

**EMPOWERING COMMUNITY THROUGH THE ARTS  
SYLLABUS & CLASS CALENDAR**

**Winter 2018**

RC HUMS 341.001

AMCULT 311.010

Wednesdays 2-5pm

Residential College, East Quad RM 1405

**Instructor & Telling It Internship  
Supervisor**

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**COURSE DESCRIPTION**

How can the arts affect change in communities? This Engaged Learning course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. The class fosters students' ability to apply the expressive arts as a catalyst for change in issues of social justice, including as a healing tool in response to trauma and the impact of racism and classism on equal access to services and educational resources for youth in the United States.

Students will develop the capacity to collaborate and partner with community members. They will plan and facilitate at least one session that includes expressive arts activities through exposure to engaged-learning practices in this class and at their weekly community-based internship. Students will choose to intern in Ypsilanti, Ann Arbor *or* Detroit at one of the exemplary arts and social justice organizations that partner with this class. This course offers students a collaborative learning experience with Residential College and School of Education faculty, community artists and community members from local agencies serving families and youth. Students explore how this genre affects personal, community, and societal transformation through self-reflection, creative response, and the written and recorded work of arts innovators.

**LEARNING OBJECTIVES**

1. Apply and articulate values, ethical standards and principals unique to arts-based engagement involving diverse populations and settings.
2. Increase understanding about the ways that historically racist and class biases have systemically affected the educational and career paths of African Americans, Latinos, those living in communities with low social economic status and those with intellectual and physical disabilities.
3. Identify ways to match arts-based methods effectively and ethically with community



**Themes: Social Identity, Defining Social Justice, Entering and Exiting Community.**  
**Students will:**

- 1. Identify own social, racial and cultural identities and group memberships and understand how these relate to arts-based engagement with community members, collaborators and others.**
- 2. Envision what social justice could look like in specific contexts.**
- 3. Develop understanding of group skills needed for increasing intercultural interaction and cross-cultural collaboration at the community level.**
- 4. Demonstrate intersectional humility in communication and interactions with others.**
- 5. Incorporate insights from those with insider and outsider statuses into social justice planning and actions.**

**Required Reading**

- A. Langhout, Regina Day. "Where am I? Locating Myself and its Implication for Collaborative Research." American Journal of Community Psychology 37 (2006): pp. 267-274.**
- B. Bryan Stevenson's TED Talk on Identity and Injustice [http://www.ted.com/talks/bryan\\_stevenson\\_we\\_need\\_to\\_talk\\_about\\_an\\_injustice](http://www.ted.com/talks/bryan_stevenson_we_need_to_talk_about_an_injustice)**
- C. Delpit, Lisa Start reading "The Skin That We Speak" Introduction and Chapter One "Language and Identity" (pp. xv-25)**

**Assignment Due: Reflection #1**

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WEEK 4 January 24th

**Themes: The Power of the Arts for Change; the arts as a tool for individual, community and organizational empowerment. An introduction to the historical context of the arts, specifically the theatre arts, as a tool to confront social ills. An historical backdrop to the ways in which creative expression has been used by both communities as well as individuals in response to oppression and the marginalization of social groups. Students are introduced to the work of community activists, teachers and artists Dorothy Heathcote and Hector Aristizabel.**

**Students will:**

- 1. Learn about pedagogies that promote the healing of individuals and communities through arts interventions, specifically Aristizabel's Blessing Next to the Wound.**
- 2. Be introduced to British drama in education specialist Dorothy Heathcote's Mantle of the Expert pedagogy and practice engaged-learning methodologies in order to add new skills to their arts-intervention toolkit.**

### **Required Reading**

- A. Thompson, James and Schechner, Richard. Why 'Social Theatre'? The Drama Review New York University and MIT Fall 2008
- B. Lefer, Diane, The Blessing Is Next To The Wound" The Sun 358 (2005) pp.5-13
- C. Heathcote, Dorothy and Bolton, Gavin. Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education. Forward by Cecily O'Neill (1995) pp. vii-24.

