

## Term Information

Effective Term Spring 2018

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Graduate  
Course Number/Catalog 6752  
Course Title Arts in Urban Contexts  
Transcript Abbreviation Arts Urban Context  
Course Description The course will focus on community organizations in which artists engage with youth to encourage self expression, contributions to the community, and explore creative approaches to social change. Participants will explore dynamics of leadership, creativity, demographics, and educational strategies that are employed in such organizations.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites Open to graduate students from various disciplines  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0999  
Subsidy Level Doctoral Course  
Intended Rank Masters, Doctoral

## Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### Course goals or learning objectives/outcomes

- Participants will explore dynamics of leadership, creativity, demographics, and educational strategies that are employed in such community arts outreach organizations.

### Content Topic List

- Civic Engagement
- Artistic Citizenship
- Public intellectuals in the arts

### Sought Concurrence

Yes

## Attachments

- Arts in Urban Contexts Music 6752.pdf  
*(Syllabus. Owner: Banks,Eva-Marie)*
- Art Education and Policy concurrence.png  
*(Concurrence. Owner: Banks,Eva-Marie)*
- dance concurrence.png  
*(Concurrence. Owner: Banks,Eva-Marie)*
- department of Art concurrence.png  
*(Concurrence. Owner: Banks,Eva-Marie)*
- theatre concurrence.png  
*(Concurrence. Owner: Banks,Eva-Marie)*

## Comments

- Please request concurrences from: (1) Arts Administration, Education and Policy; (2) Art; (3) Dance; (4) Theatre *(by Vankeerbergen,Bernadette Chantal on 07/06/2017 02:07 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	04/28/2017 09:51 AM	Submitted for Approval
Approved	Edwards,Jan H	04/28/2017 10:11 AM	Unit Approval
Approved	Heysel,Garett Robert	04/28/2017 09:41 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	07/06/2017 02:08 PM	ASCCAO Approval
Submitted	Banks,Eva-Marie	07/10/2017 03:17 PM	Submitted for Approval
Approved	Woliver,Charles Patrick	07/10/2017 03:58 PM	Unit Approval
Approved	Heysel,Garett Robert	07/10/2017 04:38 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	07/10/2017 04:38 PM	ASCCAO Approval

# **Arts in Urban Contexts**

MUSIC 6752, 3 graduate credit hours

## **COURSE INFORMATION**

**Instructor:** Dr. Julia Shaw

**Email:** shaw.784@osu.edu

**Office Location:** Hughes Hall, 106B

**Office Phone:** 614-292-0725

**Office Hours:** Thursdays, 2:00-4:00 PM; additional appointments available by request

**Meetings:** Thursdays, 4:10-6:50

## **COURSE DESCRIPTION**

Open to graduate students from various arts disciplines (dance, theater, music, and visual art), this multidisciplinary arts course explores the role of the arts in urban community development. The course will focus on community organizations in which artists engage with youth to encourage self-expression, support contributions to the community, and explore creative approaches to social change. Participants will explore dynamics of leadership, creativity, demographics, and educational strategies that are employed in such organizations. Culminating course projects will focus on a specific urban arts organization for an analysis of arts learning and engagement.

## **GUIDING QUESTIONS**

1. What is the role of community organizations in civic engagement among youth?
2. What is the relationship between youths' engagement with their communities and creativity?
3. What roles do the arts play in addressing issues of social change, justice, and civic responsibility through community organizations?
4. What is the nature of partnerships that connect community organizations, universities, and citizens?
5. What is the nature of leadership in community organizations that engage youth in and through the arts?
6. What constitutes quality in artwork and performance in community organizations, as characterized by participants and organizational leaders?
7. How are specific organizations situated in the larger network of similar organizations in the United States?
8. What is the nature of the urban context that informs and contributes to community organizations and participating youth in these organizations?

We will add to this list throughout the course.

## **REQUIRED TEXTS**

Heath, S.B. and Smyth, L. (1999). *ArtShow youth and community development: A resource guide*. Washington, DC: Partners for Livable Communities.

Available from: <http://livable.org/livability-resources/reports-a-publications/266-artshow-a-resource-guide> (or a few copies are available on Amazon)

Additional required readings will be available on Carmen.

## **ENGAGEMENT WITH COMMUNITY ORGANIZATIONS**

You will be asked to learn about and participate with one community arts organization for this course. Ideally 1-2 students will work with each organization. Please do not contact arts organizations on your own until after our first class meeting. I will assist you with finding and initially contacting a suitable organization. For possible partner organizations, see:

**1. <http://www.surgecolumbus.org/>** This is a consortium of five organizations dedicated to providing arts and media programming for Columbus teens: the Columbus Metropolitan Library, the Columbus Museum of Art, COSI, Wexner Center for the Arts, and WOSU Public Media. The collaborative values “skills in critical thinking, civic engagement, media literacy, media production, and creative expression” (Surge website).

