

Proposed syllabus
Community arts inquiry with young people
Fall 2012

Course instructor:

Tyler Denmead

Course information:

This class examines the theory, practice, and research of community arts inquiry with young people. It provides the opportunity to critically examine how to create the conditions for arts-based inquiry with young people in so-called informal settings, as well as ways to systematically observe, document, and analyze it.

This course will involve direct engagement with partners in the local Providence community. Students will have the choice of two final projects: researching an existing community arts project with young people or conducting their own. How students navigate relationships with community partners will be essential to their success in this course. Projects that are emergent, iterative and community responsive will be emphasized. We will explore how to make inquiry the object of investigation rather than presupposing projects that predetermine potentially infeasible output (e.g. mural, exhibition, etc.). This emergent approach may prove difficult because the outcome of final projects may not be clear.

Attendance and participation is vital to the success of the course. On time completion of all assignments is expected. You must be willing to venture off-campus during this course. Students will have the chance to work independently and in small groups. Grades will be based on the quality of your participation in the course, including preparing for and participating in class discussion and conducting intermediate and final assignments. You should be prepared to critically participate in classroom discussion based on assigned readings and to discuss and share progress on your coursework.

Assignments:

- 1. Class participation (20%):** You will be assessed based on your contribution to class discussion, which will be driven by assigned readings and projects.
- 2. Personal statement (20%):** Write a 2-3 page personal statement that describes how and why you (might) engage in community arts inquiry with young people. Consider using examples from personal experience to provide evidence of your interests and approaches. Also consider community arts projects that inspire you. Describe what criteria you use to judge whether a community arts project is successful. Describe the theoretical assumptions that inform your approach. Describe how you (might) practically engage young people across a variety of dimensions: spaces, time, materials, relationships, bodies, and languages. Due October 3rd.
- 3. Propose a community arts project (20%):** A local foundation has put out a call for proposals to provide financial support for community arts projects with young people. Working in groups of 3, read the call and draft an application. Due October 24th.
- 4. Final project (40%):** For your final project, you will research and/or conduct a community arts inquiry with young people. You will be assessed on both written and oral presentations of your project. Here are possible projects that you might consider:
 - 1. A portrait of a "community artist":** Consider why you might select a particular community artist based on what you think you want to find out. Consider how you will interview them and what assumptions you are making when doing so. Interview the artist twice---recording, transcribing, and feeding back the interviews. Analyze the interviews and negotiate with the community artist how they might be represented. In a 6,000 word essay, describe what you did and what you found out. Include interview documentation.
 - 2. Days in the life of a community arts project:** Consider why you might select (or offer) a particular community arts project based on what you think you want to find out. Consider who will participate, and how you will participate in and observe this community arts project. Reflect on assumptions you are making as a participant observer. Participate in, observe, and record at least 3 "encounters". Analyze the documentation and consider suitable means of representation. In a 6,000 word essay, describe what you did and what you found out.

Class schedule and readings

Week 1 / September 12: Introductions and overview of course

Week 2 / September 19: Introducing community arts inquiry with young people

- Harding, A (2005). Magic Moments: Collaboration between artists and young people, chapter *Introduction*.
- Goldbard, A. (2006). New creative community: Art of cultural development, chapter *Historical and theoretical underpinnings*.
- Denmead, T. (2011). Beautiful little moments. PhD Thesis. University of Cambridge, Cambridge. section *Letting ladybirds run*.
- McCue, F. (2007). The arts and civic space: An experiment in community education. *Teachers College Record*, 109(3):590–602.
- Efland, A. D. (1990). A history of art education: Intellectual and social currents in teaching the visual arts. Teachers College Press, New York. chapter, *Western origins of art education*

Week 3 / September 26: Artists and youth perspectives on community arts inquiry

- Pringle, E. (2008). *Artists' perspectives on art practice and pedagogy*. In J. Sefton- Green (Ed.) Creative learning, (pp. 41–50). London: Arts Council England.
- Burnard, P., & Swann, M. (2010). Pupil perceptions of learning with artists: A new order of experience? *Thinking Skills and Creativity*, 5(2), 70–82.
- New Urban Arts (2011). Institute of Other Significant Pursuits: Sitting In the Questions.
- Harding, A (2005). Magic Moments: Collaboration between artists and young people, chapters *Creativity with purpose* and *Room 13: One artist, 11 years, one school*

Week 4 / October 3: Contemporary policy justifications for community arts inquiry

- Arts Council England (ACE) (2007). *This much we know. . . Creative Partnerships: Approach and impact*. London: Arts Council England.
- Burns Owens Partnership, Ltd. (BOP) (2006). *Study of the impact of creative partnerships on the cultural and creative economy: Report of findings*. London: Creative Partnerships.
- Shaheen, R. (2010). Creativity and education. *Creative education*, 1(3):166–169.
- National Advisory Committee on a Creative and Cultural Education (NACCCE) (1999). *All our futures: Creativity, culture and education*. London: Department for Education and Employment.
- Sefton-Green, J. (2008). From learning to creative learning: Concepts and traditions. In J. Sefton-Green (Ed.) *Creative learning*, pages 7–14. London: Creative Partnerships.

