

**NEW YORK UNIVERSITY
DEPARTMENT OF ART AND ART PROFESSIONS**

**SCHOOL ART: ISSUES IN PEDAGOGY AND CURRICULUM II (Secondary)
Course # E92.2272**

FALL 2012

CLASS MEETS ON TUESDAY EVENINGS FROM 6:45-9:10pm

LOCATION: BARNEY BUILDING ROOM 403

INSTRUCTOR: JOE FUSARO

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OFFICE HOURS: by appointment

COURSE DESCRIPTION

This course focuses on the teaching of visual arts in secondary school and the qualities that constitute meaningful learning through the visual arts.

We will focus on:

- Theoretical and practical aspects of teaching
- Understanding the relationship of art education to contemporary society
- Methods and strategies to deal with the demands of teaching in a variety of school settings

Keeping in mind the context of schooling in society, we will develop the skills to plan, organize and facilitate meaningful art curricula for students encompassing a range of needs and abilities. This includes:

- Attention to learning processes
- Motivation and communication
- Classroom management
- The inter-relationship of art and literacy
- Approaches to social justice art education

Developing the skills and knowledge to teach art in the schools will be explored through readings, in-class discussions and a related field placement experience. Many classes will combine a discussion component with a workshop component, which is more hands-on and connects to the Saturday Art Workshops that you will be teaching. This course outline is fluid. We can change it as the semester progresses and new questions about teaching and learning emerge.

THE FIELD PLACEMENT EXPERIENCE

The field placement experience is a necessary and critical component of this course. This experience consists of participation in the Visionary Studio: Saturday Art Workshop at NYU (45 hours).

Visionary Studio: Saturday Art Workshop in the Barney Building.

The Visionary Studio Saturday Art Workshop is a 9-week program that combines the excitement of creating art with issues related to contemporary society and social justice. Saturday mornings, from 10am-12pm, teens research one of four significant social themes to discover a spectrum of innovative, multidisciplinary approaches through which they can visually express their ideas. Together, students and teachers consider ways in which artists can and do influence society, and may experiment with techniques that include drawing, painting, printmaking, video, photography, 3-dimensional media, sound and installation. These workshops will challenge students to think outside of traditional artistic mediums and explore how artistic boundaries and influence can be stretched to include what has historically been excluded. On December 16th, student works are exhibited at NYU to a wide audience of parents, friends, teachers, and NYU faculty.

With your teaching partners, you are required to create and implement a high school level contemporary art curriculum (9 two hour sessions) based on one of the themes listed below:

Soundscapes (focus on digital tools, sound recording): From the sounds of the urban city to the music that plays on our headphones - how are we defined by the sounds and music around us? Artists today often combine visual and auditory forms in their work. From artists who work with found and recorded sound to artists who integrate music and auditory elements into installations, performance, and sculpture, increasingly the boundaries between visual and sound art are blending. This class will explore found sounds, produced sounds, and homemade sounds to find connections between who we are and what we hear and listen to. Students will explore a wide range of ways to collect, re-mix, and merge sounds and visual imagery using digital and analog tools.

Under Pressure: From the financial, to the social, to the political, we all feel and exert pressure in different ways. The need to deal with issues of social conformity and political pressure both relate to similar societal impulses. What are different forms of pressure that exist in different contexts - for instance in home, school, or society? How does pressure affect the way we interact and function with friends and family members, in our neighborhoods and communities? Does pressure exert control over us or can we control pressure? Artists have looked at the idea of pressure from many different vantage points - from artists who feel pressure to conform to government/societal expectations to artists who look at the current

economic crisis from a global perspective. In this class students will explore the theme of pressure from various perspectives in order to create works of art in a variety of media.

The Changing City (Urban Landscape/Gentrification): Art, artists and the art world play a role in changing city neighborhoods. Although often part of the process of gentrification that changes poor neighborhoods into more wealthy areas, artists have also been critical of this process and played a role in drawing public attention to it. In this class, students will investigate the history and politics that have defined city neighborhoods and propose their own visions for urban public spaces and neighborhood transformations. Doing their own historical and contemporary research, students will also be introduced a wide range of artists who have looked at issues of gentrification and neighborhood evolution. Why do neighborhoods look different from one to the other? Who gets to live where and why? How do residents, business owners, and visitors all shape the way neighborhoods and the city overall looks, feels, and sounds? This class will look specifically at the urban environment, but through the lens of gentrification.

