

SYLLABUS – Cultural Partnerships

Course Number: CSP 615

Credits: 3

Semester Spring 2018

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Office Hours: During residency be in touch if you want to meet outside of class.

Virtual Office Hours: By appointment via zoom. To schedule, send email 24 hours in advance with two potential times that work for you to meet. We will respond to all emails with a confirmation and time.

Welcome to our Course!

This course asks the question, what are effective strategies for scholars and organizations to work with communities to help develop the capacity for those communities to make choices about what matters to them? The overarching goal is to examine ways that effective enduring partnerships and programs can be developed to reflect the voices and aspirations of communities, their stakeholders, and the cultural organizations that serve them. This course will introduce students to partnership development, including identification, collaborative planning, project execution, and evaluation.

Course Topics

This course explores various approaches to developing the skills and capacity to build partnerships with organizations and individuals working ethically toward common cultural sustainability goals. Drawing upon tangible, long-term case studies from the local to the global, we will examine strategies of engagement, methods for building equitable partnerships, issues of community activism and what happens when multiple voices intersect at cultural crossroads.

MACS Program Outcomes (realized in part through this course)

- Exhibit professional and ethical responsibility in managing partnerships that foster community self-determination and empower community efforts in cultural documentation, preservation, revitalization and social equity.
- Devise, implement and evaluate actions that support cultural sustainability such as educational programs, exhibitions, performances, workshops, projects, media productions, websites, festivals and other initiatives that align with community practices.
- Identify and demonstrate a range of professional management skills that contribute to organizational sustainability such as financial skills, communications, and leadership through collaboration, teamwork, and consensus building.

Course Learning Objectives

At the conclusion of this course, you will be able to do the following:

- Identify strategies to grow and manage cultural partnerships that are **ethical and effective**.
- Identify and describe **methods** for including the multiple voices and visions of community members in **shaping and implementing** culturally-based projects.
- Demonstrate a basic knowledge of the ways in which **community-based resources** (including traditional arts, folklife, and other community knowledge) can directly support the key issues of cultural sustainability.
- **Evaluate the impact** that cultural partnerships can have on cultural sustainability.

Course Format

This course is a combination of a 7-day intensive residency and three weeks online.

Residency The nine-day intensive residency is held at the campus of Goucher College from January 13-January 19. There are assigned readings, links, and resources that we expect students will read before residency and review before each class meeting. Each day will include a combination of lecture, group exercises, student-led presentations, and lively discussions. We will also have a guest speaker visit the class.

Three-week online class After our time together at Goucher, we will continue to meet for three weeks through Canvas and Zoom web conferencing. We will use video, live chat, and discussion boards to continue the conversations begun in Baltimore. This is also when you will complete a final project that will consist of multiple assignments that are completed for both instructor and peer feedback. These assignments will feed into the final partnership plan that will be due on the final day of the course.

Description of Assignments

1. **Participate in the seven-day residency.** You may miss no more than one session without special arrangement. You are required to participate in class discussion as much as possible. In order to achieve a satisfactory level of participation, you should aim towards making at least two relevant comments per classroom session and always stay connected with the class discussion.
2. **The readings** assigned for each class period must be completed before class. You will be expected to respond in class to questions provided as a guide to each reading. It is advised that you bring the text or texts we are discussing to class in order to refer to specific passages. Remember that academic reading is not a passive activity. Strive to gain the highest degree of understanding about the work that you can.
3. **First Day Presentation:** Each student will give a 8- to 10-minute presentation on this first day worth 5 points. Students will share what they KNOW, what they WONDER and what they have already LEARNED (or perhaps were surprised by) about cultural partnerships from the reading they did prior to residency. Structure your presentation using this outline:
KNOW (3-4 minutes): Everyone comes to class with their own knowledge, what do you know, from your own experiences, about cultural partnerships?
WONDER: Pose 2-3 questions about partnerships that we might explore during this course.
LEARN: 4-5 minutes: Reference and cite three (3) specific quotes or concepts from the readings that you have completed in anticipation of this course and tie it specifically to your interests. In other words, where did you see yourself and the things that you care about in these readings? Where did you say, “that resonates with me because...”?
4. **Student Book Presentations and small group work:** Students will be assigned one full text that they will work in with a small group to present to the class. In class, we’ll use this text to consider the role of partnerships in this specific text, pay attention to the ways, positive and negative, practical or impractical that the author(s) engages culture and partnerships. **The student’s responsibility before residency is to read the text and come prepared to discuss it. Additional group activities to plan the presentation will occur in class and with additional instruction. We do not expect you to contact and/or begin planning the book presentation prior to residency.** The text will be assigned to you within two weeks of Residency from the list below.

