**COURSE NUMBER: ART 260**

**COURSE TITLE:** Art, Education, and Social Practice

**CREDITS: 3:2:3**

**PREREQUISITES:** Completion of the Foundations Program

**FOR WHOM PLANNED:**

Open to all Art Majors

**INSTRUCTOR:** Lee Walton  
 Office: Gatewood 222  
 Office hours: Tue./Thurs 2:00-3:00PM

Website: *www.leewalton.com*

Email: lmwalton@uncg.edu

**CATALOG DESCRIPTION:**

This course explores the intersections between three major themes: contemporary artistic practice, educational theory, and social activism.

Student will envisioning new ways that artists, educators, designers and community organizers can work together, and within public sites, to propose interventions that inspire dialogue and create social change through the arts.

# STUDENT LEARNING OUTCOMES:

# Upon successful completion of this course a student will be able to:

1. understand the historical precedents for artists working in the public sphere
2. develop research methods for exploring public sites and identify contexts.
3. collaboratively create and execute strategies to engage non-art audiences and create interaction
4. understand models and tools for art-based interventions
5. tactically use media to create engaging social forms of public pedagogy
6. explore the social, and political implications of education as an artistic act.
7. critically analyze their own socially engaged art works
8. create meaningful social engagement in relation to local and global contexts

# TEACHING METHODS AND ASSIGNMENTS: This course explores the intersections between three major themes:

**Contemporary Art Practice**

Students explore the expanding field of socially engaged practices within contemporary arts. Students explore contemporary artists that engage public audiences through social practice, performance, community activism and creative intervention. Students will trace historical precedents - from surrealist games, Fluxus, social sculpture, happenings and conceptual / land art to current forms of relational aesthetics and social practice.

**Educational Theory**

Providing an introduction to educational theory and critical pedagogy, this course envisions the artist/educator as one who is able imagine and create new structures for public education. Students will explore the intersection between educational and artistic actions beyond the classroom.

**Social Practice**

Students will examine their power as artist to organize and create meaningful social interaction within the public sphere through interventionist strategies, generosity projects, self-publications, community organizing and tactical media. Students will learn to utilize site, context and audience – in both real space and virtual space - to enable social transformation and change.

**ATTENDENCE POLICY**

Perfect attendance is expected.  Coming to class unprepared and unable to work will be counted as an absence.

* One unexcused absence will not help your grade.
* Two unexcused absences will lower your grade a whole letter.
* Three unexcused absences will lower your grade 2 whole letters.
* Four unexcused absences will constitute a non-passing grade.

**Tardiness**

Two (2) tardies will be counted as one absence.  Do not be late.  We meet promptly at for group discussion and presentations.

**Mid-semester Evaluation**

Although a grade may not be given, each student will meet individually with the instructor and discuss the course and student progress at Mid-semester

**Evaluation and Grading**

**Project Work = %50**

The project work portion of your grade will be based on the following:

* Effort
* Collaboration
* Research
* Conceptual Intent
* Execution
* Self-critical analysis

**Participation = %50**

Participation is based on your presence, preparedness, attentiveness, contribution to group discussion, collaborative research and execution of projects.

**ACADEMIC INTEGRITY POLICY**

Students are expected to abide by the UNCG Academic Integrity Policy for this class. (All out of class assignments are to be completed individually by the student unless otherwise directed by the instructor.)UNCG seeks to comply fully with the Americans With Disabilities Act (ADA.) Students requesting accommodations based on disability must be registered with the Office of Disability Service located at 208 Elliot University Center. 336-334-5440

**COURSE BIBLIOGRAPHY**

*Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007*

Published 2010

Suzanne Lacy (author)

*What We Want Is Free, Second Edition: Critical Exchanges in Recent Art*

Published 2004

[Ted Purves](http://www.amazon.com/s/ref=dp_byline_sr_book_1?ie=UTF8&text=Ted+Purves&search-alias=books&field-author=Ted+Purves&sort=relevancerank) (Author, Editor), [Shane Aslan Selzer](http://www.amazon.com/s/ref=dp_byline_sr_book_2?ie=UTF8&text=Shane+Aslan+Selzer&search-alias=books&field-author=Shane+Aslan+Selzer&sort=relevancerank) (Editor)

