

SYLLABUS

COURSE NUMBER: 324

COURSE TITLE: **The Arts as Social Change: Theory and Practice**

CREDITS: 3

T/H 12:30-1:45, Room 207, Music Building

This course is an Elective course in Arts Administration

INSTRUCTOR INFORMATION:

Mr. Lee Walton, 220 Gatewood Building

Office Hours: I am typically on campus during the week. Email me for a specific appointment.

Cell: (336) 254-6553

Email: leemwalton@gmail.com

Ms. Erika Rauer, Room 219 Music Building

Office Hours: I am typically available M, Th and F. Email me for a specific appointment.

Office Phone: (336) 256-0170

Email: emrauer@uncg.edu

COURSE BULLETIN DESCRIPTION:

Students will examine the ways in which the arts create social change in our institutions and communities through an exploration of theory and case studies, and an engagement in practice.

GUIDING PRINCIPLES OF THIS CLASS

This class is intended to provide you with practical skills in the field of arts for social change, as well as a theoretical understanding of the field that underpins these principles. You will be responsible for active, experiential projects, activities and presentations throughout the semester. You will give and receive critical feedback from peers. You will lead discussions and present your findings in presentations. We will foster an environment of risk-taking, exploration, and adventure.

STUDENT LEARNING OUTCOMES:

Upon successful completion of this course students will be able to:

1. Analyze the work of social practice artists through the lens of critical theorists
2. Articulate and evaluate the continuum of arts experiences for social change through an in-depth examination of case studies in the field

3. Design arts projects with a social agenda for use in a local setting
4. Successfully work with peers in a workshop environment

REQUIREMENTS AND EXPECTATIONS:

- Academic integrity policy: Each student is required to sign the Academic Integrity Policy on all major work submitted for the course. Refer to the following URL:<http://sa.uncg.edu/handbook/academicintegrity-policy/> (Links to an external site.)
- Turn written assignments in on time. Late work will be penalized at the rate of 2 percentage points per day, unless you have received permission to submit work after the due date. This permission for late submission needs to have been requested at least 24 hours before the due date.
- Please turn off all cell phones during class. Should you be expecting a call due to a family emergency, please let me know that prior to the beginning of class. No texting is allowed. Please follow this rule as a courtesy to others.
- Given the nature of this class, if you use a laptop during class, please do not surf the internet or have other tabs open (including email). Laptops are for note-taking or references only. You will be asked to log off of other forms of communication if you are using them.
- You must be on time for all classes and site visits. Plan to arrive on time and to stay until the end of each class period.
- Class participation counts for 10% of the grade of this course and is integral to successful learning outcomes for all. If you are sick, or have an emergency that you know will keep you from class, call me BEFORE class begins. If I don't pick up, leave a message. If you can't call prior to the class you'll miss, contact me as soon as possible after class. You may be excused from class for up to 2 days without it affecting your grade. If you miss more than two days of class, your grade will be negatively impacted by 2% for each additional absence. I will only make exceptions for being late or missing class due to adverse weather (school closings), serious illness or family emergencies.

EVALUATION AND GRADING:

Grading for this course will be based on points for individual assignments and will be determined by the following:

Reading Response and Classroom Participation	20%
Final Greenway Project	20%
Paper	20%
Artists Presentations	10%
Group Project Participation	30%
Total	100%

Numerical/Letter Grade Scale:

A+: 97-100	B+: 87-89.99	C+: 77-79.99	D+: 67-69.99	F: 59.99 or below
A: 93-96.99	B: 83-86.99	C: 73-76.99	D: 63-66.99	
A-: 90-92.99	B-: 80-82.99	C-: 70-72.99	D-: 60-62.99	

BIBLIOGRAPHY / RESOURCES

Readings will be drawn from the following:

Bauer, David, *The "How To" Grants Manual. 8th Edition*. Lanham, MD: Rowman, 2015. Print.

Boal, Augusto. *Games for Actors and Non-actors*. New York: NY: Routledge, 1992. Print.

Boal, Augusto. *Theatre of the Oppressed*. New York, NY: Theatre Communications Group, 1979. Print.

Dewey, John. *Art as Experience*. New York, NY: The Berkley Publishing Group, 1934. Print.

Freire, Paulo. *Education for Critical Consciousness*. New York, NY: Seabury Press, 1973. Print.

Freire, Paulo. *Pedagogy of the Oppressed*. New York, NY: The Continuum Publishing Company, 1992, 1970. Print.

Goldbard, Arlene, and Don Adams. *New Creative Community: The Art of Cultural Development*. Oakland, CA: New Village Press, 2006. Print.

Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. New York: Jorge Pinto Books, 2011. Print.

hooks, bell. *Teaching to Transgress: Education as the Practice of Freedom*. New York, NY: Routledge, 1994. Print.

Kaprow, Allan, *Essays on the Blurring of Art and Life*. Berkley and Los Angeles, CA: University of California Press, 1993. Print.

Other Resources:

Boal, Augusto. *Legislative Theatre: Using Theatre to Make Politics*. New York, NY: Routledge, 1998. Print.

Cleveland, William. *Art and Upheaval: Artists on the World's Frontlines*. Oakland, CA: New Village Press, 2008. Print.

Cohen, Cynthia, Roberto Gutierrez Varea, and Polly Walker. *Acting Together: Performance and the Creative Transformation of Conflict*. Oakland, CA: New Village Press, 2011. Print.

Doherty, Claire et al. *Out of Time, out of Place: Public Art (now)*. N.p., 2015. Print.

Goldbard, Arlene. *The Culture of Possibility: Art, Artists & the Future*. Waterlight Press, 2013. Print.

