

ED 400: HISTORY AND PHILOSOPHY OF ART EDUCATION**Pratt Institute****Department of Art and Design Education****Fall 2014****When:** 9:30 – 12:20pm**Instructor:** Christopher Kennedy**Email:** ckennedy@pratt.edu**Where:** South Hall 205**Office hours:** TBD**Phone:** (201) 981-1576**Bulletin Description**

An analysis of the major traditional and contemporary philosophers relating to education provides a context for an examination of our experiences as artists, teachers and learners. Students will use readings to raise questions and develop issues for individual and group projects.

Course Description

This course will explore concepts and issues related to philosophies of art and education through a series of artistic, literary and critical sources including works from contemporary artists. The readings and discussion will explore the implications of philosophers' ideas on current teaching and art practice, methods, curriculum design, and policy. Through engaged conversation and art making students will be encouraged to develop and express a personal understanding of educational philosophy and question what art education is and could be. Students are also expected to contribute their own conceptual and artistic interests and formulate adequate research methods to articulate philosophical, critical and practical cases for art and art in education. This will involve a careful examination of how experimentation in the studio and/or the classroom is related to the development of ideas and forms of practice that students deem as conducive to art and/or art in education.

Lines of Inquiry

What is the primary purpose of education in a democracy? How should one acquire knowledge? Who should be educated and how? Who should the educators be? By what moral standards should one live and teach? What is the relationship between theory and practice? How do we legitimate and come to terms with multiple perspectives? How do we, as art practitioners, educators, students, and citizens, answer these questions and develop individual and collective philosophies of education?

Required Texts

Allen, F. (2009). *Education: documents of contemporary art*. Whitechapel Gallery, MIT Press.

New York State Teaching Standards

Students will deepen their understanding of the philosophies of art and design education and develop an original contribution to the field, according to the following New York State Teaching standards:

Domain 1: Planning and Preparation

- 1a Demonstrating Knowledge of Content and Pedagogy
- 1b Demonstrating Knowledge of Students
- 1d Demonstrating Knowledge of Resources

Domain 2: The Classroom Environment

- 2a Creating an Environment of Respect and Rapport
- 2b Establishing a Culture for Learning

Domain 3: Instruction

- 3a Communicating with Students
- 3b Using Questioning and Discussion Techniques
- 3c Engaging Students in Learning

Domain 4: Professional Responsibilities

- 4a Reflecting on Teaching
- 4d Participating in the Professional Community
- 4e Growing and Developing Professionally

Goals

- To understand the foundations of the philosophy of education through an analysis of its central ideas and the writings of its key thinkers.
- To facilitate an environment that helps students identify and articulate their interest in art education on the grounds of the philosophies that emerge from the dynamic relationship between art and education
- To discuss relevant themes against the backdrop of students' specializations
- To understand the teacher's relationship to art, educational and philosophical discourse.
- To understand the relationship between schooling and society by looking at the roots of this relationship in historical discourse.
- To understand the importance of reflecting upon, testing and modifying one's own practice in regards to an evolving personal philosophy.
- To develop the capacity to understand a diversity of philosophical points of view and develop independent thinking about current educational debates.
- To enhance critical thinking facility
- To develop critical reading, speaking, and expressive writing ability.
- To understand the value and importance of taking responsibility for one's own intellectual growth.

Learning Outcomes

Upon completion of this course students will be able to:

- Engage critically with philosophical texts in order to understand how others have attempted to solve such central educational questions as; what is knowledge, how do we know what we know and what is education for?

- Demonstrate an ability to engage and communicate a relevant and effective philosophical argument for art in education.
- Identify specific areas within aesthetics and or art theory, by which they would be able to identify and problematize a number of issues they deem relevant to their interest in art education
- Develop a well informed analysis of visual practice in its relevant contexts
- Present a process of research and study in an appropriate format
- Demonstrate an understanding of how teachers' practice expresses a philosophy that must be tested and modified.
- Use writing and discussion as complex tools to examine, test, and question ideas as well as to present tentative conclusions in interesting ways.
- Assume responsibility for the intellectual and emotional richness of the class through active participation (speaking and listening, challenging and supporting), deep reading, and engaged writing, discussing and art making.
- Create a series of artworks inspired by course content while developing the ability to situate their art practice within an art and philosophical context.

APA Citation

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>

COURSE ELEMENTS:

Writing Reflection & Art Assignments - 25%

Each week, students will submit a written response to the course readings. The response should be at least one or two pages and include citations (APA style) from the texts. It should also pose two or three questions you might raise in the weekly seminar. You should bring in a printed copy of your reading response to contribute to the seminar and consider the reading responses as an important part of the group discussion: this is part of your obligation to your fellow students and their learning. You will submit a printed copy, double-spaced, 12 pt. format of the response to me at the end of each class.