Opportunities for observation vary widely, including digital workshops and multimedia production sessions. For a calendar of events, see <http://www.surgecolumbus.org/events/>

**2. <http://www.transitarts.com/>** TRANSIT ARTS, a program of Central Community House (CCH) and the Columbus Federation of Settlements, is a youth arts development program working in partnership with the Ohio Alliance for Arts Education. A diverse array of programming for Columbus youth includes visual art, hip hop dance, music production, beat-boxing, DJ skills, and multimedia production. See <http://www.transitarts.com/workshops.html> and <http://www.transitarts.com/calendar.html> for a schedule of workshops and events.

**3. <https://harmonyproject.com/>** “Harmony Project is a non-profit organization created to connect communities across social divides through art, education, and volunteerism. We provide opportunities for individuals of different cultures, religions, ages, affiliations, and orientations to work together. The result: a stronger, more inclusive community” (Harmony Project website).

Note: The above Columbus-based organizations are those with whom students worked in 2016 and are known to exemplify concepts explored in course readings and discussions. Additional organizations will be added to this list as collaborative relationships are established. Students may collaborate with another organization of their choice with the approval of the instructor.

There are 3 components with respect to your engagement with the organizations:

1. Arrange three participant observations visits between weeks 4 and 13 of the course. You are responsible for scheduling visits ahead of time.
2. Conduct an hour-long interview with a member of the organization you think would be interesting and informative, i.e., a teaching artist, mentor, student, or administrator. You must first obtain the permission of your organization's contact(s) and the person you wish to interview.
3. Complete a PechaKucha (see: <http://www.pecha-kucha.org/>—20 slides with almost NO words; 20 seconds per slide of voiceover). Communicate with your site about what they think would be useful and interesting for inclusion in the PechaKucha. We will share these with each other and with our partner organizations.

## **EVALUATION**

An overview of course assignments and their contribution toward the final grade is provided below. Project guidelines and evaluation criteria for each assignment follow.

<b>Assignment</b>	<b>Due date</b>	<b>Percentage of course grade</b>
Discussion board contributions	Weekly	20%
WebQuest assignment	Week 5	20%
Participant observation documentation	*Week 10 or week 13	20%
Reflective interview participation	*Week 10 or week 13	20%
PechaKucha	Week 14	20%

\* The week 10 and week 13 deadlines are interchangeable. You will submit either the participant observation or the reflective interview documentation in week 10, depending upon ease of scheduling with your organization. You will then submit the other assignment in week 13.

## **ASSIGNMENT GUIDELINES**

### **Discussion Board Contributions**

Each week by 4:00 PM on Tuesday, contribute one substantial multi-paragraph posting to our discussion board. The posting should respond to the week's readings, making points and raising questions for discussion. By 4:00 PM on Thursday, contribute at least two substantive responses to colleagues' posts. Your active participation in online discussions is important, both for your own learning and for the overall collaborative learning environment we hope to create. Make connections from the readings to your experiences, ask thoughtful questions, offer examples, and provide intellectual support to other students in the class.

## Discussion Board Evaluation Criteria

The following evaluation will apply to each week of discussion. In order to receive credit, a minimum contribution of one original post and two responses to colleagues' posts is expected.

Makes meaningful and accurate connections to course readings.	0	4	5
Responses demonstrate graduate-level thinking and writing.	0	4	5

## WebQuest Assignment Description

Choose one from among our proposed community arts organizations (or speak to Dr. Shaw about an alternative). Use only websites to inform these tasks. In a creative and engaging presentation that is no more than 30 slides in length, address the following overarching questions:

1. How is this organization situated in the larger national arena of arts, urban contexts and youth engagement programs?
2. What can be learned from an analysis of this organization's website and selected related websites about the current environment for arts, urban contexts and youth engagement?

Conclude with 4 or 5 questions about these organizations that arise from your exploration. These questions might guide your site visits to the arts organization with which you partner during the course. They will also form a collective pool for conversations in class.

## WebQuest Evaluation Criteria

The following criteria will be used to evaluate WebQuests. You are expected to revise and resubmit your work if you have not yet met the criteria to receive a score of 80% or better (i.e., 8 or better on a 10-point scale, 4 or better on a 5-point scale). Revisions may be submitted within one week of receiving feedback on the assignment. Scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score (lower than 8 on a 10-point scale or 4 on a 5-point scale, according to the instructor's discretion) will be assigned for each category marked "revise and resubmit."

