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## Term Information

Effective Term Spring 2024

## General Information

Course Bulletin Listing/Subject Area Dance  
Fiscal Unit/Academic Org Dance - D0241  
College/Academic Group Arts and Sciences  
Level/Career Graduate, Undergraduate  
Course Number/Catalog 5505S  
Course Title Citizen Artists: Cultivating Community-Engaged Arts Partnerships  
Transcript Abbreviation Citizen Artists  
Course Description Service learning course to investigate fundamental questions about anti-oppression, arts-integrated practices as they work with and for local communities. Through movement and creative practice, training, readings, writings, viewings, and discussions, the class builds facilitation skills and explores dramaturgical approaches to devising performance with community partners.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable Yes  
Allow Multiple Enrollments in Term Yes  
Max Credit Hours/Units Allowed 15  
Max Completions Allowed 3  
Course Components Field Experience  
Grade Roster Component Field Experience  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Sometimes  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites Junior, Senior, or Graduate standing; others by instructor permission.  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

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<b>Subject/CIP Code</b>	50.0301
<b>Subsidy Level</b>	Doctoral Course
<b>Intended Rank</b>	Junior, Senior, 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**

- 1. learn about important approaches to fostering mutually beneficial arts partnerships;
- 2. build an understanding of significant artists and arts organizations in the histories of community and socially engaged artmaking;
- 3. analyze community-engaged artmaking through the lens of social justice education;
- 4. further skills needed to effectively facilitate arts-based programming with community members around issue(s) important to their communities;
- 5. make connections between course material and community-based work.

### **Content Topic List**

- Frameworks & Creative Approaches to Community-Engaged Artmaking
  - Social Justice Education Frameworks
  - Building Sustainable Community Partnerships
  - Field Studies in Arts Integrated Social Justice Practice
  - Pathways Toward Facilitation and Mediation
  - Gathering Feedback and Assessing Impact
  - Exiting Creative Community Projects; Supporting Existing/Future Projects
- Yes

### **Sought Concurrence**

## Attachments

- 5505S Citizen Artists- Cultivating Community-Engaged Arts Partnerships\_3 credit.pdf: Sample syllabus  
*(Syllabus. Owner: Schmidt, Amy Esther)*
- 5505S Citizen Artists\_S-Designation-Request-Form.pdf: Service Learning form  
*(Other Supporting Documentation. Owner: Schmidt, Amy Esther)*
- Dance 2500 5500 5505 concurrence ArtEd.pdf: concurrence reply  
*(Concurrence. Owner: Schmidt, Amy Esther)*
- Dance 2500 5500 5505 concurrence ACCAD.pdf: concurrence reply  
*(Concurrence. Owner: Schmidt, Amy Esther)*
- Dance 2500 5500 5505 concurrence HistArt.pdf: concurrence reply  
*(Concurrence. Owner: Schmidt, Amy Esther)*
- Dance 2500 5500 5505 concurrence Theatre.pdf: concurrence reply  
*(Concurrence. Owner: Schmidt, Amy Esther)*
- Department of Dance\_Course Concurrence Cover Letter.pdf: concurrence request  
*(List of Depts Concurrence Requested From. Owner: Schmidt, Amy Esther)*
- Curriculum Map BFA 2023.xlsx: BFA curriculum map  
*(Other Supporting Documentation. Owner: Schmidt, Amy Esther)*

**Comments**

- Please remove projected Race, Equity, & Social Justice in the Arts certificate info sheet since this is not yet an existing program and may confuse the reviewing subcommittee. In terms of program info, only the updated curriculum map for the BFA is required. If you want to leave the advising sheet for the BFA, that is useful too though strictly speaking not required. *(by Vankeerbergen, Bernadette Chantal on 06/20/2023 12:24 PM)*
- When a previous group study pilot course was submitted concurrence materials were requested for 2500 (approved for SP23), 5500 (approved for AU23), and 5505S. This course will be part of a forthcoming Race, Equity, & Social Justice in the Arts certificate (projected info sheet attached) and elective options for Dance BFA, Dance Minor, and Dance graduate students. *(by Schmidt, Amy Esther on 06/07/2023 11:08 AM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Schmidt, Amy Esther	06/07/2023 11:08 AM	Submitted for Approval
Approved	Anderson, Charles Odell	06/13/2023 04:51 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	06/20/2023 12:25 PM	College Approval
Submitted	Schmidt, Amy Esther	06/20/2023 12:51 PM	Submitted for Approval
Approved	Schmidt, Amy Esther	06/20/2023 12:52 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/17/2023 06:29 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/17/2023 06:29 PM	ASCCAO Approval

The Ohio State University  
Department of Dance

Dance 5505S  
[Semester/Year]

Dance 5505S  
***Citizen Artists: Cultivating Community-Engaged Arts Partnerships***  
Undergraduate and Graduate  
Wednesday/Friday, 2:20-3:40pm  
Sullivant Hall and Community Partnership Site  
3 Units

In this period, we need artists to create new images that will liberate us from our preoccupation with constantly expanding production and consumption and open up space in our hearts and minds to imagine and create another America that will be viewed by the world as a beacon rather than as a danger.  
(-Grace Lee Boggs, *The Next American Revolution*)

Liberated relationships are one of the ways we actually create abundant justice, the understanding that there is enough attention, care, resource, and connection for all of us to access belonging, to be in our dignity, and to be safe in community.  
(-adrienne maree brown, *Pleasure Activism: The Politics of Feeling Good*)

Instructor: [Insert name]  
Contact: [Office location, e-mail, phone]  
Office Hours: [scheduled + by appointment]

## **I. Course Description:**

This interdisciplinary course considers the theories, practices, and pedagogies of community-engaged artmaking. Students investigate fundamental questions about anti-oppression, arts-integrated practices as they work *with* and *for* local communities. This course asks: What approaches foster mutually beneficial relationships in the community between residents, artists, and organizations? How do artists enter, engage, and exit community-based projects ethically? What creative practices empower the sharing of undertold/untold histories? What methodologies can help facilitate diverse communities in artmaking processes? What values and assumptions do artists champion through community-engaged artmaking? Who gets to participate, and on what/whose terms? Through studio practice, guest training, readings, writings, viewings, and discussions, the class builds facilitation skills and explores dramaturgical approaches to devising performance with communities. Students then take these processes into artmaking contexts with local community partners. The course culminates with an informal sharing for an invited audience curated by the local community partners with support from course enrollees.

