Theater for Social Development: Art Creating Change

Syllabus

Course Description
To develop students understanding of how the arts can be integrated into community development and engaged social interventions.

Course Goals
Students will read and analyze research from leading thinkers and practitioners in the fields of philosophy of art, socially engaged art, applied theater, and community development.

Students will participate in on-site visits to New Brunswick based community arts intervention locations and organizing non-profit agencies who engage with the arts to further develop their own areas of social advocacy and services.

Students will use the course theory to create their own theoretical program or project that incorporates best practices in the field. This will include the need to determine the critical frameworks of arts and social advocacy and non-profit causes.

Student will learn how to incorporate the arts into all areas of social service provision, non-profit creation, civic engagement, commercial and community development.

Learning Outcomes
Upon completion of this course, students should be able to:

1. Student will be able to comprehend, synthesize, and articulate new knowledge in the field of arts based community development.
2. Student will be able to work creatively and generate design sample ideas for arts-based community development interventions.
3. Student will be able to engage with a professional demeanor with practitioners in arts based community development efforts.
4. Student will be able to think critically and estimate and evaluate the potential effects of arts based work and interventions.
5. Student is able to work cooperatively within a team project design model.
ASSIGNMENTS

Artis Brevis
"Arts Brief" - As this course is a cooperative conversation there will be a need for additional information from time to time. Students will be required at least once during the semester to develop a quick turn around report on a topic, community, company, form, or concept. The topic will be researched outside of class time and the student will present a 1 page “brief” as well as a 5-minute in class presentation.

Case Study
Students will compile a case study on a specific projects, companies, artists, or environments that the student finds compelling.

Group Concept Proposal and Presentation
(Playing well with others)
Students will participate in a group devised Art for Social Development Project presentation. The presentation will be structured as a “pitch” for potential participants and funders.

Exams
There will be one mid-term examination and one cumulative examination based on the course schedule.

Class Participation
Not just attendance but Presence ... Class participation is more than quite attendance.

- **Class Discussion** - Students will be expected to participate in class conversations in every class meeting. The course is designed to allow time for comments and feedback from all participants.
- **Readings** - Students are expected to come to each session with prepared comments and questions surrounding assigned texts.
- **Supportive Learning Environment** - Students are expected to have spontaneous comments and feedback about concepts presented within the class meeting time. Students are also expected to share those ideas as frequently as time allows. As a group of socially engaged artists we give each other the supportive environment needed to work through our ideas and recognize the ideas of our fellow learners.
- **Tech Policy** - All cell phones will be off or on vibrate in your bag. There is no texting or online activity allowed during class time unless conducting online research with prior permission from the professor. Computers may be used for note taking but at the discretion of the professor.
- **Stay awake** - self-explanatory but worth mentioning.
- **Food and Drink** - There will be no food, gum chewing or snacking during class sessions. Beverages maybe brought in if not distracting.

Attendance
As mentioned above, but worth repeating, ATTENDANCE is the mere act of showing up and is not the same as PARTICIPATION. Participation and presence are always the goal.

- Notification of Absence - For an absence to be excused students must contact the professor via email no less than ONE HOUR before class time. If this is not done, your will be recorded as UNEXCUSED.
- Third Absence Failure - A THIRD UNEXCUSED ABSENCE WILL MEAN FAILURE.
- Tardiness - Tardiness will affect both the class and the student's participation grade.
- An Artists Approach - It is not artistic to be late. Those who succeed are the first to show up and the last to leave.
- 5-Minute Rule - This classroom will follow the 5-minute rule. This means once the class has passed the introductory 5-minute time, DO NOT ATTEMPT TO ENTER, you will be turned away. And it will count as an unexcused absence.

ACADEMIC INTEGRITY
Mason Gross School of the Arts is built upon a strong foundation of integrity, respect and trust. All Members of the university community have a responsibility to be honest and the right to expect honesty from others. Any form of academic dishonesty is unacceptable to our community and will not be tolerated. Teachers and students should report suspected violations of standards of academic honesty to the instructor, department head, or dean.

DISABILITY STATEMENT
The arts value all and if you have physical, learning, and/or psychological disability and require assistance or accommodations, please inform me as soon as possible. You will need to contact the Office of Disability Services on the Livingston Campus or visit their website at: http://disabilityservices.rutgers.edu they will then make arrangements through me to help you with any assistance or accommodations that you may need.

