

**CRIT 525 (Spring 2020)**  
**Making and Curating Art: Pedagogy and Praxis**

Andy Campbell  
M 3:00-6:20  
Office Hours: T 1:30pm-3:30pm  
and by appointment

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*Pedagogy is always about power, because it cannot be separated from how subjectivities are formed, desires mobilized, how some experiences are legitimized and others are not, or how some knowledge is considered acceptable while other forms are excluded from the curriculum.*

—Henry A. Giroux

*The greatest sign of success for a teacher is to be able to say, 'The children are now working as if I did not exist.'*

—Maria Montessori

*The serious threat to our democracy is not the existence of foreign totalitarian states. It is the existence within our own personal attitudes and within our own institutions of conditions which have given a victory to external authority, discipline, uniformity and dependence upon The Leader in foreign countries. The battlefield is also accordingly here - within ourselves and our institutions.*

—John Dewey

This course surveys and interrogates two interrelated subjects: pedagogy (the methodologies associated with teaching) and praxis (practice for both studio and curatorial work). While there is plenty of literature associated with K-12 education, our exploration will largely be focused on post-grade school pedagogy. There are many myths that accompany the practice of teaching, and one of the most pernicious is the myth of the “natural-born” educator—that, like artistic talent, someone might possess an *innate* ability to teach while someone else might not. While there are some basic skills that can be learned regarding course design, classroom management, assessment (and more), my goal as an instructor is to, in the words of Lisa Delpit, help facilitate your “understand[ing of] the value of the code [you] already possess,” not to apply a set of standardized rules and roles.

Throughout the semester we will engage with readings that tackle pedagogy and praxis from both theoretical and experience-based vantage points. In terms of artistic and curatorial practice, this means we will cover a variety of topics that engage with the “work” of each discipline in their most abstract and pragmatic applications. Part of enacting an engaged pedagogy involves turning over the reins of the class to you—and you will have an important role to play in programming the course, especially in the second half of the course. You will sign collectively-written grade covenants at the beginning of the semester, outlining your expectations for yourself and others in the class, and define for yourselves the most important objectives of the course. Instead of one big paper at semester’s end, the course will involve many smaller assignments and tasks, as well as an ongoing set of workshops to be programmed by you.

**Course Objectives:**  
**[up for negotiation]**

**Required Texts (in the order in which you’ll need them):**

\*James Elkins, *Why Art Cannot Be Taught: A Handbook for Art Students* (Chicago: University of Illinois Press, 2001).

\**Education*, ed. Felicity Allen (Whitechapel Documents of Contemporary Art Series) (Cambridge and London: MIT Press, 2011).

\*Paolo Freire, *Pedagogy of the Oppressed* (50th Anniversary Edition), (New York: Bloomsbury Academic, 2018)

\*bell hooks, *Teaching Critical Thinking: Practical Wisdom* (New York: Routledge, 2010).

\*Lynda Barry, *Syllabus: Notes from an Accidental Professor* (New York: Drawn and Quarterly, 2014).

[all other readings will be placed on Blackboard]

### [up for negotiation]

\*Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (Wivenhoe and New York: Minor Compositions, 2013). <http://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>

\*Jennifer Doyle, *Campus Sex / Campus Security* (Semiotext(e), 2015).

### Assignment/Grade Breakdown

Weekly work: [up for negotiation]

Final: [up for negotiation]

Attendance: 10%

#### *Weekly Work (50%):*

In lieu of weekly written responses and/or discussions, nearly every week you will be given a task to complete. At first, these tasks will be generated by me, in the following weeks they will be developed by the class as a whole or smaller working groups. Some of these tasks will be self-directed, and others will involve working closely with your peers. It is my expectation that you take the time to coordinate with your classmates, when necessary, to ensure that these tasks get done in a timely manner. Short briefs of these weekly assignments are provided in this syllabus, and a more thorough breakdown of individual task objectives will be given in class ahead of time.

