Art and Culture in Community Syllabus
Instructor: Paddy Bowman

Course Description
This three-credit graduate education course furnishes frameworks for art as a social construct and culture as a changing process. We will study the dynamics of traditional, popular, and academic culture and their interconnectedness in individual aesthetic development as well as communities and classrooms and students’ intrinsic knowledge. We will use ethnographic fieldwork methods such as observing, interviewing, photography, and audio and video recording. Through interdisciplinary activities adaptable for the K-12 classroom, fieldwork research in the community, reflection, and artistic creation, students will build portfolios to encapsulate explorations of their own identities in relation to art, culture, and community. This means we will be working outside as well as inside the classroom. Expect an open-ended schedule.

Course Objectives
Investigate the presence and meaning of the arts and culture in our own lives, families, and communities, including the school community

Deepen understanding of the nature of art, culture, and community by defining traditional, popular, and academic cultural processes and intrinsic or prior knowledge and examine their interrelatedness in learning and teaching inside and outside the classroom

Incorporate an ethnographic approach to education that deepens the meaning of context, calls upon intrinsic knowledge, and expands the classroom into the community

Explore individual aesthetics and cultural identities, children's and young people's aesthetics, sense of place, and community and regional culture through course readings, ethnographic fieldwork research, collaboration, discussion, artistic creation, and personal reflection

Recognize students as teachers as well as learners and identify new community-based arts and cultural resources

Provide activities and reflections that feed individual creativity and offer models for classroom teaching

My Course Approach
As a folklorist working in education, I employ my discipline’s fieldwork methods of close observation, interviews, photography, and audio and video recording. Folk arts and folklore are often invisible to us in our daily lives, yet they undergird our work and our lives and are the process through which we learn and pass on those things that are most important to us. This means that we will be working outside as well as inside the classroom. Expect a fluid schedule and an open-ended course that leaves room for discovery and serendipity. Building a course portfolio will give you a creative place to stash all your writing, artwork, and “stuff” as we go, and then to reflect on and synthesize to tell the story of your exploration of art, culture, and community.
Weekend 1
We begin with questions. Who are we? What shapes our aesthetics? What are some of our overlapping cultural selves? How can we know a place? What do place and landscape have to do with art, culture, education, society? Ultimately, who are our students and how can we help them to know themselves, their communities, their relationship to the arts, culture, and society?

Through interactive exercises and collaborative ethnography, the class will begin to grapple with these questions. We will review course objectives and structure; practice documenting and interpreting cultural expressions in the classroom; and go into the community in fieldwork teams to document an aspect of local culture through observation, interviewing, photography, and audio recording. During fieldwork debriefings we will discuss findings and their implications for teaching and the larger questions with which we began the weekend. We will build a bridge from fieldwork and cultural theory to the classroom through activities, discussion, and portfolio development. Individuals will choose resources to review orally on Weekend 2. We will discuss multimedia team presentation assignments for Weekend 2 and the final course assignments.

Friday ~ Discovery
Art and culture in our lives: naming traditions, photo gallery walk, childhood memories of games and play, sense of place, postcard museum. Define terms. Practice interviews. Review course objectives and briefly introduce portfolios (we’ll return to this).

**Homework:** In course pack read the Sunstein excerpt “Stepping In and Stepping Out,” pp. 1-9, and the Cultural Assumptions handout. Bring cameras and audio and video recorders to class.

Saturday ~ Community Work
Discuss readings, inventory our cultural assumptions, and prepare for fieldwork. Embark on four-hour fieldtrips 10 a.m.- 2 p.m. to conduct occupational culture in teams (includes lunch). Debrief and reflect. Discuss local social issues, who your students are, what your schools are like. Consider how landscape, the watershed, and ecology affect culture and art. What is your sense of place? We will create a personal sense of place postcard museum.


Sunday ~ Art and Culture Fieldtrips
Discuss readings. What is the seasonal round of your community? Your school? Create personal seasonal round calendars and other art activities. View film excerpts on Folkstreams.net. Examine course portfolio samples and talk about how to synthesize portfolios and use them in the classroom. Fieldtrip to local museum or cultural center, we will adjourn there. Choose web sites for short oral report on Weekend 2.
Assignments for Weekend 2 ~ Read, research, reflect
1. Write a “brain dump” on the Sunday fieldtrip as soon afterward as possible.
2. Read *The Kids’ Guide to Local Culture*.
3. Choose an activity we have done in class or from *The Kids’ Guide* to do in your classroom. Briefly document the experience on an index card. Bring student samples if applicable.
4. Add to your portfolios and settle on a container for the “stuff.”
5. Plan multimedia team fieldwork presentations on occupational culture.
6. Review the web site you have chosen to report on orally.

