

Media and Materials: From Studio to Classroom

Pratt Institute, Art and Design Education, Fall 2015

Instructor: Christopher Kennedy

Contact: ckennedy@pratt.edu

Time/Date: Wednesdays 5-7:50pm

Phone: (201) 981-1576

Where: South Hall 303

Office Hours: By Appointment



Mike Kelley. Deodorized Central Mass with Satellites. 1991/1999

Bulletin Description

This exploration of a central element in planning and implementing an art curriculum begins with the research and development of a series of related art projects. Particular literary works serve as subject matter for the projects and extensive experimentation with a variety of studio materials (photo-based media, computers, film and video) is encouraged. The role of technology in the making and teaching of art will also be examined, using interactive/graphics software to design a portfolio website. Through reading, writing, and discussion, issues such as age-appropriateness, teaching techniques and learning styles are also considered.

Course Description

Through a consideration of the themes, practices and concerns of contemporary art, students will learn how to adapt and translate these ideas into educational experiences with youth. A

range of materials and media will offer an opportunity to investigate new ways of looking, making and researching that are cross-disciplinary, embodied and process-based. The aim of this course is to explore an ethos of experimentation, risk and curiosity in developing a knowledge of materials and approaches to adapt, translate and motivate diverse learners to produce new meaning.

The course will unfold in three parts. The first (Rethinking the Familiar) will explore the expressive properties and possibility of materials commonly found in the K-12 art classroom (ie. paper, paint, pencil, watercolor, clay, crayon etc.). The second (Make It Work) will challenge students to make use of unfamiliar and recycled materials for a range of educational settings and scenarios (ie. found objects, plastic, wood, natural items, rubber, styrofoam etc.). Finally, a third part (Art as Research) will challenge students to use research-based practices to explore their knowledge and experience with materials to develop a project for the K-12 classroom and exhibition-ready artwork.

Learning Goals

Students will:

- Work with and develop a familiarity with media and materials used by artist-teachers in the K-12 classroom
- Develop and document a set of studio-based processes and practices that explore contemporary themes and ideas
- Use forms of artistic research to expand knowledge of artistic materials
- Gain an understanding of youth culture, flexible time management and experimental execution of studio-based projects
- Imagine classrooms as immersive studio environments for critical thinking, contemporary making and risk-taking

Some Key Concepts and Ideas

- Classroom as Studio
- Questioning over Answering
- Comfort with Ambiguity
- Curiosity (Transdisciplinary Research)
- Play as Process
- Persistence through Failure
- Time
- Experimental Execution

*From *Thinking Like an Artist Rubric for Educators*, Columbus Museum of Art's Center for Creativity, 2014.

Learning Outcomes

Students will be able to:

- Adapt and translate their knowledge of media and materials to develop studio-based projects for a range of learners
 - Integrate forms of artistic and cross-disciplinary research into the choice of media/materials and conceptualization of projects
 - Create and document the development of a final artwork that synthesizes understanding of concepts and practices explored through the course
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Course Requirements

Process Sketchbook

Students should keep a sketchbook to brainstorm and detail in-class activities, assignments and personal reflections. We'll use these sketchbooks weekly; please come prepared to show any documentation of process and ideas as the semester unfolds. Sketchbooks will be assessed at mid-term, at the end of the course, and will count toward a final grade.

Assignment 1: The Familiar Remixed

Develop a creative process* that rethinks the use of conventional and familiar materials found in the K-12 classroom. (ie. paper, crayons, markers, paint etc.) This assignment should include:

- 2-3 Sketchbook entries and any documentation of process
- A written reflection that details your choice of materials, any processes explored, what you discovered aesthetically/conceptually and how this could be adapted to an educational setting. (2 pg., 12 pt., double-spaced, email to instructor as .DOC or .RFT attachment)
- An artwork (either finished or still underway) that emerged in developing your process to share with the group.

■ **Due: September 30**

Assignment 2: At-Hand

Develop a creative process* that makes use of recycled, found or uncommon materials. (ie. natural items, rubber, styrofoam, cardboard, found objects). This assignment should include:

- 2-3 Sketchbook entries and any photo-documentation of process
- A written reflection that details your choice of materials, any processes explored, what you discovered aesthetically, and how this could be adapted to an educational setting. (2 pg., 12 pt., double-spaced, email to instructor as .DOC or .RFT attachment)

- An artwork (either finished or still underway) that emerged in developing your process to share with the group.
- **Due October 28**

Final Project: (ResearchED)

Develop a final artwork(s) and project for an age-group of your choice. The artwork should make use of materials explored throughout the course and include research on a contemporary artist(s) or idea. This assignment should include:

- 2-3 Sketchbook entries and any photo-documentation of process
- Artist Statement (1-2 paragraphs, 12 pt.)
- A written reflection that details your choice of materials, any processes explored, what you discovered aesthetically/conceptually and how this could be adapted to a K-12 or community-based setting. (2 pg., 12 pt., double-spaced, email to ckennedy@pratt.edu)
- An exhibition-ready artwork that emerged in developing your process to share with the group.
- **Proposals due December 2nd**
- **Final art works due December 14**

***Creative Process:** Artists and designers often develop and engage in a creative process to imagine, create and refine an artwork. This can start by playing with material, conducting research, creating sketches, exploring different media, or through a range of experiments in content, form and style etc. One of the goals of this course is to develop your own creative process that draws from your studio experience and knowledge, and personal passions. If you're having trouble getting started - consider Project Zero's [Studio Habits of Mind](#) for some inspiration. They detail 8 steps to consider in developing a studio practice: Stretch and Explore, Express, Develop Craft, Envision, Understand Community, Observe, Engage and Persist, Reflect.

Assessment and Evidence of Student Learning

- **Participation and Attendance (10%)**
- **Formative Portfolio (20%):** Weekly sketchbook entries, reflections, in-class studio projects, gallery visit, final exhibition, and additional work as assigned
 - Assessment: Student, teacher, peer review and critique
- **Assignment 1 (20%)**
- **Assignment 2 (20%)**
- **Final Project (30%)**
 - Assessment: Peer/Instructor review based on rubric, and critique

Learning Outcome <i>Students will be able to:</i>	Evidence of Student Learning
Adapt and translate knowledge of media and materials to develop studio-based projects for a range of learners	<ul style="list-style-type: none"> ● Participation in studio activities, critiques and sketchbook entries during Lab 1 and Lab 2 ● Assignment 1 (reflection, artwork) ● Assignment 2 (reflection, artwork)
Integrate forms of artistic and cross-disciplinary research into the choice of materials/media and ideation of projects	<ul style="list-style-type: none"> ● Participation in studio activities, critiques and sketchbook entries during Lab 3 ● Final Project
Create and document the development of a final artwork that synthesizes understanding of concepts and practices explored through the course	<ul style="list-style-type: none"> ● Final Project Sketchbook entries ● Artist Statement ● Final Artwork ● Critique and exhibition

Community Standards

Plagiarism

“Plagiarism means presenting, as one’s own, the words, the work, information, or the opinions of someone else. It is dishonest, since the plagiarist offers, as his/her own, for credit, the language or information, or thought for which he/she deserves no credit.” (see page 68, Pratt Institute Student Online Handbook)

Attendance and Conduct

“The continued registration of any student is contingent upon regular attendance, the quality of work and proper conduct. Irregular attendance, neglect of work, failure to comply with Institute rules and official notices, or conduct not consistent with general good order is regarded as sufficient reasons for dismissal. There are no unexcused absences or cuts. Students are expected to attend all classes. Any unexcused absences may affect the final grade. Three unexcused absences may result in course failure at the discretion of the instructor. (see page 68, Pratt Institute Student Online Handbook). It is not permitted to hand in work for this class that was produced for other classes (Pratt Institute Student Online Handbook).

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.

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

Course Calendar

The Artist-Teacher

Week 1: August 26

Introduction and Welcome.

Group Activity: Feeling our way through material - experiments in painting, drawing and movement.

Discussion: How has the role of the artist-teacher changed over time? What demands and concerns face art and design educators today? What is your concept of the studio? Where is the 21st century artist working and why?

Student Presentations: Please prepare a presentation of recent works or projects (no more than 10 slides/images) to share with the group. This can include work with youth, or personal artworks from your portfolio. Also include a work from a contemporary artist you are currently interested in.

Course Overview: Review of course requirements and expectations, understanding of critique and peer review

Lab 1: Rethinking the Familiar

Pedagogical Focus: Embodied, kinesthetic learning

SELF & THE BODY

Week 2: September 2

Starting with our own bodies, we'll consider the idea and practice of drawing; a focus on "the figure" and "the portrait" through embodied movement and understanding of material process. A consideration of the primal act of mark-making, contour drawings, line and form.

Material Focus: Paper, newsprint, paper, charcoal, crayon; drawing and illustration
Element of Art: Point, line, volume, texture, value

ORGANISM (animals and insects)

Week 3: September 9

Abstracting the body into animals, insects, and imaginary creatures through experiments in painting and watercolor. A focus on color, its properties and opportunity to invite diverse interpretation and meaning.

Material/Media Focus: Paper, canvas, painting and watercolor

Element of Art: Color (mixing, re-mixing, repetition)

LANDSCAPE

Week 4: September 16

Situating our bodies, and imagined creatures in a landscape; utopic and dystopic, ruin and paradise. Imagining the landscapes of Mannahatta (what was once here), and how artists have interpreted landscape over the centuries - from the romantic pastoral to post-modern metropolis.