Transformed: We all change daily. Change happens in our body as cells regenerate, when we meet new people and have new experiences, when we wear different clothes or put on makeup. In turn, individuals have the power to transform the spaces and situations around them. This class will explore how individuals cannot only transform themselves, but influence broader social issues and concerns. What is the power of taking on different roles and how can these new roles enable individuals to change the world around them? Many artists have explored the themes of identity and transformation as a form of social activism. These artists often use alter egos or new personas to influence the world around them and address specific concerns in ways that perhaps they could not have done without their transformation. What forms, structures, and aesthetic strategies are contemporary artists using to represent transformation in our self, society, and world? This class will explore the theme of transformation as a means of personal and social agency.

For a description of each theme look up:

http://steinhardt.nyu.edu/art/education/visionary_studio/saturday_art_workshop

Dates of Saturday Art Workshop:

10/13, 10/20, 10/27, 11/3, 11/10, 11/17, 12/1, 12/8, 12/15, 12/16 (Final Exhibition& Party)

Important Note: NYU students teaching these classes are expected to arrive at the Barney building no later than 9:30am and will be expected to stay until 1:00pm during each Saturday session. From 12:00-1:00 we will debrief each session together.

Teaching teams will be responsible for obtaining all necessary materials and permissions well in advance of the Saturday Studio program. For special questions about space, supplies and materials, contact Samuel Englander at sce233@nyu.edu

TEXTS

Ayers, William. (2010). *To Teach: The Journey, in Comics*. New York: Teachers College Press.

Desai, Dipti., Hamlin, Jessica. & Mattson, Rachel. (2010). *History as Art, Art as History: Contemporary Art and Social Studies Education*. New York & London: Routledge

Ranciere, Jacques (1991) *The Ignorant Schoolmaster*
Amazon: <http://www.amazon.com/Ignorant-Schoolmaster-Lessons-Intellectual-Emancipation/dp/0804719691>

Stewart, Marilyn G. and Walker, Sydney. (2005) *Rethinking Art Curriculum*. Davis Publications. Art Education in Practice Series

Walker, Sydney R. (2001) *Teaching Meaning in Artmaking*. Davis Publications. Art Education in Practice Series

Assigned articles on Blackboard.

ASSIGNMENTS

Please type all assignments and hand in hard copies on the due date. Assignments will be given in class each week and posted on Blackboard. Do not hesitate to e-mail or call for clarification about assignments in advance of the day they are due.

Major assignments will include:
Philosophy of Teaching (1-2 pages)
Visual to accompany Philosophy of Teaching
Theme-Based Curriculum Unit for the Saturday Art Workshop (2 drafts plus final)

EVALUATION

Students participating in this course will build a rubric with the instructor to allow for a clear understanding of how grades will be earned. This rubric will be created as a group during the first three weeks of the course and posted.

COURSE SCHEDULE & OUTLINE

Important note: Topics and assignments may be revised to reflect questions and specific interests presented in our class sessions. Always check Blackboard for the most recent course schedule and assignments. Classroom workshops and visits from special guests, including the Center for Urban Pedagogy, Community Word and Dreamyard are also being scheduled.

September 4th

Introductions

What do we know about teaching art to high school students?

What would we *like* to know about teaching art to high school students?

Assignments due September 11:

First, read and be prepared to discuss

- *Transitions in Art Education: A Search for Meaning*, by Ronald Neperud
- *Modernism, Postmodernism, or Neither?*, by Michelle Kamhi
- *Towards a Democratic (Art) Education*, by Edward O. Stewart
- *The Power of Words*, by Paula Denton

Then, write a 2-3 paragraph statement about *the kinds of skills and dispositions teachers should possess*.

September 11th

What is our vision for art education in the 21st century?

What are the skills and dispositions teachers should possess?

Assignments due September 18:

First, read and be prepared to discuss

- *Art Education for a Democratic Life*, by Olivia Gude
- *Investigating the Culture of Curriculum*, by Olivia Gude
- *Media Literacy Art Education: Logos, Culture Jamming and Activism*, by Sheng Kuan Chung and Michael S. Kirby

Then, write a 2-3 paragraph statement about *the kinds of skills you want our high school students to learn*.

September 18th:

What kinds of skills should our high school students be taught?

How do we plan and teach collaboratively (part 1)?

Assignments due September 25:

First draft of Saturday workshop curriculum due

Share typed notes and planning from your initial meeting(s) for the Saturday workshop

Read and be prepared to discuss

- Recommended selections from *Rethinking Curriculum in Art*, by Marilyn Stewart and Sydney Walker
- *Seven Principles for Visual Culture Education*, by Paul Duncum
- *Working Together: Groupwork, Teamwork and Collaborative Work Among Teachers*, by The National Institute for Urban School Improvement

September 25th

How do we plan and teach collaboratively (part 2)?

