**ADE 360: Teaching and Technology**

**Art and Design Education**

**Pratt Institute | Spring 2016**

**Instructor**: Christopher Kennedy **Phone**: (201) 981-1576

**Contact**: [ckennedy@pratt.edu](mailto:ckennedy@pratt.edu) **Where**: South Hall 205

**Time/Date**: Mondays, 9:30 - 12:20pm **Office Hours**: By Appt.

**Bulletin Description:**

Instructional technologies (computer art, video, and other film processes) are introduced to those without previous experience while students familiar with design hardware and software further evaluate and develop its educational possibilities and applications in a public school setting. Through a series of studio projects, discussions, and papers, students explore how digital technology, while enhancing teaching and learning, can also be a tool for creative expression and a means of individual and social change.

**Detailed Description:**

From learning management systems, collaborative learning platforms and physical devices, technology is used in a variety of ways inside K-12 classrooms, museums and cultural spaces around the world. As digital technologies influence and redefine public culture and contemporary art, educators and artists must be equipped to talk about and use technology as a pedagogical tool and opportunity for creative expression. These tools are used to assess and track learning, to share media, and to make digital artworks that enable participation and feedback in different ways. The aim of this course is to explore some of the theoretical implications of using instructional technologies in the art classroom and how they can enhance the teaching and learning experience. What does it mean to create a connected learning environment in the art classroom? What pedagogical approaches are useful here? How can we negotiate issues of access, affordability and inclusion for all students? What are some of the aesthetic and social issues involved with digital art making?

Using a range of contemporary examples, students will also explore cost-effective, affordable and open source strategies for making digital art in K-12 school and museum settings. Students will be introduced to the pedagogical concepts of HOMANGO (Hanging Out, Messing Around and Geeking Out), opensource collaboration, digital play and networked learning. These concepts will support a studio-lab environment through which students will experiment with digital photography, film, sound and create physical technologies that encourage participation and interaction with media and artworks.

**Course Website**: <http://adepratt.weebly.com/syllabus-and-readings1.html> (password = kennedy)

**Course Goals:**

* To understand a range of applications for instructional technologies in the art classroom.
* To develop experience with collaborative learning platforms, assessment tools, and digital devices to enable a connected learning environment.
* To develop strategies for teaching and learning about digital art and design concepts.
* To develop a familiarity with hardware and software applications for audio, video, and image recording, editing, and exporting.
* To understand and apply teaching/learning strategies for digital art making with students.

**Student Learning Objectives:**

Upon completion of this course students will:

* Design methods for integrating technology based on the NYS Visual Arts Standards
* Develop strategies for classroom management as related to technology
* Plan and prepare specific accommodations for students with special needs.
* Understand current issues in the field as they relate to technology and art and design education
* Understand processes as well as hardware and software for audio, video, and image recording, editing, and exporting
* Understand how technology is being utilized in the K-12 classroom as well as in museum programs, community programs, and online resources

**Assessment**

As evident from the following activities and assignments with related learning outcomes:

**Class Participation** =  20%

* + Instructor and Peer Assessment

**Assignment 1 =** 20%

* + Instructor Assessment and Rubric (provided in class)

**Assignment 2** = 20%

* + Instructor Assessment and Rubric (provided in class)

**Final Project** = 40%

* + Project components: Pre-Production Plan; Final Artwork, Documentation; Final Reflection
  + Instructor Rubric and Peer Review

All assignments must be proofread and spell checked. Late work will receive a lower grade.

For more information on Pratt’s Grade System and Academic Standing visit: <https://www.pratt.edu/student-life/student-services/office-of-the-registrar/guidelines/standing/>