Compares the selected organization with at least four other programs with similar missions, addressing Question #1.	Revise and resubmit	8	10
Analyzes how art(s) engage the world and how the world engages the arts in these organizations, addressing Question #2.	Revise and resubmit	8	10
Makes meaningful and accurate connections to course readings about <i>artistic citizenship</i> and <i>democratic creativity</i> .	Revise and resubmit	8	10
Presents 4 or 5 significant questions about these organizations to guide further exploration during site visits.	Revise and resubmit	4	5

## Participant Observation Documentation

You are expected to complete three field visits to your community arts organization in order to immerse yourself in its operations and programming. Visit for the routine duration of the program and for a minimum of 60 minutes per visit. Use Spradley’s participant observation matrix, which is available on Carmen and will be discussed in class, to inform your fieldwork. Document each of these visits according to the following guidelines:

1. Document baseline descriptors such as the following:

- Age, gender, background, current status or situation of individuals and group(s)
- Population size, distribution in terms of age, role, gender and other identifiers
- Label(s) that individuals, groups, and/or the site gives itself/themselves
- Means of access available for participants, availability, uses of facility

2. During observation, take detailed notes in three columns:

<u>Note Taking</u> – descriptive, detailed, ideally verbatim, time-specific observations	<u>Note Making</u> – hunches, assumptions, curiosities and questions from experience	<u>Theories/concepts from the literature</u>
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3. After the observation, translate your field notes from the three-column format above into a more formal field record. Compose a coherent prose description of your visit that brings your observations into conversation with readings from the class.

## Participant Observation Evaluation Criteria

The following criteria will be used to evaluate participation observation documentation. You are expected to revise and resubmit your work if you have not yet met the criteria to receive a score of 80% or better (i.e., 8 or better on a 10-point scale, 4 or better on a 5-point scale). Revisions may be submitted within one week of receiving feedback on the assignment. Scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score (lower than 8 on a 10-point scale or 4 on a 5-point scale, according to the instructor’s discretion) will be assigned for each category marked “revise and resubmit.”

Baseline descriptors are accurately and respectfully documented	Revise and resubmit	4	5
Field notes exhibit depth, detail, and sustained engagement with the partner organization	Revise and resubmit	8	10
Synthesis integrates author’s observations with concepts explored in course readings and discussions	Revise and resubmit	8	10

## Reflective Interview Documentation

With the permission of the primary contact for your partner organization, conduct a 60-minute interview of one informative individual from the organization: a teaching artist, mentor, administrator, or program participant. Using the following guidelines, provide written documentation of your interview.

- Provide the protocol, or list of questions and prompts you used to guide conversation.
- Include verbatim quotes to illuminate themes that emerge from the interview. A complete transcript of the interview is *not* required.
- Include interpretation of these verbatim quotes in your own writing. What do the comments from the informant mean to you? How do they connect with what we are reading, writing, and discussing in the course?
- Include your own questions that emerged as a result of the interview.
- Provide a final synthesis and evaluation about what you took away from the interview, how it connects to the observation documentation, and how it will inform the PechaKucha.

## Reflective Interview Evaluation Criteria

The following criteria will be used to evaluate reflective interview documentation. You are expected to revise and resubmit your work if you have not yet met the criteria to receive a score of 80% or better (i.e., 8 or better on a 10-point scale, 4 or better on a 5-point scale). Revisions may be submitted within one week of receiving feedback on the assignment. Scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score (lower than 8 on a 10-point scale or 4 on a 5-point scale, according to the instructor's discretion) will be assigned for each category marked "revise and resubmit."

Protocol elicited rich, specific, and relevant responses from the interviewee	Revise and resubmit	8	10
Verbatim quotes are thoughtfully selected to illuminate emergent themes	Revise and resubmit	4	5
Author's interpretations connect quotes from the interviewee with concepts explored in course readings and discussions	Revise and resubmit	8	10
Author raises interesting questions in response to the interview	Revise and resubmit	4	5
Final synthesis situates the interview in relation to observation documentation and the PechaKucha	Revise and resubmit	4	5



## PechaKucha Description

PechaKucha is an event where participants present 20 slides, each slide taking 20 seconds, so that each presenter has a total of 6 minutes and 40 seconds for their presentation (see <http://www.pecha-kucha.org/>). Your PechaKucha should use no more than 3 words total on any of the 20 slides. (You may also prepare a PechaKucha with no words on the slides.)

Prepare a PechaKucha that informs a broader audience about the organization with which you have partnered during this course. Use thoughtfully selected images and/or sounds to reflect a central focus or theme of your learning about this organization and civic engagement. The PechaKucha should have a clear purpose and convey a point rather than serving as a summary or “show and tell” about the organization. We will present these during our final course meeting and share them with our partner organizations.

## PechaKucha Evaluation Criteria

The following criteria will be used to evaluate PechaKuchas. You are expected to revise and resubmit your work if you have not yet met the criteria to receive a score of 80% or better (i.e., 8 or better on a 10-point scale, 4 or better on a 5-point scale). Revisions may be submitted within one week of receiving feedback on the assignment. Scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score (lower than 8 on a 10-point scale or 4 on a 5-point scale, according to the instructor’s discretion) will be assigned for each category marked “revise and resubmit.”