CLASS GRADING CRITERIA
Work submitted after the assigned due date/class period are considered late. Late projects will be deducted 10% for each week past due.

I do not discuss grades by phone or email. I will however respond to phone calls and emails to make arrangements to meet with you in person.

“A” Quality Work
Exceptional technique, all work finished on time and in order, excellent leadership abilities and the ability to make better than average intuitive leaps of imagination when solving a design problem. Takes criticism well and participates in class discussion. Expresses ideas clearly and backs up all work with proper research. Perfect attendance.

“B” Quality Work
Good technique, most work finished on time and in order, good leadership abilities. Progress towards solving design problems is good, but leaps are more mechanical, not yet intuitive. Takes criticism well and participates in class discussion. Learning to
express ideas well and backs up all work with proper research. Good attendance, perhaps one unexcused absence if other attendance s perfect.

"C" Quality Work
Technique and thought processes unsophisticated. Work not finished on time and in order and the solving of design problems is not fully understood. Underdeveloped leadership abilities. Expresses ideas clumsily and has not fully grasped the importance of research. Poor attendance.

"D" There is no grade of "D" in Mason Gross School of the Arts.

"F" Quality Work –
Very irregular participation in projects and critiques. Failure to complete assignments. Irresponsible behavior towards assignments very poor attendance.

If you are concerned about your performance in class you should see me immediately.

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**ASSESSMENT (Grades!)**

<table>
<thead>
<tr>
<th>Assessment Area</th>
<th>Percentage of Final Grade</th>
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</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Ars Brevis</td>
<td>10%</td>
</tr>
<tr>
<td>Case Study</td>
<td>10%</td>
</tr>
<tr>
<td>Mid-Term Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
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<tr>
<td>Group Project and Presentation</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Undergraduate Grade Scale**

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Numeric Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93 -100</td>
</tr>
<tr>
<td>B+</td>
<td>92-88</td>
</tr>
<tr>
<td>B</td>
<td>87-84</td>
</tr>
<tr>
<td>C+</td>
<td>74-76</td>
</tr>
<tr>
<td>C</td>
<td>66-73</td>
</tr>
<tr>
<td>F</td>
<td>0-65</td>
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**COURSE RUBRIC**

Below is a sample course rubric. Assessments will be made for each student at the time of the mid-term evaluation and end of semester. However, a rubric may be delivered to a student at any time during the semester at the professor’s discretion.

**Assessment Scale**
<table>
<thead>
<tr>
<th>Mastery - approaching professional standard</th>
<th>Competency - good working knowledge</th>
<th>Developing - working towards knowledge</th>
<th>Unacceptable - little to no understanding or growth</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 - 18</td>
<td>17 - 15</td>
<td>14 - 11</td>
<td>10 - 0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Area of Assessment</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Student is able to comprehend, synthesize, and articulate new knowledge in the field of arts based community development.</td>
<td></td>
</tr>
<tr>
<td>2. Student approaches their work creatively and generates design sample ideas for arts-based community development interventions.</td>
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<tr>
<td>3 Student is able to engage with a professional demeanor with practitioners in arts based community development efforts - including proper attendance and detailed question asking and knowledge sharing.</td>
<td></td>
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<tr>
<td>4. Student is able to think critically and estimate and evaluate the potential effects of arts based work and interventions.</td>
<td></td>
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<tr>
<td>5. Student is able to work cooperatively within a team project design model.</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
</tr>
</tbody>
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**SCHEDULE**

**Week #1**
The Individual: Examining the Makers of Socially Engaged Art

**Core Concepts:**
Character Study Robespierre vs. Mandela
Ideaology
Engagement
Altruism
Self-Interest

He who fights with monsters should look to it that he himself does not become a monster. And when you gaze long into an abyss the abyss also gazes into you. - Friedrich Nietzsche

Who is the engaged artist?
What is self-interest?
What is altruistic intent and is it sustainable?
What is arts leadership?

The philosopher is in love with truth, that is, not with the changing world of sensation, which is the object of opinion, but with the unchanging reality, which is the object of knowledge. - Plato
Week #2
The Community

Core Concepts:
Geography
Place
Boundaries of Identity
Organic Relationship
Planned Relationship
Underserved
Cultural Asset

To have great poets, there must be great audiences. - Walt Whitman

How does self-interest determine communal interest?
How does communal need get defined?
How does art manipulate?
What is arts leadership?