**Course Schedule | Spring 2015**

**\*Note: Calendar is subject to change, students are expected to check email regularly for updates.**

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| **PART 1: Digital Art Pedagogies**  **Introduction**  **Week 1: Jan. 25**  Welcome and introduction to course syllabus  **Activity**: Tech Mindmap - assessing what we know and want to know about digital art/tech.  **Discussion/Presentation**: Contextualizing the use of technology, digital media and arts instruction in the 21st Century art classroom.   * Blended Learning * Flipped Classrooms * HOMANGO * Open Learning * Connected Learning   **Reading**:  Black, J., & Browning, K. (2011). [Creativity in digital art education teaching practices](http://doralacademyprep.enschool.org/ourpages/auto/2014/11/10/55720979/Creativity%20in%20Digital%20Art%20Education.pdf). *Art Education*, 64(5), 19-24.  **ePortfolios, Learning Management Systems and Open Learning**  **Week 2: Feb. 1st**  A survey of digital platforms and interfaces to enhance learning experiences in the art classroom. Digital learning through opensource museum archives.   * Learning Management Systems - [edModo](https://www.edmodo.com/), [Weebly](http://www.weebly.com/), [Wikispaces](http://www.wikispaces.com/), [iRemix](http://remixlearning.com/platform/) * Learning Resources: MoMA, Curriki, [Cooper-Hewitt](http://dx.cooperhewitt.org/lesson-plans/), Instructables, [Online creativity tools](http://www.digitalartforall.com/280/online-creativitytools/), [OER Commons](https://www.oercommons.org/), [Smithsonian](http://www.smithsonianeducation.org/educators/lesson_plans/art_design.html), [PBS](http://www.pbslearningmedia.org/), [Kennedy Center ArtsEdge](https://artsedge.kennedy-center.org/educators/lessons), [Khan Academy](http://smarthistory.khanacademy.org/) * Digital Museums & Art Archives: [Google Cultural Institute](https://www.google.com/culturalinstitute/about/), [Brooklyn Museum](http://www.brooklynmuseum.org/community/blogosphere/) , [Rhizome](http://rhizome.org/)   **Readings:**   1. Hertz, M. B. (2013). [Using ePortfolios in the Classroom](http://www.edutopia.org/blog/e-portfolios-in-the-classroom-mary-beth-hertz). Edutopia. 2. Goeser, C. (2013). [Blending art, technology, & interpretation: Cleveland Museum of art’s gallery one & Artlens](http://artmuseumteaching.com/2013/04/15/blending-art-technology-interpretation-cleveland-museum-of-arts-gallery-one-artlens/). Retrieved from ArtMuseumTeaching.com.   **Assistive Technologies and Connected Learning Environments**  **Week 3: Feb. 8**  An introduction to assistive technologies and strategies for differentiated instruction, accommodations and adaptations for students with special needs. Understanding how to curate and setup connected learning environments - studios, ateliers, makerspaces, and digital art labs.  **Hardware**: Arduino - Makey Makey, Lego Mindstorm, 3D Printers, Tablets and Mobile Devices  **Reading:**  Coleman, M. B. & Cramer, E. S. (2015). Creating meaningful art experiences with assistive technology. *Art Education*, 68(2), 6-13.  **Field Trip:** [**Quest to Learn Middle and High School**](http://www.q2l.org)  **Week 4: Feb. 15**  **Reading**:  Barrett, K. (2014). Playtime hacked: Kids' makerspaces blend art and technology to reuse and repurpose. *Alternatives Journal*, 40(3).  **Assignment 1 Due Next Week (Feb. 22)** |