#### *Final (40%):*

You will work as individuals, pairs, or small groups (no more than three) to design a set of skills or knowledge-based workshops for each other. We will decide the specifics of this assignment together.

A key part of this assignment is writing final assessments and individual reflections, which you will turn in on the last class day (more on that later in the semester). We will use our final exam period to review all assessments from the course in person, so please do not plan travel before then.

#### *Attendance (10%):*

We have precious little time for class over the course of the semester (due to two Monday holidays), and so it is imperative that you be on time and ready to go for every class. We will begin at 3:00 and we will usually end at 6:20, but if we need the extra time we will take it—so please plan accordingly! You may miss only one class before it starts to deleteriously effect your grade. Miss three classes and you will fail.

**Grading Scale**

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

### **Support Systems:**

*Student Health Counseling Services* - (213) 740-7711 – 24/7 on call

[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline* - 1 (800) 273-8255 - 24/7 on call

<http://www.suicidepreventionlifeline.org>

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 - 24/7 on call

<https://engemannshc.usc.edu/rsvp/>

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)/Title IX* - (213) 740-5086

<https://equity.usc.edu/>, <http://titleix.usc.edu/>

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support* - (213) 740-2421

<https://studentaffairs.usc.edu/bias-assessment-response-support/>

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs* - (213) 740-0776

<http://dsp.usc.edu>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy* - (213) 821-4710

<https://studentaffairs.usc.edu/sssa/>

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

<https://diversity.usc.edu/>

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

<http://dps.usc.edu/>, <http://emergency.usc.edu>

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*

<http://dps.usc.edu>

Non-emergency assistance or information.

\* \* \* \*

### **Additional (Non-USC) support systems**

(the information below and a full list of resources can be found at NAMI (National Alliance on Mental Illness—Urban Los Angeles): <https://www.namiurbanla.org/resources>)

*ACCESS-LA County Helpline*

1-800-854-7771

Department of Mental Health's Emergency & Non-Emergency Helpline, available 24 hours / 7 days a week. Provides linkages to consumers to mental health services in the community & resources to consumers in crisis.

[dmh.lacounty.gov](http://dmh.lacounty.gov)

*National Sexual Assault Hotline*

1-800-656-HOPE (1-800-656-4673)

A free and confidential hotline that's available 24 hours a day, 7 days a week. Connects you with a trained support specialist from a sexual assault service provider in your area that can provide you with support, information, advice, resources, referrals, and a ranges of free services. Online chat is also available.

<https://www.rainn.org>

*Colors LGBTQ Youth Counseling Center*

1-323-953-5130

Provides free LGBTQ-affirmative counseling and healing psychotherapeutic services to youth under 25 and their families in greater Los Angeles area.

[www.colorsyouth.org](http://www.colorsyouth.org)

*Project Return Warm Line*

1-888-448-9777

1-888-448-4055 (Spanish)

M - F, 5pm - 10pm & Sat, 11am - 4pm

Los Angeles County's first after-hours telephone line for individuals with mental health challenges and staffed entirely by peers with lived experience. They also provide referrals to services or organizations that are of interest, such as healthcare facilities, family planning agencies, shelters, self-help and support groups, and much more.

<http://prpsn.org/services/warm-line>

*Peer Resource Center*

1-213-351-1934

Mon - Fri, 9am - 5pm

560 S. Vermont Ave., LA, CA 90020

A walk-in resource hub for Los Angelenos with mental health challenges. The center is manned by volunteers and paraprofessionals who have lived with mental illness, creating a supportive, empathetic environment for those seeking help. In addition to mental health services, the center provides assistance with accessing social service programs to meet housing, job training, legal aid and other needs.

*SAMHSA National Helpline*

1-800-662-HELP (1-800-662-4357)

A free, confidential, 24/7, 365 days a year treatment referral and information service in English & Spanish for individuals and families facing mental and/or substance use disorders.

