



GOUCHER COLLEGE

Welch Center for Graduate and Professional Studies

SYLLABUS Arts and Social Change

Course Number CSP 665
Credits..... 3
Semester Fall 2016
Instructor: Jason Yoon
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Welcome to the Course!

The arts are more than decoration, fun, or entertainment. Under current worldwide economic and social conditions, the arts – though central to our lives – remain marginalized in the domains of education, nurturing of the young, civic life, the media, and political and economic systems. This course is an attempt at inquiry into how we as cultural workers can move the arts to the center of social life and the practice of social justice and cultural equity. There are three components to this question that we will investigate and act upon during this course. First, the arts are undervalued, underestimated, dismissed as insignificant, and absent from serious public life and discourse. How do we make them visible, audible, integral? Second, social change activists have a long history of “using” arts to effect social change. How can we make this instrumentalism work so that the arts have greater impact and quality - recognizing that even in themselves those terms are worth defining? Third, the missing part is always the corollary: How can other tactics for social change result in the goal of greater opportunity for artistic practice and participation by all? Courses like this, and organizing campaigns, often ask “how can we use the arts for social change?” without the equally compelling question, “Isn’t the wider and deeper involvement in the arts a major goal we are trying to achieve in the first place?”

Main Course Topics

1. Different ways that the arts can be and has been a force for liberation.
2. Aesthetics, value and social impact in art and social change efforts.
3. The different formal and informal networks and systems that support art and artists.
4. The role of creativity and the imagination in social change.
5. The important role and limits of non-profits in carrying out this kind of work as well as alternative structural models for art and social change e.g. artists, movements, collectives and informal networks.

Learning Objectives

At the conclusion of this course, you will:

1. **Have a new knowledge base:** You will be more knowledgeable about different artistic traditions, histories, critical theories and concrete examples of arts and social change as well as become aware of various resources (websites, organizations, toolkits) that you will be able investigate further.

2. **Connect different new topics and ideas:** You will be able to produce and communicate analysis that demonstrates the relationship between art, artists, works of art and larger issues of aesthetics, social value and social justice.
3. **Generate new practical strategies and programs:** You will be able to design and integrate arts-based strategies into social change efforts, be able to identify opportunities where artists, art and/or creative expression can enhance social change efforts.

Departmental Learning Outcomes

This course is aligned with two departmental learning outcomes, listed below. Students will meet departmental learning outcomes through successful completion of assignments and activities in core and elective courses. A list of all departmental learning outcomes can be found at:

<http://www.goucher.edu/graduate-programs/ma-in-cultural-sustainability/curriculum>

Outcome 1: Research, demonstrate and apply knowledge of cultural practices and contemporary issues pertaining to cultural sustainability which contribute to human and ecological well-being.

Outcome 2: 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.

Course Format

- **Course focus:** You will choose from one of three “tracks” at the beginning of this course. The track you select will be the focus of your four papers/projects in this course. The track focus options are 1. an art movement, 2. a work of art 3. an arts-related organization or group.
- 14 live WebEx meetings
- Asynchronous discussion primarily through discussion board and also in pairs and small groups with each other and with me
- Four short papers, projects and/or presentations based on your selected track
- Assigned readings
- Online links and reading resources

Assignment Instructions

Actively Contributing to our Learning Community - Collectively, 40% of your final grade

- Online meetings: 20%

We meet weekly for 1.5 hour discussions on WebEx. The purpose of the WebEx sessions is to come as close as possible to an in-class discussion experience. I want to encourage face-to-face interaction, develop community, and deepen our understanding of the readings and media through group meetings. You will be expected to participate in the discussion, and are asked to bring discussion questions on the readings to each session.

- Discussion Board and Peer Feedback: 20%

Supplementing the weekly meetings, we will also have discussion board sessions. The purpose of the Discussion Board assignments is to encourage and facilitate interaction among the students, and between the students and instructors. Your posts will address the assignments but may also bring in ideas and applications that may not be addressed directly in the assignment. One of the skills valued highly is the ability to listen and respond to others. Your comments on your peers' work should be polite, substantive, and concise.

Throughout the course, you will also have opportunities to give feedback with each other in pairs and small groups independent of our webex meeting time. You may be asked to give feedback on each other paper's projects and assignments and I may match some of you with each other based on mutual interests for independent conferencing.

Four Projects/Assignments/Papers - Collectively, 60% of final grade

This course has four projects, some are written assignments and some can take other formats. The four assignments are outlined in detail on a separate document "Project Tracks."