### **Recommended**

Kappula, Katri. Dorothy Heathcote's Living Through Drama in General and Religious Education. Fellowship Report. The Farmington Institute 1999. )

**Assignment Due: Reflection #2**

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WEEK 5 January 31st

**Theme: Using the arts as a platform for individual and community healing. Guest arts practitioners visit the class to share how their art forms have impacted them both personally and professionally. Each guest will present about their work and dialogue with students about their creative process and what they have learned.**

### **Required Reading & Viewing**

- A. View performance by spoken word poet Jamila Lyiscott (5 mins)  
[http://www.ted.com/talks/jamila\\_lyiscott\\_3\\_ways\\_to\\_speak\\_english?language=en](http://www.ted.com/talks/jamila_lyiscott_3_ways_to_speak_english?language=en)
- B. TED Talk The Danger of a Single Story Chimamanda Ngozi Adiche (19 mins.)  
[https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story)
- C. Introduction to the visiting artist, spoken word poet and disability activist Lloyd Shelton <https://www.youtube.com/watch?v=5U6ZG3kVeY4>
- D. Sandahl, Carrie Disability Art and Artistic Expression
- E. Lalvani, Priya and Broderick, Alicia A. "Institutionalized Ableism and the Misguided 'Disability Awareness Day': Transformative Pedagogies for Teacher Education"

**Assignments Due: Reflection #3 & in-class site reports**

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WEEK 6 February 7<sup>th</sup>

**Themes: How can community art affect social change? What does community-healing look like?**

**Students will:**

1. Discuss what constitutes empowerment, community and the arts and in which ways art in the public domain addresses community concerns.
2. Consider the dialogue that public art provides between artists and communities.
3. Add to toolboxes with arts-based techniques.

**Required Reading**

- A. TED Talk by Theaster Gates, How To Revive A Neighborhood: With Imagination, Beauty & Art. 17 mins.  
<http://www.bing.com/videos/search?q=art+activism+TED+Talk&view=detail&mid=FC61DC021B20875077E4FC61DC021B20875077E4&FORM=VIRE>
- B. How painting can transform communities Haas & Hahn  
[www.ted.com/talks/haas\\_hahn\\_how\\_painting\\_can\\_transform\\_communities](http://www.ted.com/talks/haas_hahn_how_painting_can_transform_communities)  
12 mins.
- C. Kwon, M. Public Art and Urban Identities 1997

**Assignments Due: Reflection #4 & in-class site reports**

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WEEK 7 February 14th

**Theme: Augusto Boal's Forum Theatre, part of his pedagogy of the Theatre of the Oppressed. Students will workshop Boal's Forum Theatre and learn a few of the Theatre of the Oppressed techniques that could be used at their internship sites.**

**Required:**

- A. Paterson, Doug and Mark Weinberg. We are All Theater. Community Arts Network. 2002. Community Arts Network, Art in the Public Interest. 5 Jan 2009.
- B. Kanter, Jodi. "Disciplined Bodies at Play: Improvisation in a Federal Prison" 2007

**Assignments Due: Reflection #5 & in-class site reports.**

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WEEK 8 February 21<sup>st</sup>

**Theme: Language and Power, the Power of Language Referring to Lisa Delpit's book, The Skin That We Speak. Students will:**

1. Identify the ways in which individuals experience language as a personal reflection

of gender, race, class and/or sub-culture through the sharing of personal experiences.

2. Deepen understanding of how language and communication (code-switching) impact community practice and arts methodologies.
3. Identify how the power of language/language of power is significant to the goals of personal and community empowerment.
4. Examine the complexities of being an ally.