[www.samhsa.gov/find-help/national-helpline](http://www.samhsa.gov/find-help/national-helpline)

### **Roski Talks: Spring 2020**

*All talks take place on Tuesdays at the atMateo downtown graduate campus (at Mateo and Palmetto streets), and begin at 7pm, unless otherwise noted.*

#### **1/28: Bill Barminski**

artist/filmmaker <http://www.billbarminski.com>

#### **2/4: Andrew Campbell**

art historian/critic, Assistant Professor of Critical Studies, USC Roski  
<https://roski.usc.edu/community/faculty/andy-campbell> & <http://andycampy.com/about>

#### **2/18 Sara Daleiden**

founder/director of MKE <-> LAX and USC MA alum <http://mke-lax.org/about/>

#### **2/25 Anne Ellegood**

curator, Executive Director of Institute of Contemporary Art, LA  
<https://www.latimes.com/entertainment/arts/miranda/la-et-cam-ica-la-names-new-director-20190710-story.html>

#### **3/3 Robeson Taj Frazier**

cultural historian, Associate Professor, USC Annenberg School of Communications  
<https://annenberg.usc.edu/faculty/communication/robeson-taj-frazier>

#### **3/27 + 3/28: Live Artists Live III: Despair/Repair**

organized by Andy Campbell and Patty Chang for USC Visions & Voices.  
Artists and scholars include: Danielle Abrams, Xavier Cha, Kareem Khubchandani, Linda Montano, Pavithra Prasad, Araya Rasdjarmrearnsook, Yan Xing

#### **3/31 Lucille Tenazas**

graphic designer/educator, New York <http://www.tenazasdesign.com>

#### **4/14 Eamon Ore-Giron**

painter/ video-maker, Los Angeles <http://eamonoregiron.com>

#### **4/21 Legacy Russell**

curator/writer, Associate Curator of Exhibitions, Studio Museum in Harlem, NY  
<https://studiomuseum.org/press-release/legacy-russell-appointed-associate-curator-exhibitions> and  
<https://www.legacyrussell.com>

## **COURSE OF STUDY**

(SUBJECT TO CHANGE)

### **1.13: grade covenants, learning inventories, syllabus orientation**

\*Rita Felski, "After Suspicion" *Profession* (2009), 28-35.

\*Lisa Delpit, "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children," *Harvard Educational Review* 58, no. 3 (August 1988), 280-98.

#### ***Task for next week: History of Art Schools / Teaching demo***

Work in groups of 2-3 to research one of the art schools below. Try to ascertain the expressed goals of its curricula and how the school lived up to or failed to live up to it. You'll make a 10-minute presentation on 1.27 on the topic of your research. Think about the various ways that you might communicate what you learn: what information needs to be given via spoken presentation, versus handout or powerpoint? Not everyone in the group has to vocally present, but it should be clear in the presentation how the group members split (or didn't split) the work.

List of schools:

China Academy of Art

Bauhaus

Black Mountain College

Ulm School of Design

Rural Studio

Hemispheric Institute

National Institute of Design (Ahmedabad)

CalArts

Feminist Art Program

### **1.20: MLK DAY – NO CLASS**

### **1.27: Pedagogy: History of Art Schools / Praxis: Imagining/Designing Curriculum**

\*James Elkins, "Histories," in *Why Art Cannot Be Taught: A Handbook for Art Students* (Champagne-Urbana: University of Illinois Press, 2001).

\**Education*, (ed. Felicity Allen)—read *any 15* texts. Come with notes/ideas about what you read (i.e. be able to speak on/about the readings you did) as we'll set companion readings from this book for the rest of the semester. Also: think about how certain readings might suggest programming for the second half of the semester.