Required Readings

Boal, Augusto, *Theatre of the Oppressed* (Theatre Communications Group)*

Chang Jeff, *Who We Be* (St. Martins Press)

Lee Boggs, Grace, *The Next American Revolution: Sustainable Activism for the Twenty-First Century* (University of California Press)*

Davila, Arlene, *Culture Works*, (New York University Press)*

Davis, Ben, *9.5 Theses on Art and Class*, (Haymarket Press)*

Dewhurst, Marit, *Social Justice Art: A Framework for Activist Art Pedagogy*, (Harvard Education Press)

Eisner, Elliot, *Arts and the Creation of Mind* (Yale Univ. Press)*

Goldbard, Arlene, *New Creative Community* (New Village Press)

Reed, TV, *The Art of Protest*, (University of Minnesota Press)*

*Indicates that this book is available to borrow as e-books at no charge from the Goucher library.

There will be additional articles and excerpts as assigned and posted on GoucherLearn.

If acquiring any of these books is a challenge or hardship, please let me know directly and privately.

Grading

COURSE ELEMENTS	PERCENT (or points)	DUE DATES
Discussion and participation (WebEx sessions and discussion board)	40%	Ongoing

Project A: Background and description	10%	10/5 (present at Webex session)
Short paper B: Art and Social Change	15%	10/28 (Friday)
Short paper C: Theory and Practice	15%	11/18 (Friday)
Final paper F: Recommendation or Personal Application	20%	12/7 to 12/18
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

Grade Rubrics

I generally find the following thumbnail sketch to be helpful in knowing what the standards are for submitted work:

A: Excellent attendance and participation in class activities, all work turned in on time, discussion and informal writings are judged to be excellent in quality overall, comprehensive, thoughtful feedback is consistently offered to classmates in peer reviews and comments. The quality of the blog/journals is reflected in showing serious engagement with the material, including thoughtful introspection on field encounters, detail, good observation, and respect for the interviewees, communities, and their ideas. Oral presentation of work is compelling, serious and insightful.

A paper in the A-range demonstrates a high degree of mastery over the material and advances an interesting, arguable thesis; it establishes a clear rationale or motive to suggest why the thesis is original or worthwhile; employs a logical and progressive structure; analyzes evidence insightfully and in depth; draws from well-chosen sources; and is written in a clear, sophisticated style. All claims contribute to developing the idea, exploring its complexities (raising interesting complications) and subtleties of interpretation. The essay progression matches the essay's purpose with elegance of expression. Imagination is demonstrated in the carving out of topic and the development of the thesis. No errors of grammar, usage, punctuation, or typography will be found. By definition, the grade of "A" is reserved for superior work, and in the context of this program, such work may actually break new ground or represent truly original ideas.

B: No problems with attendance, good participation in class discussions and in peer review. B-level participation consists of less insightful and less detailed comments to peers; exercises and journals are judged to be good in quality overall. Oral presentation is adequate.

A B-range essay may present an interesting idea in an organized manner, with carefully laid-out claims and well-chosen use and placement of examples and evidence. The language is clear and effective, with no pervasive errors of sentence structure, grammar, punctuation, or usage. The B-range essay's weaknesses generally relate to what has not been done sufficiently; namely, the thesis may not be especially ambitious or be fully focused; claims may not be fully elaborated; analysis or interpretation may stop short or not go deeply enough. Some sentence structures may be repetitive or wooden. A

B-range essay is one that may be ambitious but only partially successfully, or one that achieves modest aims well.

C: Participation in class and in peer review work is mediocre or weak, showing little enthusiasm for thinking critically, exercises are judged to be only passable in quality overall. Blogging and journals are perfunctory. Oral presentation is lackadaisical. A C-range paper resembles a B-range paper in some ways, but may also feature a confusing, simple, or descriptive thesis; provide a simplistic motivation or none at all; lack a coherent structure; fail to present enough evidence, or present evidence that is insufficiently analyzed; drop in sources without properly contextualizing or citing them; and be written in a generally unclear, simplistic, or technically flawed style.

D: The bulk of a student's participation is substandard, student misses class more than permitted, does not turn in work at all or on time. Blogging and journaling are disrespectful of the process. Unethical practice may be involved at all levels, and in the final research project in particular.

Course Policies

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 website: contact helpdesk@goucher.edu (you may copy the instructor).

Missed Work:

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

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. Extensions are granted at the instructor's sole discretion. Only follow-ups completed by the due date can be redone. Late assignments without such notification will be docked.

Academic Integrity:

All final work products are to be the independent work of each student and stored in the electronic portfolio. Suspected violations of the Honor Code will be referred to the Academic Honor Board. For a full description of the code and what constitutes a violation of the code, refer to the Goucher Handbook or online at www.goucher.edu/x1292.xml.

Disability Support:

<http://www.goucher.edu/academics/academic-support/disability-support-services>