Material/Media Focus: Chipboard, glue, clay, architecture, design, map-making

Elements of Art: shape, space, texture

STORY

Week 5: September 23

Translating our investigations of the body, organism and landscape into stories - both real and imagined. Using forms of printmaking and bookmaking to communicate and express these stories.

Material/Media Focus: Paper, ink, tin foil; printmaking, book-making

Elements of Art: color, form

Principle of Design: Repetition, rhythmic, variety

Assignment 1 Due: September 30 (Bring sketchbook, reflection and any artworks to class next week)

Classroom as Studio

Week 6: September 30

Critique

A reflection on processes and artworks developed for Assignment 1. Pin-ups will be critiqued using a peer review rubric and through group discussion.

Discussion: How do material and media choices impact classroom and time management, and planning? What are some effective ways for cultivating studio-centered environments in the classroom? (In-Class Reading: *Studio Habits of Mind* from Harvard's Project Zero)

Activity: In small groups, students will practice setting up demonstrations, organize collaborative and individual work spaces, and explore ways to address age and ability challenges through an asset-based approach.

MIDTERM

Lab 2: Make it Work

Pedagogical Focus: Place-based education, site-specific response

THE CITY: Part 1

Week 7: October 7

An exploration of the city as both concept and material. Focusing on recycled materials, we'll explore ways to express and translate ideas, experience and stories related to the urban environment into projects for diverse learners.

Material/Media Focus: Recycled materials (plastic, styrofoam, cardboard); sculpture, printmaking, drawing, painting

Elements of Art: shape, volume, mass, color, form

Midterm Individual Check-In: A brief midterm check-in to reflect on progress.

THE CITY: Part 2

Week 8: October 14

A neighborhood walk will inform our ongoing exploration of the city through site-specific response, noticing what's around us. We'll also consider ways to collect materials and ideas from the outdoors, and how to use this as inspiration for projects in the art classroom.

Material/Media Focus: Natural materials, wood, cardboard; sculpture, design, printmaking, drawing

Elements of Art: shape, space, texture, and value

THINGS

Week 9: October 21

We are surrounded by things - from the clothes we wear, books, gadgets, toys, and more. Some of these things have personal significance while others we simply throw away. In this session we'll use personal and found objects to investigate art making strategies and ideas of consumer culture and ecological sustainability.

Material/Media Focus: Found objects, refuse; sculpture, installation, drawing, bookmaking, illustration, ink

Assignment 2: Due October 28

Curating Education

Week 10: October 28

Critique: (Teacher Rounds)

A reflection on processes and artworks developed for Assignment 2. Pin-ups will be critiqued using a peer review rubric and through group discussion.

Discussion: What are some best practices for displaying, installing and sharing the work of your students with the school community, family and local neighborhood? We'll also discuss how to create a materials budget, and ways to source supplies.

Group Activity: Using the work produced in class thus far, we'll develop ideas for a classroom gallery and curate an installation of works.

Lab 3: Art as Research

Pedagogical Focus: Connected Learning (New media, digital, postmodern)

TEXT

Week 11: November 4

Exploring graphic design, text-based works, and the integration of narrative and writing into art projects with diverse learners.

Media/Material Focus: Paper, cardboard, ink, paint; sculpture, design, printmaking

IMAGE

Week 12: November 11

An exploration of visual culture and the art of image making - from time based media to photography. How are signs, symbols and concepts communicated through images and what can we learn from popular and youth cultures?

Material/Media Focus: photo paper, collage-making materials, magazines, newspaper; photography, film

SOUND

Week 13: November 18

Sound is all around us. It can convey a mood or idea, tell a story, unfold as music or immerse us in an environment. In this session we'll use sound as both a material and concept for developing art projects and ideas for a range of learners.

Material/Media Focus: natural materials, rubber bands, recycled materials; music, sound art, performance, sculpture

Pedagogy as Process

Week 14: December 2

Critique: (Teacher Rounds)

A presentation of final project proposals, and reflection on processes and artworks developed throughout the course. Pin-ups will be critiqued using a peer review rubric and through group discussion.

Discussion: How do material and media choices offer challenges and opportunities to planning, classroom management, sequencing, and project development? What are some of the strategies and approaches you've found helpful in developing enduring ideas, projects, and using various materials - both common and unfamiliar?

Group Activity: Working in small teams, you'll be challenged to respond to real-world scenarios and make use of different materials/media using some of the approaches explored through the course. This is an opportunity to review issues of timing, presentation, planning and pedagogical approach.

Final Project: Due December 14 (Installation time TBD)

Exhibiting Education

Week 15: December 16

Exhibition

An exhibition of final artworks and any process-based documentation will be installed in the Nancy Ross Project Space or available gallery. Please make sure to prepare a brief artist statement, include a title, list of materials etc. Information regarding installation of works will be sent via email.

Final Critique & Reflection

A reflection on artworks developed for the Final Project. A panel of outside guests will help to inform the discussion alongside the use of a peer review rubric.