1. McCarthy Brown, Karen. *Mama Lola: A Vodou Priestess in Brooklyn*. University of California Press. 1991 (2001)
2. Journal of Folklore and Education: Intersections: Museum Education and Folklore. Special Issue. 2016 (volume 3). (find at <http://www.locallearningnetwork.org/journal-of-folklore-and-education/current-and-past-issues/journal-of-folklore-and-education-volume-3-2016>)
3. Trinh T. Minh-ha. *Woman, Native, Other*. Bloomington and Indianapolis: Indiana University Press. 1989.
4. Fadiman, Anne. *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*. Farrar, Straus, Giroux. 1997 (2012).

*We take group work very seriously. Please do not come to class unprepared or not having read texts individually assigned to you. If we determine that you are unable to contribute well to your small group due to lack of preparation on any given day, we will ask you to leave the small group, lose the points associated with that assignment, and to immediately use that time to read and prepare so that you might fully participate the following day.

5. Participate in the online Canvas activities both during the residency and on-line portion of the course; including submitting the required postings and assignments, reading your classmates entries, and completing peer reviews where required. Basically, the online Canvas activities should be thought of as an extension of the classroom. Your responses should provide constructive critiques that will help your peers improve and advance their work. Please be aware that all of your responses are contributing to your grade. The faculty will read the responses, but will not always respond directly in the forum.
6. During week 1 of the on-line portion, develop a detailed profile of the community you plan to focus on for your coursework in cultural partnerships. The profile should include elements such as demographics, location, and cultural traditions that are meaningful to the community, as well as a community-articulated issue related to cultural sustainability. Do not forget the “people” and what the people “do” in this profile. Numbers and statistics absolutely help establish one dimension of a community and quickly give an outsider some feel for the community, but one of the points of this course is that ethnographic description and research provides a very powerful tool for those who wish to work with, and as a part of, these communities. Your paper will also include a “vision statement.” Additionally, all students are expected to contribute to discussion board posts.
7. During week 2 of the on-line portion, develop an annotated list of potential partners that could support the final paper, describing who they are, and their stake and potential role in your community work. Additionally you will create a workplan for bringing them together in a partnership to address the cultural sustainability issue or concern you plan to address and contributing a discussion board post on the reading. By the end of the week, you will prepare and share a 10-slide Voice Thread for the class that serves as an outline for your final paper.
8. During week 3, create a final 10-page paper that discusses and illustrates how you will apply cultural partnerships concepts to your cultural sustainability community or theme. Include a bibliography, workplan for implementing your ideas, and a plan for evaluating the success of the proposed work. We will expect to see some of the texts we discussed in class included and cited in this final paper. The published rubric in that assignment module should guide your work.

Required Texts

Books that must be purchased by student from their preferred text vender before arriving on Campus so that they may read them before residency.

Borrupt, Tom. *Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*. Saint Paul, MN: Fieldstone Alliance, 2006.

Graves, Bau. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

Cadaval, Olivia, Sojin Kim, and Diana Baird N'Diaye, eds. *Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival*. 2016.

ADDITIONALLY: You will read one of the four texts named in assignment 4 above.