Shows evidence of collaboration with organization’s staff, administrators, teaching artists and/or students	Revise and resubmit	8	10
Images and/or sounds reflect a central theme or focus	Revise and resubmit	8	10
Project is a polished, professional product in the PechaKucha format (20 slides x 20 seconds; maximum of 3 words)	Revise and resubmit	8	10
Shows evidence of consideration of an audience beyond this course	Revise and resubmit	4	5

## COURSE EXPECTATIONS

### **Attendance and Punctuality**

Attendance and informed participation at all class meetings is required and expected. In the case of extenuating circumstances (e.g., extreme medical emergencies; death in immediate family), contact Dr. Shaw to discuss appropriate accommodations. Advance notification of absences is always required, regardless of the reason for the absence. For each unexcused absence, 5% will be deducted from the final grade.

### **Communication**

Carmen will be the official mode of communication for this course. Important announcements, including changes to the schedule or assignments, will be announced via Carmen notifications. Any such announcements will be considered official and students will be held responsible for completing assignments accordingly. Students are highly encouraged to sign up for email notifications of course announcements posted via Carmen.

### **Assignment Submission**

- All assignments are due by the beginning of class on the day they are listed in the course schedule.
- Late work will only be accepted under extraordinary circumstances and at the discretion of the instructor. A grade of E will be entered for any late assignments that the instructor does not accept.
- Written assignments must be typed and double-spaced, with 12-point font and one-inch margins on all sides.
- You will submit written assignments electronically via Carmen.

### **Grading Policy**

- The grade you earn will reflect the depth of your thinking, the clarity of your writing, and the thoroughness with which you address the assignment.
- Grading criteria specific to each assignment are provided in this syllabus.
- For all assignments except for discussion board posts, you are expected to revise and resubmit your work if you have not yet met the criteria to receive an 80% or better. Revisions may be submitted within one week of receiving feedback on the assignment, and scores earned on the revision will constitute the final grade. After the one-week period has elapsed, revisions will not be accepted and a final score will be assigned.
- Grades will be assigned at the end of the semester using the following scale:

<b>A</b> 93-100	<b>B+</b> 87-89	<b>B-</b> 80-82	<b>C</b> 73-76	<b>D</b> 60-69
<b>A-</b> 90-92	<b>B</b> 83-86	<b>C+</b> 77-79	<b>C-</b> 70-72	<b>E</b> 0-59

## **Academic misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

## **Diversity**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## **Mental Health Services**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10<sup>th</sup> Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).

## **Accommodations for Disabilities**

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

## TENTATIVE SCHEDULE

Dr. Shaw reserves the right to alter this TENTATIVE schedule as our needs and interests warrant. Updates will be made in a timely manner and announced via the Announcements section of Carmen. Any such announced changes will be considered official. Students are encouraged to sign up for email notifications through Carmen.

Week	Topic	Assignments for the week
1	Course Overview Civic Engagement Arts, Creativity and Context — Part 1 WebQuest Assignment	Readings:  1. Jones, K. (2011). “Democratic creativity”  Begin WebQuest Begin to schedule site visits; all site visits should occur between week 4 and week 13
2	Artistic Citizenship  Guiding question:  <ul style="list-style-type: none"> <li>• How does an art-centered experience differ from one that is equally fulfilling but has some other focus?</li> </ul>	Readings:  1. Olsson, B. (2007). “Social issues in music education.” 2. Campbell, M.S. & Martin, R. (2006). “Artistic citizenship: A public voice for the arts.”  Other materials:  1. View murals on Carmen from Gude, O. & Huebner, J. (2000) <i>Urban art Chicago</i> . 2. “If Walls Could Speak” PDF 3. 17-minute podcast: Gail Burnaford interviews Cynthia Weiss