**Required:** Selected chapters from *The Skin That We Speak: Thoughts on Language and Culture in the Classroom* by Lisa Delpit and Joanne Kilgour Dowdy

**Assignments Due:** Reflection #6 & in-class site reports

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WEEK 9 February 28<sup>th</sup>

**WINTER BREAK**

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WEEK 10 March 7<sup>th</sup>

**Theme: Education, An Issue of Social Justice.** Visiting education specialist Dr. Simona Goldin provides an historical backdrop to the current racist and classist inequalities in education policy and teaching practices in American schools. She poses the questions, 'why is education the social justice issue of our time?' and, 'why is it that so many children have permission to fail?' Disparities in K-12 classrooms are examined through the lenses of race and class and linked to the community sites.

**Required:**

- A. 150 Different Ways of Knowing: Representations of Knowledge in Teaching S Wilson, L. Schulman and A. Reichert
- B. Dear Zora: A Letter to Zora Neale Hurston 50 Years After Brown. The Graduate Center, CUNY
- C. How Bad Is the School-to-Prison Pipeline? Fact sheet and community discussion.  
<http://www.pbs.org/wnet/tavissemiley/tsr/education-under-arrest/school-to-prison-pipeline-fact-sheet/>
- D. TED Golden Gate ED 'Growing Roses in Concrete' Jeff Duncan-Andare 13 mins.  
<http://www.bing.com/videos/search?q=jeff+duncan-Andare+TED+Golden+Gate+Growing+Roses+in+Concrete&view=detail&mid=7FB872776EE8ADAB65EB7FB872776EE8ADAB65EB&FORM=VIRE>
- E. 'The Problem We All Live With' from "This American Life" Archives #562 7/31/2015 interview with Nikole Hannah-Jones from the New York Times. 58 mins. 12 mins.

**Recommended**

**Creativity and Education: Sir Kenneth Robinson on Changing Education Paradigms with RSanimate 11 mins. 40 secs.**

<http://www.bing.com/videos/search?q=sir+kenneth+robinson+on+creativity+and+education&view=detail&mid=775EDF829E4B8B284A1C775EDF829E4B8B284A1C&FORM=VIRE6>

**“The Character Test” Paul Tough’s New York Times article and/or listen to “This American Life” Archives #474 “Back to School” 9/14/2012, interview with Paul Tough, 57 mins.**

**Dame Gillian Lynn “Wriggle-Bottom” [www.npr.org/2014/10/04/353679082](http://www.npr.org/2014/10/04/353679082)**

**Assignment Due: Reflection #7**

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WEEK 11 March 14<sup>th</sup>

**Theme: Representations of Internship Sites through the Expressive Arts. Students will:**

- 1. Share a form of creative expression that best represents the environment of their internship site by facilitating examples of activities they have experienced or another creative medium that represents the environment of their internship site.**
- 2. Reflect on the challenging aspects of using the arts to represent the realities of other people.**
- 3. Report on how things are going at their sites – revisit community engagement and what students have learned about the use of the arts in community settings.**

**Required:**

- A. Mendeloff, Kate. “Taking Action: Teaching Participatory Community-Based Theater.” Community Arts Network, 2001. Art in the Public Interest. 5 Jan 2009.**
- B. Westlake, E.J. “The Children of Tomorrow: Seattle Public Theater’s Work with Homeless Youth.”**
- C. Anna Devere Smith: “Notes From the Field: Doing Time In Education” <http://www.pbs.org/newshour/bb/anna-devere-smith-tackles-school-prison-pipeline-stage/>**

**Recommended:**

**“Four American Characters”**

**Assignments Due: Reflection #8 & in-class site reports.**

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WEEK 12 March 21<sup>st</sup>

**Theme: First week of a two-week primer for preparing a Kickstarter/Indiegogo campaign. These classes examine the need for and effectiveness of evaluating arts methodologies and their impact on communities. These are interactive and discursive class on the rationales and methods for assessing arts interventions in communities and how to pitch a great idea. Also, a review of how to research and develop proposals when seeking funding for projects in preparation for the crowdfunding presentations; practicing the art of the elevator speech – how to ‘sell’ a proposal, (view Kickstarters from previous semesters) and the how-to of Logic Models.**