As you read the materials and participate in the discussion, keep these questions in mind:

- What are the problems this author is concerned with?
- What kind of society/school does this author appear to favor?
- What new problems might arise if the author's suggestions were enacted?
- What is the social, and political context to which the author is responding?
- How does the author think about the purposes of education? Do you agree?

Class Seminar - 25%

Each student will conduct two class seminars based on the week's readings using the Socratic seminar method as a suggested tool for discussion. The student-leaders should prepare at least five questions for the seminar accompanied by a presentation and guided discussion. The aim is to provide historical/philosophical context for the group, offer opportunities for meaningful discussion and a chance to offer your own personal thoughts and opinions on the selected reading. In preparation for the assigned seminars, the student-leaders should make notes and look for the author's main idea(s). The students will be graded based on a self and peer review system considering the quality of the research, the depth of preparation for the presentation, and the engagement of the participants. Students will also submit a written seminar report (1-2 pages), which is due the week after the seminar. A sign-up sheet for seminar topics will be passed out in the first class.

Contemporary Artist Presentations 10%

All students will be responsible for leading one presentation on a contemporary artist whose work relates to the readings assigned for the week. The presentation should help the students make connections between the philosophies discussed and contemporary art practice. The presentations entail research, preparation, presentation, and leadership of class discussion. The presentation should last approximately 30 minutes and should include a survey of the artist work, videos materials, processes as well as its theoretical contextualization within a larger artistic philosophical and pedagogical framework.

Art Activity/Lesson Plan 10%

All students will be responsible for designing and implementing an art lesson inspired by the readings and or the work of the contemporary artist presented on their assigned week. Students will write a lesson plan and come in prepared to teach the lesson to the class bringing all visual resources and art materials pertinent to their planned activity. The lesson should help the class make connections between the philosophies studied and contemporary art practices and processes while developing and supporting their studio practice. The art activity should last approximately 30-45 minutes.

Final Portfolio- 10%

Students will collect and prepare a portfolio of all weekly art assignments along with the pertinent photo-documentation.

Final Project- 20%

Using our group discussions, writing reflections, presentations and art assignments as inspiration each student will develop a final essay and artwork to include in a collaborative journal published at the end of the semester. The journal (yet to be titled) will share insights, research and speculative ideas on the past, present and future of art and educational philosophy. While students are strongly encouraged to experiment with the format, they will be held accountable to develop a well-informed analysis of visual practice and educational philosophy in its relevant contexts. Some final projects formats that can be considered include but are not limited to:

1. An investigation of a teacher or institution's educational philosophy. An in depth interview with a subject, a site visit and research is encouraged. You will discuss the topic of your final essay with me on an individual basis. The paper should be between 6-8 pages in length (double-spaced, 12pt, APA style).
2. An investigation of a specific topic within art education and or art theory, by which you would be able to identify and problematize a number of issues you deem relevant to your own research/artistic interests. The essay could present new historical research on a topic discussed, your own thoughts on the future of art education or something different altogether. Essays should be between 6-8 pages in length (double-spaced, 12pt, APA style).
3. A series of related artworks or a project conceived for exhibition purpose or site-specific installation. They can involve a variety formats, including but not limited to painting drawing sculpture and printmaking as well as a variety of interventions, multimedia installations, videos, photodocumentation, performances, documentary films, participatory actions etc. The series of works must be accompanied by a 6-8 page art statement that uses readings to contextualize the work (double-spaced, 12pt, APA style).

Assessment

The following criteria will be used to evaluate your critical essays:

- A clear introduction of the issue for analysis
- A clearly stated thesis
- Careful and logical use of textual evidence to support your thesis
- Careful organization of ideas and careful reasoning
- Correct documentation of sources
- A strong and clear conclusion
- Effective and clear writing, including correct grammar, precise word choice, varied sentence patterns, etc.
- Is organized according to course/program guidelines.
- Reflects use of appropriate written communication skills.
- Contains appropriately selected artifacts in the designated sections.
- Reflects effective use of technology.
- Is appropriate for use in a professional setting.

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.

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.

COURSE SCHEDULE

Syllabus + Resources Online: <http://adepratt.weebly.com/ed-400-philosophy-of-art-ed.html>
(password: kennedy)

1. An Introduction to Educational Philosophy

Week 1: Aug. 25

Welcome and Introduction

StorySwap: Sharing stories about schooling and beyond – what is your experience of education? What kinds of approaches to learning do you admire/strive to include in your own teaching practice? How does your art practice intersect with your teaching/learning strategy?

