

---

Spring Semester 2001

**EDUC 456 - 4**  
**Models of the Contemporary Arts in Education**  
**D01.00**

Dr. Michael Ling  
Office: TBA  
Phone: 739-4562  
Email: gling@sfu.ca

Mondays & Wednesdays 14:30-16:20 in AQ 2104

---

"Without tradition art is a flock of sheep without a shepherd. Without innovation it is a corpse."  
(Winston Churchill, watercolourist)

"We have made art into a box: 'this is art', 'this is not'. We should throw it all out. Maybe save one example."  
(Jean-Luc Godard, filmmaker)

**PREREQUISITE:**

60 hours of credit

**COURSE DESCRIPTION:**

As the title suggests, this course is concerned with examining various models or representations of what the contemporary arts are about, and reflecting on their significance for education and educators. More specifically, it will be devoted to asking and considering a number of questions concerning the arts in education, namely, in a changing society, indeed a changing world, where constant increases in the range & sophistication of technology are the order of the day, where we might say general themes of 'interactivity,' 'interdependence,' social and cultural 'plurality' and 'uncertainty' are at play, what counts as art and what place do the arts have in society? What are the roles of the artist in society? What are the roles of the art educator? What should we be concerned with as art educators? And, how do we go about teaching art?

We'll be casting the net as wide as we can, looking at as many examples and contexts of artistic expression as possible (i.e. not just visual art, and not just what is formally considered 'art') in order to come to our own conclusions about 'what counts as art.' For example, can we look at the design of a toaster or a chair as art? How should we consider advertising, the built environment, graffiti, hip-hop music, film, TV, comics and such? As 'Art', or as something else?

As a general guide we will be taking a socio-cultural approach to the arts, that is, looking at the social context in which art gets made, and what meaning it has for its makers and its audience. We will also be doing some hands-on work in an attempt to explore ways of bringing art into the classroom.

**TOPICS TO BE CONSIDERED:** Modernity and Postmodernity; The Art & Aesthetics of Everyday Life; Style & Design; Censorship; Notions of High and Low Culture; Globalisation; Gender & Art; Multiculturalism & Pluralism; Cross-cultural Views on Art; Various Conceptions of and Approaches to Art Education and Curriculum.

**REQUIREMENTS:**

1. Art Scrapbook/Sketchbook - 20%
2. In-class presentation on 'artistic expression' - 10%
3. Leading the class in a discussion-question drawn from readings -15%
4. Small Group Presentation - 20%
5. Essay or Curriculum/Lesson Plan Prospectus - 35%

As well, attendance and participation in class is essential. If you must miss a class please let me know.

REQUIRED TEXTS:

John Storey (1998) An Introductory Guide to Cultural Theory & Popular Culture. (2nd Edition)  
Athens: University of Georgia Press. (softcover, ISBN: 0-8203-1960-0).

Dave Hickey (1997) Air Guitar: Essays on Art and Democracy. Los Angeles: Art Issues Press.  
(softcover, ISBN: 0-9637264-5-5).

Hal Niedzviecki (2000) We Want Some Too: Underground Desire and the Reinvention of  
Mass Culture. Toronto: Penguin Publishing. (softcover, ISBN: 0-14-029172-5).

RECOMMENDED TEXTS: *(do not purchase these texts until you have attended the first class)*

Susan Cahan & Zoya Kocur, eds. (1996) Contemporary Art & Multicultural Education.  
New York: Routledge. (softcover, ISBN: 0-415-91190-7).

Irene Russell Naested (1998) Art in the Classroom: An Integrated Approach to Teaching Art in  
Canadian Elementary and Middle Schools. Toronto: Harcourt Brace  
(softcover, ISBN: 0-7747-3357-8)

There will also be occasional, additional readings available in a box in the CET.

NOTE:

A more detailed syllabus for the course, outlining week by week activities and explanations of assignments will be available at the first class.