**Students will:**

- 1. Participate in exercises that help with the ‘selling’ of an idea that they want to fund by creating a clear and short mission statement that explains the intention of their project.**
- 2. Using examples of different types of logic models, the internship teams will create a logic model for their project proposal that their Kickstarter/Indiegogo campaigns will, potentially, fund.**
- 3. Apply strategic planning design and analysis of systems (e.g. logic models) to arts-based intervention at the community level.**
- 4. Learn of some important and controversial case studies on how arts intervention programs affected and altered a community’s culture.**
- 5. Determine appropriate and ethical data collection and analytic methods for evaluation.**

**Required:**

- A. Bagamoyo College of Arts et al. “Participatory action research on HIV/AIDS through a popular theater approach in Tanzania.” Evaluation and Program Planning. 25 2002) pp. 333-339.**
- B. Stern, Mark J., and Susan C. Seifert. Civic engagement and the arts: issues of conceptualization and measurement. University of Pennsylvania, School of Social Policy & Practice, 2009. Read Part Three, pp. 35-47 & The Conclusion, pp. 56-57.**
- C. And look at:**

**Recommended Resources:**

**Health and Behaviour: A Systematic Review of the Literature. Journal of Health Psychology. 13.2 (2008): 251-264.**

**Innovation Network. Evaluation Plan Workbook. Washington, D.C.: Innovation Network Inc. Innovation Network. Logic Model Workbook. Washington, D.C.: Innovation Network Inc.**

**Kellogg Foundation. Logic Model Development Guide. Battle Creek, MI: Kellogg Foundation, 2004.**

**Assignment Due: Final reflection #9**

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WEEK 13 March 28th

**Theme: Second of the two-week primer to prepare Crowdfunding campaigns.**

**Students will: Complete logic models, mission statements, evaluation protocols and practice pitching their proposed campaign.**

**Required:**

**Crowdfunding Rubric ps 11-13 of this syllabus**

<http://kickstarterguide.com/2012/06/13/examples-of-great-pitch-videos/generosity.com>

<http://www.wired.com/2014/12/indiegogo-life-crowdfunding/>

<https://www.canva.com/>

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WEEK 14 April 4th

**Theme: Students present their Kickstarter/Indiegogo Project Proposals to a panel of community stakeholders and crowdfunding experts**

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WEEK 15 April 11<sup>th</sup>

**Themes: Last Class, Evaluating Experience & Closure**

**Assignment Due: Link to Kickstarter or Indiegogo campaign with annotated notes.**

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WEEK 16 April 18th

## Assignment Due: Final Self-Evaluative Essay

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### RESOURCES, ASSIGNMENTS, RUBRICS & INTERNSHIP DETAILS

#### Resources

All of the class readings are available on-line and available to students that register for this class except for one book that is required reading and students will need to obtain for themselves. This book is *The Skin That We Speak* Edited by Lisa Delpit and Joanne Kilgour Dowdy, The New Press 2002. (Amazon has them used.)

#### Assignments & Rubrics

##### Weekly Reflections

Each week students will submit a reflective log that is double-spaced, minimum of two-pages, includes a response to the readings and video links, reflects upon the internship and classroom experiences and, when possible, connects them together.

The reflections are a forum in which students:

1. Analyze and interrogate experiences as they happen.
2. Communicate directly with their supervising teacher in a private forum.
3. Process any personal triggers stimulated by the class content or at the internship site.
4. Integrate the readings and the course work with the internships.
5. Reference, when relevant, other courses that may include overlapping themes.
6. Show evidence that the weekly assigned texts have been read in preparation for the next class.
7. Collect a record of the semester that they can refer back to when writing the final reflective essay.

If the readings of a particular week do not directly relate to the experiences at their internship, students will still include their response in a separate section in their reflection entitled, "Response To Readings." Students are required to submit a total of 9 reflections over the course of the semester starting the third week of the class, with an additional final self-evaluative reflection due at the end of the semester.