Jackson, Naomi M; Phim, Toni Samantha, *Dance, human rights, and social justice: dignity in motion*. Lanham, MD. Scarecrow Press, 2008. Print.

Leondard, Robert H. and Kilkelly, Ann. *Performing Communities*. Oakland, CA: New Village Press, 2006. Print.

Schwarzman, Mat, *A Beginner's Guide to Community-Based Arts*. Oakland, CA: New Village Press, 2005. Print.

CALENDAR (TENTATIVE)

UNIT 1: Critical Pedagogy and the Arts

January

Paulo Freire, *Pedagogy of the Oppressed*, Chapters 1 & 2, p. 45-79.

Paulo Freire, *Education for Critical Consciousness* p 80-110

Bell Hooks, *Teaching to Transgress: Education as the Practice of Freedom*, Chapter 3, Embracing Change and Chapter 4: Paulo Freire and Chapter 5: Theory as Liberatory Practice, p35-75.

Dabney Sanders and Barbara Peck visit our class

Augusto Boal, *Theatre of the Oppressed*, "Chapter 4: Poetics of the Oppressed" p116-156

Augusto Boal, Games for Actors and Non-Actors, "The Theatre of the Oppressed in Europe", p1-39

Liz Magic Lazer

<http://www.lizmagiclaser.com>

KRS-ONE Drops Mind Blowing Wisdom - Supreme Beings

<https://www.youtube.com/watch?v=pM97HS-HDR4>

Common Fields: Germane Barnes, Community Organizing

<http://www.leewalton.com/art/week-one-paulo-friere>

PROJECT 1: BOAL INSPIRED PIECE: Create and carry out a performance act that can be repeated than will engender goodwill or a positive thought in someone else on campus.

UNIT 2: The Social Art Movement: History, Institutions and Origins

February

John Dewey, *Art as Experience*, in-class excerpts/exercise

Allan Kaprow, "Education of the Un-Artist, Part 1 and 2", *Essays on the Blurring of Art and Life*

John Cage

Lygia Clark

Darren Odonnell: <http://mammalian.ca/projects/>

Fluxus / Observational Walk on Greenway

PROJECT #2: FLUXUS INSPIRED PIECE: Create a campus map to be carried out by another student with a budget of \$5.

UNIT 3: Social Practice: Techniques and Methods

March

Pablo Helguera, *Education for socially engaged art: a materials and techniques handbook*

Harrell Fletcher Readings: <http://www.harrellfletcher.com/?cat=33>

Theaster Gates/ Reviving Communities: <http://tinyurl.com/nb6lssp>

Suzanne Lacy, *Mapping the Terrain: New Genre Public Art*, Introduction, p19-47; Mary Jane Jacob, from *Mapping the Terrain: New Genre Public Art*, "An Unfashionable Audience", p50-59 (continued)

Presentations: Students present a social practice artist and their work.

Grant Kester, *Conversation Pieces: Community + Communication in Modern Art*, Chapter 4: A Critical Framework for Dialogical Practice, p 124-152.

In-Class: Talk with Adam Carlin

PROJECT #3: NEW CONVERSATIONS: THE GPS KIOSKS PROJECT: Create a work that can be inserted in the GPS Kiosks and that will focus on creating community dialogue.

PAPER: Write a chapter in a how-to manual for socially engaged artists using one of the theorists we have studied to support your guide.

UNIT 4: Community Process, Urban Planning and Public Art

April

Jane Jacobs, *Life and Death of the Great American City* (excerpts)

Guy Dubord, Selected Readings

Psychogeography/ Situationists: Selected Readings and Discussion

Greenway Benches Project (FINAL)

Two new benches are being added to the Greenway in SE Greensboro. Community facilitation is being conducted by Action Greensboro. We will be involved in the community dialogue through oral history collection and research. We will also be involved in the selection of the artist who will ultimately create the benches. During the course of the semester, you will attend AT MINIMUM two community meetings regarding the Greenway Benches. You will conduct oral histories with residents of the Old Asheboro and Arlington neighborhoods at a community location AT MINIMUM one time, generating 5-7 surveys. Finally, you will participate in the selection process of the artist chosen to design the benches. You will reflect on this community process and create a presentation that creatively documents your work with the Greenway Benches project. Make sure to apply one or more of theorists to your examination.

GRADING

Presentations: (10%)

You will be asked to present on a social practice artist that interests you, which you will share with the class in a power point presentation. Your presentation may include multi-media examples and should last 20 minutes. You may compare and contrast several different case studies within a discipline or setting, or present more fully on one project.

Papers (20%)

You will write one paper for this course that will be compiled to create a manual for a guide for socially engaged artists. Papers must demonstrate a working understanding of the theory we have studied to support your work. Papers may require resubmission for grammatical and or analytical flaws.

Group Projects (30%)

You will participate in three group projects: Boal, Fluxus, and Kiosks. This will each represent 10% of your grade. Documentation of your project and reflection on your work (in the form of a written statement), as well as the quality of the art piece, will all be evaluated.

Reading Responses and Classroom Participation (10%)

You will be asked to turn in written reading responses for each reading on Canvas in order to generate a lively discussion. These are due by 12:30PM the day of the class. These will help facilitate a stronger classroom discussion and guide your reading and understanding. Participation is a direct reflection on your completion and understanding of the readings. Attendance is factored into participation, as is facilitation of readings when assigned.

Community-Engaged Project (15%)

We will all be participating in one large final project as part of the Action Greensboro Downtown Greenway development. We will be contributing to interviews and oral documentation of the community dialogue process. Your final will consist in evidence gathered from your direct participation in the project. This will count toward your final.