#### ***Task for next week: Studio Visits***

MFA: upload a paragraph artist statement (where you're at right now) to Blackboard by 1.28

MA: conduct a 40-minute (minimum) studio visit with an MFA by 2.1

Both MA and MFA: bring page-long (minimum) narrative conveying how the studio visit went to class (you will be discussing and reading from your narrative)

### **2.3: Pedagogy Theory: Pedagogy of the Oppressed**

\*Paolo Freire, *Pedagogy of the Oppressed* (50th Anniversary Edition), (New York: Bloomsbury Academic, 2018).



\*James Elkins, "Theories," in *Why Art Cannot Be Taught: A Handbook for Art Students* (Champagne-Urbana: University of Illinois Press, 2001).

\*from *Education*:???

**Task for next week: Classroom Observation**

Observe a class (CRIT 150 or foundation classes: list forthcoming)

Bring 1-2 page reflection / notes about what you observed

**2.10: Syllabi**

(visit and workshop with Roski instructors)

\*Various USC-Roski Syllabi

\*James Elkins, "Critiques," and "Suggestions" in *Why Art Cannot Be Taught: A Handbook for Art Students* (Champagne-Urbana: University of Illinois Press, 2001).

\*Lynda Barry, *Syllabus: Notes from an Accidental Professor* (New York: Drawn and Quarterly, 2014).

\*from *Education*:???

Optional:

**Task for next week: Syllabi**

2D / 3D / 4D / Art, Design, and Visual Culture 1

TFNW: Make a 14-week syllabus

You will make a syllabus for an introductory course currently being taught at USC-Roski. Upload these syllabi to shared google folder by EOD Friday 2.21.

I'd suggest for the studio classes flipping through *The Art of the Art Assignment* and *The Process* (both on reserve at AFA). Feel free to take things from these for your syllbus (good teachers steal [and give credit!])...

**M 2.17: PRESIDENT'S DAY – NO CLASS**

**2.24: Pedagogy Theory: Critical Thinking**

\*bell hooks, *Teaching Critical Thinking: Practical Wisdom* (New York: Routledge, 2010).

(read all articles in "Financial Tips", "Digital Communications," and "Applying for Grants")

<https://creative-capital.org/online-resources/>)

**Task For Next Week: Applying (individuals) up for negotiation**

For class: Identify a grant or residency you'd like to apply for and bring a rough draft of your documents to class. Upload your documents to the folder on blackboard along with a link to the grant/residency you'll be applying to by EOD Saturday

**3.1: Pedagogy Theory: The Undercommons + Grant Writing up for negotiation**

\*Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (Wivenhoe and New York: Minor Compositions, 2013). <http://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf>

**Task for next week: Lesson Planning (individual or pairs) up for negotiation**

Design a 60-minute lesson plan/workshop on a topic of your. Be sure to include: learning objectives, the ideal location, time, accessibility needs/concerns, a loose time breakdown, and any other information you think would be helpful to understand your lesson/workshop. Bring *seven* printed copies of your plan to class and be ready to present on it.

**3.4: Title IX / visit with Gretchen Means, USC's Title IX Coordinator [up for negotiation]**

\*Jennifer Doyle, *Campus Sex / Campus Security* (Semiotext(e), 2015).

*Task for next week:*

**3.9: Workshops / CLASS CONTENT TBD [up for negotiation]**

*Task for next week:*

**3.16: SPRING BREAK – NO CLASS**

**3.23: Workshops / CLASS CONTENT TBD [up for negotiation]**

*Task for next week:*

**3.30: Workshops / CLASS CONTENT TBD [up for negotiation]**

*Task for next week:*

**4.6: Workshops / CLASS CONTENT TBD [up for negotiation]**

**4.13: Workshops / CLASS CONTENT TBD [up for negotiation]**

**4.20: Workshops / CLASS CONTENT TBD [up for negotiation]**

**4.27: Workshops / CLASS CONTENT TBD [up for negotiation]**

**5.8: Final Exam Period, 2-4 pm - Assessments**

[this meeting is mandatory]