

New York University
Steinhardt School of Culture, Education, and Human Development

Art Education in Alternative Settings
Wednesdays 4:55 to 6:35
Barney Building Room 501

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Office Hours: M-F, by appointment

Course Overview:

This course examines theoretical issues and educational practices as they are implemented in non-school settings, specifically museums, alternative arts venues, and community-based organizations. The course provides an introduction to a range of art education in programs in the above settings. Pedagogical theories relevant to the implementation of art education in programs in these settings are discussed. Course topics include exploration of traditional and innovative modes of teaching art, the pedagogy of museums, and the emergence and role of contemporary community-based organizations and alternative art venues in art education. In addition to weekly seminar discussions and examination of readings, the course also includes 16 hours fieldwork and select guest presentations from related professional in the field.

Course Outline:

All readings will be available on Blackboard or emailed directly to students before assignment due date. All readings are to be read before class on the day they are listed. Course outline and readings are subject to change based on progression of course topics and discussions and will be communicated via email.

September 4: Getting Started: Course overview; broad considerations

September 11: Theories of teaching and learning: How do we teach and learn? What applications do theories of teaching and learning have in museums and other settings?

Readings due:

- Hein, George. "Educational Theory." In *Learning in Museums*, 14-40. New York: Routledge, 1998.
- Hein, George. "The Constructivist Museum." In *The Educational Role of the Museum*. Ed. Eilean Hooper-Greehill. New York: Routledge, 2004. 73-79.
- Selections from Falk, John H. and Lynn D. Dierking. *Lessons Without Limit: How Free Choice Learning is Transforming Education*. Walnut Creek: Altamira Press, 2002.

September 18: The experience of objects: Why teach with objects? What can be learned?

Readings due:

- Shuh, John Hennigar. "Teaching Yourself to Teach with Objects." In *The Educational Role of the Museum*, edited by Eilean Hooper-Greehill, 80-91. New York: Routledge, 2001.
- Schmidt, Laurel. "Great Teachers Don't Take No (or Yes) for an Answer: Teaching by Asking Instead of Telling." In *Classroom Confidential: The 12 Secrets of Great Teachers*.
- Burnham, Rika and E. Kai-Ke. "The Art of Teaching in the Museum" *Journal of Aesthetic Education* 39/1, 2005: 65-76.

September 25: No Class, Yom Kippur

October 2: The experience of students: What do students experience looking at works of art? What are our goals for arts-based experiences in informal settings?

- Selections from <http://www.vtshome.org>
- Rice, Danielle. "A Conversation on Object-Centered Learning in Art Museums" *Curator* 45/4, 2002: 289.
- Desantis, Karin and Abigail Housen, *A Brief Guide to Developmental Theory and Aesthetic Development*
- Mayer, Melinda M. "Bridging the Theory-Practice Divide in Contemporary Art Museum Education" *Art Education* 2005.
- Meszaros, Cheryl. "Now THAT is Evidence: Tracking Down the Evil "Whatever" Interpretation." *Visitor Studies Today*, 9(3), 16-17.
- Crowley, K. & Knutson, K. (2006). Three Responses to Cheryl Meszaros' Evil "Whatever" Interpretation: Bridging the Gap Between Museums and Visitors. *Visitor Studies Today*, 9(3), 16-17.

October 9: The strategy of teaching: How do museum educators facilitate museum experiences for youth?

Readings:

- Hubard, Olga. Complete engagement: Embodied response in art museum educators. *Art Education* 60 2007: 6
- Burnam, Rika and Elliot Kai-Kee. excerpts from *Teaching in the Art Museum: Interpretation as Experience*.

*Due: Field Work Reflection 1

October 16: No class

October 23: Museum guest speaker: Museum Teen Summit

Readings:

- Schwartz, Deborah F. "Where's My Museum? Inviting Teens to Transform Museums." [Museum News](#) September/October 2005.
- "The Business Side of Things," Walker Art Center Teen Programs. <http://blogs.walkerart.org/teens/>

October 30: Art education in community-based settings: Mission and agenda in community arts practices; What structures and dichotomies exist? What challenges?

Readings:

- Dewhurst, M. "An Inevitable Question: Exploring the defining features of social justice art education." *Journal of Art Education* Sept. 2010. Reston, VA: National Art Education Association.
- Bailey, C., & Desai, D. "Visual art and education: Engaged visions of history and community." *Multicultural Perspectives*, 2005 7(1), p. 39-43.
- Goldbard, A. "Look Before You Leap: Community Arts in Context." In *Art/Vision/Voice: Cultural Conversations in Community*. Columbia College Chicago & Maryland Institute College of Art, 2005.
- Selections from Goldbard, A. *New Creative Community: The Art of Cultural Development*. Oakland: New Village Press, 2006.

*Due: Field Work Reflection 2

Additional readings to be assigned:

- Selections from Cohen-Cruz, Jan. *Local Acts: Community-Based Performance in the United States*. New Brunswick: Rutgers Community Press, 2005.

- Goldbard, A. *Art/Vision/Voice: Cultural Conversations in Community*. Columbia College Chicago & Maryland Institute College of Art, 2005.
- O'Brien, M., & Little, C. *Reimaging America: the Arts of Social Change*. Philadelphia, PA: New Society Publishers, 1990.
- Goodman, S. *Teaching Youth Media: A Critical Guide to Literacy, Video Production, and Social Change*. New York: Teachers College Press, 2003.
- Knight, K., Scharzman, M. & many others. *Beginner's Guide to Community-Based Arts: Ten graphic stories about artists, educators, and activists across the U.S.* Oakland, CA: New Village Press, 2005.
- Soep, Elizabeth. "Learning about research from youth media artists." *Penn GSE Perspectives on Urban Education* 1 Volume 2, Issue 1 Spring 2003.
- President's Committee on the Arts and Humanities. *Coming Up Taller Report*, 1996.
- Animating Democracy Project: <http://www.artsusa.org/animatingdemocracy/>

November 6: Guest Speaker: Annika Selhort, City Lore

Readings TBD

November 13: Guest Speaker: Tim Rollins and Kids of Survival

Readings TBD

November 20: Guest Speaker: Jason Yoon, Executive Director, New Urban Arts

Readings TBD

November 27: Lessons from the field: Observations, questions, and paradigms from the field and Presentations

*Due: Field Work Reflection 3

December 4: Presentations

December 11: Presentations and Conclusions

Course Assessments and Requirements:

For the best possible learning experience, students are expected to:

- Read assigned articles and materials before each class. Students should be prepared to discuss central ideas, ask probing questions related to the readings, and make connections between readings and course concepts.
- Engage in thoughtful and respectful dialogue with instructor and peers. Participate actively in group discussion and course activities.
- Attend all classes with emergency exceptions only. Students must inform instructor of any absences in advance of class.
- Approach fieldwork with a spirit of inquiry and curiosity. Reflect critically and thoughtfully about experiences.
- Complete assignments in a timely manner. Depth of response and attention to detail is expected for all work. All assignments will be posted to Blackboard or via email and include:
 - Occasional short responses related to readings
 - Fieldwork reflection papers: see [Fieldwork Guidelines](#)
 - Final project, including paper and class presentation

Grading:

All assignments will be returned to students with comments from the instructor. Final grades will be determined based on a holistic assessment of your progress and contribution to the course, including:

- Class participation (includes attendance, timeliness, reading-related assignments, active participation): 30%
- Fieldwork completion and reflection papers: 30%
- Final project and paper: 40%