

City College of New York | Art Education
EDSE 4200F: "Problems in Art Education"
Identity, Culture, and Community in Art Education
Fall 2012 | Wednesdays 4:50-7:20 | 303E Shepard Hall

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COURSE DESCRIPTION

"Educators need to know what happens in the world of the children with whom they will work. They need to know the universe of their dreams, the language with which they skillfully defend themselves from the aggressiveness of their world, what they know independently of the school, and how they know it." (Paolo Freire, in *Letter to Those Who Dare to Teach*, 1998, p.72-73)

Community, Identity, & Culture: Building Effective Teaching Relationships in the Arts

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 guest visits, we will translate our own reflections into teaching strategies for nurturing community in arts learning spaces. Finally, we will critically analyze lesson plans that seek to teach about aspects of community, identity, and culture to develop criteria for affirming, culturally responsive approaches to art education.

LEARNING GOALS

Students will:

- Understand the complex nature of community, identity, and culture in education
- Apply community-building strategies to work with students, parents, and colleagues in arts-based school and community contexts
- Develop strategies to nurture positive relationships across identity differences
- Employ tools for self-reflection about one's teaching practice
- 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
- Design culturally relevant and affirming lesson plans in the arts

SCHEDULE & READINGS

* Readings to be completed before class on the day they are listed. All readings will be available on Blackboard unless otherwise noted. Students should borrow or purchase a copy of Tatum, B. (1997) *Why Are All the Black Kids Sitting Together in the Cafeteria?* And other conversations

about race. New York: Basic Books. I'd also suggest buying a copy of these two books as they are useful reference books and we'll be reading a number of excerpts from them:

- Villegas, A.M. & Lucas, T. (2002) *Educating Culturally Responsive Teachers*. Albany, NY: State University of New York Press.
- Pollock, M. *Everyday Antiracism: Getting real about race in school*. New York: The New Press.

August 29: Introduction

Who are we? What's the big deal about community, identity, and culture in an arts learning setting?

September 5: Art and Culturally Relevant Pedagogy

Why does who we are matter in education? What is Culturally Relevant Pedagogy?

DUE: Community Reflection

- Villegas, A.M. & Lucas, T. (2002) *Educating Culturally Responsive Teachers*. Albany, NY: State University of New York Press. p. 25-64
- Tatum, B. (1997) Chapter 2: The Complexity of Identity. *Why Are All the Black Kids Sitting Together in the Cafeteria?" And other conversations about race*. New York: Basic Books. P. 18-30.
- Tatum, B. (1997) Chapter 10: Embracing a Cross-Racial Dialogue. *Why Are All the Black Kids Sitting Together in the Cafeteria?" And other conversations about race*. New York: Basic Books. P. 193-206.
- Ayers, W., Greene, M, & Alexander-Tanner, R. (2012) The Introduction. In Quinn, T., Ploof, J., & Hochtritt, L. (eds.) *Art and Social Justice Education: Culture as Commons*. New York, NY: Routledge. p.136-141.

September 12: Effective Engagement Strategies: Know Your Students

What strategies can you use to build and nurture community in an arts setting? Why is it important to know your students? How can you get to *know* your students?

DUE: Community Map

- Lippard, L. (1997) Around Here. *Lure of the Local: Senses of place in a multicentered society*. New York: New Press. 22-31.
- Powell, K. (2010) Viewing Places: Students as visual ethnographers. *Art Education*. Reston, VA: National Art Education Association.
- Wyman, L & Kashaotok, G. (2008) Getting to know students' communities. In Pollock, M. *Everyday Antiracism: Getting real about race in school*. New York: The New Press. p. 299-304.
- 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.

September 19: Identity, Power, and Teaching: Knowing Ourselves

What biases, expectations, and assumptions do we carry with us? How do we navigate those with our students? What role does power play in our relationships with students and

communities? What reflection tools can we use to unpack the significance of our own stories and community connections?

- Villegas, A.M. & Lucas, T. (2002) *Educating Culturally Responsive Teachers*. Albany, NY: State University of New York Press. p. 79-111
- Delpit, L. (1995/2006) The Silenced Dialogue: Power and pedagogy in educating other people's children. *Other People's Children: Cultural Conflict in the Classroom*. New York, NY: The New Press. p. 21-47.
- Bey, S. (2012) Story Drawings: Revisiting personal struggles, empathizing with "others". In Quinn, T., Ploof, J., & Hochtritt, L. (eds.) *Art and Social Justice Education: Culture as Commons*. New York, NY: Routledge. p.136-141.
- Lorde, A. (1978) A Litany for Survival. *The Black Unicorn*. New York, NY: Norton Publishing.