The weekly reflections are due **before** class starts each week.

##### Final Essay Reflecting on Experiences over the Semester

This essay is a summation of the student experience over the semester and should include a self-assessment of their individual contributions and insights. This paper is due one week after the last class and should be a minimum of four pages double-spaced.

Questions to consider when writing this essay are:

1. How responsible was I as a classroom citizen and as a contributor at my site?

2. What have I learned about myself and what were the surprising and take-away moments?
3. Which of the course's learning goals informed me on issues about which previously, I knew little or nothing?
4. What have I learned about the subject and the practice of the arts as tools of empowerment?
5. What have I learned about the community with which I was engaged? Do I have any continuing plans that may include social justice and/or the arts?

### Site Reports

Each internship team will give a BRIEF (no more than 5-minute) and informal oral descriptive report about their site in the first few weeks of their internship. The report should include:

- The mission of the host organization.
- The demographic of the participants.
- The role of the intern and focus of the internship.
- Any challenges or barriers that the internship team is facing.
- The apparent strengths and needs of the organization.

Each week thereafter there will be time at the start of each class to check in.

### Kickstarter/Indiegogo Crowdfunding Campaign Proposals

These campaigns will be presented at the end of the semester to a panel of community stakeholders and to Professor Rich Tolman, School of Social Work, who originated this assignment. The purpose of this project is for students to identify what their internship site could benefit from that a Kickstarter or Indiegogo campaign could provide in support of the community members.

1. Research and present to a visiting panel of specialists, an expressive arts or fundraising idea that may be used next semester at their site.
2. Create a Kickstarter/Indiegogo proposal that will engage, inform and motivate a panel of potential funders.

The assignment is for each internship team to create a Kickstarter or Indiegogo proposal for a project that will involve students and possibly also community members at their internship site.

This project EITHER should use the expressive arts to develop a unit or semester-long project that would serve the youth, their interests, strengths and needs OR construct a business model that will help fund a specific project at the host organization or agency that supports their mission. The point of this assignment is for students to suggest, based on

their experiences, what project would be a good fit for both U-M students and community participants.

Check out examples of effective and successful Kickstarter/Indiegogo campaigns at:

<http://kickstarterguide.com/2012/06/13/examples-of-great-pitch-videos/generosity.com>

<http://www.wired.com/2014/12/indiegogo-life-crowdfunding/>

The project may take place over an entire semester or be a stand-alone. Required information to include and questions to consider:

- a. Why this project for this group?
- b. What will the theme be? Create a brief **mission statement** that clearly explains the goal of this proposal and explain how it aligns with the mission of the host organization or agency?
- c. How will community members benefit from this project?
- d. What are the expected outcomes of this proposal and how will you **evaluate the outcomes?**
- e. What steps will be taken to get to that outcome? **Please provide a timeline.**
- f. Has this idea been discussed with the youth and relevant community members? Are they supportive of this idea or better yet, did they originate the idea? Please back up these claims with evidence.
- g. Has this idea been tried before and if so, what happened, what were the impediments to its success and how would you address those challenges?
- h. What materials will be used?
- i. Produce a **brief yet compelling video** (no more than three minutes long) that conveys the most important elements of the proposal as well as ask for viewers to contribute financially.
- j. **Provide a logic model** for your project.
- k. How much money will this project cost? **Provide a detailed budget.** Some personnel costs are covered by the agency but the teams should check before assuming that their time will be covered. All specialists, like artists, that will be involved in the project should be accounted for in the budget so check how much they charge. Also account for any materials or transportation costs.
- l. If a program or organization is referenced in the campaign, make sure to include their mission and explain how the project supports that mission.

Each internship team, will show their Kickstarter/Indiegogo campaigns to a panel that includes at least two of our community partners. The oral feedback given by the panel to the proposals should be recorded in annotated note form and then submitted with the Kickstarter/Indiegogo campaign by the last class.