Chapters, Articles, and Websites that will be available through Canvas: E-mail the instructors if you have any problems accessing these texts. You will be responsible for all readings. We expect students to read all texts prior to arriving at Goucher's campus for residency.

AORTA Zine READ PAGES 1-11.

http://aorta.coop/sites/default/files/2014_resource-zine_final.pdf

Jason Bulluck with Maribel Alvarez. Creating with a Sense of Strategic Practice. In *Bridge Conversations: Arts and Democracy*. pp 47-53.

<http://www.statevoices.org/system/files/A%2526DBridgeBook.pdf>

Arts + Public Sphere

<https://drive.google.com/file/d/0B7aW-DnLfl4lQlBZeng0ZTdUMkk/view?usp=sharing>

Kelly Feltault. "Development Folklife: Human Security and Cultural Conservation." *Journal of American Folklore*, Vol. 119, No. 471 (Winter 2006) 90-110.

Liberian Women's Chorus for Change:

<http://www.folkloreproject.org/field/liberian-womens-chorus-change>

<http://www.folkloreproject.org/sites/default/files/issues/summer14.pdf> (pp 8-15)

<http://www.folkloreproject.org/wip/welcome-blog-liberian-women's-chorus-change-0>

<http://www.folkloreproject.org/wip/introducing-fatu-gayflor-artistic-director-liberian-women's-chorus-change>

"Some Things in My House Have a Pulse and a Downbeat" The Role of Folk and Traditional Arts Instruction in Supporting Student Learning, in *Journal for Learning through the Arts*, published by e-Scholarship at the University of California. (<https://escholarship.org/uc/item/3zq7s1430>)

Barre Toelken. "Fieldwork Enlightenment," *Parabola*, Summer 1995, pp 28-35.

Vital Difference: The Role of Race in Building Community. Found at the following website --

<http://www.racialequitytools.org/resourcefiles/crcp.pdf>

Grading

(All Due Dates are noted in the Class Schedule)

Participation (Residency, Zoom, Canvas Classroom presentations)	10
<i>Introduction day one (5 pts)</i>	
<i>Book Presentation/small group work (10 pts)</i>	15
Discussion Board Posts (residency and Canvas)	10
<u>Canvas assignments:</u>	
Vision Statement/peer review	10
Work Plan/presentation	15
Community Profile	10
Annotated list of partners	10
Final paper	20
Total	100

Grade Scale

A	93 or more points
A-	90 - 92 points
B+	87 - 89 points
B	83 - 86 points
B-	80 - 82 points
C+	77 - 79 points
C	73 - 76 points
C-	70 - 72 points
D	60 - 69 points
F	59 points and below

Course Policies

Academic Integrity: All final work products are to be the independent work of each student original to this course and stored in the electronic portfolio. Suspected violations of the Honor Code will be referred to the Academic Honor Board. For a description of the code and what constitutes a violation of the code, refer to Goucher College's [Academic Honor Code](#).

Accessibility Services: We recognize that all students learn in different ways. We are committed to creating equal access to our course. Please inform us of any accommodations you need to participate fully in the course. Goucher College makes reasonable academic accommodations for students with documented disabilities. Students requesting accommodations must make their request and provide appropriate documentation to the Office of Accessibility Services (OAS). Because classes change every semester, eligible students must obtain a new accommodation letter from the Disabilities Specialist every semester and review this letter with their professors so the accommodations can be implemented. The Director of OAS is available by appointment to answer questions and discuss any implementation issues you may have. For more information, please visit Goucher College's [Academic Accommodations](#) site.