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| **PART II: Digital Art Making**  **Field Trip:** [**Beam Center**](http://beamcenter.org)  **Week 5: Feb. 22**  **Digital Art and New Media Literacies**  **Week 6: Feb. 29**  An introduction to the history of contemporary art and technology movements, and strategies for teaching/learning with digital technologies.  **Discussion Topics & Activities:**   * A Brief History of Art and Technology: New Media Art, Internet Art, Net.Art, Digital Art, Interactive Technology and Design etc. * Contemporary Projects: LTLYM (Miranda July and Harrel Fletcher), Future Farmers, http://wwwwwwwww.jodi.org/, Cory Arcangel * Making Connections: Contemporary Artists - Paul Klee, Leon Harmon and Ken Knowlton, 'Studies in Perception', Frieder Nake, 'Hommage à Paul Klee 13/9/65 Nr.2', Paul Brown, 'Untitled Computer Assisted Drawing', 1975, Kenneth Snelson, 'Forest Devils' MoonNight' (detail), 1989, James Faure Walker, 'Dark Filament', 2007, Maurizio Bolognini, Programmed Machines (Nice, France, 1992-97), Michael Demers, (2009, The Ghost of Vannevar Bush Hacked My Server)   **Software Applications:**   * Software: Garageband, iMovie, Google Drive/Accounts, Google SketchUp * Online Tools: [CurateIt](http://www.opencurateit.org/), [TinkerCAD](https://www.tinkercad.com/), * Apps: [Interaction of Color by Josef Albers on the iPad](https://itunes.apple.com/us/app/interaction-color-by-josef/id664296461?mt=8), [MoMA ArtLab](https://itunes.apple.com/us/app/moma-art-lab/id529886963?mt=8), [Hello Oil Painter](https://itunes.apple.com/us/app/hello-oil-painter/id481181793?mt=8), [Stop Motion Study](https://itunes.apple.com/us/app/stop-motion-studio/id441651297?mt=8), [Color Vacuum](https://itunes.apple.com/us/app/color-vacuum/id520284219?mt=8), [KaleidaCam](https://itunes.apple.com/us/app/kaleidacam/id439614152?mt=8), [Repix](https://itunes.apple.com/us/app/repix-inspiring-photo-editor/id597830453?mt=8)   **Activity**: Digital Portraiture + [Glitch Art](https://phillipstearns.wordpress.com/glitch-art-resources/)  **[Digital Tool](http://www.instituteofplay.org/awsm/playtime-online/what-can-game-like-learning-do-for-teachers-and-students/)s I: Image + Interaction**  **Week 7: March 7th**  A hands-on workshop and studio session investigating digital technologies and software in the art classroom.  **IMAGE**   * Photographic Essays, [NY Times Photo Essays](http://www.nytimes.com/interactive/magazine/photo-essays-index.html?_r=0), [Mother Jones](http://www.motherjones.com/photoessays) * GIF Generators and Animations: [Imgflip GIF Generator](https://imgflip.com/gifgenerator), [GIPHY](http://giphy.com/)   + Example: [Storybook Cutout Animation](http://blog.lib.umn.edu/cair0030/myblog/2011/11/where-the-wild-things-are.html) * Making Connections: Contemporary Artists - Brian Bress, Edward Burtynsky, Denis Darzacq, Cindy Sherman, Ellen Gallagher, Do Ho Suh “Who Am We” wallpaper, Jorge Macchi, Trenton Doyle Hancock: It Came From the Studio Floor” Video, William Wegman, [PhotoVoice](http://www.photovoice.org/)   **Physical Computing / Interaction**   * Digital Storytelling & Social Media   + [Cowbird](http://cowbird.com) * GamePlay: [Institute of Play](http://www.instituteofplay.org/awsm/playtime-online/), [Playforce](http://beta.playforce.org/) * Participatory Art & Physical Computing   + Interactive Design: [ITP at NYU](http://itp.nyu.edu/itp/gallery/), [Interactive Design at SVA](http://interactiondesign.sva.edu/tags/projects), Fab Labs   + Cartography and Mapping Projects   + DIY Electronics     - Listen: [Power of Crowds](http://www.npr.org/2012/05/16/152866680/the-power-of-crowds) * Making Connections: Contemporary Artists - Allan Kaprow, Lygia Clark, Boundary Functions (1998) by Scott Snibbe, Maurizio Bolognini, Collective Intelligence Machines series (CIMs, from 2000), Cory Arcangel, Dan Graham, Kit Galloway and Sherrie Rabinowitz, Robert Adrian X, Antoni Muntadas, Minera Cuevas, George Legrady, Ali Momeni, Dan Phiffer and Zer-Aviv, Aaron Koblin, Radical Software group, Alison S. M. Kobayashi (<http://www.asmk.ca/HOME/index.php?/performance/selfie-gifs/2/>)   SPRING BREAK  [**Digital Tool**](http://www.instituteofplay.org/awsm/playtime-online/what-can-game-like-learning-do-for-teachers-and-students/)**s II: Sound + Film**  **Week 9: March 21**  A hands-on workshop and studio session investigating digital technologies and software in the art classroom.  **SOUND**   * Field Recordings, Oral Histories and Podcast   + Example: [Safari 7](http://www.safari7.org/en), [City Lore](http://citylore.org/), [Storycorps](http://storycorps.org/), [SoundCloud](https://soundcloud.com/) * Musical Experiments, DIY Radio & Digital Tools: [Audacity](http://audacity.sourceforge.net/) tutorial, Garageband, [Radio Ark Transmission](http://arkradio.tumblr.com/)   + [Jam Studio](http://www.jamstudio.com/Studio/index.htm), [Beat Making Lab at Chapel Hill](http://www.beatmakinglab.com/) * Making Connections: Contemporary Artists - Robert Peterson (Radio Transmission Ark), John Cage, Hong-Kai Wang, Max Neuhaus, Marco Fusinato, Susan Philipsz, Janet Cardiff, Tristan Perich, Invisible (Greensboro, NC) etc.   **FILM**   * Basics of Filmmaking with Youth * Stop-Motion: Using [Stop Motion Study App](https://itunes.apple.com/us/app/stop-motion-studio/id441651297?mt=8)   + Example: [Claymation](http://blog.lib.umn.edu/cair0030/myblog/2011/10/claymation.html), [Ocean Riser by Michael Townsend and Colin Bliss](http://tapeart.com/new/videos/ocean-riser/)   + Lesson Plan Examples: [Flipbooks Lesson Plan](http://www.teachanimation.org/fliplesson2.html) and [Phenakistoscopes](http://www.teachanimation.org/phenalesson2.html) * Using Digital Tools: iMovie, YouTube, Vimeo   Making Connections: Contemporary Artists - Nam June Paik, Rodney Graham, Allora & Calzadilla, Philippe Parreno, Valie Export, Peter Campus, Doris Totten Chase, Bill Viola, Shigeko Kubota, Martha Rosler  **Assignment 2 Due Next Week** (March 28) |