## **II. Course Goals and Outcomes:**

### ***Goals***

The central aims of this course are to:

1. learn about important approaches to fostering mutually beneficial arts partnerships;
2. build an understanding of significant artists and arts organizations in the histories of community and socially engaged artmaking;

3. analyze community-engaged artmaking through the lens of social justice education;
4. further skills needed to effectively facilitate arts-based programming with community members around issue(s) important to their communities;
5. make connections between course material and community-based work.

### *Specific Learning Outcomes*

At the successful completion of the course, students will demonstrate an ability to:

1. articulate an understanding of key issues and debates pertaining to community-engaged artmaking (e.g. discuss, research, and write);
2. facilitate creative experiences with community partners that center their perspectives, histories, skills, knowledge, and cultural practices;
3. collaborate with community members to develop a public sharing for invited audiences, such as an informal performance or open workshop.
4. communicate personal reflections regarding how the course material and community programming is shaping your understanding of socially engaged artmaking;
5. evaluate the impacts of the community partnership.

The instructor invites students to compose a learning outcome specific to their interests in community-engaged artmaking:

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### **III. Land Acknowledgement**

It is critical to acknowledge that the land Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe, and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that have and continue to affect the Indigenous peoples of this land.

There are currently zero federally recognized Native American and Indigenous tribes in the State of Ohio, but a number of tribal nations in Oklahoma, Wisconsin, Michigan, North Dakota, and Minnesota have ancestral connections to Ohio land. This list of tribal nations is documented in the Native American Graves Protection and Repatriation Act (NAGPRA) Indian Land Cessions 1784-1894 database.

Visit OSU Multicultural Center for more information (<https://mcc.osu.edu/about-us/land-acknowledgement>)

More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>

For direct action, consider engaging with the [LANDBACK MOVEMENT](#)—an advocacy organization supporting Indigenous Peoples' land and civil rights, self-determination, cultures, and political resilience.

## **IV. Course Lineage**

In the spirit of honoring lineages of practice, this course design bears the influence of Moriah Flagler (MFA in Drama and Theatre for Youth and Communities), who was the Artistic Director of OSU's performance project [Be the Street](#) from 2019-2021. She has shared great insight about community engagement and devised theater with the local community, and her continued impact is observable through the form and content of this syllabus. Dr. Lyndsey Vader created this course in consultation with the research team for Ohio State's "Race, Equity, and Social Justice in the Arts" certificate programs. This team included Alesondra (Alex) Christmas, Dr. Nadine George-Graves, Kathryn Nusa Logan, Dr. Nyama McCarthy-Brown, and Dr. Mindi Rhoades.

## **V. Course Content and Procedures:**

Community-engaged artmaking, at its best, is an approach to community building that nurtures sustainable relationships between artists and residents. Together, we will strive to co-create brave spaces through art-based practices relevant to the social and cultural life of the communities we collaborate with. This process thrives on mutual respect, which takes time to build and requires trust.

Classes meet [day of the week] and [day of the week] from [start time] to [end time] in [OSU classroom location]. Beginning in week 7, students will meet at Ohio State on [day of the week] and at our community partnership on [day of the week].

### **What will take place in the classroom?**

At the start of the semester, we will generate community agreements that will nurture collective accountability as we build and strengthen our understanding of socially engaged art practices. I will make every effort to foster a learning environment that models radical hospitality, which is the explicit welcoming of diverse perspectives. Classes will honor our group's assets, gifts, and talents, ultimately informing the collective approach to community workshop/program facilitation. Our group will affirm individual pronouns and validate the lived experiences of our classmates as well as the community members with whom we engage. Together, we will consider how community-engaged art can address the impact of historically and systemically marginalized groups to create meaningful change in programs, policies, and intergroup relations. Issues of identity are central to our course readings, discussions, assignments, and workshops. We will engage in this work with a foundation of respect and attention to building resilience through self- and collective-care.

The class will approach course material through readings, viewings, written reflections, physical experiences, creative workshops, devised compositions, and discussions. Media explorations will also provide students with an opportunity to investigate the websites of arts-based companies/public projects noted for their community-engaged practices. During this course, there will be workshops that engage physical touch and movement. Students who are uncomfortable with physical contact on any level should tell the instructor. These concerns are perfectly acceptable and will in NO WAY impact a student's grade. Comfort with touch may change on any given day, and the class will be in the practice of asking for consent. The course material may be modified to meet reasonable accommodations. Please discuss any concerns you may have with the instructor.

The classroom community is central to learning in this course. All participants are expected to approach class material with a commitment to goodwill and respect for others, especially across

identity differences. Together, we will foster critical, creative thinking while nurturing a dynamic understanding of art as a catalyst for social change.

### **What will take place at our community partnership site?**

This course offers sustained collaboration between Ohio State University affiliates and community members from Patriot Preparatory Academy [site may change across years]. During our time together, participants will engage in a mutually beneficial exchange of knowledge and resources as we galvanize the power of collective storytelling. Through devised performance strategies, the group will collaborate in creative practices that center community members' histories, issues, cultures, and assets.

*[The following paragraph will shift based on specifics surrounding the community partner]*

Patriot Preparatory Academy (PPA)—a K-12 charter school near Whitehall—will be our community partner for the 2022-2023 school year. The mission of PPA is to encourage lifelong learners while simultaneously preparing students for college careers and engaged citizenship. Ohio State faculty, staff, and students have been working with PPA since September 2021 to consider a range of core strategies for the partnership that mobilize and honor the community's values and culture. The instructor will share with students how the creative community partnership was established and the main approaches to the mutually beneficial community-based engagement model. A member of PPA will also visit our class at the start of the semester to share more information about the school, its students, teachers, and staff, and initiatives involving the arts.

This community collaboration aims to creatively engage students in artmaking experiences that support a collective vision for youth empowerment and civic engagement. At our community partnership site, we will support arts programming that is relevant and meaningful to the stakeholders involved.

Beginning in week 7, Transportation will be arranged to/from the community partner site via a class carpool system. Student drivers will be reimbursed for mileage at Ohio State's rate of [\$0.56] per mile driven. The site is additionally reachable via COTA; however, students should account for additional transit time.