Exploring Philosophical Inquiry: How do we approach philosophical inquiry? What methods of inquiry and interpretation can we draw from and imagine together as a group? How can we work together throughout the course to create something meaningful and useful for future career paths?

Syllabus Review + Assignment Scheduling

2. Idealism

Week 2: Sept. 8

Themes: Functionalism, Leisure, “The Good”, Justice, Utopia, Order and Systems, Truth and Holism

Readings:

Chapter 1: Idealism and Education. Philosophical Foundations of Education by Howard Ozmon and Samuel Craver (Focus on Plato, Kant and Hegel)

Recommend Reading:

Plato. *Republic* - Book II, Book VI, Book VII - <http://classics.mit.edu/Plato/republic.html>

In-Class Project: Imagining our Schools of the Future

Artists: Francois Jacques Delannoy, Jean-Rene Billaudel, Le Corbusier, Christoph Leonhard Sturm, Superstudio, Whose Utopia (Cao Fei, 2006 - <https://vimeo.com/76026916>), The Land by Kamin Letchaiprasert and Rirkrit Tiravanija

Assignment: Weekly Writing Reflection - a 1-2 page reflection on this weeks readings. Consider how the philosophies of Plato, Augustine, Kant and others relate to your own approach to education. Do you see evidence of idealism in schools today? Why/why not? What historical/social contexts should we consider in re-reading and understanding some of these philosophic approaches and considerations?

3. Realism

Week 3: Sept. 15

Themes: Materiality and Objecthood, Sensate and Sensual, Environment, Perception

Readings:

Aristotle: On Education by Charles Hummel

Realism in Education by Dr. V. K. Maheshwari

Recommended Reading:

Aristotle. *The Nicomachean Ethics*, Book 1 and Book 6

Rousseau, J. (1979). *Emile: or on Education*. Basic Books

Artists: Allan McCollum, John Baldessari, Kimsooja, Learning Site, Mark Dion, Duane Hanson, Robert Bechtle, Denis Peterson (Hyperrealism), Chuck Close

In-Class Project: Exploring the Really Real - creating polar scales of real and unreal concepts, ideas and things.

Assignment: Writing Reflection & Artwork - Alongside a brief writing reflection create 2-3 drawings, paintings, videoworks, sculptures or sketches inspired by the concepts of the readings and or processes of a selected artist whose work relates to the readings.

4. Non-Western Ways of Knowing

Week 4: Sept. 22

Themes: Holism, Communal, Metaphysical, Global, collective knowledge, communities of practice

Reading:

Non-Western Perspectives on Learning and Knowing by Sharan B. Merriam and Young Sek Kim

Recommended Reading:

Tlön, Uqbar, Orbis Tertius by Jorge Luis Borges in *Ficciones*

Artists: Lygia Clark, Valie Export, Tania Bruguera, Pushpamala N., Pablo Helguera, Romuald Hazoume, Liu Ding, Chen Qiulin, Wang Jinsong

In-Class Project: Collaborative Fictions - Imagining new ways of organizing and understanding knowledge - Viewing chambers etc.

Assignment: Weekly Writing Reflection - a 1-2 page reflection on this weeks readings. Share your thoughts on the approaches and techniques shared in this weeks article. How can we learn from and with non-Western cultures in public school and cultural settings? What opportunities and challenges do these approaches pose for the art room and administrative integrations? How is the idea and concept of democratic learning understood within these contexts?

5. Philosophical Approaches in U.S. Education

Week 5: Sept. 29

Themes: Nationalism, Assimilation, Power, Tradition, Vocation, Religion, Hierarchy

Readings:

The American School: Colonial Education and Meritocracy by Joel Spring

Thinking Critically About History by Joel Spring

Recommended Reading:

Theory and Its Influence on the Purposes of Schooling by Kathleen Bennett deMarrais and Margaret D. LeCompte

Artists: Steve Lambert, Allen Sekula, Judy Chicago, Bruce High Quality University, Hans Haake, Andrea Fraser, Michael Asher, Marcel Broodthaers, Daniel Buren, Fred Wilson, Helen Reed
(<http://thepedagogicalimpulse.com/category/artists/>)

In-Class Project: Racing to the Top – Creating historiographies of our own schooling experience and history.

Assignment: Writing Reflection and Artwork - Alongside your written reflection create a series of 2-3 drawings, paintings, videos, sculptures or artworks that explore your own personal history of school and/or your vision for its future.