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| **Part III: Project Lab**  **(Meet in ADE MakerSpace, Main Hall 205)**  **Site Visit**  **Week 10: March 28**  A neighborhood walk along Myrtle Avenue. Please bring a digital camera for documentation purposes.  **Pre-Production and planning**  **Week 11: April 4**  Working in small teams and individually, students will begin to plan and articulate ideas for their final projects. Individual consultations with instructor; and use of MakerSpace computer lab. Please come prepared with sketches, ideas and timelines.  **Production**  **Week 12: April 11**  Students will use this time to work on their final artworks - this may include time spent in the MakerSpace, site-visits etc.  **Production**  **Week 13: April 18**  Students will use this time to work on their final artworks - this may include time spent in the MakerSpace, site-visits etc.  **Final Project concept map or outline, draft of statement, and ideas Due April 25th**  **Editing and Post-Production**  **Week 15: April 25**  Final project works should be in post-production phase; editing of any final media and documentation. If time allows, brief critiques before final presentations next week.  **Final Project Artwork, Artist Statement and Educational Activity Due (May 2nd)**  **Presentations**  **Week 16: May 2nd**  Presentation of final project artworks. Each team or individual should prepare a brief powerpoint and presentation to share their final work with the class. |

**Course Requirements**

**Texts and Required Reading:**

All required course readings available online: http://adepratt.weebly.com/syllabus-and-readings.html (password: kennedy)

Black, J., & Browning, K. (2011). Creativity in digital art education teaching practices. *Art Education*.

Goeser, C. (2013). Blending art, technology, & interpretation: Cleveland Museum of art’s gallery one & Artlens. ArtMuseumTeaching.com

Coleman, M. B. & Cramer, E. S. (2015). Creating meaningful art experiences with assistive technology. *Art Education*, 68(2), 6-13.

Barrett, K. (2014). Playtime hacked: Kids' makerspaces blend art and technology to reuse and repurpose. *Alternatives Journal*, 40(3).