3	<p>Public intellectuals in the arts</p> <p>Preparing for site visits:</p> <ul style="list-style-type: none"> <li>• Who or what is the phenomenon of central focus? What are salient features?</li> <li>• Who am I with respect to these individuals, the group, or the site?</li> <li>• What times and spaces of data collecting are possible? How do those times and spaces inform, delimit and limit information?</li> <li>• What makes me curious about what is happening here? How would I answer someone who asks about the one or two central issues or experiences in my own life that have led to my being here?</li> <li>• What will I consistently be able to tell others about who I am and what I will be doing here?</li> <li>• How will I protect the identity and interests of those I propose to meet and learn from?</li> </ul>	<p>Readings:</p> <ol style="list-style-type: none"> <li>1. Cantor, N. (2004). "Civic engagement: The university as a public good."</li> <li>2. Adams, H. (2005). "A grass roots think tanks: Linking writing and community building."</li> <li>3. Dolan, J. (2001). "Rehearsing democracy: Advocacy, public intellectuals, and civic engagement in theatre and performance studies."</li> </ol> <p>Other materials:</p> <ol style="list-style-type: none"> <li>1. Spradley Participant observation matrix</li> </ol> <p>Prepare for site visits (see questions in left column)</p>
4	<p>Asynchronous meeting: Field Visit #1</p> <p>*We will not convene in Hughes 110, but will instead conduct fieldwork with our partner organizations. You are expected, as usual, to contribute to the online discussion board.</p>	<p>Conduct site visits and interviews with partner organizations</p>
5	<p>Organizations, Youth Development and Community Engagement — Part 1</p> <p>Reflective Interviewing</p>	<p>Reading:</p> <ol style="list-style-type: none"> <li>1. Heath, S.B. &amp; Smyth, L. (1999). ArtShow youth and community development: A resource guide.</li> </ol> <p>Other recommended readings:</p> <ol style="list-style-type: none"> <li>a. Roulston, K. (2010). "Considering quality in qualitative interviewing."</li> <li>b. Roulston, K. (2010). "Interview 'problems' as topics for analysis."</li> </ol> <p>DUE: WebQuest</p>

6	Critical Pedagogy and Urban Arts Organizations	<p>Readings:</p> <ol style="list-style-type: none"> <li>1. Rogers, J., Morrell, E., &amp; Enyedy, N. (2007). "Studying the struggle: Contexts for learning and identity development for urban youth."</li> <li>2. Leard, D. W., &amp; Lashua, B. (2006). "Popular media, critical pedagogy and inner city youth."</li> <li>3. Sanders, M. (2004). "Urban Odyssey: Theatre of the oppressed and talented minority youth."</li> </ol> <p>Other material:</p> <ol style="list-style-type: none"> <li>1. View website <a href="http://www.freireproject.org/">www.freireproject.org/</a></li> </ol>
7	Grassroots artistic citizenship? Youth in detention	<p>Readings:</p> <ol style="list-style-type: none"> <li>1. Thompson, J. (2014). "Toward cultural responsiveness in music instruction with black detained youth: An analytic autoethnography."</li> <li>2. Hickey, M. (2008). "At-risk teens: Making sense of life through music composition."</li> </ol> <p>Potential Guest Speakers:</p> <ol style="list-style-type: none"> <li>1. Dr. Jason Thompson, Arizona State University</li> <li>2. Dr. Maud Hickey, Northwestern University</li> <li>3. Ryan Keesling and Amanda Klonsky, Free Write Jail Arts</li> </ol>
8	<p>Asynchronous meeting: Field Visit #1</p> <p>*We will not convene in Hughes 110, but will instead conduct fieldwork with our partner organizations. You are expected, as usual, to contribute to the online discussion board.</p>	Conduct site visits and interviews with partner organizations

9	<p>Organizations, Youth Development and Community Engagement — Part 2</p>	<p>Reading:</p> <ol style="list-style-type: none"> <li>1. Heath, S.B. &amp; Smyth, L. (1999). ArtShow youth and community development: A resource guide.</li> </ol> <p>Other materials:</p> <ol style="list-style-type: none"> <li>1. PDF on Carmen “Learning cities and youth-based organizational goals compared.”</li> <li>2. View website <a href="http://livable.org/Partners for Livable Communities">http://livable.org/Partners for Livable Communities</a></li> </ol>
10	<p>Arts, Creativity and Context Revisited</p> <p>Guiding questions:</p> <ul style="list-style-type: none"> <li>• Does every encounter with an art object or artistic performance necessarily culminate in an experience?</li> <li>• What are the traits of every normally complete experience that the arts serve to clarify and intensify?</li> </ul> <p>(Jackson, P.W. (1998). John Dewey and the lessons of art. New Haven: Yale University Press.)</p>	<p>Readings:</p> <ol style="list-style-type: none"> <li>1. McDougall, J. &amp; Trotman, D. (2011). “Real audience pedagogy’: Creative learning and digital space.”</li> <li>2. Thomson, P. (2011). “Miners, diggers, ferals and show-men: Creative school-community projects.”</li> </ol> <p>DUE: Participant Observation Documentation (or Reflective Interview Documentation; Week 10 and 13 deadlines are interchangeable)</p>
11	<p>Cultural Relevance in Arts Programming: The Case of Hip Hop Pedagogy</p>	<p>Readings:</p> <ol style="list-style-type: none"> <li>1. Morrell, E. &amp; Duncan-Andrade, J.M.R. (2002). “Promoting academic literacy with urban youth through engaging hip-hop culture.”</li> <li>2. Trapp, E. (2005). “The push and pull of hip-hop: A social movement analysis.”</li> </ol> <p>Potential guest speaker: Dr. Adam Kruse, University of Illinois</p>