Weekend 2
We turn to course readings and regional resources to reflect on issues they illustrate, questions they raise. Fieldwork teams give class presentations. Students give oral web site reports. We make more fieldtrips. We discuss the arts and social issues and advocacy for the arts and arts education. We again review the final assignments to 1) analyze and synthesize portfolios and 2) respond to four final exam questions or research and write a community resource paper. The instructor will meet with each student to review portfolios. We return to the questions raised Weekend 1 to assess our experience.

Friday ~ Hands On
Teams work on presentations 5-7:30 p.m. Unpack Weekend 1. Discuss reading assignments and observations about art, culture, and community. What did you notice in the community or with your students since the last class? Share classroom activity assignments and student samples.
Ongoing homework: Oral reports on resources, team presentations, course readings, portfolios

Saturday ~ Teachers’ Voices
Team presentations, oral resource reports, and course reading discussions. Discuss local and global social issues and the arts. Portfolio meetings with instructor. Fieldtrip and class lunch. Art activities.
Homework: Observe a sacred space and write field notes or a reflection.

Sunday ~ Sacred Spaces
8-10 a.m. Sacred space observation—hand in a short reflection. Discuss sacred space. Team presentations, oral resource reports, and reading discussions continue. Art activities. Return to course objectives. Evaluations. Portfolio meetings with instructor. Course finalities.

Final Assignments
Review Course Requirements, below. Complete your individual portfolio and synthesize it, that is, tell the "story" of your portfolio with an annotated table of contents and a one-page written synthesis describing the process of keeping and organizing your portfolio. *Keep your portfolio* but mail your annotated table of contents and synthesis along with a copy of at least one sample from your portfolio. The final exam requires responses to four of eight questions. Mail final assignments to the instructor.
Course Requirements

Course Readings—Read key articles in course packet and choose one of the web sites the instructor provides in class for short individual oral critiques on Weekend 2. Participate in class discussion of readings and use relevant readings in responding to the final exam. (20%)

Assessment: Evidence of active listening and responding in class and inclusion of thoughts based on your reading in class discussion, portfolio, and final exam.

Fieldwork—Collaborate with a team to document local culture and participate in debriefing on Weekend 1; conduct an individual mini-fieldwork project; analyze and apply your fieldwork to your teaching in your final exam. (25%)

Assessment: Work effectively with team during fieldwork and developing team presentations. Describe your mini-fieldwork project in your portfolio. Describe a classroom application you can use from your fieldwork in your portfolio or final exam.

Team Presentations—Create interdisciplinary, multimedia team presentations for Weekend 2 on your fieldwork. Represent your perspectives on this course and the relationship of folk, popular, and fine art, culture, and community. Incorporate insights from fieldwork experiences, course readings, community resources, artistic creation, and classroom applications. (25%)

Assessment: Use more than one medium, call upon other courses in developing presentations, exhibit creativity, work cooperatively with your team. Include ideas for how to use this fieldwork in your teaching and share insights gained from fieldwork, course readings, class discussions, and collaboration with your team.

Final Assignments—Portfolio + Final Exam (30%)

Assessment: Demonstrate depth of ideas developed during the course, the process of keeping and analyzing your portfolio, and insights from course readings, as well as the impact of the course on your teaching. In your final exam responses show understanding of the interrelationships among traditional, popular, and fine art and academic cultural processes. Share some of your discoveries.

1. Course Portfolio Throughout the course build a collection of writing, artwork, found objects, class notes, fieldwork documentation, resource reviews, assignments, and reflections that represent this course. The instructor will review individual portfolios during Weekend 2. Complete your individual portfolio and synthesize it, that is, tell the "story" of your portfolio with an annotated table of contents and a one-page written synthesis describing the process of keeping and organizing your portfolio. Keep your portfolio but mail these assignments to the instructor:
   - Annotated table of contents of portfolio
   - A synthesis of at least one page describing the content of your portfolio, the process of creating it, and the process of analyzing it
   - A copy of a sample of your writing or artwork

2. Final Exam Choose four of the eight questions and respond to each in at least 1.5 double-spaced pages. Questions will encapsulate your learning during this course. Use the Criteria for Successful Completion of This Course as a guide to help you choose content to illustrate
observations and discoveries about yourself; your students, community, and region; and the relationship of art and society as well as art and education. Your responses should demonstrate what you learned from all class elements and experiences and offer classroom and teaching applications.