### **What additional course procedures are important to know?**

**Course technology:** Dance [COURSE NUMBER] uses Carmen, Ohio State's preferred course management tool. Students must verify that their OSU email accounts are functioning. All the Carmen courses students have on this server are listed. To enter a course, click on its name. Students will use Carmen to access all course material and complete all assignments. Assignments and course materials are located under the "Modules" section on the Carmen course page. The instructor will provide an orientation to Carmen during the first class meeting. For additional Carmen help, call Carmen Support (available 24/7) at (844)-803-6635.

**Note:** The Carmen website is the definitive source for up-to-date course information, and should be monitored regularly for changes or addenda to the syllabus.

**Instructor communications:** The instructor has an open-door policy. Please speak with the instructor at any point about concerns regarding class content, procedure, or interpersonal classroom relationships. All questions or observations are welcome. If you cannot attend

designated office hours (listed on page 1), please email the instructor to coordinate an alternative time. Typically, the instructor will reply to emails within 48 hours, Monday-Friday.

The instructor will regularly send out class messages via Carmen or post on the “Announcements” board. Kindly be in a practice of checking Carmen regularly and/or ensuring your Carmen is set up to receive announcements directly to your email.

## **VI. Course Requirements:**

**Assignments:** Brief descriptions of assignments are listed here. **More detailed guidelines and grading rubrics will be posted on Carmen.** Please note: The Writing Center at the CSTW offers free help with writing at any stage of the writing process for any member of the university community. Check out their services at <https://cstw.osu.edu/writing-center>.

### **Attendance & Participation (15%):**

Student participation is crucial for this class. The class will discuss course material actively, and the instructor will assign daily activities during class to engage students with the material. Being present is necessary for your learning and for building the class community. Good participation means being prepared for class, engaging in discussions and activities, and interacting respectfully with others. Because the community members and your facilitation team are counting on you, you will be expected to be present and ready for each community workshop.

The following participation guidelines are important to how we will engage in our work. Students are expected to:

- Attend class and community workshops regularly (see description below);
- Arrive on time having completed all readings, assignments, and, when applicable, thoughtfully prepared facilitation strategies for workshops;
- Participate in class discussion and activities. This process includes actively listening to others and critically engaging others’ contributions, being curious and asking questions, connecting readings with ongoing discussions, and respectfully giving/receiving feedback;
- Work collaboratively during class activities and community workshops;
- Submit all assignments on the required due date;
- Apply knowledge of concepts from class through discussion, assignments, workshops, and in-class activities.

To help students achieve the learning outcomes for this course, I will:

- Demonstrate, explain, analyze, and lead discussions of course material and activities designed to develop the skills students need to achieve the learning objectives;
- Provide oral and written assessments of student work throughout the semester;
- Create opportunities for students to provide instructor feedback;
- Uplift community sourced knowledge, which entails remaining responsive to emergent lines of inquiry;
- Invite students into conversations about individual and class progress.

Students may miss up to three class sessions without affecting the final grade; after three unexcused absences, the student’s grade will drop a step (for example, A to A-) for each



additional unexcused absence. To receive an excused absence, the student must present written documentation of the medical/academic/religious/military event when you return to class. Students are strongly encouraged to work with other students in class to acquire copies of class notes for missed sessions. If you are facing barriers to attending class sessions or experiencing an emergency, please communicate with your instructor.

**Critical Reading Responses (10%; Undergraduate Only):** Throughout the semester, you will be responsible for four (4) Critical Reading Responses based on class material. The instructor will provide a template that asks students to identify the main argument (2-3 sentences), provide a text summary (1-2 paragraphs), and state the text's relevance to research interests (1 paragraph).

**Book Reviews and Summary Sharing (10%; Graduate Only):** In place of Critical Reading Responses, graduate students will select two (2) books from the extended course reading list and write an academic book review for each. The reviews should be between 1,000-1,500 words. They may include an introduction identifying the book project and central argument, a summary highlighting key topics, methods, and theoretical frameworks, and an assessment of the book's strengths and areas for growth. In addition to writing an academic book review, you will provide a *brief* (2-3 minute) verbal summary for the class.

**Workshop Preparation, Facilitation, and Reflection (25%):** During the semester, students will take part in [insert number based on programming plan with partner] community workshops. Of the total amount of these workshops, each student will co-facilitate [insert number based on student enrollment] workshops with our community partner. Students are responsible for submitting a workshop plan for their session(s) two-weeks prior to the facilitation date. The instructor will provide guidance on workshop design and facilitation as well as feedback on their facilitation plan prior to their workshop(s). Students will write a short self-evaluation (300-450 words) of their workshop(s) upon its completion.

**Journal Entries (15%):** Students will choose six (6) workshops to reflect upon in their journals. Journal entries should connect course material to the workshops students participate in and the company/public project websites students explore. Some questions to consider: What did you observe taking place during the workshop? How do you recognize course readings and discussions finding shape in our community workshop space? What course themes resonated with you during the workshop? What recommendations would you offer your peer facilitators? What is meaningful about the approach to community-building the company/public project pursues? What approaches resonate with your facilitation style or the workshops you've taken part in? Does the information you learned about the company/public project support your final project? If so, how? Journal entries will be graded S/U based on completion.

**Research Process (15%) and Final Project (20%):** The final project for this course is open format and should align with the student's professional interests. Each student will meet with the instructor during week 5 to discuss research ideas and presentation format.

Students may choose a final project format from the following options: (1) article draft; (2) grant proposal or concept paper for a community-based project with related budget and timeline; (3) podcast series; (4) community project website/blog; (5) installation/choreography; or (6) syllabus. Project proposals that fall outside of these categories may be possible with instructor approval.

The final project will pursue the following scaffolding so that the instructor can support student progress:

- An online time sheet indicating labor on research activities;
- Flash 3-slide PowerPoint presentation detailing an organization/artist/scholar engaged in community-based work aligned with your final project;
- Submission of 2-3 research question(s);
- Submission of an abstract (200-300 words);
- Submission of an annotated bibliography (3-5 texts supporting course readings);
- In-class sharing of your final project (7-10 minutes);
- Formal submission of the project through the appropriate platform.

