social Justice Education: Culture as Commons*. New York, NY: Routledge. p. 89-94.
- Sample lesson plans TBA

November 6: Facilitating Critiques/ Begin Demo Lessons

How do we facilitate effective conversations about artwork with our students?

- Ruff, J. (2010) Collaboration, Critique, and Classroom Culture. *UnBoxed, A Journal of Adult Learning in Schools*. Sand Diego, CA: High Tech High Graduate School of Education. <http://www.hightechhigh.org/unboxed/issue6/collaboration/>
- Additional article on revision TBA

November 13: Demo Lessons

How can we facilitate critiques that challenge and encourage students within a collaborative working environment?

November 20: Demo Lessons

November 27: Demo Lessons

DUE: Reflection #4 Museum/Gallery visit

December 4: Demo Lessons

December 11: Demo Lessons

December 18? Final reflection and celebration

DUE: Final projects!

ASSIGNMENTS

All written assignments must include by typed with page numbers and a header with your name and the assignment title. Late assignments will result in a lower grade.

Critical Questions or Reading Take-aways [Due EVERY CLASS!]

Write two critical questions or take-aways *per week* that emerge out of the readings. These are due at the beginning of class each week.

Why Teach Art? [Due September 4]

Imagine you are writing a letter to someone dear to you who might not know about your career interests. Describe 4 reasons why you believe in the importance of teaching art. For each reason, include a story, quote, connection to a reading, or experience that supports your reason. Limit to a total of 4 paragraphs (one per reason). Include citations.

Identity Printmaking Project

Directions given in class.

Learning Goals Paper [October 2]

Write a 2-3 page paper about the learning goals you have identified for your lesson plan. Include connections to readings. Detailed guidelines to be distributed in class.

Found Object Sculpture

Directions given in class.

Lesson Plan Draft #1 [October 23]

Detailed guidelines to be distributed in class.

Art & _____ Paper [October 30]

Write a 6-8 page paper about the role of art in teaching about identity, community, or culture. Detailed guidelines to be distributed in class.

Community Intervention Project

Directions given in class.

Museum/Cultural Institution Report [Due November 27]

Visit a museum, gallery, or cultural institution and write a one-page report based on guidelines distributed in class.

Teaching Demos [Sign up in class for presentation dates]

You will have 35 minutes to practice teaching one element of your lesson plan. Choose from the following:

- a guided discussion of a work of art
- a brief art-making activity
- a materials demo that introduces a project

You will submit a lesson plan on the day of your presentation. Following your lesson, you will submit a brief rationale/reflection paper. More detailed guidelines will be distributed in class.

Final Lesson/Project Design [December 18]

Design a lesson/project to engage learners in an exploration of community, identity, and/or culture based on your own experiences learning with a community.

- *Unit Plan*: Create a scope and sequence for a unit (4 or 5 sessions) that includes learning goals, general activities, assessment tools, and related information about art/artists.
- *Lesson Plans*: Create two detailed lesson plans from your unit.
- *Rationale Paper*: In an accompanying paper, describe your process in designing this lesson/project. Include references to course readings and materials to justify your choices. Detailed guidelines will be distributed in class.

STUDENT PERFORMANCE ASSESSMENT

Expectations: In addition to completing all assignments on time, attending all discussion sessions, participating in team teaching, and coming to class prepared, I expect the following from students:

- **Active, thoughtful, and engaged participation:** We are each others' teachers in this class. In order for us to support each other as learners, everyone is expected to come prepared to question, engage, and encourage each other in the spirit of inquiry and curiosity.
- **Depth, structure, and attention to detail in assignments:** I expect that students should be able to clearly express ideas, connect to relevant literature, and that they will submit

work that reflects the thoughtfulness and depth with which they have engaged the topics.

- **Inquiry, curiosity, and patience:** I expect that everyone comes to this course with a vested sense of curiosity and inquiry that drives their work. While we may not all be entering the conversation at the same place, we expect that we will have patience for each other as we learn together.

ABSENCES

Students are expected to attend all class sessions. Students may request up to two excused absences (for sickness or other emergencies); absences beyond these two will result in a lower grade. Excessive lateness (more than two sessions) will also negatively impact a student's grade.

GRADES

Students will be evaluated based on the following:

Active Participation (30%): familiarity with/thoughtfulness about issues and readings as reflected through participation in class; dedication to inquiry and exploration in all aspects of class work; willingness and ability to learn *with* and from others in the class.

Assignments (70%): depth, structure, and attention to detail in assignments; on time submission; organization and thoughtfulness in preparation of materials for class; clearly-articulated ideas connected to readings and course material; improvement over the course of the semester.

Each assignment will be assigned a point grade (see attached grade tracking sheet) and written feedback. I encourage you to pay more attention to written feedback as I will use this to indicate to you where I believe you could push yourself further and to pose questions that will hopefully assist and encourage you in future assignments. A rubric for assignments will be distributed in class.

You may revise and resubmit any assignment for consideration of a grade change. At the end of the course, you will be given the opportunity to complete a self-assessment of your work that will be considered as part of the final grade. **If, at any time, you have any questions or concerns about your performance, I am very happy to discuss this with you.**

CUNY Statement on Academic Integrity

The CUNY Policy on plagiarism says the following:

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

1. Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
2. Presenting another person's ideas or theories in your own words without acknowledging the source.
3. Using information that is not common knowledge without acknowledging the source.
4. Failing to acknowledge collaborators on homework and laboratory assignments.

5. Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution.

The City College Faculty Senate has approved a procedure for addressing violations of academic integrity.

DISABILITY STATEMENT

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with The AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Room 1/218. Telephone: 212.650.5913. Under The Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. If you have any such issues, I encourage you to visit the AccessAbility Center to determine which services may be appropriate for you.

In April 2012, the AccessAbility Center provided the following statement: “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the AccessAbility Center (AAC). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the AAC, which is located in NAC 1/218. It is the student’s responsibility to initiate contact with the AAC and to follow the established procedures for having the accommodation notice sent to the instructor.”