Week #3
Community Development: Chicken or the Egg, Programming or Architecture

Core Concepts:
Creative Placemaking
The Economics of Art
Arts Programming
Architecture (The physical space of creative activities)
Sustainability
Critical Frameworks vs. “Best” Practices
Abstract Inequality
Structural Inequality
Resentment
Progressive Mutuality
Art as Praxis

What does it mean to build community?
What is the difference between a social network and social infrastructure?

Week #4
The Artist - The philosopher is insatiably curious, the artist is a philosopher who works in physical form.

Core Concepts:
Curiosity
Observation
Scientific Method

How does the artists seen what is hidden in plain sight.

**Week #5**
Artistic Forms and Genres – The tool kit of the socially engaged artist

**Core Concepts:**
Haute Art
Amateur Art
Political Theater
Verbatim Theater
Art/Drama Therapy
Theater for Young Audiences
Movement Theater
Agitprop
Consensus vs. Critique
Social Antagonism

Moral philosophy is nothing else but the science of what is good, and evil, in the conversation, and society of mankind. Good, and evil, are names that signify our appetites, and aversions; which in different tempers, customs, and doctrines of men, are different. - Thomas Hobbes, Leviathan

**Week #6**
Frameworks: How to do the work of socially engaged art

**Core Concepts:**
The Scientific Method
Watershed
Re-Introduce: Boundaries (Political, Environmental, Cultural)
Knowledge vs. Belief

Where does the artist exist in relation to science?

**Week #7**
In-Class Mid-Term Exam

**Core Concepts:**
Research
Response
Reflection

Hell is Truth Seen Too Late - Thomas Hobbes

**Core Questions:**
What is Art as pastime? What is community art?
What is a Professional Artist? What is professional Art?
What is Art for Social Work? What is Art for medical based practice?
Week #7
Site Visit: Rutgers University Research Vessel, Boyd Park New Brunswick
What is the artistic presence in the Lower Raritan Watershed?
The site visit will include Q&A with directors of Lower Raritan Watershed and the Rutgers Preserve, as well as environmentally inspired choreographers from Rock Dance.

Week #8
Socially Engaged Arts: The Artists Allies

Core Concepts:
Government Based Social Work
Non-Profit (NGO)
Community Coalition
Community Organizing

Feelings aroused by the touch of someone’s hand, the sound of music, the smell of a flower, a beautiful sunset, a work of art, love, laughter, hope and faith - all work on both the unconscious and the conscious aspects of the self, and they have physiological consequences as well - Bernie Siegel

Problems cannot be solved at the same level of awareness that created them.
- Albert Einstein

Week #9
Site Visit: Promise Community Gardens, Abandoned Lot Garden

Week #10 & #11
Socially Engaged Arts: Case Studies

Core Concepts:
Arts Intervention
Project Design
Art for Development
Art for Social Change

How does an artist engage?
What are common needs and values between artists and seemingly non-arts based community organizations/movements?

Week #12
Site Visit: New Brunswick Water Treatment Plant

Week #13
Site Visit: Rutgers Preserve

Week #14
Social Works: Performing Art, Supporting Publics
by Shannon Jackson
Publisher: Routledge (April 7, 2011)
ISBN-10: 0415486009

The Warhol Economy: How Fashion, Art, and Music Drive New York City
By Elisabeth Currid-Hacklet (Selections)
Publisher: Princeton University Press; New edition with a New preface by the
author edition (October 19, 2008)
ISBN-10: 0691138745

Articles, Online Journals, Podcasts

Following Content is Available Online:

The Curb Effect
By Angela Glover Blackwell

American Theatre and Palestine
http://howlround.us5.list-manage1.com/track/click?u=oe89e7a7c56d12338c55437101&id=4920732166&e=417ecff2e5
What Comes Next?: Theatre and Posttraumatic Growth After the 2016 Election
http://howlround.us5.list-manage.com/track/click?u=oe89e7a7c56d12338c55437101&id=4c4d4e7e128&e=417ecff2e5
Location-Based and Audience-Aware Storytelling: Grace Plains and Bodies for a Global Brain
Open Your Mind: Theatre Space, Performance, and Audience
*As well as any additional materials that are deemed appropriate by the instructor.*