This final project is meant to deepen your own relationship to community-engaged practice and should be in conversation with the course learning outcome you identify for yourself. The instructor will post guidelines on Carmen for each of the research stages listed above as they are assigned. All deadlines must be observed. Failure to do so will result in grading delays that interfere with the mutual enterprise of creating a responsive classroom community.

## VII. Grading Procedures:

**To pass this course, you must complete all of the listed assignments. The following chart contains percentage values for each requirement.**

<b>Assignments</b>	<b>Percentage (Undergraduate)</b>	<b>Percentage (Graduate)</b>
Attendance and Participation (e.g., readings, media explorations, discussions)	15%	15%
Critical Reading Responses (4)	10%	N/A
Book Reviews (2) and Summary Sharing	N/A	10%
Workshop Preparation, Facilitation, and Reflection	25%	25%
Journal Entries (6)	15%	15%
Research Process (e.g., research questions, abstract, annotated bibliography)	15%	15%
Final Project	20%	20%
<b>Total</b>	<b>100%</b>	<b>100%</b>

**Grading Scale:**

93–100:	A	90–92.9:	A-	87–89.9:	B+
83–86.9:	B	80–82.9:	B-	77–79.9:	C+
73–76.9:	C	70–72.9:	C-	67–69.9:	D+
60–66.9:	D	Below 60:	E		

**VIII. CREDIT HOUR AND WORK EXPECTATION****How should you spend time in this course? – A weekly breakdown**

This is a 3-credit-hour course. Ohio State policy in the University Board of Trustees Rule **3335-8-24 states**: One credit hour shall be assigned for each three hours per week of the average student’s time, including class hours, required to earn the average grade of “C” in this course.

Students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities) in addition to 6 hours of homework (reading and assignment preparation) to receive a C average.

<b>Part 1</b>	<b>Part 2</b>
<i>3 units = 9-12 hours of work per week</i>	<i>3 units = 9-12 hours of work per week</i>
3 hours = class contact hours	1.5 hours = class contact hours
3+ hours = independent research connected to the final project	1.5 hours = community-based workshops
4+ hours = completing course readings, media explorations, note-taking, and writing assignments	1.5 hours = workshop preparation, facilitation, and attendance
	3+ hours = independent research connected to the final project
	2.5+ hours = completing course readings, media explorations, note-taking, and writing assignments

**IX. Required Texts:**

All assigned readings are freely available on CARMEN CANVAS or accessible on reserve in the Music/Dance Library (18<sup>th</sup> Avenue Library, 2<sup>nd</sup> Floor). Additionally, the instructor has purchased a copy of each required text available within the main office of the Department of Dance. Please use the sign out sheet and clearly mark the anticipated return time so classmates also interested in using the in-department texts can anticipate availability. *For full bibliographic information see page 13.*

**Required texts (3 or more chapters of the book are assigned) include:**

Borrupt, T. & McNaulty, R. (2013). *The creative community builder’s handbook: How to transform communities using local assets, art, and culture*. Saint Paul (Minnesota, United States): Fieldstone Alliance.

\*brown, a.m. (2021). *Holding Change: The Way of Emergent Strategy Facilitation and Mediation*. Chico (California, United States): AK Press.

*\*Electronic copy available through University Libraries.*

## **X. University and Course Statements:**

### ***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, students should consult the Code of Student Conduct at <http://oaa.osu.edu/coamfaqs.html#academicmisconductstatement>, and ask questions if concern arises.

### ***Disability Statement***

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:**

[slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12

### ***Diversity Statement***

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 and Wellness***

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 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 61 -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).

### ***Title IX***

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (i.e., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu).

### ***Buckeye Food Alliance***

Buckeye Food Alliance is a nonprofit, student-run food pantry at The Ohio State University serving the 15% of students that struggle with food insecurity. To learn more about the Buckeye Food Alliance or to offer support, visit <https://www.buckeyefoodalliance.org/>.

## **XI. Course Schedule** (*Subject to Change*)

*\*\*\*Students should complete all assigned readings, media explorations, and assignments by class time of the date listed.*

### **PART I: Frameworks & Creative Approaches to Community-Engaged Artmaking**

#### **Week 1: Introduction & Orientation**

Date **Reading(s) + Media Exploration(s):**

- Course Syllabus

**Assignment(s):**

- Interest Inventory

**In-Class Activities:** *You, Me, and We – Creating Community Agreements*

Date **Reading(s) + Media Exploration(s):**

- “Decolonization is not a metaphor” by Eve Tuck and K. Wayne Lang
- “Bonding Across Boundaries” and “Everyday Resistance: Saying No to White Supremacy” by bell hooks
- Spend time with [#ArtMakingChange](#)

**Assignment(s):**

- Complete background check and email instructor confirmation slip

**In-Class Activities:** *Entering Communities, Building Ensembles*

#### **Week 2: Social Justice Education Frameworks**

Date **Reading(s) + Media Exploration(s):**

- “Theoretical Foundations for Social Justice Education” by Lee Anne Bell
- [“Placemaking and the Politics of Belonging and Dis-belonging”](#) by Roberto Bedoya
- Spend time with [“Drama-Based Instruction: Activating Learning Through the Arts – Teaching Strategies”](#)

**In-Class Activities:** *Entering Communities, Building Ensembles (continued)*

Date **Reading(s) + Media Exploration(s):**

- “Pedagogical Foundations for Social Justice Education” by Maurianne Adams
- “Whose cultural capital? A critical race theory discussion of community cultural wealth” by Tara J. Yosso
- Spend time with [Urban Bush Women](#)

**In-Class Activities:** *Entering Communities, Building Ensembles (continued)*

**Guest speaker:** PPA Community Liaison joins the class to share information about the community partner

#### **Week 3: What is Community Engaged Artmaking?**

Date **Reading(s) + Media Exploration(s):**

- “Cultural Factors in Preparing Students for Community-Engaged Scholarship,” by Nasitta A. Keita, Tashiana Dajaé Lipscomb, Haley C. Madden, Elizabeth Tryon, and Garret J. Zastoupil
- “Reconsidering Community” by Gerald Creed

- “A Community of Caring” by bell hooks
- Spend time with [Albany Park Theater Project](#)

**Assignment(s):**

- Journal Entry #1

**In-Class Activities:** *Entering Communities, Building Ensembles (continued)*

Date

**Reading(s) + Media Exploration(s):**

- “[Participatory Art-Making and Civic Engagement](#)” by Ferdinand Lewis
- “Whose Voice is It Anyway?” by Louise Katerega
- “Values and Ethics of Community Arts Practice” by Arlene Goldbard
- Spend time with [Sojourn Theatre](#)

**Assignment(s):**

- Research Project Progress: Who’s Already Doing the Work? Identify a company/artist/scholar in your field that is engaged in community practice and aligns with your final project. Prepare a 3-minute flash presentation with an accompanying 3-slide PowerPoint (see Carmen for additional instructions and grading rubric).