Rubric for Kickstarter/Indiegogo Proposal Project:

In order to receive a grade of 20 the following needs to be included in the proposal presentation:

- All members of the team shared equitably in the development and execution of the proposal.
- The mission statement of the internship site and/or host organization.
- Clear goal or goals and the rationale for the project proposal with evidence of research and communication with site representatives as to the viability of the proposal. Describe in which ways the proposal was collaboratively arrived at, making sure that the needs of the site were being met.
- A brief (2-3 minute) video pitch presentation that clearly and creatively reflects the project components.
- Realistic budgets and detailed plans for raising funds if applicable.
- Evidence of communication with city or other supervisory bodies if the project requires their permission for execution and/or installation.
- A realistic timeline.
- A Logic Model with Outcomes and any Measurable Actions.
- Evidence of a method for assessing the outcomes of the proposal.

Once the presentation has been given, the teams take notes whilst listening to the feedback and answering questions posed by the panel. The annotated feedback reflects that the teams understand the response they receive from the panel of experts. Final submissions of the Kickstarter/Indiegogo proposals and the accompanying annotated notes are due on the final day of class. The notes should be listed as bullet points and the campaigns as a link.

## **Internships**

This is singularly the most important element of this course. Students must be dependable (being on time, being prepared, being as flexible as possible) as well as willing to fully engage and participate. This means students must make an effort to roll up their sleeves and get involved. Talk to people and be open to learning from the site leader, their team, the participants and the community. The sites are very different and therefore the internship experience may vary greatly between sites. Be prepared to learn as well as contribute and be ready to provide what the partnering agency needs, even if that differs from expectations. Respect feedback and take it in the spirit in which it is given. Your input is very important as well so be open to both receiving and giving feedback in mutually respectful exchanges with the site leaders.

The broader goals for the internships are for students to:

1. Learn to identify a range of arts-based methods that can be applied to social justice causes and specifically to individual and community change efforts.
2. Formulate plans and strategies that involve individuals and diverse racial, ethnic, social groups in order to set goals, generate programs, make organizational decisions, respect differences in communication and problem-solving styles and that involve collective action.
3. Facilitate at least one arts-based method in an applied community setting.
4. Understand the role of volunteers included in and fulfilling the mission of arts-based

programs and how they relate to staff, artists and community members involved in the collaborative project.

5. Present at least one oral report in class that highlights micro and macro observations and experiences from the site.

### **What is Expected of a Student Participating in This Class**

This class includes units that are taught by instructors with varying teaching styles. They share a commitment to engaged and interactive learning so students will be expected to participate in activities and exercises that may be quite physical, including role-play and games. Active participation is expected with accommodations if a student has barriers to any aspects of the class. When possible, students should make sure to check in privately about any issues ahead of time, as it's critical that the class environment be inclusive and respectful of all learning styles and abilities.

Active participation can be demonstrated in several ways. Some examples are: read the texts that have been assigned, participate in discussion, volunteer for in-class exercises, bring experiences or problems from real-life groups to class discussion, thoughtfully process classroom experiences, take risks in sustaining dialogue on sensitive identity issues such as race, gender, sexual orientation, ethnicity, class and physical ability.

#### Attendance Policy

We have a great responsibility to our community partners and our class only meets once a week therefore an unexcused absence from class or the internship site will result in a student's final grade dropping by half a mark. More than three absences could affect a student's ability to complete the course successfully. Frequent tardiness to class and internships will also affect a student's participation or site-work grade and evaluation.

#### Breakdown of Grading Percentages

Internship = 30%

Weekly Reflections = 20%

Crowdfunding Campaign = 20%

Participation in Class & Final Self-Evaluation Essay = 20%

Expressive Arts Representation of Internship = 10%

#### A Final Note

The following is a quote shared by a former student in this class that sums up the overarching goal of this course:

"If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together." Lilla Watson, Australian or Murri Aboriginal artist and activist.