12	<p>Asynchronous meeting: Field Visit #3</p> <p>Asynchronous meeting: Field Visit #1</p> <p>*We will not convene in Hughes 110, but will instead conduct fieldwork with our partner organizations. You are expected, as usual, to contribute to the online discussion board.</p>	<p>Conduct site visits and interviews with partner organizations</p>
13	<p>Policy Implications for Arts, Youth Development and Civic Engagement</p>	<p>Reading:</p> <ol style="list-style-type: none"> <li>1. Holland, D. (2011). "Public policy partnerships for creative learning."</li> </ol> <p>Potential guest speakers:</p> <ol style="list-style-type: none"> <li>1. Dr. John (Jody) Kretzmann, Northwestern University</li> <li>2. Dr. Gail Burnaford, Florida Atlantic University</li> </ol> <p>DUE: Participant Observation Documentation or Reflective Interview Documentation; Week 10 and 13 deadlines are interchangeable)</p>
14	<p>Course synthesis and conclusion</p>	<p>DUE: PechaKucha</p>

### ADDITIONAL RESOURCES

#### **Publications**

- Bolman, L. G., & T. E. Deal. (1991). *Reframing organizations: Artistry, choice, and leadership*. San Francisco, CA: Jossey-Bass Publishers.
- Burnaford, G., with Brown, S., Doherty, J., & McLaughlin, J. (2007). *Arts Integration frameworks, research, and practice: A literature review*. Washington, DC: Arts Education Partnership.
- Davies, D., Upton, J., Clasby, M., Baxter, F., Powers, B., & Zerchykov, R. (1979). *Federal and state impact on citizen participation in the school*. Boston, MA: Institute for Responsive Education, Northeastern University.



- Davis, J., Soep, E., Maira, S., Remba, N., & Putnoi, D. (1993). *Safe havens: Portraits of educational effectiveness in community art centers that focus on education*. Cambridge, MA: Project Zero.
- Department of Education, and National Endowment for the Arts (1998). *Creative partnerships for prevention: Using the arts and humanities to build resiliency in youth*. Washington, DC: Department of Education.
- Dreeszen, C., April, A., & Deasy, R. (1999). *Learning partnerships: Improving learning in schools with arts partners in the community*. Washington, DC: Arts Education Partnership.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
- Fiske, E. (1999). *Champions of change: the impact of the arts on learning*. Washington, DC: The Arts Education Partnership and the President's Committee on the Arts and the Humanities. Available online at <http://aep-arts.org>
- Gray, B. (1985). Conditions facilitating interorganizational collaboration. *Human Relations*, 38(10), 911-936.
- Greene, M. (2000). *Releasing the imagination: Essays on education, the arts, and social change*. Indianapolis, IN: Jossey-Bass.
- Kretzmann, J., & McKnight, J. (1993). *Building communities from the inside out: A path toward finding and mobilizing a community's assets*. Evanston, IL: ACTA Publications.
- Myers, D. (1996). *Beyond tradition: Partnerships among orchestras, schools and communities*. Atlanta, GA: School of Music, Georgia State University.
- Myers, D., & Scripp, L. (2007). Evolving forms of music-in-education practices and research in the context of arts-in-education reform: Implications for schools that choose music as a measure of excellence and as strategy for change. *Journal for Music-in-Education: Advancing Music for Changing Times*, 1/2, 381-396.
- O' Connor, S. (1996). *Will my name be shouted out?: Researching inner city students through the power of writing*. New York, NY: Simon & Schuster.
- Powell, M. C., & Speiser, V. M. (2005). *The arts, education, and social change: Little signs of hope*. New York, NY: Peter Lang.
- Seidel, S., Eppel, M., & Martiniello, M. (2001). *Arts survive: A study of sustainability in arts education partnerships*. Cambridge, MA: Project Zero at the Harvard Graduate School of Education.
- Weitz, J. H. (1996). *Coming up taller: Arts and humanities programs for children and youth at risk*. Washington, DC: President's Committee on the Arts and Humanities.
- Zukin, C., Keeter, S., Andolina, M., Jenkins, K., Delli Carpini, M.X. (2006). *A new engagement: Political participation, civic life, and the changing American citizen*. Oxford: Oxford University Press.

## Websites

Arts Education Partnership: <http://aep-arts.org>

A private, nonprofit coalition of education, arts, business, philanthropic, and government organizations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life, and work.

Americans for the Arts: <http://www.artusa.org>

National organization for groups/individuals dedicated to advancing arts and culture in communities. Americans for the Arts strives to make the arts more accessible to every adult and child in the U.S.

Kennedy Center Alliance for Arts Education Network (KCAAEN) Newsletter

<http://www.kennedy-center.org/index.cfm>

KCAAEN includes 45 state Alliance organizations operating in partnership with the Kennedy Center. The newsletter is a monthly publication that is dedicated to the support of policies, practices, and partnerships that ensure the arts are woven into the very fabric of American education.