**In-Class Activities:** *Entering Communities, Building Ensembles (continued)*

**Week 4: Community, Culture, and Social Change**

Date

**Reading(s) + Media Exploration(s):**

- “The Role of Culture in Community Building” and “Building Social Connections through Arts and Culture” by Tom Borrup
- “Toward Thick(er) Intersectionalities: Theorizing, Researching, and Activating the Complexities of Communication and Identities” by Gust A. Yep
- “How I Came to Know: Moving Through Spaces of Post/Colonial Encounters” by Eddah Mutua
- Spend time with [Roadside Theater, Art in a Democracy](#)

**Assignment(s):**

- Critical Reading Response #1 (Undergraduate Only)

**In-Class Activities:** Story Starters

Date

Regular Class Session Cancelled; Intensive Weekend with Named Artist Friday, February 4-Sunday, February 6

**Week 5: Building Sustainable Community Partnerships**

Date

**Reading(s) + Media Exploration(s):**

- “Assess Your Situation and Goals” and “Identify and Recruit Effective Partners” by Tom Borrup
- “Cultural Organizing: Multiple Modes of Communication” by Jan Cohen-Cruz
- Spend time with [Dance Exchange](#)

**Assignment(s):**

- Journal Entry #2

**In-Class Activities:** Story Starters (continued)

- Date      **Reading(s) + Media Exploration(s):**
- “Map Values, Strengths, Assets, and History” and “Focus on Your Key Asset, Vision, Identity, and Core Strategies” by Tom Borrup
  - “Gathering Assets: The Art of Local Resources” by Jan Cohen-Cruz
  - Spend time with [Augusto Boal’s Theatre of the Oppressed](#)
- Assignment(s):**
- Research Project Progress: Submit 2-3 guiding research questions
- In-Class Activities:** Story Starters (continued)

*\*\*\*Students meet with the instructor during designated times to discuss ideas for their final project. The instructor will send out a message for scheduling.\*\*\**

**Week 6:      Preparing for Creative Community Collaborations**

- Date      **Reading(s) + Media Exploration(s):**
- “Craft a Plan that Brings the Identity to Life” by Tom Borrup
  - “Training: An Engaged Arts Prepares” by Jan Cohen-Cruz
  - Spend time with [Emily Johnson // Catalyst](#)
- Assignment(s):**
- Critical Reading Response #2 (Undergraduate Only)
  - Book Review #1 (Graduate Only)
- In-Class Activities:** Community Closures

- Date      **Reading(s) + Media Exploration(s):**
- “Design and Facilitation” by Lee Anne Bell, Diane J. Goodman, and Mathew L. Ouellett
  - “From Safe Spaces to Brave Spaces: A New Way to Frame Dialogue Around Diversity and Social Justice” by Brian Arao and Kristi Clemens
  - Spend time with [Alternate Roots](#)
- In-Class Activities:** Community Closures (continued)

*\*\*\*School-based workshops begin with a student led tour of the community site. In-class activities for weeks 7-12 will be collectively generated. A portion of class time will be allotted to co-teaching/designing school-based programming.\*\*\**

**PART II:      Facilitating Community-Engaged Artmaking and Ethically Exiting Projects**

**Week 7:      Field Studies in Arts Integrated Social Justice Practice**

- Date      **Reading(s) + Media Exploration(s):**
- “Radical Response Dance Making Dismantling Racism Through Embodied Conversations” by Nyama McCarthy-Brown and Selene Carter
  - “The Community – In Theory and Practice” by Nadine George-Graves
  - Spend time with [Junebug Productions](#) and Camille A. Brown’s [Every Body Move](#) (EBM)
- Assignment(s):**
- Research Project Progress: Create an annotated bibliography for 3-5 sources



Date Session #1 at Community Partner Site

**Assignment(s):**

- Journal Entry #3

**Week 8: Pathways Toward Facilitation and Mediation**

Date **Reading(s) + Media Exploration(s):**

- “Opening” and “Black Feminist Wisdom,” by adrienne maree brown
- Spend time with [Complex Movements](#) and [Be the Street](#)

Date Session #2 at Community Partner Site

**Assignment(s):**

- Research Project Process: Submit project abstract draft

**Week 9: Pathways Toward Facilitation and Mediation (continued)**

Date **Reading(s) + Media Exploration(s):**

- "Facilitation and Mediation” by adrienne maree brown
- Spend time with [Axis Dance Company](#) and [Angela’s Pulse Performance Projects](#)

**Assignment(s):**

- Journal Entry #4

Date Session #3 at Community Partner Site

**Assignment(s):**

- Critical Reading Response #3 (Undergraduate Only)

**Week 10: Spring Break, No Class**

**Week 11: Gathering Feedback and Assessing Impact**

Date **Reading(s) + Media Exploration(s):**

- “Impacting Participants” by Dani Snyder-Young
- “Assessments” by adrienne maree brown
- Spend time with [Cornerstone Theater](#) and [Center for the Study of Art & Community](#)

Date Session #4 at Community Partner Site

**Assignment(s):**

- Journal Entry #5

**Week 12: Exiting Creative Community Projects**

Date **Reading(s) + Media Exploration(s):**

- *Arts & Civic Engagement Tool Kit: Planning Tools and Resources for Animating Democracy in Your community*, “Areas of Impact: Civic, Artistic, Institutional;” “Audience/Participant Questionnaire;” “Engagement Practices”
- [Exit Strategies and Sustainability: Lessons for Practitioners](#) by Rachel Hayman, Rick James, Rowan Popplewell, and Sarah Lewis (skim)