**Assignments**

**Assignment 1: *Connected Learning Environments: MakerSpaces, Art+Tech Labs***

Develop a plan for a connected learning environment that you would launch inside a K-12 school, museum or community space. The plan should include the following elements, and should be approximately 5-6 pages including sketch or diagrams (12 pt. font, double spaced, with appropriate headings, name/date etc.):

1. **Pedagogical framework**: Explain in detail your teaching and learning approach; how will the space engage diverse learners? What technologies will be used to create meaningful art experiences? How will you teach and assess art activities and connect projects to student’s interests? Support your ideas with at least two references or quotes from course readings.
2. **Example Projects**: Develop a description of at least 3 digital art projects you would implement for an age group of your choice. Provide a summary of theses projects including (1) the main learning goals and objectives, (2) what materials/processes would be used and (3) how you would adapt these activities to diverse learners (i.e. assistive technologies, differentiated learning, application of technologies etc.)
3. **Design a mockup of the space** and describe how it would integrate with existing school and community resources.

Assignment 1 is due Feb. 22nd by 5pm. Email to instructor.

**Assignment 2: *Net.Art.Ed: Digital Artwork***

Create an original artwork using digital technologies, internet-based applications or new media approaches. This may include a range of media choices and digital materials, i.e. digital storytelling projects, photo essays, sound art, animations, films, websites, interactive technology etc. Develop a digital art project inspired by your digital artwork for an age group of your choice. This assignment should include the following elements:

1. Digital Artwork with appropriate documentation of process and final product (i.e. 2-3 images, a weblink etc.)
2. Create an artist statement to support your work exploring the main ideas behind the work, the technologies or processes used, and any artists you may have been inspired by. (1-2 pages, double spaced, 12 pt. font)
3. Project Idea: Develop at least 1 idea for an educational project inspired by your artwork that you would implement with a group of youth. Detail the main ideas of the project, ideal age groups, any learning objectives and goals, and how it connects to your artwork. (1-2 pages, double spaced, 12 pt. font)

Assignment 2 is due March 28 by 5pm. Email to instructor.

**Final Project: Excavating Myrtle Avenue**

As a group, we will develop a digital artwork that documents and archives the changing terrain and landscapes of Myrtle Avenue. Working in small teams and individually, students will co-create a digital storytelling project that will include field recordings, photo-documentation, videoworks and textual analysis of Myrtle Avenues history, present and future. Elements may include:

* Sound: oral histories, field recordings, original music etc.
* Image: digital photographs, archival images, digitally altered and remixed images
* Film: short films, videoworks, durational documentation

These elements will be integrated into a project website, alongside a collection of activities for engaging groups of youth and adults in digital art making, media literacy and critical thinking. Students final projects should include:

1. The development of an original artwork inspired by the site using digital technologies, including documentation of process
2. Final artist statement detailing the approach, process and major ideas explored through the work
3. An educational activity inspired by the artwork for a specific age group

Final Project concept map or outline, draft of statement, and ideas Due April 25th

Final Project Artwork, Artist Statement and Educational Activity Due (May 2nd). Email to instructor.

**Policies**

Students must adhere to all Pratt Institute policies listed in the Pratt Student Handbook under “Student Affairs,” which include policies on attendance, academic integrity, plagiarism, and computer and network use. Full descriptions of these policies are available in the Online Student Handbook at: https://www.pratt.edu/student-life/student-affairs/office-of-the-vice-president-for-student-affairs/student-policies/

Anyone requiring special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. Contact the Director of Disability Services at: drc@pratt.edu or by phone at (718) 802-3123. Complete documentation of office’s policies and services can be found in the Online Student Handbook at: https://www.pratt.edu/student-life/student-affairs/disability-resource-center/

All papers will use the APA Citation format, according to the 5th edition of the APA manual. See the following website for further details:

* http://owl.english.purdue.edu/owl/resource/560/01/
* http://owl.english.purdue.edu/owl/resource/560/08/
* http://www.ilt.columbia.edu

**Classroom Community**

As a courtesy to your classmates, please arrive to class prepared and on time. In the interests of learning, there is NO text messaging or emailing permitted during class time and all laptops and cellphones MUST be turned off. Arriving late twice (arriving more than 5 min. late) will count as one unexcused absence.

Please note that the syllabus is a plan of what might happen every week but is SUBJECT TO CHANGE in response to interests and ideas that emerge during the course. It is your responsibility to keep up with any changes.