Communication:

- Faculty will be available at their Goucher email address and will respond to queries within 24-48 hours.
- Course participants are responsible for maintaining continuous involvement with faculty, fellow students and student groups. In particular, participation in all online discussions is required. Ongoing communication allows you to gain deeper insights into the content, activities and assignments in the course. Please give notice of any obstacle that prevents this.
- You are encouraged to ask questions whenever information needs clarifying.
- For questions pertaining to your assignments: send an email directly to the instructor (please do not post personal questions on the discussion board).
- For questions about assignments that may be interesting and helpful to other class members: please use the discussion board.
- For problems with technical aspects of the course website: chat with [Canvas Support](#).

E2Campus Emergency Notification System: In an ongoing effort to better disseminate information during emergencies and campus closings, Goucher has implemented the e2Campus Notification System. The notification system will only send information regarding emergencies and campus closings as text messages* to your mobile phone. To receive these messages, you must be registered in the system. Click the following link for information about how to create your [E2Campus account](#).

Late Policy: For proper graduate student learning to occur, pacing of content mastery is critical. Therefore, assignments are to be completed on time. If extreme circumstances prevent an assignment to be completed in a timely fashion, please notify me before the assignment is due so a new date can be negotiated. Only follow-ups completed by the due date can be redone. Late assignments without such notification will be docked.

Inclement Weather: Online courses will not be cancelled for inclement weather when the college campus is closed. Students and faculty are expected to access their courses just as they would if the campus were open. Each faculty member and student is expected to have a contingency plan for attending online courses in case their primary computer is unavailable or out of service. Additionally, the online component of a residency or hybrid course is not affected when the college campus is closed for inclement weather, although if the residency or hybrid course has a face-to-face meeting scheduled on the closed campus, the meeting will be rescheduled for another day. The course instructor will notify students of the makeup day and time. Only in extreme situations, such as wide spread power outages, may exceptions to this policy be made by the Office of the Provost/Vice President of Academic Affairs. In such severe cases, an official statement concerning online activities will be issued via normal emergency channels.

Missed Work: You are responsible for material covered in the course. It is your sole responsibility to obtain any materials missed.

Nondiscrimination Policy: Goucher College does not discriminate on the basis of race, color, national origin, ethnicity, sexual orientation, gender identity, religion, sex, age, disability, marital status or genetic information in its programs and activities. The college has adopted a [Nondiscrimination Policy](#). Further details and contact information for the college's Title IX coordinator can be found on Goucher's Nondiscrimination Notice and Policy page.

One-week intensive ♦ Week at a Glance:

Day 1. Saturday, January 13 Introduction & The Principles of Partnership

Day 2. Sunday, January 14 The Building Blocks of Partnership and Incorporating Multiple Voices

Day 3. Monday January 15 Methodology, including planning and outreach, in community-based projects

Day 4. Tuesday, January 16 Identifying Expertise and Local Resources

Day 5. Wednesday, January 17 Ethics and Working Across Cultures

Day 6. Thursday, January 18 Measuring and Evaluation

Day 7. Friday, January 19 Applying Partnerships in Your Work and Prep for Online

Day One: Introduction to Each Other and Principles of Partnerships

Topics: The classroom community, personal introductions, and a course overview with attention given to the landscape and keywords of cultural partnerships.

Learning Objectives

- To reaffirm acquaintance with classmates
- To understand the structure of the course
- To understand expectations for the course, including the on-line work
- To explore the concept of cultural partnerships and its relationship to cultural sustainability
- To become familiar with the language of cultural partnerships

Student Assignment DUE

Each student will give a 8- to 10-minute presentation on this first day worth 5 points. Students will share what they KNOW, what they WONDER and what they have already LEARNED (or perhaps were surprised by) about cultural partnerships from the reading they did prior to residency.

Structure your presentation using this outline:

KNOW (3-4 minutes): Everyone comes to class with their own knowledge, what do you know, from your own experiences, about cultural partnerships?

WONDER: Pose 2-3 questions about partnerships that we might explore during this course.

LEARN: 4-5 minutes: Reference and cite three (3) specific quotes or concepts from the readings that you have completed in anticipation of this course and tie it specifically to your interests. In other words, where did you see yourself and the things that you care about in these readings? Where did you say, “that resonates with me because...”?