- [“Exiting and Assessing Impact in Community-based Theatre”](#) by Lianne Tomasetti
- Spend time with [NAMES Project AIDS Memorial Quilt](#) and [The Mid-America Mural Project](#)

**Assignment(s):**

- Critical Reading Response #4 (Undergraduate Only)

Date Session #5 at Community Partner Site

**Week 13: Supporting Existing/Future Projects**

Date **Reading(s) + Media Exploration(s):**

- “Securing Funding, Policy Support, and Media Coverage” by Tom Borrup
- Spend time with [Animating Democracy’s Aesthetic Perspectives](#) and [Forklift Dance Company](#)

**Assignment(s):**

- Book Review #2 (Graduate Only)
- Academic Book Review Summary Sharing (Graduate Only)

Date Session #6 at Community Partner Site

**Week 14: Supporting Existing/Future Projects (continued)**

Date **Reading(s) + Media Exploration(s):**

- “Introduction: The Revolution Will Not Be Funded” by Soniya Munshi and Craig Willse
- “Democratizing American Philanthropy” by Christine E. Ahn
- Spend time with [Anna Halprin’s Digital Archives](#) and [Split Britches](#)

Date Session #7 at Community Partner Site

**Week 15: Course Closures**

Date Final project sharing with class

Date Session #8 at Community Partner Site

**Assignment(s):**

- Journal Entry #6

**Finals Week:**

Submit final class project by [date] and [time].

## **XII. Course Bibliography**

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## Service-Learning Designation Request Form

Please complete this form and attach it to your Course Request or Course Change Request when you request the S-Designation. If you have questions or need more information, please contact us at [slearning@osu.edu](mailto:slearning@osu.edu).

*(Note: This version of the S-Designation Request Form will only be used to determine assignment of the S-designation for submitted courses. If you would like to seek approval for the GE Open Option as well as the S-designation, please contact the Service-Learning Initiative at [slearning@osu.edu](mailto:slearning@osu.edu).)*

- |   |     |    |
|---|-----|----|
| 1. Has this class previously received an S-Designation?   | Yes | No |
| 2. Is this class always taught with a service-learning component?<br><i>(if no, please provide details)</i> | Yes | No |

An effective service-learning course should include the following core premises:

- Connection to academic learning
- Analysis of connection between academic content and service
- Mutual benefit for all involved
- Student preparation and support
- Plan for evaluation
- Plan for sustainability

### COURSE CONTENT/PLANNING

#### 3. Please describe the planned service activities to be performed by students in this course.

The course design for Citizen Artists: Cultivating Community-Engaged Arts Partnerships is structured as follows:

- Part I: Frameworks & Creative Approaches to Community-Engaged Artmaking introduces students to theories, practices, and pedagogies of community-engaged artmaking (Weeks 1-6).
- Part II: Facilitating Community-Engaged Artmaking and Ethically Exiting Projects brings course concepts into artmaking contexts with local community partners (Weeks 7-15).

The central aim of this course is to further the skills needed to effectively facilitate creative experiences with our community partners that center on their perspectives, histories, skills, knowledge, and cultural practices. Currently, this course offers sustained collaboration between Ohio State University affiliates and community members from Patriot Preparatory Academy—a K-12 charter school near Whitehall (site may change across years). The community collaborations connected to this course creatively engage students in artmaking experiences that support a collective vision for youth empowerment and civic engagement. At our community partnership site, students will support arts programming that is relevant and meaningful to the stakeholders

involved.

More specifically, students will design and co-facilitate seven weeks of arts programming for school-aged youth. Sessions with K-12 students will last no longer than 45-minutes, followed by group reflection for course enrollees. Community-based sessions will take place once a week. Each session will engage a mutually beneficial exchange of knowledge and resources as we galvanize the power of collective storytelling and artistic exchange.

During the 2021-2022 school year, our partnership thematically focused on community-building through creative acts. School-based sessions engaged community-building practices through theater games and movement-based activities, poetic explorations of the self and community, and collage activities rooted in identity, to name a few approaches. In the future, such activities may culminate in a public sharing for invited audiences (e.g., informal performance or open workshop) based on community members' interests.

#### **4. Please describe how the planned service activities reflect priorities and stated goals/needs of the community partner(s)?**

Ohio State affiliates employ a mutually beneficial community-based artmaking model that invites community partners into the planning process. Consequently, our community partners play a vital role in identifying the school's assets and needs, considering annual themes, and generating programming possibilities. Importantly, this course engages Community Liaison(s) from our partner site, who work closely with the course instructor to develop shared goals and outcomes for a given year. The partnership team mobilizes a five-phase community-engagement model, encompassing Dream, Define, Design, Implement, and Evaluate modes. Dreaming together allows us to map assets, envision the future, and consider a range of core strategies that mobilize and engage community values and cultures. Define mode offers a space to articulate the shared vision, generate guiding principles, determine the who, what, where, how, and when, and establish program outcomes and evaluation. With Design mode, we are crafting programming and organizing action steps and resources needed. Implement mode is where we conjure the magic and celebrate the work. Finally, in Evaluate mode, we collect participant and community feedback, assessing strengths and areas for growth.

The community-based work connected to this course reflects the need for high-quality arts education rooted in social justice education at local, regional, and national levels. Arts education has numerous positive outcomes for students, including academic achievement, higher standardized test scores, social and emotional benefits, and memory retention (Guhn et al. 2019; Bowen et al. 2019). Despite these reported outcomes, arts education remains inequitable and underfunded. Institutional barriers that prevent fair treatment and full participation in the arts are especially prominent when considering who has access to arts education and what cultural traditions and artforms are valued through classroom teaching. As such, this course meets our community partner's goals of increasing arts access to underserved localities while simultaneously building pathways for diverse students to pursue the arts in higher education through mentorship opportunities.

#### **5. Service-Learning activities are all based on an agreement between three parties each of whom has specific goals/expectations/responsibilities that are necessary to make it an effective service-learning experience.**

Please describe goals/expectations/responsibilities for:

**a) Faculty**

To help students achieve the learning outcomes for this course, the faculty will:

- Demonstrate, explain, analyze, and lead discussions of course material and activities designed to develop the skills students need to effectively engage in community-based work;
- Model ethical approaches to facilitating community-based artmaking workshops;
- Provide oral and written assessments of student work throughout the semester;
- Create opportunities for students to provide instructor feedback;
- Uplift community sourced knowledge, which entails remaining responsive to emergent lines of inquiry;
- Invite students into conversations about individual and class progress;
- Facilitate individual and class reflection regarding the community partnership activities, among other responsibilities.