September 26: No Class

Attend a community event this week! And get a head start on next week's readings...

October 3: Strategies for Teaching About Identity & Culture

What are effective approaches to teaching culture in an art education? How can we create learning experiences that affirm (not essentialize) the art of different cultures?

- Guest speakers: To be announced

DUE: Event Reflection and Critical Questions Check

- 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.
- Desai, D., Hamlin, J., & Mattson, R. (2010) Constructing Race. *History as Art, Art as History*. New York: Routledge. p. 147-195
- Additional readings TBA

October 10: No Class

Do your interview this week! And get a head start on next week's readings...

October 17: Teaching Culture in the Arts

How can we learn about the complexity of a culture in order to teach about it? How can we teach in ways that are culturally-relevant and affirming of our students?

DUE: Interview Reflection & Portrait

- 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.
- 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/

- Excerpt from Lippard, L. (1990/2000) *Mixed Blessings: New Art in a Multicultural America*. New York: New Press.

October 24: Deconstructing Culture: Why it matters in teaching art?

How can we learn about the complexity of a culture in order to teach about it? What strategies do museum educators use to teach about art from multiple cultural perspectives?

DUE: Fiction Reflection

- 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
- Museum teaching materials TBA

October 31: Engaging Communities in the Arts: The Why

How can art be a tool to impact conditions of injustice in our communities? Why can art be used to engage communities? What are the challenges and opportunities of community-based art?

DUE: Reflection #5: History

- Knight & Schwarzman. (2006). Teaching. *The Beginner's Guide to Community-Based Arts*. Oakland, CA: New Village Press.
- 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.
- Additional readings TBA

November 7: Engaging Communities in the Arts: The How

DUE: Artists

- 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

November 14: Presentations: Sample Lessons/Projects

Critical Questions Check

November 21: Presentations: Sample Lessons/Projects

November 28: Presentations: Sample Lessons/Projects

DUE: Cultural Resource

December 5: Presentations: Sample Lessons/Projects

December 12: Presentations: Sample Lessons/Projects

Final session—December 19?

DUE: Final reflection and artwork due

ASSIGNMENTS

Sharing is Caring [Due date varies—sign up in class]

Each student will have an opportunity to either lead the class in a warm-up activity or share an artist/poem/artwork related to the course content for the day. This should take no longer than 5-8 minutes.

Critical Questions [Check on October 3 and November 14]

Write two critical questions *per week* that emerge out of the readings and post on Blackboard. These questions should connect to specific *ideas* in the reading and generate more ideas (i.e. they should not be yes/no, or reading comprehension questions). They can be directed to the author or to a peer—whatever works for you.

Community Engagement Project [ongoing with multiple reflection due dates]

Over the course of the semester you will engage with a community you know little about—perhaps a community in which you feel a little uncomfortable interacting and/or one with whom you'd like to work in the future. See guidelines distributed in class.

Lesson/Project Design [Deadline varies—sign up in class]

Design a lesson/project to engage learners in an exploration of community, identity, and/or culture in a museum, community, or classroom setting.

- *Presentation*: Present and/or demo your teaching tool in a 45-minute presentation. Detailed guidelines will be distributed in class.

- *Paper*: In an accompanying paper, describe your process in designing this lesson/project. Include references to course readings and materials, as well as any connections to your own community engagement project. *Detailed guidelines will be distributed in class.*

Final Reflection Paper & Artwork [Due December 19]

Reflect on what you have learned throughout the course and your community engagement project as you write a paper addressed to a future colleague about the importance of identity, community, and culture in art education. Create a work of art that captures your reflections on your experience interacting with a new community. *Detailed guidelines to 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:** As graduate students, 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.

Grading: I encourage you to pay more attention to the 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.

Final grades will be determined based on an overall, holistic assessment of your progress throughout the course, with attention given criteria below. 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.

Students will be evaluated based on the following:

- 1) familiarity with/thoughtfulness about issues and readings as reflected through participation in class and section;
- 2) depth, structure, and attention to detail in written and studio assignments;
- 3) critical analytic thinking in written, artistic, and verbal assignments;
- 4) dedication to inquiry and exploration in all aspects of class work;
- 5) organization and thoughtfulness in preparation for class;
- 6) active participation in class discussions and creative reflection journal;
- 7) willingness and ability to learn *with* and from others in the class.

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.

ACCESS & 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.”