Partners for Livable Communities (PLC)/Culture Builds Communities (CBC):

<http://livable.org/program-areas/culture-builds-communities/overview>

PLC works to improve the livability of communities nationwide by helping them set common visions for the future, build public/private coalitions to further their goals, and discover and use their cultural and natural assets. Through CBC, PLC has developed a series of initiatives which address how large arts and cultural institutions, neighborhood-based arts and cultural centers, and individual artists and artisans can be valuable resources and agents of change in solving economic and social problems.

President's Committee on the Arts and the Humanities: <http://pcah.gov>

The President's Committee was created by Presidential Executive Order in 1982 to encourage private sector support and to increase public appreciation of the value of the arts and the humanities, through projects, publications and meetings.

Project Zero: <http://pzweb.harvard.edu>

Project Zero, a research group at the Harvard Graduate School of Education, was founded by the philosopher Nelson Goodman in 1967 to study and improve education in the arts. David Perkins and Howard Gardner became the co-directors of Project Zero in 1972. The research programs are based on a detailed understanding of human cognitive development and of the processes of learning in the arts and other disciplines. Project Zero's mission is to understand and enhance learning, thinking, and creativity in the arts, as well as in humanistic and scientific disciplines, at individual and institutional levels. Project Zero's work is documented extensively in a variety of publications.

Amherst H. Wilder Foundation Publications for Nonprofits and Community Groups:

<http://www.wilder.org/pubs>

Topics include strategic planning and marketing workbooks for nonprofit organizations; collaboration handbook; community building.

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 Fri 7/7/2017 11:34 AM

**Acuff, Joni E.**

**Re: Departmental Concurrence for Proposed Music 6752**

To Woliver, C. Patrick; Halsell, Tiffany; Rush, George; Smith, Ruth; Petry, Susan; Hadley, Susan; Puga, Ana E.; Parrott, Janet


Cc Banks, Eva-Marie; Shaw, Julia T.; Vankeerbergen, Bernadette

Hi Patrick,

I do not see any explicit overlap with anything we offering at this point. I will actually share this with our students as an opportunity for enrollment. Thanks for sharing.

Joni

"...I write to keep in contact with our ancestors and to spread truth to people."- Sonia Sanchez

 **THE OHIO STATE UNIVERSITY**

Joni Boyd Acuff, PhD  
 Associate Prof. of Arts Administration, Education & Policy  
 Graduate Studies Chair  
 Diversity Committee Co-Chair  
 2nd floor, 245D Sullivant Hall | 1813 N. High Street  
 Columbus, OH 43210  
[acuff.12@osu.edu](mailto:acuff.12@osu.edu)  
 512-789-9618 (Cell)

Co-editor of Multiculturalism in Art Museums Today  
<https://rowman.com/ISBN/9780759124103>

**From:** "Woliver, C. Patrick" <[woliver.1@osu.edu](mailto:woliver.1@osu.edu)>  
**Date:** Thursday, July 6, 2017 at 2:56 PM  
**To:** "Halsell, Tiffany" <[halsell.5@osu.edu](mailto:halsell.5@osu.edu)>, "Rush, George" <[rush.172@osu.edu](mailto:rush.172@osu.edu)>, "Smith, Ruth" <[smith.7768@osu.edu](mailto:smith.7768@osu.edu)>, "Acuff, Joni E." <[acuff.12@osu.edu](mailto:acuff.12@osu.edu)>, "Petry, Susan" <[petry.37@osu.edu](mailto:petry.37@osu.edu)>, "Hadley, Susan" <[hadley.4@osu.edu](mailto:hadley.4@osu.edu)>, "Puga, Ana E." <[puga.5@osu.edu](mailto:puga.5@osu.edu)>, "Parrott, Janet" <[parrott.1@osu.edu](mailto:parrott.1@osu.edu)>

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 Fri 7/7/2017 6:16 PM  
**Hadley, Susan**  
**Re: Departmental Concurrence for Proposed Music 6752**

To  Woliver, C. Patrick;  Halsell, Tiffany;  Rush, George;  Smith, Ruth;  Acuff, Joni E.;  Petry, Susan;  Puga, Ana E.;  Parrott, Janet

Cc  Banks, Eva-Marie;  Shaw, Julia T.;  Vankeerbergen, Bernadette

Patrick,

There is no overlap with any courses in the Department of Dance. I am so pleased to see a course with this focus. I will encourage our graduate students to participate. Susan

Susan Hadley, Chair  
 Department of Dance  
 The Ohio State University  
 Sullivant Hall 315  
 1813 North High Street  
 Cols., OH 43210  
[\(614\) 292-0984](tel:6142920984)