Required Readings

INTRODUCTION AND CHAPTER ONE Bau Graves. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

CHAPTER TWO: “Introduction: Brokering Culture” from Richard Kurin. *Reflections of a Culture Broker: A View from the Smithsonian*. Washington, D.C.: Smithsonian Institution, 1997. (PDF on Canvas)

Discussion Board Follow-up Assignment: Pose ONE very thoughtful and/or critical question that the readings for today suggests relative to your own cultural sustainability program or project discussed in your presentation. Clearly identify which reading helped you formulate this question and reference that specific theme, section, or excerpt in your post.

Day Two: The Building Blocks of Partnership and Incorporating Multiple Voices

Topic: Key elements and considerations when building cultural partnerships in communities with multiple voices and multiple agendas.

Learning Objectives:

- To explore ways of articulating shared vision and fostering community participation through strategic, goals-based planning
- To identify and examine the qualities of a strong and ethical cultural partnership
- To learn to listen for multiple voices in a community
- To explore diverse formats for ensuring those voices are heard
- To connect cultural partnership with social justice

Required Readings

AORTA Zine READ PAGES 1-11.

http://aorta.coop/sites/default/files/2014_resource-zine_final.pdf

Arts + Public Sphere

<https://drive.google.com/file/d/0B7aW-DnLfl4lQBZeng0ZTdUMkk/view?usp=sharing>

READ CHAPTER 7 AND CHAPTER 9: Bau Graves. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

Student Group Work Begins

Review with your group what you learned from the book and what you might want to share with the class. Consider what you agree with and what you disagree with from the text. Talk through how you might practically utilize any big ideas from the work in “real life.”

Discussion Board Follow-up Assignment: Articulate one critical question or concern that a person/organization/coalition should consider when seeking multiple voices and perspectives in a partnership.

Day Three: Methodology, including planning and outreach, in community-based projects

Topic: The implications and complications of different roles in supporting community-based culture

Learning Objectives

- To introduce the multiple political issues and forces involved in building infrastructures for cultural support, with an emphasis on roles within these systems of support
- To introduce the different ways that the development of educational materials and public programs necessitates smart and successful partnerships.
- To explore how community-based organizations/leaders/members and advocates can best identify significant stakeholders
- To understand the potential for representing culture through outreach.
- To critically assess common assumptions found in cultural education programming.

Required Readings

Curatorial Conversations: Cultural Representation and the Smithsonian Folklife Festival (2016) edited by Olivia Cadaval, Sojin Kim, Diana Baird N'Diaye.

READ SELECTED ESSAYS: INTRO 3-29; PART ONE 49-66; PART TWO 133-178; PART THREE 179-198; PART FOUR 275-302; CONTRIBUTORS 341-345

In Class Assignment:

Work in your group prepare to host a conversation that aims to:

1. Explain the book's thesis and/or relevance to cultural partnerships to the class
2. Engage with the methods/theories/big ideas presented by the author considering their positive, negative and practical aspects.
3. Include your classmates in a wider conversation about the core course concepts of cultural partnership and your text. (For example this could be in the form of asking provocative questions suggested by the text or something else - get creative...)

Evaluation of your presentations will be based upon the following: 1) what can you demonstrate you learned from the text, 2) how well do you engage the rest of the class in learning about this text, and 3) what core principles of cultural partnerships did you include in your discussion?

Discussion Board Follow-up Assignment: Post Guest Speaker reflection and Thank you note

Day Four: Identifying Expertise and Local Resources

Topic: Exploring forms of tradition and how they can reflect and catalyze community and inform cultural sustainability projects.

Learning Objectives

- To examine multiple forms of tradition
- To understand diverse ways that communities use tradition to catalyze action
- To reflect on how traditional expressions are employed in cultural communities to address a particular issue
- To explore the concept of expertise within community and how this can contribute to strong partnerships and collaborative
- To understand how context shapes cultural needs and products.