Faculty will also work closely with the identified Community Liaison(s) prior to and during the semester to effectively plan for the partnership activities. Faculty will oversee all partnership logistics, including, but not limited to, arranging background checks, registering school-based activities with the Office of Institutional Equity's Youth Activities & Programs, coordinating weekly carpools to the community partner site and processing mileage reimbursement, ensuring students have access to necessary workshop materials, and communicating with participating teachers from the grade-level(s) served.

**b) Students**

In this course, students are expected to:

- Attend class and community workshops regularly;
- Arrive on time having completed all readings, assignments, and, when applicable, thoughtfully prepared facilitation strategies for workshops;
- Participate in class discussions and activities. This process includes actively listening to others and critically engaging others' contributions, being curious and asking questions, connecting readings with ongoing discussions, and respectfully giving/receiving feedback;
- Work collaboratively during class activities and community workshops;
- Submit all assignments on the required due date;
- Apply knowledge of concepts from class through discussion, assignments, workshops, and in-class activities;
- Reflect on the cultural competencies necessary to effectively take part in community-based work, among other responsibilities.

Importantly, students will design and co-facilitate creative experiences with community partners that center their perspectives, histories, skills, knowledges, and cultural practices. If agreed upon with the local partner, students may collaborate with community members to develop a public sharing for invited audiences. When engaging with the community, students are also expected to adhere to all Youth Activities & Programs policies outlined by the Office of Institutional Equity. These policies will be reviewed during Part I of the course.

### **c) The community partner(s)**

Community partner(s) will collaborate with Ohio State affiliates to consider a range of core strategies for the partnership that mobilizes and honor the community's values and culture. The community partner(s) will identify a Community Liaison(s) the semester before the service-learning course takes place. In doing so, the partnership team ensures an adequate planning period. The Community Liaison(s) will engage in the five-phase community-engagement model, as outlined above. Additionally, the Community Liaison(s) will assist Ohio State affiliates with parent, teacher, and staff communications, arranging logistics, such as grade-level served and room reservations, and envisioning programmatic goals for a given year.

### **6. Please describe your plans for sustainability and departmental support for offering this service-learning course on a continuing basis.**

Citizen Artists: Cultivating Community-Engaged Arts Partnerships is a required course for the forthcoming Race, Equity, and Social Justice in the Arts Certificate Program, housed within the Department of Dance. This undergraduate certificate will provide advanced cultural competence training to future arts leaders while simultaneously making high-quality arts education accessible to under-resourced localities. The Department of Dance will provide necessary departmental support to ensure the regular offering of this service-learning course for certificate candidates and general course enrollees.

The 2022-2023 school year will mark our second year of sustained collaboration with Patriot Preparatory Academy. Although the local partnerships connected to this course may change over time—consistently accounting for ethical exiting strategies, Patriot has demonstrated an outstanding commitment to the sustained partnership. A recent letter of support endorsed by Principal Dale Tucker and Yolanda Briggs, Patriot Preparatory Academy's Elementary Dean of Students, stated that the partnership "provide[s] enriching experiences for our students that complement our school's central values." The letter proceeded to remark upon arts-based positive outcomes on student success, stating, "Simply put, the arts help to nurture innovative thinkers of tomorrow." Such testimonial signals a shared vision of youth empowerment and civic engagement through arts participation.

Finally, arts programming connected to the Ohio State and Patriot Preparatory Academy partnership has received generous funding from Global Arts + Humanities Discovery Theme, the Office of Outreach and Engagement, and the Pinchuk Community Engagement Grant, among others. Faculty members connected to this service-learning course will continue to seek internal and external funding to enable the growth of this partnership and others like it.

## **COURSE GOALS**

### **7. How does the service activity connect with the academic content of the course and how is this content in turn enhanced by the service component of the course?**

As outlined in the course syllabus, the academic content of this interdisciplinary course considers the theories, practices, and pedagogies of community-engaged artmaking. During Part I: Frameworks & Creative Approaches to Community-Engaged Artmaking, students encounter topics



such as:

- Pedagogical foundations for social justice education;
- Cultural competencies to prepare students for community-based work;
- Ethical approaches to community arts practice;
- Community building through arts and culture;
- Cultural and community asset mapping;
- Planning and implementing community-based art projects;
- Design and facilitation skills for culturally responsive community artmaking;
- Participatory artmaking and civic engagement;
- Equity, identity, and art;
- Gathering community feedback and developing assessment plans;
- Exiting creative community projects.

Students investigate fundamental questions about anti-oppression, arts-integrated practices for community-based work through readings, writings, viewings, studio practice, guest training, and discussions. Simultaneously, students build facilitation skills and explore dramaturgical approaches to devising performance with communities.

In Part II: Facilitating Community-Engaged Artmaking and Ethically Exiting Projects, students place theory into practice as they take the processes learned into artmaking contexts with local community partners. Throughout the course, assignments ask students to reflect upon course content and community workshop experiences through scholarly writing, discussions, creative responses, and independent research.

**8. In addition to course-specific student learning goals, the following general Expected Learning Outcomes are defined for students in Service-Learning courses:**

- **Students make connections between concepts and skills learned in an academic setting and community-based work**
  - **Students demonstrate an understanding of the issues, resources, assets, and cultures of the community in which they are working.**
  - **Students evaluate the impacts of the service learning activity.**
- a) **What processes are in place to allow students to reflect on and make connections between concepts and skills learned in an academic setting and community-based work**

Several course requirements and processes invite students to reflect on and connect learning in the academic setting and their community-based work. Core assignments and procedures include, but are not limited to:

- Six (6) journal entries that ask students to reflect upon how they recognize course readings and discussions finding shape in our community workshop space;
- The design of one or more community workshops, practice facilitation with peers, facilitation with community members, and facilitation self-reflection;
- A scaffolded research project that aligns with the student's professional interests

regarding community-based artmaking;

- Ongoing classroom discussions and activities encourage students to consider how the course material informs their approach to community-based artmaking.