6. Pragmatism/Progressive Education

Week 6: Oct. 6

Themes: Democracy in Society, utilitarianism

Readings:

Progressive Education by Alfie Kohn

Dewey, J. (1916). Democracy and education in Allen, F. (2011). *Education: documents in contemporary art*. (pp.30-1). MIT Press/Whitechapel Gallery

My Pedagogic Creed by John Dewey

Recommend Reading:

Dewey, J. (1997). *Experience and Education* (pp.5-91). New York: Touchstone.

Dewey, John. (1916). *Democracy and Education: An Introduction to the Philosophy of Education*. (pp.81-99) New York: The Free Press.

Artists: Roni Horn, Matthew Ritchie, Fred Wilson, Richard Tuttle, Teresa Hubbard, Alexander Birchler, Diego Rivera

Assignment: Weekly Writing Reflection - a 1-2 page reflection on this weeks readings. Consider the time period in which Dewey's Pedagogic Creed was written (1897!) - have his ideas been integrated into schools or learning environment's you've experienced? What are some of the challenges and opportunities of progressive forms of education in urban contexts? If we know community-based learning that attends to the whole child is a "good" and potential beneficial tool for learning - why isn't it used more often in public schools? What issues of race, class, privilege and gender intersect with these discussions and ideas?

7. Modernism: The Bauhaus and Black Mountain College

Week 7: Oct. 20

Themes: Design for function, confronting capitalism, conceptual art, abstraction and minimalism

Readings:

Prospectus (pp. 36-38), Black Mountain College Experiment in Art. In Allen, F. (2011). *Education: documents in contemporary art*. MIT Press/Whitechapel Gallery.

Walter Gropius – Bauhaus Manifesto and Organization

Black Mountain College and Its Legacy by Robert S. Mattison and Loretta Howard

Recommended Reading:

For Democracy: Lessons from Black Mountain College by Emile Bojesen

Bauhaus Learning Resource

Artists: Fluxus (George Maciunas, Nam June Paik, John Cage etc.), Josef Albers, Ray Johnson, Buckminster Fuller, Robert Rauschenberg, Michael Asher, Marcel Broodthaers, Daniel Buren, Hans Haacke, Fred Wilson

Assignment: Weekly Writing Reflection & Artwork - In addition to a 1 pg. writing reflection, create a functional object, design or artwork that could be used as a pedagogical tool or device in a NYC classroom. Use this as a focal point for your reflection writing. Consider some of the opportunities and challenges of design-thinking in the classroom. What kinds of philosophical and modernist ideas from the Bauhaus/Black Mountain College are used in today's art classrooms? How do they limit and/or encourage creativity?

8. Critical Theory & Pedagogy

Week 8: Oct. 27

Themes: Power, privilege, social class, politics of knowledge, intersectionality

Readings:

Hooks, B. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. (pp. 45-75). New York: Routledge.

Freire P. (1968), *Pedagogy of the Oppressed* in Allen, F. (2011) *Education: Documents in contemporary art*. (pp.83). MIT Press/Whitechapel Gallery.

Recommend Reading:

Freedom School Curriculum, Kathy Emery, Sylvia Braselmann, and Linda Reid Gold

Freire, Paulo (2009). *Pedagogy of the Oppressed* (pp. 43-86) New York: Continuum

Greene, M. (1988). *The Dialectic of Freedom*. (87-116). New York: Teachers College Press.

Artists: Cai Guo-Qiang, Hubbard/Birchler, Ida Applebroog, Krzysztof Wodiczko, Laylah Ali, Yinka Shonibare, etc.

Assignment: Weekly Writing Reflection - a 1-2 page reflection on this weeks readings. How does critical pedagogy intersect with art education? Is it in conflict with modern approaches to public schooling? Especially in an urban context - how can issues of race, class and privilege be discussed through art practice and process? What are some of the pressing concerns and ideas that still linger today in Freire and hook's call for more critically engaged scholars, teachers and students?

9. Field Trip

Week 9: Nov. 3

Location TBD

10. Post-Modernism, Unschooling and Free Schools

Week 10: Nov. 10

Themes: existentialism, decentralization, horizontality, negation, post-structuralism, deconstruction

Readings:

Deschooling Society by Ivan Illich

When Students Build Their Own Schools by Adam Wight

Possessive Subject, Radical: Whose School is This? by Sasha Moniker

Recommend Reading:

Chris Mercogliano, History. Making It Up as We Go Along: The Story of the Albany Free School

Podcast – This American Life - Minor Authorities (Episode: 424, Part 3)

Art Education in a Post-Modern World. Chapter 1: A Manifesto for Art in Schools by John Swift & John Steers

Artists: Warhol, Frank Stella, Robert Smithson, Donald Judd, Dan Flavin, Sherrie Levine, Christo, Roy Ascott, Robert Longo

Assignment: Weekly Writing Reflection & Artwork - In addition to a 1 pg. writing reflection, create/design 2-3 artworks (drawings, sculptures, video, paintings etc) exploring the idea of de/unschooling. You might consider creating a design for your own free school or unschooling experience - represent this visually or materially to share with the group.