Required Readings

Tom Borrup. *Creative Community Builder's Handbook: How to Transform Communities Using Local Assets, Arts, and Culture*. Saint Paul, MN: Fieldstone Alliance, 2006. Read Chapter 1 & Chapter 6.

Liberian Women's Chorus for Change:

<http://www.folkloreproject.org/field/liberian-womens-chorus-change>

<http://www.folkloreproject.org/sites/default/files/issues/summer14.pdf> (pp 8-15)

<http://www.folkloreproject.org/wip/welcome-blog-liberian-women's-chorus-change-0>

<http://www.folkloreproject.org/wip/introducing-fatu-gayflor-artistic-director-liberian-women's-chorus-change>

In Class Student Book Presentation: Fadiman, Anne. *The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures*. Farrar, Straus, Giroux. 1997 (2012).

Discussion Board Follow-up Assignment:

Read your fellow student's "Day One" posts. Comment on at least two peers.

Day Five: Ethics and Working Across Cultures

Topic: Working across cultures to build ethical and effective partnerships.

Learning Objectives:

- To explore the power of narrative as a tool for creating community
- To examine strategies for developing leadership across cultures toward a common goal
- To understand cultural expectations and how they influence decision making in a cultural partnership
- To explore the challenges and ethics of balancing multiple agendas

Required Readings

Carolyn Bye. *Brave New World: Nurturing the Arts in New Immigrant and Refugee Communities*, Issues in Folk Arts and Traditional Culture, Working Papers Series, #2. Fund for Folk Culture, 2004.

Trinh T. Minh-ha. *Woman, Native, Other*. Bloomington and Indianapolis: Indiana University Press. 1989. Chapter Three.

READ CHAPTER 2: Bau Graves. *Cultural Democracy, The Arts, Community & the Public Purpose*. Urbana and Chicago: University of Illinois Press. 2005.

Barre Toelken. "Fieldwork Enlightenment," *Parabola*, Summer 1995, pp 28-35. (pdf)

In Class Student Book Presentation: Trinh T. Minh-ha. *Woman, Native, Other*. Bloomington and Indianapolis: Indiana University Press. 1989.

Day Six: Measurement and Evaluation

Topic: The products [and outcomes] that might result from your cultural partnership and strategies for measuring your success.

Learning Objectives:

- To assess diverse formats for sharing findings
- To understand outcomes monitoring and strategies for developing measures of success
- To understand potential uses of measurement and evaluation in advocating for partnerships and projects
- To understand the impact and role of partnerships in culturally responsive evaluation and assessment

Required Readings

Borrupt, Chapter 8

“Some Things in My House Have a Pulse and a Downbeat” The Role of Folk and Traditional Arts Instruction in Supporting Student Learning, in *Journal for Learning through the Arts*, published by e-Scholarship at the University of California. (<https://escholarship.org/uc/item/3zq7s1430>)

In Class Student Book Presentation: Journal of Folklore and Education: Intersections: Museum Education and Folklore. Special Issue. 2016 (volume 3).

Day Seven: Applying Partnerships in Your Work

Topic: The opportunities and challenges in developing meaningful partnerships within and for public spaces, educational settings, and for general audiences. We will also prepare for the off-campus course work.

Required Readings

Jason Bulluck with Maribel Alvarez. Creating with a Sense of Strategic Practice. In *Bridge Conversations: Arts and Democracy*. pp 47-53. <http://artsanddemocracy.org/what-we-do/bridge-conversations>

Vital Difference: The Role of Race in Building Community. Found at the following website -- <http://www.racialequitytools.org/resourcefiles/crcp.pdf>

Borrupt Chapter 5

In Class Student Book Presentation: McCarthy Brown, Karen. *Mama Lola: A Vodou Priestess in Brooklyn*. University of California Press. 1991 (2001)