Week 5 / October 10: Ethnographic participant observation and representation

- Delamont, S. (2008). How to do educational ethnography. In G. Walford (Ed.) *For lust of knowing: Observation in educational ethnography*, pages 39–56. London: Tufnell Press.
- Mannix, D. (1951). *Memoirs of a sword swallower*. H. Hamilton, London. *Provided passage*.
- Wigginton E. and his students, editor, The foxfire book, chapters *This is the way I was raised up* and *Aunt Arie*.
- Project Zero and Reggio Children (2001). Making learning visible: Children as individual and group learners. Review website.
- Podmore V. & Carr M. 1999. Learning and teaching stories: New approaches to assessment and evaluation. Paper presented at the *AARE-NZARE Conference on Research in Education*, Melbourne, December.
- Lassiter, L. (2005). The Chicago guide to collaborative ethnography. University of Chicago Press, Chicago. Chapters *From "Reading over the Shoulders of Natives" to "Reading alongside Natives," Literally: Toward a Collaborative and Reciprocal Ethnography* and *Ethics and Moral Responsibility*.
- Denscombe, M. (2008). *The art of research: Art teachers 'affinity with ethnography*. In R. Hickman (Ed.) Research in Art and Design Education, pages 25-34. Intellect Books, Bristol.

Week 6 / October 17: Ethnographic interviewing

- Fontana, A. and Frey, J. (2000). *The interview: From structured questions to negotiated text*. In N. Denzin and Y. Lincoln (Eds.) Handbook of qualitative research, pages 645–672. Sage Publications, Thousand Oaks, California.

- Heyl, B.S. (2001). *Ethnographic interviewing* In P. Atkinson, A. Coffey, S. Delamont, J. Lofland, & L. Lofland (Eds.) *Handbook of ethnography*, pages 369-383. Thousand Oaks, California: Sage.
- Cortazzi, M. (2001). *Narrative analysis in ethnography*. In P. Atkinson, A. Coffey, S. Delamont, J. Lofland, & L. Lofland (Eds.) *Handbook of ethnography*, pages 384–394. Thousand Oaks, California: Sage.
- Oakley, A. (1981). *Doing feminist research*. Routledge, London. Chapter *Interviewing women: A contradiction in terms*.

Week 7 / October 24: Discussion of projects

Week 8 / October 31: Social conditions for community arts inquiry

- Glassman, M. (2001) Dewey and Vygotsky: Society, Experience, and Inquiry in Educational Practice. *Educational Researcher*, 30(4): 3-14.
- Lave, J., & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation*, chapters *Legitimate peripheral participation* and *Practice, person, and social world*
- Wenger, E. (1998). *Communities of practice: Learning, meaning, and identity*, chapters *Introduction: A social theory of learning* and *Community*.
- Hocking, P. (2011). I wish I had a place like this when I was growing up. *Radical Teacher*, 89, 47–56.
- Brice-Heath, S. (2001). Three's not a crowd: Plans, roles, and focus in the arts. *Educational Researcher*. 30.3:1-7.

Week 9 / November 7: Material conditions for community arts inquiry

- Denmead, T. and Hickman, R. (2012). Viscerality and slowness: Artists' pedagogies of material and time. *Under review*.
- Eglinton, K. A. (2008). *Using participatory visual ethnography to explore young people's use of visual material culture in place and space*, pages 51–65. In R. Hickman (Ed.) *Research in Art and Design Education*. Intellect Books, Bristol.
- Loi, D., & Dillon, P. (2006). Adaptive educational environments as creative spaces. *Cambridge Journal of Education*, 36(3): 363–381.
- New Urban Arts (2011). *Placemaking: A program resource guide*. New Urban Arts, Providence.
- Nair, P., & Fielding, R. (2005). *The language of school design: Design patterns for 21st century schools*. Minneapolis, Minnesota: Designshare, pages 17-29.
- Harding, A (2005). *Magic Moments: Collaboration between artists and young people*, chapter *De- and re-territorialising the classroom and art: Wochenklauser in school, Vienna, 1995-1996*

Week 10 / November 14: Engaging the body in community arts inquiry with young people

- Dewey, J. (1934/2005). *Art as experience*. New York: Penguin Books. Chapters 1 and 2.
- Montessori, M. (1917). *Spontaneous activity in education*. New York: Frederick A. Stokes Company.
- Shusterman, R. (2008). *Body consciousness: A philosophy of mindfulness and somaesthetics*. Cambridge: Cambridge University Press. Chapter 1.
- Denmead, T. (2011). *Beautiful little moments*. PhD Thesis. University of Cambridge, Cambridge. section *Body*.

Week 11 / November 21: Community, empowerment and its discontents

- Bishop, C. (2006, February). The social turn: Collaboration and its discontents. *Artforum*, pages 178–183.
- Kester, G. H. (1995). Aesthetic evangelists: Conversion and empowerment in contemporary community art. *Afterimage*, (22) 5–11.
- Kwon, M. (2002). *One place after another: Site-specific art and locational identity*. Cambridge, Massachusetts: MIT Press. Chapter, *The (un)sitings of community*
- Hicks, Laurie, E. (1990). A feminist analysis of empowerment and community in art education. *Studies in Arts Education*, (32) 1: 36-46.
- Yang, K. W. (2009). Mathematics, critical literacy, and youth participatory action research. *New Directions for Youth Development*, (123):99–118.

Week 12 / November 28: Projects

Week 13 / December 5: Projects

Week 14 / December 12: Presentations

Week 15 / December 19: Presentations