Assessment: Demonstrate depth of ideas developed during the course, the process of keeping and analyzing your portfolio, and insights from course readings, as well as course impact on your teaching. Show understanding of the interrelatedness of traditional, popular, and fine art and culture. Share some of your self-discoveries.

Send these final assignments to the instructor. Envelope must be postmarked no later than _____________. If you wish materials returned, enclose two copies of each assignment and a self-addressed, stamped envelope.

Criteria for Successful Completion of This Course
Through class participation in discussion and activities, fieldwork research, class presentations, resource reviews, portfolios and portfolio synthesis, and final exam responses, students must demonstrate:

Self-discovery and exploration of personal aesthetics, sense of place, community, arts education advocacy, the arts and social issues, and artistic and cultural realms from the individual to the family, the local community to global society

Understanding of traditional, popular, and academic art and culture and their interrelatedness

Comprehension of the basics of ethnography (identification, observation, various means of documentation, interpretation, presentation, preservation) and ideas for integrating ethnographic fieldwork into your teaching

Use of various arts disciplines and media to demonstrate learning

Ability to apply course readings and experiences to classroom and curriculum through class presentations, portfolios, portfolio synthesis, and final exam responses

Course Policies
Class runs from 5 p.m. until 10 p.m. on Fridays, 8 a.m. until 5 p.m. on Saturdays and Sundays. Discuss any absence or tardiness with the instructor.

Course Readings
Download both at http://csumc.wisc.edu/wtlc/?q=resources

Bowman, P. et al. Masters of traditional arts education guide, find PDF on the National

Course Pack
I will bring the course pack to class. Many other resources will be available in class and online. Teams will lead discussion of the readings starred below on Weekend 2.


Handouts (adapted from www.louisianavoices.org with permission)
Participant Release Form
Photo Analysis Worksheet
Cultural Assumptions
Cultural Processes Venn Diagram
Seasonal Round Calendar
Defining Folklore and Glossary
Occupational Culture Survey
Occupational Fieldwork Rubric
Museum Observation Worksheet
Event Research Worksheet
Webography—Choose a web site below to review orally in class on Weekend 2. Is the site useful for you, your students? What works? Do you recommend it? How might you integrate it into your teaching?

American Folklife Center at the Library of Congress http://loc.gov/folklife
ArtsEdge http://artsedge.kennedy-center.org
Bullfrog in the Classroom www.alabamafolklife.org/content/bullfrog-classroom
Center for the Study of Upper Midwestern Culture http://csumc.wisc.edu see Cultural Tours
Culture in Context: A Tapestry in Expression www.cultureincontext.org
Discovering Community www.discoveringcommunity.org
Folkstreams www.folkstreams.net
Folkvine www.folkvine.org
History of Jim Crow http://jimcrowhistory.org
Iowa Folklife: Our People, Communities, and Traditions vol. 1 www.uni.edu/iowaonline/folklife
and vol. 2 www.uni.edu/iowaonline/folklife_v2
Local Learning: The National Network for Folk Arts in Education
www.LocalLearningNetwork.org
Louisiana Voices: An Educator's Guide to Exploring Our Communities and Traditions
www.louisianavoices.org
Michigan Folkpatterns www.museum.msu.edu/s-program/folkpatterns
Montana Heritage Project www.montanaheritageproject.org
Museum of International Folk Art www.moifa.org
National Museum of the American Indian www.nmai.si.edu
North Country Folklife www.northcountryfolklore.org
Oregon Folklife Program www.ohs.org/education/folklife
Smithsonian Center for Folklife and Cultural Heritage and Smithsonian Folkways Recordings
www.folklife.si.edu
South Georgia Folklife Project www.valdosta.edu/music/SGFP
Teaching Tolerance www.splcenter.org/teachingtolerance
Western Folklife Center www.westernfolklife.org
Wisconsin Folks www.wisconsinfolks.org