What kinds of possibilities exist for our Saturday thematic curriculum? What kinds of questions will we explore with students?

Assignments due October 2:

Read and be prepared to discuss

- *An Inevitable Question: Exploring the Defining Features of Social Justice Art Education*, by Marit Dewhurst
- *Invisibility of Blackness: Visual Responses of Kerry James Marshall*, by Jessie L. Whitehead
- Excerpts from *Variations on a Blue Guitar*, by Maxine Greene

October 2nd:

Q&A with Marit Dewhurst: What does social justice art education and an interdisciplinary classroom look and sound like? How do we plan curriculum with this in mind?

Assignments due October 9:

Revised draft of Saturday workshop curriculum based on feedback from class

Read and be prepared to discuss

- *The Teacher as Warm Demander*, by Elizabeth Bondy and Dorene D. Ross
- *What Can Education Learn From the Arts About the Practice of Education*, by Elliot Eisner
- *Rubric for a Quality Art Curriculum*, by Olivia Gude
- Recommended selections from *Rethinking Curriculum in Art*, by Marilyn Stewart and Sydney Walker

October 9th:

How do we begin to create a positive, engaging community in our classrooms?

How do we teach students to *think like artists*?

Assignments due October 23:

Read and be prepared to discuss

- *Agents of Possibility*, by Alina Campana
- *Art Education for a Change*, by David Darts
- Recommended selections from *Rethinking Curriculum in Art*, by Marilyn Stewart and Sydney Walker

Share typed notes from meeting(s) that take place AFTER the Oct 13/Oct 20 workshops

First draft of Teaching Philosophy (1-2 pages)

Note: NO CLASS SESSION OCTOBER 16th.

October 23rd:

How do we motivate and engage students in art?

How do we continue to create a positive, engaging community in our classrooms?

Assignments due October 30

Read and be prepared to discuss

- *Three Modes of Dialogue*, by Olga Hubbard
- *Semiotic Pedagogy*, by Deborah Smith-Shank
- *Ten Assessment Resources for Art Teachers*
- Recommended selections from *Rethinking Curriculum in Art*, by Marilyn Stewart and Sydney Walker

October 30th:

How do we assess the art making process?

What can critiques and class discussions look and sound like?

Assignments due November 6

Revised Teaching Philosophy

Read and be prepared to discuss

- *Teachable Moments Not Just for Kids*, by Susan Naimark

November 6th:

How do we empower students to ask big questions and take risks?

Assignments due November 13

Read and be prepared to discuss

- *Where I'm From*, by Linda Christensen
- *Black Vernacular: Architecture as Cultural Practice*, by bell hooks

November 13th:

Why read and write in an art class? How do we make good choices when it comes to reading and writing assignments?

Assignments due November 20

Interview transcription with another art educator in an alternative setting

Read and be prepared to discuss

- *Hands-on Writing: An Alternative Approach to Understanding Art*, by Natalie Selden Barnes

November 20th:

What kinds of things can collaborative projects teach vs. individualized learning?

Assignments due November 27

Sketches and ideas for visual work to accompany Teaching Philosophy

Read and be prepared to discuss

- *Creating Classrooms for Equity and Social Justice*, published by Rethinking Schools
- *Redefining the Artist-Educator*, by G. James Daichendt

November 27th:

Workshop with Renee Watson of Dreamyard

Assignments due December 4

Completed visual to accompany Teaching Philosophy

Read and be prepared to discuss

- *Exhibiting Student Art*, by David Burton

December 4th:

What kinds of settings will we teach in going forward?

What is the potential for student exhibitions, performances and displays?

Assignments due December 11:

- Final draft of Saturday workshop curriculum

December 11th:

Final class session.

Final Saturday class is Dec 15th

Student exhibition is Dec 16th

Selected Bibliography

- Anderson, Tom, ed. with David Gussak, Kara Kelley Hallmark, and Allison Paul (2010). *Art Education for Social Justice*. NAEA
- Arnheim, Rudolph (1969). *Visual Thinking*. Berkeley: University of California Press
- Arnheim, Rudolph (1974). *Art and Visual Perception: The New Version*. Berkeley: University of California Press
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- Bellanca, James. (1990). *The Cooperative Think Tank*. Skylight Publishing
- Bruner, J.S. (1990). *Acts of Meaning*. Cambridge: Harvard University Press
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