*Cultural Pedagogy: Art/Education/Politics (Critical Studies in Education and Culture Series)* Revised Edition, Published 1992

[David Trend](http://www.amazon.com/David-Trend/e/B001HCZBJU/ref=dp_byline_cont_book_1) (author) [Henry A. Giroux](http://www.amazon.com/s/ref=dp_byline_sr_book_2?ie=UTF8&text=Henry+A.+Giroux&search-alias=books&field-author=Henry+A.+Giroux&sort=relevancerank) (Editor), [Paulo Freire](http://www.amazon.com/s/ref=dp_byline_sr_book_3?ie=UTF8&text=Paulo+Freire&search-alias=books&field-author=Paulo+Freire&sort=relevancerank) (Editor)

*Pedagogy of the Oppressed*

Published 1968

Paulo Freire (author)

*If Classrooms Matter / Edition 1*

Published 2004

[Jeffrey Di Leo](http://www.barnesandnoble.com/s/%22Jeffrey%20Di%20Leo%22;jsessionid=FEA8C15F6D3C379ABBC71669410F0420.prodny_store01-va17?Ntk=P_key_Contributor_List&Ns=P_Sales_Rank&Ntx=mode+matchall), [Walter Jacobs](http://www.barnesandnoble.com/s/%22%20Walter%20Jacobs%22;jsessionid=FEA8C15F6D3C379ABBC71669410F0420.prodny_store01-va17?Ntk=P_key_Contributor_List&Ns=P_Sales_Rank&Ntx=mode+matchall) (authors)

*The Art of Participation Hardcover*

Published 2008

[Robert Atkins](http://www.amazon.com/s/ref=dp_byline_sr_book_1?ie=UTF8&text=Robert+Atkins&search-alias=books&field-author=Robert+Atkins&sort=relevancerank) (Author), [Rudolf Frieling](http://www.amazon.com/s/ref=dp_byline_sr_book_2?ie=UTF8&text=Rudolf+Frieling&search-alias=books&field-author=Rudolf+Frieling&sort=relevancerank) (Author), [Boris Groys](http://www.amazon.com/s/ref=dp_byline_sr_book_3?ie=UTF8&text=Boris+Groys&search-alias=books&field-author=Boris+Groys&sort=relevancerank) (Author), [Lev Manovich](http://www.amazon.com/s/ref=dp_byline_sr_book_4?ie=UTF8&text=Lev+Manovich&search-alias=books&field-author=Lev+Manovich&sort=relevancerank) (Author)

**CALENDAR**

**Week 1**

Intro/Syllabus.

Assignment One: surrealist games and Fluxus

**Week 2**

Readings and workshop: art as a social practice. Constructing situations for interaction.

Conceptual art, Relational Aesthetics, Social Practice

**Week 3**

Continue discussion and workshop.

Field trip to Super G, Greensboro, NC. Meet with Donovan McKnight, founder of Ethnosh.

**Week 4**

Research methods: identifying site and context.

Readings and workshop: educational structures, critical pedagogy and public education.

Skype visit with [David Darts](http://daviddarts.com), Director of Global Studies and Chair Emeritus of Steinhardt's Art Department.

**Week 5**

Continue class discussions and workshop: educational structures, critical pedagogy and public education. Field trip: Elsewhere Collaborative and Scuppernong Books. Meet with George Scheer and Brian Lampkin.

**Week 6**

Collaborative Research and Preliminary project proposals. Projects can take various forms. Students identify site, context and public / audience. Projects aim to create meaningful social interaction within the public sphere.

**Week 7**

Collaborative Research and Preliminary project proposals – continued.

Field trip. Schuppernogin Books.

**Week 8**

Formal presentation of project proposals.

**Week 9**

Social practice projects are launched. Project updates.

**Week 10**

Continue socially engaged artworks. Project updates.

**Week 11**

Continue socially engaged artworks. Project updates.

**Week 12**

Conclude socially engaged artworks. Organize and archive documentation.

**Week 13**

Publish documentation (print, web) of socially engaged projects.

Critically analyze projects. Begin writing individual reflections.

**Week 14**

Course Concludes

Students share finalized individual reflections and clarify new understandings of art, education and social practice within the context of contemporary art.