---

**From:** "Woliver, C. Patrick" <[woliver.1@osu.edu](mailto:woliver.1@osu.edu)>  
**Date:** Thursday, July 6, 2017 at 1:56 PM  
**To:** "Halsell, Tiffany" <[halsell.5@osu.edu](mailto:halsell.5@osu.edu)>, "Rush, George" <[rush.172@osu.edu](mailto:rush.172@osu.edu)>, "Smith, Ruth" <[smith.7768@osu.edu](mailto:smith.7768@osu.edu)>, "Acuff, Joni E." <[acuff.12@osu.edu](mailto:acuff.12@osu.edu)>, "Petry, Susan" <[petry.37@osu.edu](mailto:petry.37@osu.edu)>, Susan Hadley <[hadley.4@osu.edu](mailto:hadley.4@osu.edu)>, "Puga, Ana E." <[puga.5@osu.edu](mailto:puga.5@osu.edu)>, "Parrott, Janet" <[parrott.1@osu.edu](mailto:parrott.1@osu.edu)>  
**Cc:** "Banks, Eva-Marie" <[banks.76@osu.edu](mailto:banks.76@osu.edu)>, "Shaw, Julia T." <[shaw.784@osu.edu](mailto:shaw.784@osu.edu)>, "Vankeerbergen, Bernadette" <[vankeerbergen.1@osu.edu](mailto:vankeerbergen.1@osu.edu)>  
**Subject:** Departmental Concurrence for Proposed Music 6752

To Whom It May Concern:

I write seeking concurrence for a proposed course, Music 6752 "Arts in Urban Contexts". Attached you will find the proposed course information. I ask that you review as soon as possible and send your response to myself and all personnel copied here.

Thank you for your work.

Sincerely,



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 Thu 7/6/2017 4:46 PM

**Rush, George**

**RE: Departmental Concurrence for Proposed Music 6752**

To  Woliver, C. Patrick;  Halsell, Tiffany;  Smith, Ruth;  Acuff, Joni E.;  Petry, Susan;  Hadley, Susan;  Puga, Ana E.;  Parrott, Janet

Cc  Banks, Eva-Marie;  Shaw, Julia T.;  Vankeerbergen, Bernadette

Dear Patrick,  
 I do not see any conflict with the content of courses being offered in our department, and, in fact, think some of our students might be interested in the proposed course.  
 Is that all you need to know?  
 Please let me know.  
 Thank you!  
 George

**George Rush**  
 Associate Professor of Art  
 Chair, Graduate Studies  
 Department of Art  
 The Ohio State University  
[rush.172@osu.edu](mailto:rush.172@osu.edu)

**From:** Woliver, C. Patrick  
**Sent:** Thursday, July 06, 2017 2:56 PM  
**To:** Halsell, Tiffany; Rush, George; Smith, Ruth; Acuff, Joni E.; Petry, Susan; Hadley, Susan; Puga, Ana E.; Parrott, Janet  
**Cc:** Banks, Eva-Marie; Shaw, Julia T.; Vankeerbergen, Bernadette  
**Subject:** Departmental Concurrence for Proposed Music 6752

To Whom It May Concern:

I write seeking concurrence for a proposed course, Music 6752 "Arts in Urban Contexts". Attached you will find the proposed course information. I ask that you review as soon as possible and send your response to myself and all personnel copied here.

Thank you for your work.

Sincerely,

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Mon 7/10/2017 7:57 AM

 Parrott, Janet


**RE: Departmental Concurrence for Proposed Music 6752**

To: Hadley, Susan; Woliver, C. Patrick; Halsell, Tiffany; Rush, George; Smith, Ruth; Acuff, Joni E.; Petry, Susan; Puga, Ana E.

Cc: Banks, Eva-Marie; Shaw, Julia T.; Vankeerbergen, Bernadette

Yes - I agree... This looks like a terrific class.  
 Your proposed course does not duplicate anything we are doing in Theatre.

Thank you...  
 /Janet

 **THE OHIO STATE UNIVERSITY**

**Janet Parrott**, Chair  
 Associate Professor  
 Department of Theatre  
 1089 Drake Center, 1849 Cannon Drive  
 Columbus, OH 43210  
 614-292-5821 Main Theatre Office  
[parrott.1@osu.edu](mailto:parrott.1@osu.edu)

---

**From:** Hadley, Susan  
**Sent:** Friday, July 07, 2017 6:16 PM  
**To:** Woliver, C. Patrick; Halsell, Tiffany; Rush, George; Smith, Ruth; Acuff, Joni E.; Petry, Susan; Puga, Ana E.; Parrott, Janet  
**Cc:** Banks, Eva-Marie; Shaw, Julia T.; Vankeerbergen, Bernadette  
**Subject:** Re: Departmental Concurrence for Proposed Music 6752

Patrick,

There is no overlap with any courses in the Department of Dance. I am so pleased to see a course with this focus. I will encourage our graduate students to participate. Susan

Parrott, Janet No Items



3:03 PM 7/10/2017