Students will also take a pre-and post-course survey that serves as a formative and summative assessment gauging deepened knowledge and skill-sets related to community-engaged artmaking.

**b) What aspects of the course insure that the students learn about the issues, resources, assets, and cultures of the community in which they are working.**

This course features a unit on cultural and community asset mapping. Students will engage in asset mapping processes, requiring independent research on the historical and contemporary landscapes of the community in which they work. Additionally, at least one pre-service class session will occur with community leadership. Students will prepare relevant questions to learn more about the issues, resources, assets, and cultures of the community.

The instructor(s) also archive the pre-semester meetings with the Community Liaison(s) to determine the nature and scope of activities. These materials—meeting notes, visual aids, team asset mapping, generated ideas, etc.—are synthesized and shared with students as needed.

**c) How does the course promote reflection on and evaluation of the impacts of the service learning activity.**

In addition to the assignments and classroom procedures mentioned above, the instructor will facilitate a group feedback and reflection session with course enrollees directly following each workshop session. The proposed course was piloted as a Group Studies course in the Spring of 2022 and engaged in weekly post-workshop group reflections to assess workshop implementation and adjust future sessions to better meet the needs and/or desires of the students served. Such informal modes of reflection, evaluation, and feedback amplified more formal avenues for reflection within course assignments (e.g., journal entries, independent research, workshop reflection).

Formal mechanisms allow community partners to share their reflections and feedback with lead instructors. Course designer(s) for Citizen Artists: Cultivating Community-Engaged Arts Partnerships have created focus group questions for K-12 students and participating teachers, administrators, and staff members. These individuals may also elect to complete an anonymous survey to provide feedback. The lead instructor for the course and Community Liaison(s) will use the data collected to identify strengths, growth areas, and necessary modifications for future programming.

**Measuring student learning outcomes can take many different approaches. For example, you may measure student success in achieving identified outcomes through written-papers, embedded test questions, pre and post-tests, reflection journals, discussions, successful completion of a specified product, focus groups, interviews, and observations.**

**9. Please describe how student learning, with respect to the goals in #8 above, will be assessed in this course.**

The Expected Learning Outcomes defined for students in Service-Learning courses are assessed through:

- Participation (e.g. readings, media explorations, class discussions)
- Critical Reading Responses (undergraduate students only)
- Book Reviews (2) and Summary Sharing (graduate students only)
- Workshop Preparation, Facilitation, and Reflection
- Journal Entries (6)
- Research Process (e.g., research questions, abstract, annotated bibliography)
- Final Project

Brief descriptions of these formal assessments can be found in the course syllabus. In addition to these formal assessments, students will take part in course activities that address ELOs for Service-Learning courses. These activities include, but are not limited to:

- Pre- and post-course surveys
- Cultural and Community Asset Mapping
- Model facilitation sessions on the following topics: Entering Communities, Building Ensembles; Story Starters; and Community Closures
- Peer practice facilitations sessions and feedback
- Cultural Artifact Sharing
- Identity Iceberg Activity
- Worksheets specifically geared toward artists working in community (e.g., values assessment, personal and professional goals, strengths and skills, relationship to the community, and stakeholder/collaborator identification mapping)

Below is an assignment example and sample rubric as additional evidence in support of the Service-Learning ELOs.

**Final Reflection Assignment Description:**

Students in this course considered the theories, practices, and pedagogies of community-engaged artmaking throughout the semester while building facilitation skills and exploring dramaturgical approaches to devising performance with our local partners.

The specific learning outcomes of this course include the ability to:

1. articulate an understanding of critical issues and debates about community-engaged artmaking (e.g., discuss and write);

2. facilitate creative experiences with community partners that center their perspectives, histories, skills, knowledge, and cultural practices;
3. collaborate with community members to develop a public sharing for invited audiences, such as an informal performance or open workshop;
4. communicate personal reflections regarding how the course material and community programming shape your understanding of socially engaged artmaking.

Consider these learning outcomes as you reflect upon your understanding of course material and experiences working *with* and *for* our community partners. The course reflection should connect readings and discussions to the workshops students participate in, and the company/public project websites students explore.

Reflect upon the following questions as you compose your response:

- What was meaningful about the approach to community-building the project pursued?
- How did the course encourage reflection on positionality and how identity impacts community-engagement processes?
- Has your understanding of community-engaged practices deepened or developed through the course and related local partnership? If so, how?
- What did you observe taking place during the workshops?
- How did you recognize course readings and discussions finding shape in our community workshop space?
- What course themes resonated with you during the workshops?
- What approaches resonated with your facilitation style or the workshops you've participated in?
- Did the course material and community partnership experiences support your growth as a community-engaged artmaker and/or facilitator? If so, how?

Your final reflection should be 2-3 pages in length (approximately 500-750 words). **Submit your final facilitation reflection to Carmen Canvas by 5:00 PM (EST) on May 3, 2022.**

Formatting: Times New Roman 12-point font, double-spaced, 1" margins, with no extra space between paragraphs.

### **Final Reflection Rubric:**

**(25 points) Community Context:** The student describes how the course promotes an assets-based approach to community-engaged artmaking and connects course activities, community agency, and social justice issues.

**(25 points) Cultural Context:** The student understands their positionality and considers how their identity impacts interpersonal exchanges with community partners. Additionally, the student can describe the social, cultural, or economic issues important to the community and identify culturally responsive facilitation strategies that address these issues.

**(20 points) Critical Thinking:** The student explicitly states how their understanding of community-engaged practices has deepened or developed through the course, addressing new connections regarding the complexity of entering, building, and exiting community partnerships ethically.

**(20 points) Using Insights:** The student connects course material and workshop experiences to understand critical issues and debates about community-engaged artmaking. The student can identify theories, practices, and pedagogies in social practice while simultaneously articulating how such historical and contemporary perspectives influence their approach to creative community partnerships.

**(10 points) Writing Mechanics and Conventions:** The student uses concrete and precise language to describe their experience co-developing and facilitating the workshop alongside their perception of facilitation strengths and areas for growth. The organization is apparent and compelling. The student has proofread for grammar, punctuation, and spelling errors.

*\*Rubric adapted from the University of Nevada, Office of Service Learning and Civic Engagement*