11. Multiculturalism & Identity Politics

Week 11: Nov. 17

Themes: Pluralism, Culturally-specific education, diversity, intersectionality

Readings:

Salvation or Segregation: A Look at Culturally-Specific Education by Eve L. Ewing

Cahan, S. and Kocur, Zoya. (2003). *Contemporary art and multicultural education (excerpt)*. The New Museum, New York: Routledge

Recommended Reading:

Greene, M. (1997). The Passions of Pluralism: Multiculturalism and the Expanding Community. In S. M. Cahn (Ed.), *Classic and Contemporary Readings in the Philosophy of Education* (pp. 510-521). New York: McGraw Hill.

Artists: Kara Walker, Mikeline Thomas, Kehindy Wiley, William Wegman, Bruce Nauman, Kerry James Marshall, Maya Lin, Louise Bourgeois, Teddy Cruz, Coco Fusco (<http://borderartists.com/>)

Assignment: Weekly Writing Reflection - a 1-2 page reflection on this weeks readings. What are the new demands of culturally aware pedagogies? How can art be a platform for conversation and confrontations of contemporary issues that explore race, class, privilege and gender in the classroom? What challenges/opportunities arise from a globally connected classroom environment?

12. Visual Culture & The Communication Society

Week 12: Nov. 24

Themes: Consumerism, media literacy, the gaze, spectacle, the social

Readings:

Three Approaches to Teaching Visual Culture in K-12 School Contexts by Karen Keifer-Boyd, Patricia M. Amburgy and Wanda B. Knight

Visual Culture Jam: Art, Pedagogy, and Creative Resistance by David Darts

Recommend Reading:

Brian Holmes, The Communication Society

Guy Debord, Situationist Internationale Manifesto

Roland Barthes, Myth Today

Artists: Andrea Zittel, Barbara Kruger, Matthew Barney, Mel Chin, Michael Ray Charles

Assignment: Weekly Writing Reflection & Artwork - In addition to a 1 pg. writing reflection, create a series of 2-3 drawings/sculptures/videos, graphic design elements that draw from popular forms of media and visual culture that you interact with personally. Use these artworks to further reflect on the readings and artists discussed through a brief writing reflection.

13. Public Pedagogy, Social Practice & Education As Art

Week 13: Dec. 1

Themes: Situated learning, community-based education, informal learning, post-studio, Education aesthetics, post-formalism

Readings:

Expanding the Center: Looking to the Center for Urban Pedagogy for a successful model of participatory pedagogy by Paul Sargent

A Pedagogical Turn: Brief Notes on Education as Art by Kristina Lee Podesva

Recommend Reading:

Helguera, P. (2011). Education for *socially engaged art*. New York: Jorge Pinto Books <http://pablohelguera.net/2011/11/education-for-socially-engaged-art-2011/>

Encountering Pedagogy through Relational Art Practices by Rita Irwin and Donal O'Donoghue

Gibb, C. (2010) *Room 13 art studio* in Allen, F. (2011) *Education: documents in contemporary art*. (pp.113-115), Whitechapel Gallery MIT Press.

Outside Curricula and Public Pedagogy by William Schubert

Artists: Future Farmers, Caroline Woolard, Temporary Services, Mierele Ukeles, Jim Duignan (Stockyard Institute), Anne Frederick (Hester Street Collaborative), Cassie Thornton, Anne Elizabeth Moore, Oda Projesi, Marjetica Potrc, Bruce High Quality University, University of Trash, Nils Norman, 16 Beaver, Pablo Helguera, Hito Steyerl

Assignment: Weekly Writing Reflection - a 1-2 page reflection on this weeks readings. What are some of the ethical and political implications of making work with youth that is socially engaged? How does context and site-specificity play an integral role in situating your own personal practice as an artist-teacher and your work with youth? What are some of the challenges of sensationalizing social art practice as a way to address community-based issues, especially as they become more popular amongst cultural institutions, museums and universities?

Reflection & Final Project Studio Session

Week 14: Dec. 8